Appendixes

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Appendix 2: CI term and sectors in the cities
Appendix 3: List of measures
Appendix 4: List of good practices
Appendix 1

TEMPLATE FOR ASSESSING
THE CITIES’ POLICY FOR CREATIVE INDUSTRIES (CI)
Foreword

The hereby template is the basis for the situation analysis in 11 partner cities of the CREATIVE METROPOLES project. It is a qualitative analysis that aims at understanding the policies behind the development of and support for creative industries (CI) in the partner cities.

In putting together the template we have been trying to take into account the different stages the partner cities are in developing their CI. On the one hand there are cities that have years of experience in developing their CI, on the other hand, there are cities that are only making their first steps in this regard. To the more experienced cities the filling in of the template could be challenging because of the amount of data you might have. Hence, we have limited the number of policies and measures you are expected to describe and we ask you to focus on what you see as your most important related policies, measures and activities.

It could be that cities that are only starting with developing the CIs might have questions on how to answer some of the questions in the absence of the related experiences. We ask the cities in this group to describe the initiatives and activities that you are currently implementing or that you are still planning.

The template has four sections:

A) The general architecture of public support for creative industries
B) Collecting best/good practices in urban policies for supporting creative industries in selected themes
C) Criteria behind strategic choices / decisions in creative industries’ policy
D) Background data

In some sections of the template you are expected to describe, explain or justify your policies, experiences, etc. For such purposes you are usually given about ¼ of the page. In such occasions we ask you to be to be as analytic and concrete as possible and avoid rewriting your existing documents.

In other sections you are asked to make your choices from offered options. However, even in such occasions you are given free space for additional comments and explanations. We encourage you to use these opportunities so that to help us to interpret your responses correctly.

To answer some of the questions in the template will presume not only conducting policy analysis but also conducting interviews and discussions with the experts and officials who are involved in developing the CI policies.

In case you have question in filling in the template then take a look at the discussion in share2solve (www.share2solve.org, component 3, theme 3.6 Methodology). There you will find all the questions and answers related to the template. In case you cannot find an answer to your question then either post your question at share2solve or contact the research team (Silja Lassur, silja@eti.ee).

Good luck!
A. The general architecture of public support for creative industries

The first section (A.1) focuses on the descriptions of existing CI policies, strategies and organisational structure in each city. The second section (A.2) focuses on concrete measures of supporting CI.

A.1: THE DESCRIPTION OF THE GENERAL ARCHITECTURE (POLICIES, STRATEGIES AND ORGANISATIONS) OF PUBLIC SUPPORT.

A.1.1 Strategic documents developing and supporting CI in the city

a) Please provide a list of the strategic documents in force (strategies, action plans, etc.) that are aimed at supporting CI or include activities related to CI. Please start with the most relevant. Please indicate URL, if document is available to the public.
b) Please provide a short overview (nature and main goals) for the documents listed.

A.1.2 The aim of supporting creative industries in the city

a) Please indicate the focus of CI policy in your city by ticking the position on the inward – outward scale that applies most to your city

<table>
<thead>
<tr>
<th></th>
<th>inward* dimension</th>
<th>outward** dimension</th>
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</thead>
<tbody>
<tr>
<td>Economic</td>
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<td>Social</td>
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<tr>
<td>Spatial/environmental</td>
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*Increasing city’s attractiveness for local citizens, enlivening local cultural life, etc. (inward dimension)
**Increasing export of creative products and services, attracting foreign investments, increasing the number of tourists, etc. (the outward dimension)

b) Please explain (the reasons for this policy pattern; differences by sectors etc.)
<table>
<thead>
<tr>
<th>c) Please describe the overall aim of your city's CI policy (if your city has defined it)</th>
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</table>

<table>
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<tr>
<th>A.1.3 The approach of supporting creative industries</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Which term(s) is (are) in use in your city (creative industries, cultural industries, experience industries etc.)? Please give the definition of the term in use and provide the justification for using this particular term.</td>
</tr>
</tbody>
</table>
b) Please give a structure of sectors and sub-sectors (e.g. design as sector and fashion design as sub-sector) that are considered as CI in your city. Please explain the logic behind the choice of these sectors.

c) Please indicate which overall approach of supporting CI dominates in your city selecting between the following alternatives. You can tick more than one box.

- a) sector-based
- b) cluster based
- c) CI' sector is supported as a whole
- d) No CI policy worked out yet
- e) other (please specify)

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1 In this research we consider clusters as interconnected companies from different fields (both CI fields and others (e.g. tourism)) together with their specialised suppliers, service and infrastructure providers, and associated organisations.
### A.1.4 The overall role of city level in supporting CI

<table>
<thead>
<tr>
<th>a) Please describe the division of support architecture between state, regional and local (your city) level in supporting CI.</th>
</tr>
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<tbody>
<tr>
<td>b) Please describe the explicit role (the extent of activities) the city has in developing and supporting CIs.</td>
</tr>
</tbody>
</table>
c) Please describe the organisational structure of support for CI. Please name and describe the structural units of the city, special organisations and actors responsible for supporting (implementing) the CI on the city level.

d) Please describe the cooperation model with businesses and third sector: the division of work/tasks between public sector, business sector and third sector.
e) Please describe the situation in international cooperation in the field of CI development.

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f) Please indicate who initiates the goals for CI policies in your city. Select (ticking the box) any appropriate from the following list:

| a) city initiates its own goals for supporting CI |   |
| b) city follows the state’s strategy in supporting CI |   |
| c) city (belongs to cross-border regional network and) follows the goals set on that regional level |   |
| d) city follows the goals set on EU/international level |   |
| e) other (please specify) |   |

Please describe the situation in your city in more detail:

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g) Please provide (at least indicatively) the annual city funding (in euro) for CI in last three years. What is the dedicated percentage of the total city budget?

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</table>
A.2: THE DESCRIPTION OF CONCRETE MEASURES OF SUPPORTING CI

A.2.1 The classification of measures supporting and developing CI in the city

a) Please name 10 most relevant measures (grant schemes, support tools, investments, regulations, etc.) in force in your city. Please take the following list as a guide for selecting 10 most important measures in your city:

- measure has an impact on large number of CI actors
- measure is directed at developing the prioritised CI sector or cluster
- measure is financially significant
- measure has a broad impact
b) Please, take the following list as a guide as to which policies could be supportive of CI. Indicate in this list which activities are in place in your city (C). Please indicate also measures present at national (N) and regional (R) level (if they apply on city’s CI companies and individuals). Tick the boxes.

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<thead>
<tr>
<th></th>
<th>C</th>
<th>N</th>
<th>R</th>
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<tbody>
<tr>
<td>1) Public support for enhancing business capacity and internationalisation of creative industries:</td>
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<tr>
<td>■ support for enhancing entrepreneurship in CI sectors, create start-ups, etc.)</td>
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<tr>
<td>■ development of CI incubators</td>
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<td>■ development and support for creative clusters</td>
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<td>■ business development (training and consulting)</td>
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<td>■ supporting trade fairs, group visits to fairs elsewhere etc</td>
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<tr>
<td>■ attracting companies and professionals</td>
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<tr>
<td>■ attracting tourists</td>
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<tr>
<td>■ international festivals (meetings, conferences, etc.) for professionals</td>
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<tr>
<td>2) Public support for developing urban space and creative city districts:</td>
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<tr>
<td>■ urban planning tools for exposing cultural heritage, making use of design and architecture in urban development.</td>
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<tr>
<td>■ development of creative city districts, developing cultural quarters</td>
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<tr>
<td>■ arranging festivals and other events (for advertising local culture, identity, for shaping and enlivening the city’s creative and cultural atmosphere)</td>
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<tr>
<td>■ revitalising unused spaces, regeneration of socially disadvantaged areas and/or derelict industrial sites (factories, industrial complexes, etc.)</td>
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<tr>
<td>■ establishment of creative and cultural centres, creating spaces for exhibitions, events, etc.</td>
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<tr>
<td>■ providing working spaces (for creative activities and individuals), incl. availability of long-term lease lower costs, etc.</td>
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<td>■ improving transport and enabling and diversifying public access</td>
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<td>■ establishing public wireless internet areas</td>
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<tr>
<td>■ enhancing sustainable renovation of houses and establishments of urban gardens (e.g. work-shops, awards)</td>
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<td>3) Financial support models for creative industries</td>
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<tr>
<td>■ tax system support, incl. tax deduction or exemptions</td>
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<td>■ the percent for public art</td>
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<tr>
<td>■ special funding for creative industries: establishment of various targeted funds, foundations, seed investment (e.g. Creative Industries Fund, Film Fund)</td>
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<tr>
<td>■ development of special / targeted programmes (e.g. design programmes, new media supporting schemes)</td>
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<td>■ attracting foreign investments</td>
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<tr>
<td>■ financial support mechanisms with emphasis on public-private-partnership</td>
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<td>■ individual scholarships for concrete activities (e.g. book writing)</td>
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<td>■ supporting export</td>
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<td>4) Social involvement and demand for creative industries’ products and services</td>
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<tr>
<td>■ promoting cooperation between actors of different creative fields</td>
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<tr>
<td>■ developing and strengthening of linkages between arts, culture and entrepreneurship</td>
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<tr>
<td>■ supporting creativity via education</td>
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<tr>
<td>■ fostering the use of CI services by the public sector, e.g. via public procurements</td>
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<td>■ involving talents and citizens in city development and/or in the public realm</td>
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<td>■ supporting local community newspapers and discussion forums</td>
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<tr>
<td>■ supporting collaboration between schools/universities and entrepreneurs (e.g. training initiatives)</td>
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<tr>
<td>■ supporting re-cycling centres for used products</td>
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<tr>
<td>■ enhancing the activity of professional associations and other similar types of organisations (sector-based and cross-sectoral)</td>
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<tr>
<td>5) Other (please specify)</td>
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<tr>
<td>A.2.2 The description of measures supporting and developing CI in the city</td>
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Please describe briefly each measure (approx. one page) named in section A.2.1.a according to the structure given below.

a) Title of measure No 1

| b) Type of measure | (according to the typology in section A.2.1.b) |

| c) Purpose of measure | Please describe the main goals and rationale (analytical reasoning why this measure is being created). |

| d) Start date and expected ending / no end date planned |

| e) Target groups | Please indicate which group(s) the measures are targeted at. |
| (All) creative individuals |  |
| (All) creative companies |  |
| Targeted creative industries’ sector |  |
| Professional associations |  |
| Networks, groups, etc. |  |
| Other (please specify) |  |

Additional comments:

| f) In what form is funding provided? | Please indicate the mode of funding of the measure: |
| Grants |  |
| Subsidised loans |  |
| Venture capital |  |
| % for public art |  |
| Guarantees |  |
| Tax incentives |  |
| Annual public funding |  |
| Other (please specify) |  |

Additional comments:

| g) Please provide the annual city funding for the measure and total city funding of the measure, if applicable (e.g. the total investment for city district for 3 years) |  |
a) **Title of measure No 2**

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b) **Type of measure** (according to the typology in section A.2.1.b)

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c) **Purpose of measure.** Please describe the main goals and rationale (analytical reasoning why this measure is being created).

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d) **Start date and expected ending / no end date planned**

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e) **Target groups.** Please indicate which group(s) the measures are targeted at.

|  
| --- |
| (All) creative individuals | ☐ |
| (All) creative companies | ☐ |
| Targeted creative industries’ sector | ☐ |
| Professional associations | ☐ |
| Networks, groups, etc. | ☐ |
| Other (please specify) | ☐ |

Additional comments:

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f) **In what form is funding provided?** Please indicate the mode of funding of the measure:

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| --- |
| Grants | ☐ |
| Subsidised loans | ☐ |
| Venture capital | ☐ |
| % for public art | ☐ |
| Guarantees | ☐ |
| Tax incentives | ☐ |
| Annual public funding | ☐ |
| Other (please specify) | ☐ |

Additional comments:

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g) **Please provide the annual city funding for the measure and total city funding of the measure, if applicable (e.g. the total investment for city district for 3 years)**

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<tr>
<th>c) Purpose of measure. Please describe the main goals and rationale (analytical reasoning why this measure is being created).</th>
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<tr>
<th>d) Start date and expected ending / no end date planned</th>
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<tr>
<th>e) Target groups. Please indicate which group(s) the measures are targeted at.</th>
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</thead>
<tbody>
<tr>
<td>(All) creative individuals</td>
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<tr>
<td>(All) creative companies</td>
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<tr>
<td>Targeted creative industries' sector</td>
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<tr>
<td>Professional associations</td>
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<tr>
<td>Networks, groups, etc.</td>
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<tr>
<td>Other (please specify)</td>
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Additional comments:

<table>
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<th>f) In what form is funding provided? Please indicate the mode of funding of the measure:</th>
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<tbody>
<tr>
<td>Grants</td>
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<tr>
<td>Subsidised loans</td>
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<tr>
<td>Venture capital</td>
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<tr>
<td>% for public art</td>
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<td>Guarantees</td>
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<td>Tax incentives</td>
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<td>Annual public funding</td>
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<td>Other (please specify)</td>
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Additional comments:

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<th>g) Please provide the annual city funding for the measure and total city funding of the measure, if applicable (e.g. the total investment for city district for 3 years)</th>
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</table>
a) Title of measure No 4


b) Type of measure (according to the typology in section A.2.1.b)


c) Purpose of measure. Please describe the main goals and rationale (analytical reasoning why this measure is being created).


d) Start date and expected ending / no end date planned


e) Target groups. Please indicate which group(s) the measures are targeted at.

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<th>Group</th>
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<td>(All) creative individuals</td>
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<tr>
<td>(All) creative companies</td>
<td>□</td>
</tr>
<tr>
<td>Targeted creative industries’ sector</td>
<td>□</td>
</tr>
<tr>
<td>Professional associations</td>
<td>□</td>
</tr>
<tr>
<td>Networks, groups, etc.</td>
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<td>Other (please specify)</td>
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Additional comments:


f) In what form is funding provided? Please indicate the mode of funding of the measure:

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<td>Grants</td>
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<tr>
<td>Subsidised loans</td>
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<tr>
<td>Venture capital</td>
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<tr>
<td>% for public art</td>
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<td>Guarantees</td>
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<td>Tax incentives</td>
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<tr>
<td>Annual public funding</td>
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<tr>
<td>Other (please specify)</td>
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Additional comments:


g) Please provide the annual city funding for the measure and total city funding of the measure, if applicable (e.g. the total investment for city district for 3 years)
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<th>a) Title of measure No 5</th>
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| b) Type of measure (according to the typology in section A.2.1.b) |
|-------------------------|--|

| c) Purpose of measure. Please describe the main goals and rationale (analytical reasoning why this measure is being created). |
|-------------------------|--|

| d) Start date and expected ending / no end date planned |
|-------------------------|--|

| e) Target groups. Please indicate which group(s) the measures are targeted at. |
| (All) creative individuals | ☐ |
| (All) creative companies | ☐ |
| Targeted creative industries’ sector | ☐ |
| Professional associations | ☐ |
| Networks, groups, etc. | ☐ |
| Other (please specify) | ☐ |

Additional comments:

| f) In what form is funding provided? Please indicate the mode of funding of the measure: |
| Grants | ☐ |
| Subsidised loans | ☐ |
| Venture capital | ☐ |
| % for public art | ☐ |
| Guarantees | ☐ |
| Tax incentives | ☐ |
| Annual public funding | ☐ |
| Other (please specify) | ☐ |

Additional comments:

| g) Please provide the annual city funding for the measure and total city funding of the measure, if |  |
applicable (e.g. the total investment for city district for 3 years)

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<th>b) Type of measure (according to the typology in section A.2.1.b)</th>
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<tr>
<th>c) Purpose of measure. Please describe the main goals and rationale (analytical reasoning why this measure is being created).</th>
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<th>d) Start date and expected ending / no end date planned</th>
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| e) Target groups. Please indicate which group(s) the measures are targeted at. |
| (All) creative individuals | ☐ |
| (All) creative companies    | ☐ |
| Targeted creative industries' sector | ☐ |
| Professional associations   | ☐ |
| Networks, groups, etc.      | ☐ |
| Other (please specify)      | ☐ |

  Additional comments:

| f) In what form is funding provided? Please indicate the mode of funding of the measure: |
| Grants | ☐ |
| Subsidised loans | ☐ |
| Venture capital | ☐ |
| % for public art | ☐ |
| Guarantees | ☐ |
| Tax incentives | ☐ |
| Annual public funding | ☐ |
| Other (please specify) | ☐ |

  Additional comments:
g) Please provide the annual city funding for the measure and total city funding of the measure, if applicable (e.g. the total investment for city district for 3 years)

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<tr>
<th>c) Purpose of measure. Please describe the main goals and rationale (analytical reasoning why this measure is being created).</th>
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<tr>
<th>d) Start date and expected ending / no end date planned</th>
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<tr>
<th>e) Target groups. Please indicate which group(s) the measures are targeted at.</th>
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</table>

- (All) creative individuals
- (All) creative companies
- Targeted creative industries’ sector
- Professional associations
- Networks, groups, etc.
- Other (please specify)

Additional comments:

<table>
<thead>
<tr>
<th>f) In what form is funding provided? Please indicate the mode of funding of the measure:</th>
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- Grants
- Subsidised loans
- Venture capital
- % for public art
- Guarantees
- Tax incentives
- Annual public funding
- Other (please specify)

Additional comments:
g) Please provide the annual city funding for the measure and total city funding of the measure, if applicable (e.g. the total investment for city district for 3 years)

<table>
<thead>
<tr>
<th>a) Title of measure No 8</th>
</tr>
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<tbody>
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</table>

<table>
<thead>
<tr>
<th>b) Type of measure (according to the typology in section A.2.1.b)</th>
</tr>
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<tr>
<th>c) Purpose of measure. Please describe the main goals and rationale (analytical reasoning why this measure is being created).</th>
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<tr>
<th>d) Start date and expected ending / no end date planned</th>
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<table>
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<tr>
<th>e) Target groups. Please indicate which group(s) the measures are targeted at.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(All) creative individuals</td>
</tr>
<tr>
<td>(All) creative companies</td>
</tr>
<tr>
<td>Targeted creative industries’ sector</td>
</tr>
<tr>
<td>Professional associations</td>
</tr>
<tr>
<td>Networks, groups, etc.</td>
</tr>
<tr>
<td>Other (please specify)</td>
</tr>
</tbody>
</table>

<table>
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<tr>
<th>Additional comments:</th>
</tr>
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<table>
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<tr>
<th>f) In what form is funding provided? Please indicate the mode of funding of the measure:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grants</td>
</tr>
<tr>
<td>Subsidised loans</td>
</tr>
<tr>
<td>Venture capital</td>
</tr>
<tr>
<td>% for public art</td>
</tr>
<tr>
<td>Guarantees</td>
</tr>
<tr>
<td>Tax incentives</td>
</tr>
<tr>
<td>Annual public funding</td>
</tr>
<tr>
<td>Other (please specify)</td>
</tr>
</tbody>
</table>
g) Please provide the annual city funding for the measure and total city funding of the measure, if applicable (e.g. the total investment for city district for 3 years)

a) Title of measure No 9

b) Type of measure (according to the typology in section A.2.1.b)

c) Purpose of measure. Please describe the main goals and rationale (analytical reasoning why this measure is being created).

d) Start date and expected ending / no end date planned

e) Target groups. Please indicate which group(s) the measures are targeted at.

(All) creative individuals
(All) creative companies
Targeted creative industries’ sector
Professional associations
Networks, groups, etc.
Other (please specify)

Additional comments:

f) In what form is funding provided? Please indicate the mode of funding of the measure:

Grants
Subsidised loans
Venture capital
% for public art
Guarantees
Tax incentives
Annual public funding
Other (please specify)
g) Please provide the annual city funding for the measure and total city funding of the measure, if applicable (e.g. the total investment for city district for 3 years)

a) Title of measure No 10

b) Type of measure (according to the typology in section A.2.1.b)

c) Purpose of measure. Please describe the main goals and rationale (analytical reasoning why this measure is being created).

d) Start date and expected ending / no end date planned

e) Target groups. Please indicate which group(s) the measures are targeted at.
   (All) creative individuals
   (All) creative companies
   Targeted creative industries' sector
   Professional associations
   Networks, groups, etc.
   Other (please specify)

Additional comments:

f) In what form is funding provided? Please indicate the mode of funding of the measure:
   Grants
   Subsidised loans
   Venture capital
   % for public art
   Guarantees
   Tax incentives
   Annual public funding
g) Please provide the annual city funding for the measure and total city funding of the measure, if applicable (e.g. the total investment for city district for 3 years)
B. Collecting best practices in urban policies for supporting creative industries.

Each city is asked to collect at least 5 best practices in the following themes:

- Enhancing business capacity and internationalisation of creative industries (theme 2)
- Developing urban space and creative city districts (theme 3)
- Financial support models for creative industries (theme 4)
- Demand for creative industries’ products and services (theme 5)

In selecting the practices please:

- try to find the practices to represent every above mentioned general themes or a mixture of these themes;
- keep in mind that the best/good practice should include (at least partly) the support actions of the city. However, the city doesn’t need to have an active role in this any more (e.g. city invested in the renovation of the old factory house three years ago.).

In the following describe each of the 5 good practices by answering the questions in the main sections below.
**B.1: REASON FOR SELECTION:**

Why do you select this as your city's good practice?
### B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:

Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?
### B.3: IMPLEMENTATION OF THE BEST PRACTICE

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.
B.4: DIAGNOSTICS OF THE BEST PRACTICE

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

P.S. Please, provide also visual material about your good practice, if available. Send the link or file to silja@eti.ee.
Best practice No 2

### B.1: REASON FOR SELECTION:

Why do you select this as your city's good practice?
B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:

Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?
### B.3: IMPLEMENTATION OF THE BEST PRACTICE

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.
B.4: DIAGNOSTICS OF THE BEST PRACTICE

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

P.S. Please, provide also visual material about your good practice, if available. Send the link or file to silja@eti.ee.
Best practice No 3

**B.1: REASON FOR SELECTION:**

| Why do you select this as your city's good practice? |  |
B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:

Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?
B.3: IMPLEMENTATION OF THE BEST PRACTICE

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.
**B.4: DIAGNOSTICS OF THE BEST PRACTICE**

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

P.S. Please, provide also visual material about your good practice, if available. Send the link or file to silja@eti.ee.
Best practice No 4

B.1: REASON FOR SELECTION:

Why do you select this as your city’s good practice?
### B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:

<table>
<thead>
<tr>
<th>Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?</th>
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</thead>
<tbody>
<tr>
<td>B.3: IMPLEMENTATION OF THE BEST PRACTICE</td>
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<tr>
<td>------------------------------------------</td>
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<tr>
<td>Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.</td>
</tr>
</tbody>
</table>
B.4: DIAGNOSTICS OF THE BEST PRACTICE

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

P.S. Please, provide also visual material about your good practice, if available. Send the link or file to silja@eti.ee.
### B.1: REASON FOR SELECTION:

Why do you select this as your city's good practice?
B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:

Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?
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Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.
B.4: DIAGNOSTICS OF THE BEST PRACTICE

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

P.S. Please, provide also visual material about your good practice, if available. Send the link or file to silja@eti.ee.
C. Criteria behind the strategic choices/decisions in CI policy

Different cities have made different strategic choices about how to support the CI in their city. In this section we ask you to provide insight and clarify these choices.

In the section C, where description and explanations are needed, provide up to ¼ pages per each question.

### C.1: Please select the answer that applies most to your city

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>a)</td>
<td>The city has chosen the certain priority sectors for CI development</td>
</tr>
<tr>
<td>b)</td>
<td>The city has chosen the priority clusters for CI development</td>
</tr>
<tr>
<td>c)</td>
<td>The city has set other type of strategic decisions (not sector-based or cluster based) for CI development</td>
</tr>
<tr>
<td>d)</td>
<td>CI is a new subject for the city; the related strategies are not yet developed and/or are in the process of being developed.</td>
</tr>
<tr>
<td>e)</td>
<td>Other (please specify)</td>
</tr>
</tbody>
</table>

Additional comments:

If you chose a) or b), please move to section C.1.1
If you chose c), please move to section C.1.2
If you chose d), please move to section C.1.3

### C.1.1 If you selected a) or b)

1) Which sectors/clusters were prioritised and when?
2) **What were the reasons for each choice** (you may tick more than one)?

- the priority sectors/clusters are historically strong
- the selection of priority sectors/clusters is based on the uniqueness of these areas in a European/global context
- the priority sectors/clusters reflect the uniqueness of the city
- the priority sectors/clusters could increase the competitiveness of the city in the future
- the priority sectors/clusters are selected on the basis of country-level priorities
- the priority sectors/clusters are selected because of the growing market in these fields (nationally, internationally)
- the priority sectors/clusters are selected because of the strong lobby from the sector organisations or other organisations (e.g. Chamber of Commerce, Arts council etc)
- the priority is based on strong enterprises in these sectors/clusters
- the priority is based on advanced universities and R&D centres on these fields
- other (please specify)

Additional comments:

3) **Explain, which indicators – quantitative as well as qualitative data, incl. economical, social, spatial, political etc. indicators – were used in the selection process?**
4) What were the effects of your city's prioritisation? How did it affect the CI policy and the development of the sector?

5) In hindsight, was the choice of priority sectors/clusters justified?
6) How are these priority sectors/clusters related to the city’s other priorities/priority sectors or clusters? Please describe the mutual benefit between CI priority sectors/clusters and other priority sectors/clusters.

<table>
<thead>
<tr>
<th>C.1.2 IF YOU SELECTED c)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Please explain, what kind of strategic choice(s) have been made and give the reason?</td>
</tr>
<tr>
<td>2) How are these strategic choices/decisions related to the city’s other strategic choices (e.g. priorities/priority sectors or clusters)? Please describe the mutual benefit between CI strategic choices and other strategic development decisions of the city.</td>
</tr>
</tbody>
</table>
What kind of strategic choices might be expected? Why? When? (e.g. ongoing research indicates something; the political practice follows certain rules; etc)
### D. Background data

In section D please give an overview of the facts and figures about CI in your city.

**D.1 IF YOU HAVE CITY LEVEL STATISTICS AVAILABLE:**

<table>
<thead>
<tr>
<th>Please provide the following data:</th>
<th>Absolute numbers</th>
<th>Share of total</th>
</tr>
</thead>
<tbody>
<tr>
<td>■ number of people working in creative industries</td>
<td></td>
<td></td>
</tr>
<tr>
<td>■ number of companies in creative industries</td>
<td></td>
<td></td>
</tr>
<tr>
<td>■ creative industries share of GDP</td>
<td></td>
<td></td>
</tr>
<tr>
<td>■ added value to the economy (in euros)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Additional comments:

**D.1 IF YOU DON'T HAVE CITY LEVEL STATISTICS AVAILABLE:**

Please use the national or international data to make estimation about the situation in your city.
Appendix 2

CI term and sectors in the cities
A.I.3 A – CI TERM (AND DEFINITION) IN THE CITIES

A.1.3. a) Which term(s) is (are) in use in your city (creative industries, cultural industries, experience industries etc.)? Please give the definition of the term in use and provide the justification for using this particular term

**Amsterdam**

Creative industries – The creative industries contain economic and cultural sectors that deliver goods and services that are the results of individual or collective creative work and entrepreneurship. Meaning and symbolism are the most important elements of these goods and services. They are pursued by consumers and businesses for the specific images and experiences they provide. The creative industries play an important role in the development and maintenance of life styles and cultural identities within society.

**Barcelona**

The CI concept has been built as a result of the strategic reflections that have been held in Barcelona. An example for this is the discussions around the Strategic Metropolitan Plan. In the Plan’s first version – in 2003 –, the term used was “cultural industries”, but during these years this concept has been discussed at different workshops, seminars and meetings, and eventually the term **Creative Industries** has been considered as more suitable because it includes the new context featured by technology, research and innovation. To define a broad concept such Creative Industries aims to specify the subject of discussion but without losing its extensive and inclusive connotation. That is the reason why Barcelona works for a guidance definition, rather than a definitive one: Creative Industries: Those industries that have their origin in creativity, brilliance and individual skills, and that have power to create employment and wealth by generating and exploiting intellectual property. This definition allows bringing the CI closer to those products susceptible of having an economic exploitation. In Barcelona it is possible to find important examples, from the innovation and patent in the industrial and communications field, to the scientific research and the artistic creation. All of them share the fact that they are originated in a creativity basis and that this creativity generates wealth.

**Berlin**

The discussion of the sector in Germany started from a set of assumptions different to the discussion in the English speaking world. The first mapping exercises in the state of Northrhpine-Westphalia came under the heading of cultural economy (Kulturwirtschaft). Conceptually, the term was meant to describe a sector around the artistic creation. Later, the English concept, centered on creativity (thus: creative industry) was adopted in addition to the older approach. Now, both in Berlin and in Germany at large, both cultural economy and creative economy or creative industry are in use. It is considered futile to further pursue a purely academic discussion on the "correct" concept; in the end, is always comes to pragmatic concepts, utilising the statistical sources that are at hand. In 2008, the German Länder (states) agreed on a common definition of cultural and creative industry that includes both conceptual traditions, the one centred on the artist's work and the other, focussing on creativity. Before that and beginning with the the first report on the CI in 2004, Berlin had adopted a concept closer to the English definition. Berlin wants to compare its CI policy internationally. The same applies to the second CI report from 2009.
### Birmingham

Definition: The **creative Industries** are those industries that are based on individual creativity, skill and talent. They are also those that have the potential to create wealth and jobs through developing intellectual property. (Department of Culture, Media and Sport) The Definition is successfully used UK wide.

The term responds to several approaches in recent past research on CI that outlines (1) tolerance, technology and talent as characteristics of a new creative class (Florida 2002) that (2) settles in distinctive places with high heterogeneity (Landry/ Bianchini 2002) working in an “experience economy” (Bianchini 2002).

To this trend, cities (3) respond with cluster-based approaches in economic policy focussing resources in a particular sector of the economy and supporting the linkages needed to help them thrive (Porter 1990).

Charles Landry and Franco Bianchini have both been active commentators on the Birmingham and Wolverhampton scene.

### Helsinki

The Business Development Strategy of the City of Helsinki lists ‘creative industries’ as one growth sector, the operating conditions of which the city is committed to develop. According to the definition used, “creative industries include architecture, design, the arts, fashion and craftsmanship, software development, music, theatre, media and publishing. Occasionally the creative industry sector is also considered to encompass the so-called copyright industry, which includes research, technology and industrial models.”

The definition of CI used by Helsinki does not include e.g. research or new media that are sometimes seen to form a part of CI. In Helsinki’s view, these are ‘knowledge-intensive business services’, which is another growth sector mentioned in the Business Development Strategy. Following the strategy, “knowledge-intensive business services include software and new media services, marketing communication, financial services, legal services, consulting, HR services and private research and education services.”

What comes to the terms ‘cultural industries’ and ‘experience economy’, the former was seen too narrow in scope and the latter is not widely in use in Finland. Therefore the term ‘creative industries’, which was very much used in Finnish discussions at that time, was chosen.

### Oslo

The most used term is "Cultural Industries", but the definition is in many case unclear. In the strategic documents, however, the cultural industries are defined as those industries the produce products the main characteristics of which are communication, i.e., products that communicate through signs, colours, movements, stories, sounds, forms etc. Industries that are included are architecture, design, market communication, music, film, radio and television, printed media, fine arts and cultural heritage.

### Riga

Both national level and city level policy documents operate with the “creative industries” term.

Riga city cultural strategy adopted the definition of creative industries provided in the National cultural policy guidelines (in it's turn based on the definition by the UK Department of Culture and Media and Sport):

“The creative industries are those industries that are based on individual creativity, skill and talent. They are also those that have the potential to create wealth and jobs through developing products with high added value. The creative industries include architecture, advertisement, art and culture industries, design (including fashion, graphical design and applied art), films, computer games and interactive software, music, new media, publishing, radio and television.”
The term that is the most frequently used is Creative industries (Kreativa Näringar). The term 'Experience Industry' (Upplevelseindustrin) is however also frequently used. This is the term previously used within a National Network that supports targeted sectors. It is a somewhat wider term than Creative Industry, that includes more sectors. The terms are, however, often used synonymously in the political discussion. According the Knowledge Foundation; the initiator of the National Network; The term "Experience Industry" was chosen since it focuses more on the consumer, compared to the term Creative industry that focuses more on the creator. The starting point for choosing the concept of Experience Industry is, to some extent, based in a will to include a more diverse range of sectors such as architecture, computer and video games, design, film, photography, art, literature, communication, media, fashion, music, food, arts and tourism.

Different strategic documents have used different terms. Innovation strategy and related programmes have used term "creative economy", which focuses on CI through its ability to create inspiring and attracting environment to live and work (attracting talents and investments). "Tallinn 2025" used the term experience economy, mainly because the CI was linked with the tourism sector and includes all enterprises which provide emotions (incl. culture, sport, leisure time activities, also spa services). Different study reports have used terms like "creative industries" and "creative city". As there is no one and only strategic paper on developing CI - we might say that Tallinn is only looking for the right term at the moment. As to the definition, Tallinn uses the one developed by Estonian Ministry of Culture: “Those industries that have their origin in individual and collective creativity, skill and talent and which have potential for wealth and job creation through the generation and exploitation of intellectual property.”

Interchangeably: creative industry and creative sector, sometimes: knowledge-based economy. This is just literal translation of the English term

Creative industries and Cultural industries (culture economic) are the terms used in Lithuania's strategic documents, that is the reason why Vilnius city should use the exact same notions as well. Culture economic or cultural industries is a more broad notion that includes CI's and tourism, sport, museum, archive, heritage protection and other cultural activities. Creative industries term illustrates that the foundation of this field consists of industrial activities that are based on creativity. This field includes culture and art but only in those cases when these activities directly or indirectly stimulate industrial development. Direct influence is when an institution is a certain creative “factory”, for instance, commercial design studios or fashion studios. CI can also be stimulated by non-commercial art festivals and galleries that also stimulate neccessary commercial CI development potential. CI's are the types of activities that are based on creativity of an individual, ability and talent. Those activities are able to create the material welfare as well as work places, by creating intelectual property. CI's include architecture, handicraft, performer's art, design, interactive computer programs, clothes design, art and antiques market, music, movie and image production, publishing, television and radio, programing equipment and computer services, advertisement. CI notion does not include tourism, sport, museum, archive, heritage protection and other cultural activities that are a part of Culture economic.
A.I.3 b) Please give a structure of sectors and sub-sectors (e.g. design as sector and fashion design as sub-sector) that are considered as CI in your city. Please explain the logic behind the choice of these sectors.

The definition (A.1.3a) doesn’t give strong demarcation lines for the in- or exclusion of sectors. This means that the choice of which sectors belong to the creative industries is open for discussion. In Amsterdam we have chosen to work with three main domains:

1. the arts
2. media and entertainment
3. creative services (business-to-business)

The approach is conceptual as well as pragmatic.

<table>
<thead>
<tr>
<th>Branche(s)</th>
<th>Arts</th>
<th>media &amp; entertainment</th>
<th>creative services</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performing arts (production and distribution)</td>
<td>publishers (books, newspapers, magazines)</td>
<td>design (including fashion)</td>
<td></td>
</tr>
<tr>
<td>theatres &amp; concert halls</td>
<td>photography</td>
<td>architecture</td>
<td></td>
</tr>
<tr>
<td>visual arts</td>
<td>film and video</td>
<td>advertising</td>
<td></td>
</tr>
<tr>
<td>art galleries &amp; museums</td>
<td>industry</td>
<td>marketing</td>
<td></td>
</tr>
</tbody>
</table>

Barcelona
Visual Arts, Performing Arts, Design, Film and Video, Software services, Music, Radio and TV, Publishing, Advertising, Architecture

Subsectors:
Graphic design, Fashion design, Film and Video, Radio and TV could be subsectors of Audiovisual
<table>
<thead>
<tr>
<th>City</th>
<th>Sub-sectors</th>
</tr>
</thead>
</table>
| Berlin   | Music industry  
Performing arts sector  
Film, television & radio sector  
Art market  
Design industry  
Architecture  
Print media and publishing  
Software, multimedia & telecommunications  
Advertising |
| Birmingham | Advertising  
Architecture  
Art and antiques markets  
Computer and video games  
Crafts  
Design  
Designer Fashion  
Film and video  
Music  
Performing arts  
Publishing  
Software  
Television and Radio |
| Helsinki | So far, the City of Helsinki has not seen it necessary to analyse the structure of the CI sector in detail. The aim of the city is to support the CI sector as a whole. (The list of sub-sectors as provided in the beginning of the project according to the Statistics Finland):  
Radio and television  
music and musical instruments  
Filmm and video (production and distribution)  
Publishing of books, journals and periodicals  
Advertising  
News agencies  
photography (equipment and supplies)  
Ancillary services in culture and entertainment  
Fairs and amusement parks  
Theatre and concerts  
Industrial design  
Art and art galleries  
Antique shops  
Museums & historical sites  
Libraries and archives |
### Oslo

Architecture  
Design  
Market communication  
Music  
Film  
Radio and television  
Printed media  
Fine arts  
Cultural heritage.

Sub-sectors are not particularly targeted. This is also related to how official statistics is organized. In Norway, there is f.ex. no codes for (computer) games or high fashion. Thus is it impossible to distinguish these activities from software and clothing. In the regional innovation program architecture, design and music are mentioned as focus areas, but also Norwegian Fashion and Norwegian Cultural Heritage is mentioned.

### Riga

The CIs support policies are on their early stage of development. At the moment we can speak only about sectors mentioned in the definition of CIs used on national and city levels:  
Architecture  
Advertisement  
Art and culture industries  
Design (including fashion, graphical design and applied art)  
Films  
Computer games and interactive software  
Music  
New media  
Publishing  
Radio and television

### Stockholm

There is no official statement from the city concerning what sectors and sub-sectors that should be included in the term Creative Industries. On the contrary, the existing incubator for fashion and design Transit, located at Telefonplan, will soon be open also for other fields within the Creative Industry. In RUFS 2010 (the forthcoming Regional Development Plan for Stockholm) sectors like tourism, film, publishing and music production are mentioned as important sectors. Many of the analyses made of the Creative Industry in the Stockholm region highlights the strength that lies in the diversity of sectors in the region. It is important that policy initiatives enhance the strength that springs from this diversity and, at the same time, stimulate networks and connections between different actors.
### Tallinn

Strategic documents have not defined the sectors and sub-sectors. Mostly, city has followed the state practice, which includes the following sectors:

- Architecture (architecture, landscape architecture, interior architecture)
- Film and video
- Broadcasting (radio and television)
- Design (product design (fashion), graphic design)
- Performing arts (theatre, dance, festivals)
- Entertainment IT (on-line and computer games, entertainment internet sites)
- Publishing (books, periodicals, newspapers, catalogues etc.)
- Arts (visual and applied arts)
- Heritage (museums, libraries, handicrafts)
- Music (interprets, composers, producing, publishing, musical instruments, festivals etc)
- Advertising (advertising and media agencies)

The study about the CI situation in Tallinn (2006) mapped also the following sectors: photography, software development and culture centres and centres/schools for hobby education (extracurricula activities).

### Warsaw

- Advertising
- Design (including fashion design)
- Architecture
- Art (including renovation and market of antiques)
- Handicraft
- Movies (including video)
- Photography
- Computer games
- Music, theatre, dance, performance
- Electronic publications
- Traditional publications
- Software and computer services
- Traditional and electronic media (TV, radio)

### Vilnius

The structure of CI sectors is represented according to statistical data, which allows to divide CI into sub-sectors in accordance to the main activity type of enterprises:

1. Architecture, design, environment management (lighting technologies and equipment, architects, design work, decorative plants, landscape gardening, interior decoration materials, furnaces, fireplaces, stairs, banisters, wood manufacture, metal manufacture, bathhouse, sauna, swimming-pool equipment design and manufacture, glassware, fences, interior elements);
2. CI as a part of traditional industry (fabric, shoe, furniture, clothing, ceramics articles, carpet, watch/clock, leather, plastic, paper design and production, design, sewing studio, packaging);
3. Entertainment business, leisure organizations (movie theathers, movie and image studios, concert, event and leisure organisation, pirotechnics, toys, attraction parks);
4. Advertisement (visual, sound, paper, interactive);
5. Publishing (books, newspapers, magazines, albums, e-mediums);
6. Beauty industry (hairdressing saloons, beauty centres, model agencies);
7. Media (television, radio, press, Internet, public connections);
8. Creation of programming equipment;
9. Creative services (photography, framing services, stone items);
10. Souvenirs, folk art, crafts;
11. Antiques, galleries.
List of measures

10 most relevant measures in the cities for the development of CI
<table>
<thead>
<tr>
<th>City</th>
<th>Title</th>
<th>Theme</th>
<th>Purpose</th>
<th>Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amsterdam</td>
<td>Creative Industries Amsterdam Area (CCAA)</td>
<td>2</td>
<td>CCAA facilitates and stimulates the creative industries and aims to speed-up the maturity and professionalisation and to enlarge the economic performance of the creative industries. To give an overview, and stimulate connections (if possible and desired) between the many projects and plans: to enlarge the effectiveness of resources and efforts, by the establishment of a small, and partly dependent operating programme-team. CCAA is a network organisation that delivers and gives an (inter)national and metropolitan overview of services for the creative industries, including job-opportunities, funding, education, networking, coaching, business-skills, training, Intellectual property, insurances, workplaces, international markets and promotion. A lot of these services are delivered through a user-generated portal. Public (state, province and municipalities), not for profit and private actors deliver and develop a wide arrangement of services for (creative) industries. The underlying rationale is that most services are already there, and that “a one-stop-shop for creative industries” is just a tool to find these services. If needed ‘special’ services are developed.</td>
<td>2007-2009 is approximately € 1.7 million</td>
</tr>
<tr>
<td>Amsterdam</td>
<td>Streetlab</td>
<td>5</td>
<td>Streetlab is a platform for young street-fashion designers and street-artists. Streetlab is organizing several small and bigger events, exhibitions, parties and festivals in and around Amsterdam. Streetlab’s main goal is to stimulate young artists and designers to develop their creativity, so they can eventually bring it to the market. By offering talented youngsters a visible podium, and bringing them in contact with the fashion industry, Streetlab supports and encourages their professional development and entrepreneurship. Streetlab brings young designers in contact with each other, thus encouraging cross-platform and cross-cultural collaboration.</td>
<td>100,000 eur from city budget</td>
</tr>
<tr>
<td>City</td>
<td>Title</td>
<td>Theme</td>
<td>Purpose</td>
<td>Creative individuals</td>
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</tr>
<tr>
<td>Amsterdam</td>
<td>Syntens</td>
<td>2</td>
<td>Syntens is an innovation network for SME’s. The underlying rationale is that SME’s need to innovative to adjust to changing markets, but that they often lack the resources to do so. Syntens is an independent agency (not-for-profit). It’s mission is to strengthen the innovative power of small and medium-sized enterprises (SME’s), to stimulate successful innovation and to contribute to sustainable growth. Syntens offers them support in various forms like an innovation quick-scan, 1,000 workshops a year, and personal advice (270 advisors) for entrepreneurs (16-24 hours a year for free).</td>
<td>X</td>
</tr>
<tr>
<td>Amsterdam</td>
<td>Amsterdam Topstad (Amsterdam Top City)</td>
<td>The main goal is to strengthen the city’s economy, especially aimed at improving Amsterdam’s position internationally. Creativity will be the central focus – creativity geared towards action and able to get the best from all projects and parties involved. There are five areas of action: 1. use and attract talent 2. stimulate and facilitate from start to growth 3. atmosphere and hospitality, freedom, service 4. use and create space 5. Amsterdam’s international reputation</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Amsterdam</td>
<td>Kunstenaars &amp; CO (Artists, Culture and Entrepreneurship)</td>
<td>The mission is: economic independence for artists through professionalization (competence building) and the development of new markets (most artist can not live from only the art market). It also has the legal obligation to advice city governments on the professional status of artists who want to be admitted into the Law and Work and Income for artists, a 48 month income scheme for professional artists. Kunstenaars &amp; Co offers: information (website, meetings, print), training and personal coaching (entrepreneurial skills, career development), work experience and culture loan (including microcredit). An interesting combination between funding and training.</td>
<td>X</td>
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<tr>
<td>City</td>
<td>Title</td>
<td>Theme</td>
<td>Purpose</td>
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<tr>
<td>Barcelona</td>
<td>Crea Media Program</td>
<td>2</td>
<td>This program is managed by Barcelona Activa with the scope to direct the CI companies along their foundation and development of its activity. The program contains the following services: Learning course about how to do a business plan; Learning courses according to the enterprising interest; Training in manage capacities; Personal tutorship.</td>
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<tr>
<td>Barcelona</td>
<td>Barcelona/Catalunya Film Commission</td>
<td>2</td>
<td>The Barcelona Film Commission is a public service established through a cooperation agreement between Barcelona City Council (local) and the Catalan Government (regional). The purpose of the service, addressed to the audiovisual sector, is to help to coordinate film shoots in Barcelona's city and, eventually, in all over Catalonia.</td>
<td></td>
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<tr>
<td>Barcelona</td>
<td>Business Development Services (BDS)</td>
<td>2</td>
<td>The BDS offers learning courses and activities (conferences, seminars, workshops,…) in order to improve the companies competitiveness. On the other hand, the BDS offers subsidies loans for contracting consultancy services.</td>
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<thead>
<tr>
<th>Budget</th>
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<tbody>
<tr>
<td>Barcelona</td>
<td>2009: 175,524 Euro</td>
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<td>City</td>
<td>Title</td>
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<tr>
<td>Barcelona</td>
<td>Microsoft Pre Incubation Program</td>
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<tr>
<td>Barcelona</td>
<td>22@ The Innovation District</td>
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<tr>
<td>Barcelona</td>
<td>FAD Incubator scholarships</td>
</tr>
<tr>
<td>City</td>
<td>Theme</td>
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<tr>
<td>Barcelona</td>
<td>Supporting programme to promote business development and international promotion</td>
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<tr>
<td>Barcelona</td>
<td>Support programme for the emergence and consolidation of company’s projects in the CI field</td>
</tr>
<tr>
<td>Barcelona</td>
<td>Programa Exid (Barcelona Design Centre)</td>
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<td>City</td>
<td>Title</td>
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<tr>
<td>Barcelona</td>
<td>Creation Factories Program (Institute of Culture of Barcelona)</td>
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<tr>
<td>Berlin</td>
<td>Investment Grants</td>
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<tr>
<td>Berlin</td>
<td>Coaching</td>
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<tr>
<td>Berlin</td>
<td>Sponsorship of projects and artists. Support for the creative scene through the further development of project sponsorships by the Berlin Senate.</td>
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<td>City</td>
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<tr>
<td>Berlin</td>
<td>Presentation on crossregional and international markets</td>
</tr>
<tr>
<td>Berlin</td>
<td>Working resources for cultural production</td>
</tr>
<tr>
<td>Berlin</td>
<td>Venture capital for Creative Industries</td>
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<tr>
<td>Berlin</td>
<td>Microcredits</td>
</tr>
<tr>
<td>Berlin</td>
<td>Organizing and supporting networks</td>
</tr>
</tbody>
</table>

<table>
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<tr>
<th>Budget</th>
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<tbody>
<tr>
<td>500,000 € p.a.</td>
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<tr>
<td>3,700,000.00 € in 2008</td>
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<td>ca 0.5 Million € p.a.</td>
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<td>Birmingham</td>
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</table>

The annual budget is Euros 11,000, meaning Euros 33,000 for a three year period. The network runs 12 meetings per annum.

The annual budget is roughly Euros 236,333 and the projects equate to Euros 709,000 over a 3 year period.
<table>
<thead>
<tr>
<th>City</th>
<th>Title</th>
<th>Theme</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>Helsinki</td>
<td>Support for creative companies</td>
<td>2</td>
<td>CI in Helsinki is a very important business sector in terms of annual turnover of the CI and number of employees. The city has employed a Business Development Advisor to look into the way in which the city can help the CI to succeed and to create new business opportunities for the companies of this sector. On of the tasks is to help CI to be informed and use the available funding and services. The work is done together with the CI related associations and other networks.</td>
</tr>
<tr>
<td>Helsinki</td>
<td>Refinery Clinic Meetings</td>
<td>2</td>
<td>CI entrepreneurs need counselling related to their specific business challenges, future plans, operational issues. Top level CI experts meet the companies and give them the support that they need. The purpose is to help companies to overcome those issues that are standing in the way of their success. The CI companies are typically small and thus they do not have means to purchase such expertise on their own. The city (EnterpriseHelsinki) started to collaborate with the Refinery in December 2008.</td>
</tr>
</tbody>
</table>

### Budget

<table>
<thead>
<tr>
<th>City</th>
<th>Title</th>
<th>Theme</th>
<th>Purpose</th>
<th>Grants</th>
<th>Subsidised loans</th>
<th>Venture capital</th>
<th>% for public art</th>
<th>Guarantees</th>
<th>Public funding</th>
<th>Other</th>
<th>Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>Helsinki</td>
<td>Support for creative companies</td>
<td>2</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>$40 000</td>
</tr>
<tr>
<td>Helsinki</td>
<td>Refinery Clinic Meetings</td>
<td>2</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>$70 000</td>
</tr>
</tbody>
</table>

2 The City is engaged in funding, developing and spreading information on the following training programmes targeted at creative companies:

**CREADA**: Creada is a training programme offered to entrepreneurs in the creative sector and to those wanting to become entrepreneurs in the sector. The aim of the measure is to increase business knowledge among participants and to offer them tools for developing creative business ideas into successful products/services. The training takes a year and includes 2-3 face-to-face teaching sessions per month, distance learning and 8 hours personal coaching. Creada is a national concept, and altogether 10 trainings are to be organised in four Finnish regions (Helsinki being one of them) by the end of 2010. In Helsinki, the training is organised by Adulta, a large adult education centre.

**CREATOR**: Creator is a similar training programme aimed at event producers and managers organised in Helsinki by Adulta.

**SILLANRAKENTAJAT (BRIDGE BUILDERS)**: Sillanrakentajat is a nation-wide training programme for CI export agents. In Helsinki, the training is organised by Adulta. The aim of the 1.5-years’ programme is to help to create new export agencies in the sector, to raise awareness on the importance of a competent agents for the work of creative companies, and to increase the turnover of the companies selected to take part in the programme.

**FINNISH MUSIC EXPRESS**: Finnish Music Express is an ESF project for the years 2008-2011. The project offers tools for Finnish musicians and companies for developing their export skills and potential. The training is organised through workshops and seminars on specific topics related to the theme. The project is a joint undertaking by Sibelius Academy, Music Export Finland and Finnish Music Information Centre. Besides Helsinki, events are organised in some other Finnish cities.
<table>
<thead>
<tr>
<th>City</th>
<th>Title</th>
<th>Theme</th>
<th>Purpose</th>
<th>Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>Helsinki</td>
<td>% for Art in Arabianranta</td>
<td>3</td>
<td>The City of Helsinki requires all developers in the Arabianranta area to use 1-2% of the building investments of individual sites for works of art. The art works reflect the multifaceted history of the area and contribute to shaping the identity of the new-built area. Even though art works have raised the attractiveness of the area, economic benefit have not been the main reason for launching the art project. The City has hired an art coordinator to work in the area.</td>
<td>X</td>
</tr>
<tr>
<td>Helsinki</td>
<td>Helsinki City Event Office</td>
<td>3</td>
<td>Helsinki wants be an events city in its individual and relaxed style. The Event Office develops Helsinki into an attractive venue of events and thus makes the city more pleasant and attractive for residents, businesses, employees and tourists. The Office organises Helsinki events in Finland and abroad, markets Helsinki as the venue of major international events and develops services targeted to event organisers.</td>
<td>X</td>
</tr>
<tr>
<td>Helsinki</td>
<td>Helsinki Music Centre</td>
<td>3</td>
<td>The Music Centre – a nationwide home for the music community – will give Helsinki an acoustically first-class concert hall as well as other facilities providing a wide range of musical experiences for people of all ages and a place to study music. The main users of the building will be the Sibelius Academy, the Helsinki Philharmonic and the Finnish Radio Symphony Orchestra.</td>
<td>X</td>
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<tr>
<td>Helsinki</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>City</td>
<td>Title</td>
<td>Theme</td>
<td>Purpose</td>
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<tr>
<td>Helsinki</td>
<td>Regional cultural centres</td>
<td>3</td>
<td>Regional cultural centres: Stoa (Cultural centre for the east and south-east of Helsinki), Kanneltalo (West Helsinki’s cultural centre) and Malmitalo (Cultural centre for the north and north-east of the city). These three multidisciplinary cultural centres are designed to present culture as extensively as possible. They are easily accessible to everyone and offer affordable spaces to artists from various fields of art to show off their work. The centres thus serve both Helsinki’s citizenry and local artists.</td>
<td></td>
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<tr>
<td>Helsinki</td>
<td>Herhtoniemi Design Path</td>
<td>3</td>
<td>Two well-known Finnish design houses Marimekko and Marja Kurki have been located in the industrial area of Herhtoniemi for years. Lately, there has been an growing interest for other design actors from importers to retailers to settle in the same area. Even though there has not been any official project to transform the area to a design cluster, the planner of the area (employed by the City) has been active in promoting the area as such and attracting developers interested in design.</td>
<td></td>
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<tr>
<td>Helsinki</td>
<td>Art grants</td>
<td>4</td>
<td>The City of Helsinki is the second largest supporter of the arts in Finland, distributing more than 20 million euros each year as operating subsidies and grants for Helsinki theatres, museums, art colleges and communities in various fields of art. Support is also granted to private individuals practising the arts. The aim is to keep the art scene alive and as versatile as possible.</td>
<td></td>
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</tbody>
</table>

The yearly budget for the activity of the three cultural centres together is approximately 1.5 million euros.

It is impossible to estimate the costs of the design path as it has been planned together with the other developments of the area, such as the bridge.

23.6 million euros in 2008.
<table>
<thead>
<tr>
<th>City</th>
<th>Title</th>
<th>Theme</th>
<th>Purpose</th>
<th>Grants</th>
<th>Subsidised loans</th>
<th>Venture capital</th>
<th>% for public art</th>
<th>Guarantees</th>
<th>Tax incentives</th>
<th>Public funding</th>
<th>Other</th>
<th>Budget</th>
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</thead>
<tbody>
<tr>
<td>Helsinki</td>
<td>Helsinki Metropolia University of Applied Sciences/degree programmes in culture</td>
<td>5</td>
<td>Metropolia offers nine Bachelor’s degrees and four Master’s degrees in Culture and Arts. Besides training, research and development are among its primary tasks. Metropolia will specialise in innovation and cater for the special needs of the metropolitan area. Being a multidisciplinary higher education institute, multidisciplinary solutions and new concepts are in the focus of its work.</td>
<td>X</td>
<td>X</td>
<td></td>
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<td></td>
<td></td>
<td>The share of the City of Helsinki in funding Metropolia is approximately 11 million euros/year.</td>
</tr>
<tr>
<td>Helsinki</td>
<td>HelMet Library (Helsinki Metropolitan Area Libraries)</td>
<td>5</td>
<td>Through co-operation, the libraries can avoid double work and cut costs e.g. when buying books, magazines, information technology etc. The viewpoint of clients has also been important in creating the system. Clients can now pick up the books, DVDs etc. in the library they choose and don’t need to travel to get what they want. The books etc. travel instead.</td>
<td>X</td>
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<td></td>
<td>Helsinki pays half of the common costs and the rest of the three cities pay the other half together. Altogether, the costs the City of Helsinki form far less than 5 per cent of the total budget of the City Library (appr. 33 million euros).</td>
</tr>
<tr>
<td>Oslo</td>
<td>Service office for industries</td>
<td>2</td>
<td>Give information and guidance to start-ups and SMEs, develop and deliver userfriendly information and guidance in cooperation with other public bodies. Not only targeted to firms in CI.</td>
<td>X</td>
<td>X</td>
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<tr>
<td>City</td>
<td>Title</td>
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<td>Purpose Details</td>
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<tr>
<td>Oslo</td>
<td>Business start-up funds and start-up guidance (etableringsstipende og -veiledning)</td>
<td>The main goal is to contribute to the development of new firms in the CI sectors. However the measures are not particularly tailored to target CI firms, but start-ups in general.</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>The sum has been almost the same the last three years, i.e. in total 6 million Euros of which the municipality pays 2 million.</td>
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</tr>
<tr>
<td>Oslo</td>
<td>Oslo Cultural Network</td>
<td>Identify and realize potentials for innovation and value creation through which are not otherwise realized through the regular activities of the cluster</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>Approximately 100 000 Euros per year is total funding of the initiative, of which the municipality pay approx 35 000 Euros.</td>
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<tr>
<td>Oslo</td>
<td>The Schous Cultural Brewery</td>
<td>Contribute to the development of a vibrant cultural quarter by providing space for cultural industries and activities. This area is connected to neighbouring areas that are developed by private entrepreneurs.</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>In 2008 the city council decided to invest approximately 6 million Euros in the project.</td>
<td></td>
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<tr>
<td>Oslo</td>
<td>Financial support of art and culture in general</td>
<td>Secure that the supply of cultural activities is characterised by breadth, high quality, innovation, tradition and and variety</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>19 375 000 (annually), 58 125 000 (over the last 3 years)</td>
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<td>City</td>
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<tr>
<td>Oslo</td>
<td>Sponsorship and external financing</td>
<td>4</td>
<td>Increase the funding of cultural activities, the municipality negotiate sponsorship agreement for certain cultural institutions in order to add to its own public funding. The city negotiate with privat capital in order to increase funding of special projects.</td>
<td>In 2008 they raised 1 231 450 Euros</td>
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<tr>
<td>Oslo</td>
<td>The cultural rucksack (den kulturelle skolesekken)</td>
<td>5</td>
<td>Offer professional art and culture to children and youth, contribute to easier access to and increase the understanding of all kinds of art and cultural expressions, contribute to the development and incorporation of artistics and cultural expressions in the realisation of educational goals. Different projects directed towards primary and secondary education. 15 projects were carried out in 2008. Artists and art institutions are involved in the projects.</td>
<td>20 875 000 of which the minicipality of Oslo gets approximately 1 000 000 euros</td>
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<tr>
<td>Riga</td>
<td>Grant programme &quot;Take-Off&quot;</td>
<td>2</td>
<td>To support new innovative businesses and entrepreneurs by providing grants for the purchase of hardware, licences, and other services. The aim is to support innovative entrepreneurship in Riga, as well as to convince population to establish new businesses in Riga.</td>
<td>1000000 Eur</td>
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<tr>
<td>Riga</td>
<td>Infrastructure improvement in the Spīķeri district</td>
<td>3</td>
<td>To support the development of the creative district Spīķeri by making investments in the renovation of infrastructure on the municipal lands. Funding from the ESF.</td>
<td>Approx. 4270000 Eur</td>
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<tr>
<td>Riga</td>
<td>Target programme for support of festivals</td>
<td>3</td>
<td>The programm aim to support festivals that take place in Riga city. The emphasis is on ensuring sustainable development of festivals, funding can be allocated for up to 3 years in advance.</td>
<td>Approx. 3800000 Eur annually</td>
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<td>City</td>
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<tr>
<td>Riga</td>
<td>Public support for renovation of architectural heritage objects</td>
<td>3</td>
<td>The municipality may provide financial support for restoration of architectural heritage objects</td>
<td>X n/a</td>
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<tr>
<td>Riga</td>
<td>Riga art space</td>
<td>5</td>
<td>Riga Art Space is a multifunctional contemporary art space, which in its activity strives not only to the contemporary visual art representation but also to the production of world level art projects by taking relevant and professional organisational measures.</td>
<td>X n/a</td>
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<tr>
<td>Riga</td>
<td>Future City Game</td>
<td>5</td>
<td>The Game is aimed towards producing innovative ideas for city’s development and stimulating participation of population in improving their living environment. Multidisciplinary approach is employed by inviting city’s officials, architects, property owners and real estate agents, etc. to participate in 2 day group work seminars.</td>
<td>X n/a</td>
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<tr>
<td>Stockholm</td>
<td>The Experience Industry program of The Knowledge Foundation</td>
<td>2</td>
<td>1) To strengthen the growth of SMEs in the experience industry, 2) to coordinate the experience industry, 3) the creation of national forums and to initiate education and training, 4) to highlight the experience industry, The program also aims at creating 5) Knowledge and skills for the experience industry and related areas in academia / research, and 6) to create partnerships with innovation focus of companies in the Experience Industry and related industries.</td>
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<td>City</td>
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<td></td>
<td>Publicly funded Business advice</td>
<td>2</td>
<td>In Sweden (and Stockholm) there are generally good opportunities to receive publicly funded business advice. The target group for Business advice are small- and medium-sized enterprises, with a focus on the period before the start. There are special efforts for women and immigrant entrepreneurs, innovation in manufacturing, for cooperatives and social enterprise. The goal is more and growing businesses and to promote entrepreneurship.</td>
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<tr>
<td>Stockholm</td>
<td>Creative Business Region Stockholm (Creative Stockholm)</td>
<td>2</td>
<td>The aim for this EU-funded initiative is to improve the conditions for businesses within the experience industry, (and the industry as a whole), in the Stockholm region. Through the project, a regional strategy and action plan will be developed clarifying the division of responsibility between actors. The development of a common platform will be the foundation for a long-term networking between the public sector, the academia, and industry.</td>
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<td>City</td>
<td>Title</td>
<td>Theme</td>
<td>Purpose</td>
<td>Creative individuals</td>
<td>Creative companies</td>
<td>Targeted CI sector</td>
<td>Professional assoc.</td>
<td>Networks, groups</td>
<td>Other</td>
<td>Grants</td>
<td>Subsidised loans</td>
<td>Venture capital</td>
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<tr>
<td>Stockholm</td>
<td>Transit and Starthus@KMH</td>
<td>2</td>
<td>Transit and Starthus@KMH are two incubators aimed at supporting entrepreneurship in the field of creative industries. Transit is an initiative by Konstfack (University College of Arts, Crafts and Design) and Stockholm School of Entrepreneurship. Transit provides support for startups and newly created companies within the fine arts, crafts and design. Starthus@KMH is the Royal College of Music’s equivalent initiative for entrepreneurship within the music industry.</td>
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<tr>
<td>Stockholm</td>
<td>Free seminars for creative business owners</td>
<td>2</td>
<td>In order to enhance business capacity in the creative sector the incubator Transit, in cooperation with Stockholm business region, The Swedish Society of Crafts and Design; a not-for-profit membership association mandated by the Swedish government to promote Swedish design, and the Swedish Association of Designers offered a series of free seminars for creative business owners. The themes for the seminars were: Professional identity, The perfect presentation and The art to sell your heart.</td>
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<tr>
<td>Stockholm</td>
<td>Kreatör+ Training in entrepreneurship in CI</td>
<td>2</td>
<td>Kreatör+ is a specialized training in entrepreneurship for professionals in CI that was offered in Stockholm, Göteborg and Malmö in 2007. The training aimed at improving the creators possibilities to run succesful businesses. Eighteen professional creators were accepted after interviews. All the participants were active in creative industries, such as industrial design, media, graphic design, illustration, art craft, architecture and fashion.</td>
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<tr>
<td>Stockholm</td>
<td>Reconstruction of the old gas holders in the Hjorthagen- Värtan area, as a new arena for performing arts</td>
<td>3</td>
<td>The area around the old gas production facilities in Hjorthagen and Värtan is in the process of becoming a new urban city district. One of the old gas holders will shortly become a temporary stage for the Stockholm Opera during renovation work of the opera house during 2010. A study conducted by the city's cultural administration suggests that the stage should become a permanent site for the performing arts, and that the whole area should become a creative cluster for the performing arts.</td>
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<tr>
<td>Stockholm</td>
<td>Innovativ kultur (The fund for innovative culture)</td>
<td>4</td>
<td>The main aim for the fund is to promote innovation in cultural activities and to enhance cooperation between culture, the business sector and research. Stockholm city has seen the need to install a form of financing that does not focus on a specific field, but rather on the cooperation between different fields, in order to create positive synergies. The fund is to act as a high-risk investor for innovative creative businesses, that often have difficulties to find financing elsewhere.</td>
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<tr>
<td>Stockholm</td>
<td>The one percent-rule for public art / Stockholm konst</td>
<td>4</td>
<td>This regulation states that one percent of the budget for new construction work, reconstructions and additional construction measures funded by the city should be earmarked for public art. The reasoning behind this is that art should be made available to all inhabitants, regardless of background or way of living. This applies to any construction project initiated by the city, but with some emphasis on institutions such as schools and nursing homes.</td>
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<th>Budget</th>
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<td>Approximate 90,000 Euro/year for 2 years.</td>
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<td>Funding varies greatly from year to year. In 2008 the approximate funding amounted to around 17 million SEK.</td>
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<td>City</td>
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<tr>
<td>Stockholm</td>
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<tr>
<td>Tallinn</td>
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<td>Tallinn</td>
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</table>

The operating costs of the Creative Incubator in 2009 are about 0.13 million EUR. In addition, about 0.13 million EUR is planned for the furniture and facilities. The city funding of the measure (2009) is 0.14 million EUR.
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<tr>
<th>City</th>
<th>Title</th>
<th>Purpose</th>
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<tbody>
<tr>
<td>Tallinn</td>
<td>Start-up aid for supporting the starting business (extends also to the creative companies and persons)</td>
<td>The purpose of the measure is to stimulate business activity, supporting and developing small businesses. Also creative companies and individuals may apply the start-up aid and it can be said that they are actively using this measure: in the first round at the beginning of the year 2009 7 out of 23 were active in creative field.</td>
<td>City funding (2009) for the start-up aid for supporting the starting business is 0.27 million EUR (for all companies)</td>
</tr>
<tr>
<td>Tallinn</td>
<td>Reconstruction of the Culture Cauldron and development of the organisation of the Culture Cauldron</td>
<td>Purpose of the measure is to establish an independent, self-functioning and vital centre for culture and creative industries into a former thermal power station. It is seen as one of the centres during the year of 2011 when Tallinn is European Capital of Culture. It will continue as a centre of contemporary art and creativity with educational and environmental activities: creative school, cooperation with Science Centre Energy, etc. It is located right beside the old town on Tallinn coastline.</td>
<td>The operating costs of the Culture Cauldron in 2009 are about 64 000 EUR, investments about 1.2 million EUR (2008: respectively 19 000 EUR, 0.13 million EUR).</td>
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<tr>
<td>City</td>
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<td>Purpose</td>
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<tr>
<td>Tallinn</td>
<td>Project „Tallinn – European Capital of Culture 2011”</td>
<td>3</td>
<td>To achieve a positive and lasting impact on both Tallinn’s creative and living environment and Tallinn’s and Estonia’s image. Targets are the following: 1. Tallinn is acknowledged as a capital of a European country which is exuberating of cultural life. 2. Creative activity has become vigorous. 3. Tallinn has been opened to the sea. 4. Tallinners are proud of their culturally rich capital. Ideas for the programme are collected by a public and widely promoted idea call.</td>
</tr>
<tr>
<td>Tallinn</td>
<td>Support of the citywide cultural events</td>
<td>3</td>
<td>The purpose of the measure is to diversify the city’s cultural life. Measure supports cultural events and activities which are the city’s initiative [e.g. holidays, celebrations of the anniversaries, concerts, festivals etc.], and events organized by the city institutions [Tallinn City Theatre, Tallinn Philharmonics etc.].</td>
</tr>
<tr>
<td>Tallinn</td>
<td>Neat Old House Project</td>
<td>3</td>
<td>Neat Old House Project evaluates historical buildings and their surroundings. The purpose why this measure is being created is related with developing urban space and sustainable attitude and promoting preferences of living in the area of cultural and historic value. Renovation of houses in culturally and environmentally valuable areas and restoration of architecturally valuable historical details (built before the year 1940) will be fostered within the Neat Old House Project.</td>
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<tr>
<td>Tallinn</td>
<td>Award &quot;Action of Culture”</td>
<td>5</td>
<td>The aim of the award is: a) to acknowledge people and organizations who organize cultural events and activities and b) to value the creative professionals (see best practice No 1 for more detail).</td>
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</table>

The financial support of the City of Tallinn is 1/3 of the whole budget. The city funding (2009) for the measure is 1.2 million EUR. (2008: 0.9 million EUR). City funding for the measure in 2009 is 0.77 million EUR (2008: 1.2 million EUR). City funding (2009) for the measure is 96 000 EUR. City funding for the measure in 2009 is 6400 EUR (2008: 12 800 EUR).
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<th>City</th>
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<tr>
<td>Tallinn</td>
<td>Support of the cultural activities of the nonprofit organisations</td>
<td>The measure is established to ensure the city's diverse cultural life and purpose is to develop attractive living and visitor milieu by supporting organisations that organise various festivals, events, workshops. The projects initiated by the nonprofit organisations are supported: citywide activities and cultural and creative activities of adults are preferred. The following activities are not supported: publishing, production of films and TV shows, individual training, commercial activities.</td>
<td>5</td>
<td>City funding (2009) for the nonprofit (cultural and others) activities is 0.88 million EUR. (2008: 0.93 million EUR).</td>
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<tr>
<td>Tallinn</td>
<td>Collection and exposure of the the art collection</td>
<td>Purpose of the measure is to decorate new public spaces. City, by buying art, thereby also supports creative professionals. The rooms where the items of Tallinn Art Collection are exposed should be open to citizens.</td>
<td>5</td>
<td>The planned city funding (2009) for the measure was 10 864 EUR, but due the difficult economic situation city decided not to allocate the money.</td>
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<tr>
<td>Vilnius</td>
<td>CI incubators in Vilnius</td>
<td>2 The main goals: - to stimulate CI subjects to establish and develop (small and medium-scale enterprises) providing them with privilege conditions to rent workshop and studio spaces and public services for businesses (training, consulting, public relations and so on); - to stimulate CI market by supporting and popularising the new product and service rise.</td>
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<tr>
<td>Vilnius</td>
<td>Enterprise training measures.</td>
<td>2 To stimulate youth enterprise skills and new creative enterprise establishment. Also, support for small and medium-scale enterprise establishment, consulting, training, exposition, fair and ethnographic enterprise activities.</td>
<td>X</td>
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**Vilnius**

CI incubators in Vilnius (8 CI projects are being evaluated at the moment, 4 of those will be implemented in Vilnius, 2 are established and supported by municipality, and they have long traditions of activities).

Enterprise training measures.

In 2006-2008 the city dedicated 163,000 Euro to youth enterprise training program (subsidy for 40 new enterprises).

"Menų spaustuva" receives city financing: 0.15 mln. Eur in 2006; 0.15 mln. 2007; 1.59 mln. 2008; 1.24 mln. in 2009; total 3.13 mln. in 2006-2009; Užupio art incubator receives city financing: 0.16 mln. in 2006; 0.16 mln. 2007; 0.1 mln. 2008; 0.049 mln. 2009. total 0.469 mln. in 2006-2009.
<table>
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<tr>
<th>City</th>
<th>Title</th>
<th>Theme</th>
<th>Purpose</th>
<th>Creative individuals</th>
<th>Targeted CI sector</th>
<th>Professional assoc.</th>
<th>Networks, groups</th>
<th>Other</th>
<th>Grants</th>
<th>Subsidised loans</th>
<th>Venture capital</th>
<th>% for public art</th>
<th>Guarantees</th>
<th>Tax incentives</th>
<th>Public funding</th>
<th>Other</th>
<th>Budget</th>
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<tr>
<td>Vilnius</td>
<td>Cultural city district planning and investments in their development.</td>
<td>3</td>
<td>The main goal - to provide the city districts that have the highest break through potential in CI field, forming the city image and identity, with purposeful and balanced development tools and harmoniously integrate these districts into city's, country's and world's economic, social and cultural context.</td>
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<tr>
<td>Vilnius</td>
<td>Municipality expenditures on CI services and products (events, festivals, advertisement, architect, media and other services).</td>
<td>5</td>
<td>This measure is being created and is constantly updated in accordance to community and public sector CI demand, meaning that it clearly reflects not only CI product demand but also its meaning (value) that the city attaches to separate creative services and products. The main goal and rationale of this measure - to reward CI created value by stimulating the CI activities, which have the highest level of demand.</td>
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<tr>
<td>Vilnius</td>
<td>Financing of festivals, cultural events and shows.</td>
<td>5</td>
<td>To train progressive and creative society, stimulate the need for professional CI services and products among the general public, to attract professional CI representatives to shape image of cultural city. - supporting creativity via education; - involving talents and citizens in city development; - enhancing the activity of professional associations and other similar types of organisations (sector-based and cross-sectoral).</td>
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<td>104,000 Euro, through the use of several financial measures, was commissioned by the city to creative and cultural training in 2009.</td>
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<td>City</td>
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<td>Purpose</td>
<td>Creative individuals</td>
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<td>Targeted CI sector</td>
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<tr>
<td>Vilnius</td>
<td>Funding for participation in international cultural projects</td>
<td>4</td>
<td>It is expedient to share experience in multicultural CI development and promote export of city’s CI services and products by increasing knowledge about Vilnius CI in the world.</td>
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<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>0.161 mln. Euro, through the use of international projects support financial measures, was commissioned by the city in 2008; 0.147 mln. Euro in 2009.</td>
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<tr>
<td>Vilnius</td>
<td>Cultural project and creative educational project support.</td>
<td>5</td>
<td>To train progressive and creative society, stimulate the need for professional CI services and products among the general public.</td>
<td>x</td>
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<td>x</td>
<td>x</td>
<td>x</td>
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<td>2.59 mln. Euro, through the use of several financial measures, was commissioned by the city to creative projects and cultural training in 2008, 1.91 mln Euro in 2009.</td>
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<td>Tourism development (tourism development strategies, marketing tools for city identity, image, tourism)</td>
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<td>Although measures for tourism development are not direct CI support measures, but they significantly contribute to development of international CI market – export of CI products and services.</td>
<td>1.05 mln. Euro in 2008; 0.72 mln. Euro in 2009.</td>
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|     | Support for separate CI sectors by financing municipal institutions, operating in the field of CI (theatres, cinema, orchestras, choirs, culture centres, galleries, event organizers, etc.) | 5                                                                    | The main goals:  
- to stimulate promotion of professional art in local and international market;  
- to ensure continuity of city’s cultural traditions;  
- to stimulate CI market by supporting and popularising the new product and service rise;  
- to provide society with high artistic value CI products and services, which would be too expensive for the majority under market conditions. Thus society is being culturally educated, consumption of professional art is stimulated.                                                                                                                                                                                                                                           | 0.85 mln. Eur in 2006; 2.5 mln. Eur in 2007; 7.7 mln. Eur in 2008; 5.14 mln. Eur in 2009; total 16.19 mln. Eur in 2006-2009. Increase in financing is due to establishment of specialized institution “Vilnius – European capital of culture 2009” and its activities. |
Appendix 3

List of good practices

Good practices of CI development in the cities
AMSTERDAM – Turning Talent into Business (theme 2)

B.1: REASON FOR SELECTION:
Why do you select this as your city’s good practice?

Turning Talent into Business is a good example of collaboration of different partners and one of the few cases where the selection of entrepreneurs was based on their international potential as fashion designers.

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:
Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

The ‘Turning Talent Into Business’ (TTIB) is a collaboration between Syntens, HTNK, Dutch Fashion Foundation and Arnhem Fashion Biennale. These partners open their networks in order to develop a coaching trajectory which covers all aspects of fashion label management. Topics include financial & legal management, production, public relations, marketing & sales and internationalisation. 15 fashion-designers (labels) are participating in the project.

The Dutch fashion Foundation (DDF) aims to strengthen the social, economic and cultural role of Dutch Fashion on a national and international level. Based in Amsterdam, DFF manages a network of approximately 50 of the most talented Dutch fashion designers.

HTNK is an international fashion recruitment and consultancy agency. Established in 1997. HTNK has a proven track record in the fashion industry including design & styling, product management & buying, general brand management and marketing, PR & sales. HTNK understands both the creative and the commercial side of fashion.

Every two years The Arnhem Fashion Biennale presents the state of affairs in fashion design. The event has an international orientation, was initiated by the City of Arnhem and ArtEZ Institute of the Arts, and receives structural subsidies from the City of Arnhem and the Province of Gelderland.

Red Light Fashion Amsterdam is an intriguing mix of high-level fashion design with the well-known girls of pleasure, in the rhetoric of the city-marketeers: ‘turning the Red Light district into an ‘international hotspot for design tourists’. From the perspective of the municipality the project is part of the revitalisation of the city centre.

B.3: IMPLEMENTATION OF THE BEST PRACTICE
Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

Research shows three problem-areas for fashion-designers:
- entrepreneurial skills, production facilities and distribution;
- lack of platforms for the exchange of ideas and for the interaction between design and market;
- lacking, or lacking abilities to generate, investment in start-up and growth.

The four partners started TTIB in January 2007 to address these problems (with ends with a presentation at the Arnhem Fashion Biennale, July 2009).

The process started with the selection of fashion talents (high-potentials) in 2007. The partners (HTNK, DFF and Arnhem Mode Biennale) are well connected with the Dutch and international fashion-
industry. In a brainstorm they selected 40 talented candidates, with international potential, and at least 3 years of experience as a fashion-designer. After an interview of 90 minutes 16 of them were selected for the project.

For a period of 2 years, they were offered personal coaching and workshops (delivered through the network of the partners), but also peer-to-peer training, learning to work together and share their networks.

With the start of the Red Light Fashion Amsterdam Project (January 2008) the TIB designers moved to this area. The project gave them the opportunity to show their work to a bigger audience, and made it easier to bundle their powers and to increase their national and international collaborations.

The project also attracts sponsors, like Philips, who show their latest fashion retail lighting innovation, and their commitment to the fashion industry through supporting talent development.

The Red Light Fashion Amsterdam is a collaboration between the municipality of Amsterdam, NV Stadsgoed and HTNK. NV Stadsgoed bought several brothels. E.g. they invested € 25 million to buy 18 buildings with 50 so-called windows. For the period of (at least) one year a couple of these buildings are loaned to Dutch fashion design talents, who use them as exposition windows, workshops and sometimes for housing. The Red Light Fashion Amsterdam has been extended and HTNK is invited to write a plan for the future of the project. From the perspective of the city this project could be part of the project: Heart of Amsterdam, future prospects 1012.

In summary the aims of this project are:
- to dismantle the criminal infrastructure
- to reduce the number of businesses that are subject to criminal influences
- to stop the neglect and decay of the centre and turn it around
- to restore balance to the businesses in the area
- to realise a varied and high quality image for the city approach area

Fashion & gadgets, art & culture, a Dutch Design Center, and creative entrepreneurs are mentioned for their economic potential.

B.4: DIAGNOSTICS OF THE BEST PRACTICE

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

Achievements:
- cooperation between partners consolidated
- knowledge and networks are shared
- 8 workshops with topics like internet, production and marketing
- the designers have developed more focus, through personal coaching
- Red Light Fashion District attracts international media-coverage
- A CODE (Amsterdam-based fashion magazine) Gallery store in the Red Light district.

At the end of 2009 the selected talents will:
- be aware of the entrepreneurial aspects of their profession
- share (new developed) production facilities
- share knowledge with each other
- build their networks with a purpose
- know how to

Potential new partners are interested to give structural support.
The applicability in other cities is quite easy, even if you don’t have a Red Light District. The critical factor of success is cooperation between professionals from the creative industries, with (housing) development organisations (public or private) and the municipality. From the perspective of the municipality and development organisations the creative industries are ‘pioneering in the urban wilderness’ and setting the scene for further developments. From the perspective of the creative entrepreneur a place to work for a limited period in time might only be a temporary solution.

The combination of TTIB and Red Light Fashion shows that an integral approach, improving business skills and working spaces close to one and other (improving group dynamics) is a promising way to go.


AMSTERDAM – Made In Fès (Theme 2)

B.1: REASON FOR SELECTION:
Why do you select this as your city’s good practice?
From a (inter)cultural and economic perspective this pilot-project had an unexpected good result. The experiences were manifold, and the process gave a broad sample strength, weaknesses, opportunities and threats for future projects. The enthusiastic reactions from participants and observers, and the lessons learned, were not a guarantee for a smooth follow-up project.

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:
Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?
In 2008 a group of Dutch and Moroccan designers and craftsman met during a ten-day workshop in Fès. The central focus was to learn from and inspire each other in order to create a number of industrially and economically viable designer-object prototypes.

The goal was to establish cross-cultural, creative links between Amsterdam and Fès and between the Netherlands and Morocco.

In the long term, these links will help the Moroccan artisans to market their products more efficiently, both locally and internationally. In addition, the collaboration of designers and artisans will enhance the cultural position of Amsterdam based Moroccans – a substantial group of immigrants with major (image) problems.

The project evolved from the Programme Creative Industries headline: ‘to make use of the cultural diversity of the city for the broadening and growth of the creative industries’. The cultural diversity of Amsterdam is insufficient used as a cultural, economic and international asset. Amsterdam invests in the development of cultural competences and talents. For the future development of the creative industries it is necessary to invest also in entrepreneurial skills, and to make the most of emerging cultural and economic potentials. One of the sub-goals of this headline is: to stimulate cultural production and trade between migrants and their places of origin. These migrants from Morocco, Ghana, Turkey, Suriname, and Netherlands Antilles. Migrants are often multilingual, and have the cultural competences to make new cultural products and trade-connections. Another objective is to connect and stimulate workmanship and industrial production in Amsterdam and the places of origin through contemporary designers. The aim is to develop and connect the chain of economic activities (design, production, distribution) in Morocco (knowledge and profits for the local community) with the chain of economic activities in the Netherlands. An entrepreneurial cooperation between designers and producers where all parties stand to gain.
The Mayors of Amsterdam and Fès first met in 2005, during the celebration of the 400 years-relationship between Morocco and The Netherlands. They decided to strengthen their cultural cooperation.

The ‘Made in Fès’ workshop was set up and executed by Butterfly Works (www.butterflyworks.org), who had been working with Moroccan trade and craftsman from 2002. BFW is a social design agency that co-creates a fair deal for people all over the world. Together with 3 designers from the Netherlands, 3 designers from Morocco and the artisans in Fès they created 30 prototypes in 10 days.

B.3: IMPLEMENTATION OF THE BEST PRACTICE
Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

The outlines, and the political and administrative context, were set up by the decision of the Mayors from Amsterdam and Fès to cooperate on cultural issues (2005) and the Programme Creative Industries 2005-2008, and the updated version 2007-2010.

In October 2006 and May 2007 a delegation from Fès visited Amsterdam. During these meetings a match developed between the delegation from Fès, who were proposing a project involving the craftspeople of Fès, and designers from the Netherlands, with a view to developing new contemporary craft products, carrying the ‘made in Fès’ label and marketed in the national and international market, and Amsterdam’s policies to develop cultural trade ties between migrants and their places of origin. This developed into a pilot-project involving 3 Morroccan and 3 Dutch Designers to develop products with a cultural and economic value for emerging cross-cultural markets.

In Amsterdam the execution of the project was done by Butterfly Works (BFW), in cooperation with Dutch Design in Development (DDiD, a not-for-profit organisation that stimulates the import of products from developing countries. Their project-proposal was granted in October 2007 (€ 41.000, mainly from the strategic budget for diversity policies. Together with their Moroccan counterparts they developed the concept for the workshops, selected the designers and made all the other necessary arrangements. In the mean time administrators in Morocco, Fès, and Amsterdam where elaborating on the administrative and political context. The Moroccan Ministry of Tourism and Crafts funded the project (organisation, accommodation, designers and craftsmen) was also an important partner in developing and implementing the project.

The workshop in Fès took place from February 4th-15th 2008. The aim was to design a ‘couture’ collection of prototypes, which could be developed into a ‘commercial’ collection. The interaction between Dutch and Moroccan designers - and their will to apply contemporary design to sustain and revive artisanal skills and products - lead to cross-cultural prototypes with economic perspective.

The results of the workshops were presented in Fès (February 15th 2008) and in Amsterdam (April 10th 2008) where Moroccan and Dutch (potential) stakeholders (public, not-for-profit and private) shared their enthusiasm about the results of the workshop (process & prototypes) and to explore the possibilities to transform the pilot-project into a long-term sustainable project. Stakeholders present at this meetings were; politicians and administrators, NGO’s (social and development issues), (art)schools, association of Dutch Designers, trading companies, and others.

In the Programme Creative Industries: plan for implementation 2009-2010 the Made in Fès pilot is mentioned as inspiring and successful, but the transformation from a pilot to structural cultural trade relations is not part of the implementation plan. Instead an exchange between art- and design schools is suggested.

B.4: DIAGNOSTICS OF THE BEST PRACTICE
Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other
cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

The creative industries do not reflect the multifaceted cultures of the city. This isn’t unique for Amsterdam. Many cities are searching for ways to open up the creative industries through a wider and more diverse production of culture.

Like in every pilot-project a lot of unexpected events occurred, that had to be dealt with at the spot. One of the issues are the cultural differences between Dutch and Moroccan government. In general the Dutch approach is more based on planning, reports and contracts, while the Moroccan approach is more based on hierarchical position, management by speech and trust. Frequent communication, including face-to-face meetings, is essential to find a common ground. The participation of administrators with a Moroccan background in the Amsterdam team also contributed to this. Bridging these differences was essential for funding, and for setting the right context for the workshops. The Moroccan Ministry of Tourism and Crafts was essential in organising the craftsmen in Fès and in accommodating the workshops.

Copyright and intellectual property issues were experienced in different ways. For the Dutch designers and representatives these are personal rights and assets, in Morocco it is a collective good, especially for craftsmen.

Within the Amsterdam administration the prospects of the project was recognised, the city actually started is, it proved difficult to arrange the budget. Like most pilot-projects it was difficult to find a fit between the experimental nature and existing budgets or programs.

Another issue is the interaction between the impulsiveness of the creative director and the designers and the ever changing character of the pilot-project, with the structured way of working and decision-making process of the administrative organisation. The project coordinator was outcome based: ‘at least a handful of culturally interesting and economically viable prototypes as a result from a 10-days workshop’, while the process based creative director was proclaiming ‘that he was not being realistic’. Both were pleasantly surprised by the 30 prototypes that were delivered within 10 days.

Last but not least, the pilot-project evolved from an abstract policy statement to 30 prototypes through a small core of committed people in Amsterdam and Fès, who were committed to the cause off the project, and who were willing to cross boundaries.

The pilot-project shows that it is relatively easy to go to Morocco and return with attractive prototypes. It is not so easy to turn this prototypes into structural cultural trade relations between Morocco and the Netherlands. This involves the long-term commitment of public and private partners in both countries and to develop and connect cultural and economic activities in both countries.

The implementation wasn’t easy in Amsterdam, so it won’t be easy in other cities. But the underlying ideas, and the Amsterdam experiences might be a good starting point for other cities.
B.1: REASON FOR SELECTION:

Why do you select this as your city’s good practice?

INCUBATOR FAD

Following the same logic than the choice of Creamedia as a good practice, the Incubator FAD also represents a solid commitment with entrepreneurs and with those individuals who have just started their own professional way. The granting of scholarships for the development of personal projects represents a widespread practice but very often these initiatives are not sustain by an intention to accompany the entrepreneurs in their way into professional world. By contrast, the Incubator’s final purpose is clearly to encourage professionals from the different fields (graphic design, industrial design, architecture and interior design, smithing and fashion design) to move towards the adult labour world, regardless whether they come from a business perspective or from a more artistic intention.

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:

Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

This is a FAD’s initiative in collaboration with the Department of Culture and Media of Catalonia’s Government and the Institute of Culture of Barcelona. The incubator is the name given to the range of grants addressed to the research in architecture, interior design, smithing, industrial design, graphic design and communication, fashion design, art and craftwork.

These grants are divided in three categories
- White Card grant: for the development of personal innovative research projects in the fields of design, architecture and arts. Contribution: 6000€
- R+FAD award: professional stays in the research department of a company in order to develop a certain challenge in innovation. Collaborating companies: ACTAR, CAMPER, CETEMMSA, GRAFIQUES ORIENT, ROCA. Award: a six-month remunerated work contract financed evenly by the FAD and the company.
- Made in Cire project: grant addressed to the research and design for a singular and innovative project by the Initiatives for the Reintegration Centre of the Catalan Government. Contribution: the production, distribution and commercialization of the product. This project starts before the FAD Incubator, in 2004, to show products made by the inmates at the workshops of the correctional facilities of Catalonia. The products are designed by professional designers but made by the inmates in order to give added value and prestige to the inmates’ work.

In conclusion, this financial support is addressed to facilitate the integration of new professionals and creators into the labour market.

B.3: IMPLEMENTATION OF THE BEST PRACTICE

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

These subventions are granted in an annual basis; in the course of the current 2009 the third edition will take place. The grant-holders have all the year to draw up their project, except from the R+FAD award that only provides six months.

The coordination and management of these grants is done directly by FAD, which also counts on the usual participation of the city Council and the regional government. In addition to these partners, in the R+FAD award case, the company that hires the award-winner and offers to him a six-month contract becomes also a partner, not only in the course of these six months but it also takes part in the
jury that decides to whom the awards will be given.

**B.4: DIAGNOSTICS OF THE BEST PRACTICE**

**Including:** Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

These grants have been given only for two years so it is still soon to conclude whether the designers who have been granted have improved in their professional careers or not. However, it is possible to find a sign of success when it comes to the R+FAD award, since all the award-winners so far have stayed working in the company after the six months period scheduled in the contract.

The R+FAD award is the one that have found more difficulties in its first edition. Some of the companies did not assigned to the award-winners the tasks especially related to their professional profiles, or either an innovating project which is what the grant is aimed to. Therefore, from the second edition it was decided to limit the collaborations only with those companies that had a specific I+D department.

Another conclusion that the FAD has found with these subventions is that all the projects, the individuals as well as the ones held inside a company, have had a proper tutelage. So it is a fact that an appropriate role of accompany and advising has to be taken in order to make the project successful.

Regarding the implementation of these sort of grants in other cities, it should be taken into account that initiatives of this kind—that are closely related to the labour world-must be manage by groups and entities with a truly and suitable knowledge of the sector. Therefore, in order to develop these initiatives it has to be a structure of experts with a well-known career.

**BARCELONA – Catalunya film commission (Theme 2)**

**B.1: REASON FOR SELECTION:**

**Why do you select this as your city's good practice?**

**BARCELONA/CATALUNYA FILM COMMISSION**

Lately, Barcelona’s city has undergone a prominent growth in the number of audiovisuls productions that has chosen the city's squares and streets, parks and most significative places as its stage for the most varied filming. In this context, Barcelona's Council has managed to identify and exploit the city's capacities from an audiovisual perspective (films set, advertisements or TV series)

Even though this initiative is originated in a local stage, it has ended up being a wide solid structure within all Catalonia, promoting the emergence of other regions and municipals apart from Barcelona.

The project’s main value is its wide impact, which is not limited to the audiovisual or movie industry, but also benefits other sectors (tourism, hotel industry, etc)

**B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:**

**Including:** What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

The main focus of Barcelona-Catalunya Film Commission is to promote Catalonia as a natural location for filming, providing the international audiovisual sector with the information about the advantages of shooting in Barcelona and Catalonia, which also helps to advertise our country.

It represents a service for all those companies and professionals that want to use Barcelona, and all Catalonia, as their film locations.

This initiative was initially born in Barcelona aimed to promote the city as a suitable space for filming.
However, after a while the Government of Catalonia (regional government) became interested in that kind of support and so a collaboration agreement came up between the local and the regional administrations, in order to broaden the services that are supplied by the film activity in all Catalonia.

B.3: IMPLEMENTATION OF THE BEST PRACTICE

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

Barcelona Film Commission has been running for more than 10 years in Barcelona’s city, always through the hiring of an external company to be in charge of the management and the services supply.

The Barcelona - Catalunya Film Commission focuses on four main areas of activity:

Coordinating shoots in the city of Barcelona. This involves:
- Handling shooting permits, acting as a bridge between production companies and the City Police Information and Procedures Office, and with other organisations and owners of locations if necessary.
- Mediating between production companies and the municipal departments and organisations that own the locations in order to obtain special conditions and to make shoots easier.
- Applying for exemption and/or reduction of fees for cultural productions (full-length features, documentaries, shorts...) and for student productions, at locations owned by the city and at sites of outstanding interest.
- Providing production companies with information about locations, production services and all other information connected with audiovisual production.

A virtual office: on the website www.bcn.cat/filmcommission.com. An active, 24-hour, global service enabling users to complete formalities and consult all information provided by the Film Commission from all over the world.

Deployment of the Catalan territory. With the aim of offering its services to all Catalan towns and companies interested in shooting at their locations, the Barcelona - Catalunya Film Commission offers:
- Towns: tools to coordinate and promote their locations and local industry, developed by the Film Commission over the course of ten years’ experience in Barcelona.
- Professionals: useful information and advice about making audiovisual productions in Catalan towns.

International promotion at festivals and markets. Every year, the Film Commission attends the leading international events in the sector. This year, the Barcelona - Catalunya Film Commission will attend:
- The Berlin International Film Festival and European Film Market, Berlin (Catalan Films Stand)
- DOCSBARCELONA, Terrassa and Barcelona
- Locations Trade Show, Santa Monica
- Cannes Film Festival (MIF), Cannes (Catalan Films Stand)
- Donostia International Film Festival - San Sebastián, Basque Country
- Catalunya International Film Festival, Sitges

The two main partners of this project are the Barcelona City Council, which finances the 70% of it, and the Catalonia Government which finances the other 30%. However, when there are shootings out of the city the city councils of the towns or villages use to contribute to the filming.

B.4: DIAGNOSTICS OF THE BEST PRACTICE

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

The Barcelona Film Commission success is confirmed by the figures: among all the shootings that took
place during 2007, the more frequent types were those with a publicity purpose, considering that the advertisement spots and commercial pictures represented more than 600 productions. As for the number of shootings: TV entertaining programs (136), short films (174) and documentaries (116). But, further than the figures, it is clear that the shootings with a major media impact are the cinema’s feature films, some of which can end up in varied places around the world. In 2007 Barcelona was the location for up to 33 feature films for the cinema industry. It has to be mentioned as an example Woody Allen’s last film –Vicky Cristina Barcelona.

The main problems that the Barcelona Film Commission has to face arise from the inconvenience that the shooting activity means for some of the municipal services and for all the citizens. Although the economical impact that this activity represents for the city is highly positive, it is still necessary to raise awareness about the benefits that Barcelona gains being a filming location, in terms of promotion of the city, as well as the direct and indirect investments that come together with the shootings. Although in the beginning there were not enough qualified professionals to manage the different tasks that came out from filming in the city as a location, this problem has been already overcome and currently Barcelona counts on a wide range of professionals with a valued experience.

The Barcelona- Catalunya Film Commission belongs to the Association of Film Commissioners International (AFCI), the official worldwide association of government film contacts. This association shows that the same or similar initiatives already exist in a lot of cities around the world. However, there are still a lot of European cities that haven’t exploited yet the specific commercial side of the film industry but have a lot of interesting elements for this sector. That is why it is important to promote the awareness about the value that this activity means for the city.

BERLIN – Betahaus (Theme 2)

B.1: REASON FOR SELECTION:

Why do you select this as your city’s good practice?

Betahaus is a coworking space in Berlin.

Betahaus is a platform, which meets the demands of knowledge-based and creativity-based workers, and expands their opportunities in the process. In a mix of relaxed coffeehouse atmosphere and concentrated working environment we’ve created a space between work and private sphere, where collaborative innovation and creativity are promoted.

interdisciplinary approach
open, digitally networked collaborative workplace, which is flexible and serves as a platform for networking, innovation and production
transferable to other cities
Existence of first international connections with other co-working spaces abroad; should be expanded.
Recognized by the creative workers - they are demanding creative working spaces.
Enhancing business capacity

www.betahaus.de

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:

Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?
Central Focus
Betahaus is a coworking space in Berlin. It’s a platform, which meets the demands of knowledge-based and creativity-based workers, expands their opportunities in the process, and pushes the raise of networks, innovation and creative production. In a mix of relaxed coffeehouse atmosphere and concentrated working environment we’ve created a space between work and private sphere, where collaborative innovation and creativity are promoted. Betahaus offers full-time and part-time rates (daily, weekly, monthly…) with or without your own key. All rates include a workspace and Wireless LAN access. The rates with key also offer "Fair Use" of the printer/photocopier/scanner, use of the meeting rooms, a betahaus postal address and a small locker.

Initiators
ORCO-Group is a former public owned, now private real estate company.
A group of creative entrepreneurs.

Partner
Projekt Zukunft (Senate Department for Economics) as a marketing-partner

B.3: IMPLEMENTATION OF THE BEST PRACTICE
Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

Development and Implementation
From January until March 2009 a group of 30 creative entrepreneurs created betalab, a testversion from betahaus. The developed a concept of co-working with quiet spaces and shared spaces and technical equipment. Since March 2009 betahaus is fully implemented. The capacity is up to 120 co-workers and users.

Funding
no funding

B.4: DIAGNOSTICS OF THE BEST PRACTICE
Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

Success Parameters
excellent and low-rate infrastructure for founders of all creative sectors
infrastructure for networking and collaboration
high accept in the creative community

Problems
to early to judge - no problems up to now

Applicability
Initiators want to transfer the idea of betahaus in other cities like Barcelona
## BERLIN – Clubcommission (Theme 2)

### B.1: REASON FOR SELECTION:

**Why do you select this as your city’s good practice?**

The Clubcommission (CC) is an organization of Berlin’s clubs and party and cultural event organizers. Purpose of the association is communication, cooperation and interlinking. CC tries to summarize the concerns of the clubs and organizers and is contact point for officials, senate, police and interest groups. CC is organized as registered society with up to now 110 members. CC is the first and still the only organization of this kind in Germany. It is one of the main aims of the association to develop a method of public communication in order to support the Berlin club scene in a way that their needs are better recognized by the city and the economy.

- transferable to other cities
- enhancing business capacity

http://www.clubcommission.de/

### B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:

**Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?**

#### General Focus

Clubs are meanwhile a branch, an economic factor, a social authority, a cultural property, a location advantage. Clubs are music producers, creative pools, a general public and niches. The club culture is a part of the modern metropolis and puts out her quality beside other. It is one of the main aims of the Club Commission to maintain this creative underground and help to improve the cooperation with official institutions and with politics in general.

#### Initiators

Three club-owners organised 1999 the first informal conversation with the clubs and organizers. Today, the CC has 110 members.

#### Partners

- Berlin Music Commission
- Popkomm
- Musikstadt Berlin
- medien netzwerk berlin
- Label-Commission Berlin

#### Project-Partner

- ebam GmbH Business Akademie
- Auswärtiges Amt (The Foreign Office)

### B.3: IMPLEMENTATION OF THE BEST PRACTICE

**Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.**
Development and Implemention

Three club-owners organised in 1999 with participation of the former Senator for Economics the first informal conversation with the clubs and organizers. On 27.06.2000 the CC, the federation of Berlin club, party and cultural event organizer was founded with big public attention. In October, 2001 the CC received the confirmation as an incorporated society.

Funding

CC finances its work by membership fees and the organisation of club nights
no public funding

B.4: DIAGNOSTICS OF THE BEST PRACTICE

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

Success Parameters
The scene has become more established, more commercialised and larger.
Improvement of the image of the clubs
This cooperation offers a large field of experiences to support the members and furthermore can help to improve the cooperation with official institutions and with politics in general.
Component of Berlin’s capital marketing activities

Problems
The lack of public funding doesn’t allow to build up a stable organizational structure.

BERLIN – Design Reaktor Berlin (Theme 2)

B.1: REASON FOR SELECTION:

Why do you select this as your city’s good practice?

Design Reaktor Berlin
interdisciplinary approach
know-how transfer between art university and SMEs in Berlin about innovation processes
students, professors and SMEs are working closely together to develop new products
creating innovative products and services
transferable to other cities
high economic impact
enhancing business and innovation capacity

http://design-reaktor.de/

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:

Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?
**CENTRAL FOCUS**
The Design Reaktor Berlin is a multi-disciplinary project of the Berlin University of the Arts. The aim is to build innovative co-operation between small and medium-sized companies and designers in Berlin. It is about establishing collaboration between companies, craft workers, the University of the Arts, and sales experts to create new products; it is characterized by experimental combinations of processing techniques, advanced materials and manufacturing processes.
The project was supported by public relations.

**INITIATORS**
University of the Arts, Berlin (design)
Senate Department for Economics, Technology and Women`s Issues, Berlin

**PARTNERS**
52 SMEs in Berlin
11 chairs at the University of the Arts were involved
150 students

Further information: [http://design-reaktor.de/konzept_en.html](http://design-reaktor.de/konzept_en.html)

**B.3: IMPLEMENTATION OF THE BEST PRACTICE**
Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

**DEVELOPMENT/ IMPLEMENTATION PROCESS/ TIMEFRAME**
it took us (Senate Department of Economics, Technology and Women`s Issues) around 1 year to develop the project properly, to find out which professor should be the head of the project and to build a pragmatic project structure.

**ROLE OF CITY ADMINISTRATION**
moderation
enabling
deeply interested in the implementation of the project and in a pragmatic project-design

**ROLE OF UNIVERSITY**
steering the projects and involving 11 chairs at University of the Arts

**FUNDING**
came from city administration (75%) and university (25%)

**B.4: DIAGNOSTICS OF THE BEST PRACTICE**
Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

**SUCCESS PARAMETERS**
excellent mixture of competences/ interface skills and team members
effect of intensifying the coworking relationships between designers and companies creating multiplied communication channels
innovative approach connecting different design disciplines and working experiences
open innovation approach
collaborative authorships
dynamic and flexible steering of the project
involving market experts in the development of new products

Best practice project of European Year of Creativity and Innovation.
CRITICAL FACTORS
extremely short time of six weeks between project approval and launch of a complex project with over
180 participants
countlicts between dynamic project approach and long decision procedures in university
time consuming EU reporting requirements
innovation research is not properly developed right now, there are no standards

APPLICABILITY
project/concept could be copied to other cities in different innovation contexts

BIRMINGHAM – Role of Higher Education Institutions (HEIs),
in supporting the creative industries (Theme 2)

B.1: REASON FOR SELECTION:

Why do you select this as your city’s good practice?
The research team from Birmingham/Wolverhampton began the process of identifying best practice
case studies with the assumption that there were no existing generic criteria developed by the
Metropoles research team. With this assumption in mind the UK team developed a methodology and
set of criteria for identifying and selecting best practice. The following process was applied: Firstly the
team from Birmingham City University brainstormed best practice examples across the four themes.
From this they developed a long-list. Against this list the team weighted each of the projects (1-5 lacks
disagree-strongly agree) against the following criteria – The project has/is:
• Transferable (i.e. could be easily adapted as a model in another city)
• Has scope for internationalization
• Recognised by peers
• Recognised by industry
• Sustained (beyond initial funding over 12 months)
• Has made economic impact
• Social impact

In order to add rigour to the process, and avoid investigator bias, investigator triangulation (multiple
researchers) was applied (Guion, 2002). Thurmond highlights the benefits of triangulation are that it
offers increasing confidence in the research data, as well as offering the possibility of revealing unique
findings (Thurmond, 2001). To this end industry peers and experts were invited to also rate each of
the projects against the same criteria and highlight any gaps. The team established a ‘Google
document’ in order to engage the local industry and peers in the process of identifying best practice.
Three industry experts from the digital, music and creative enterprise fields were identified and asked to
add their own weightings to the list. From this, those that scored highest overall were selected to be
developed as best practice case studies. Otherwise the criteria and process were agreed via email
with Talin (27/04/09).

This case study responds to theme 2:
‘Enhancing business capacity and internationalization of creative industries.’

This case study discusses the role of Higher Education Institutions (HEIs), in supporting the creative
industries. It is focused on the work undertaken by Birmingham City University (BCU). Other HEIs,
whether in Birmingham, the West Midlands region or nationally, may also undertake work that draws on
the same funding and has similar objectives for creative industry support. BCU has been chosen as the
basis for the case study due to its local impact within one of our two partner cities, and because its
history as a former polytechnic means that it is perhaps more creative industry focused than universities
such as Birmingham University.

BCU is made up of six faculties, which cover various fields of study. Each faculty is typically broken
down into several schools. The following faculties work closely with the creative industries: Performance
Media & English, Birmingham Institute of Art & Design (BIAD), Technology Innovation & Development and Birmingham City Business School. While cooperation exists across faculties, the faculties do tend to act independently. The university has developed a number of organisational structures which aid collaboration between faculties, are directly industry facing, or which allow it to be well placed to develop and deliver projects which benefit creative industries.

BCU’s support for enhancing business capacity and internationalization of the creative industries is holistic and indirect in nature. In this case study we discuss three linked sets of activity which together are indicative of BCU’s creative industry support, and consider how the university structure allows it to continue to offer this support.

**B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:**

<table>
<thead>
<tr>
<th>Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?</th>
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<tbody>
<tr>
<td>Higher education institutions have three main areas of work:</td>
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<td>• Teaching &amp; Learning, including access courses, degrees (bachelors &amp; masters), short courses for continuing professional development and training.</td>
</tr>
<tr>
<td>• Research, including research degrees, post-doctoral research, independent research by teaching staff, and funded research projects.</td>
</tr>
<tr>
<td>• Third-stream work including consultancy and knowledge transfer.</td>
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Each of these activity areas offers the possibility to support business capacity and internationalisation of the creative industries within a city and a region:

| • Teaching & learning: providing rounded creative workers, supporting on-going development of creative workers, especially in the area of up-skilling established workers to meet the demands of new digital techniques in traditional creative businesses (see the Department for Culture Media & Sport 2008 report *Creative Britain – New talents for the New Economy* and the 2009 *Digital Britain Final Report*). |
| • Research: providing insight, developing new knowledge to benefit the creative industries. |
| • Third-stream work: applying research within an industrial context. |

Put another way the work of HEIs contributes to business capacity at three levels: educational programmes develop the talent pool of a city; research active academics keep educational programmes relevant and increase the employability of their graduates; knowledge transfer activity supports businesses and contributes towards job creation.

Each activity is discreetly funded:

| • Teaching & learning: primarily funded by students’ course fees which typically attract additional subsidy from the UK government (through the Higher Education Funding Council for England – HEFCE). |
| • Research: again funded through HEFCE (based on an assessment of previous research outputs) for general ongoing research; through research councils, research funds and private organisations on an individual or project basis as awards or grants; for specific commissioned research projects funded through research councils, research funds and private organisations. |
| • Third-stream work: commissions for consultancy work, or project funding from research councils for knowledge transfer work. |

Teaching & learning, particularly Bachelor and Masters level education, offers what might be considered as stable, core funding for a HEI. Funding for research and third-stream work is less predictable and based on the success of funding bids, the results of research assessment, and the development of working relationships with industry partners. Not all HEIs will actively pursue research and third stream work in a substantive manner. However, the relative financial stability afforded by teaching & learning activity allows a HEI to maintain and develop research and knowledge transfer...
capability between awards. A generally supportive set of institutional policies can encourage the development of third stream and research work. These are particularly effective if coupled with an allocation of development resources, as we see within Birmingham City University. BCU recently unveiled ambitious plans to increase its research activity with nine key targets including “design and creative industries; digital participation and technology...; music and performance” (http://www.bcu.ac.uk/news/171). Its Corporate Development Centre helps academic staff to develop bids, broker partnerships and manage projects. Finally projects such as Screen Media Lab, located within the School of Media, is an industry facing unit which brings teams together on a project by project basis, drawing in skills from across the University and is active within teaching & learning, research and third-stream work.

B.3: IMPLEMENTATION OF THE BEST PRACTICE

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

The practices of BCU that enable it to contribute to the enhancement of business capacity and internationalization of creative industries are tied to regional, national and European strategies and their respective funding frameworks. All activities need to be funded in some manner, meaning that BCU responds to funders’ agendas.

The Corporate Development Centre (CDC) is centrally funded by BCU. One of its main areas of work is the development of strategic relationships with partners such as the regional development agency, Advantage West Midlands (AWM) and Birmingham City Council (BCC). The retained knowledge and networks of CDC facilitate BCU staff in aligning their research and knowledge transfer work with the objectives of funders at a local, regional and national level. CDC also help generate demand for consultancy and knowledge transfer through schemes such as Service by Design: a programme which develops innovation mentoring across faculties and with a range of industry partners (http://www.servicebydesign.bcu.ac.uk/).

Screen Media Lab (SML) is a purpose built facility which houses a number of industry facing projects. SML has its roots in Media Content Lab, an ERDF funded creative industries support programme, which began in 2001. SML provides BCU with premises in Digbeth, Birmingham’s creative industries quarter, close to the key Custard Factory and Fazeley Studios spaces which house more than 1,000 creative workers. SML is part of the Birmingham School of Media in the Faculty of Performance Media & English but projects housed within SML have drawn upon the talents of staff, students and graduates of a number of BCU faculties. Since the inception of Media Content Lab, SML has successfully developed a number of other projects funded by a variety of research councils and through ERDF funds; the initial project funding providing a platform and track record for further project bids. SML also obtains funding by undertaking media project commissions on behalf of other departments and projects within BCU. SML’s projects contribute to enhancement of business capacity for creative industries through training, support intervention or advocacy and also aim to develop international recognition for the West Midlands region’s creative industries. Indicative projects include:

- Digital Central: “a regional development project that helps the West Midlands be nationally and internationally recognised for its digital media and music sectors”. Digital Central was funded through a consortium of partners including several of the region’s universities and private sector partners. http://www.digital-central.co.uk
- Media Content Lab: “a dynamic team of multi-disciplined creatives who have worked together for over six years, producing a wide array of high quality, digital media products”. Media content lab is a service unit operating on internal University projects as well as providing commercial services which contribute to the overall income of SML. http://www.mediacontentlab.com
- Insight Out: “a national enterprise training programme that has been delivered for the Midlands region by Screen Media Lab for the past 4 years. The programme is delivered in association with...
• Hosting a Knowledge Transfer Partnership Manager on behalf of the Faculty of Performance Media 
& English, whose role it is to develop opportunities for innovation and collaboration with industry 
through KITs (http://www.kittsgraduate.co.uk) and Knowledge Transfer Partnerships 
(http://www.ktponline.org.uk/).

• Hosting Birmingham School of Media’s MA Media Enterprise programme, bringing postgraduate 
teaching and learning into the facility.

These cases demonstrate just two ways in which the university provides an infrastructure which supports 
the three activities of teaching & learning, research and third-stream work. These activities provide 
innovation and talent which in turn help develop the capacity and reach of the region’s creative 
industries.

B.4: DIAGNOSTICS OF THE BEST PRACTICE

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What 
kind of problems emerged and how these were overcome? Applicability of the best practice in other 
cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities 
(relevant aspects to consider). What are the critical factors for success?

Within the UK there are many funding streams that allow creative industries to work with HEIs to 
develop innovative new ideas. However, the nature of funding is such that it is difficult to maintain third-
stream and research work. We therefore need a structure that facilitates relationships and ensures that 
a HEI is able to move quickly to capitalise on opportunities and drive benefits to creative industries
organisations. Units such as CDC and SML may be understood as enabling a HEI to serve the creative
industries more effectively, brokering partnerships, contributing to an entrepreneurial culture amongst
academics and signposting activity to potential industry partners.

Maintaining these structures is a key obstacle to overcome. SML has maintained itself beyond its initial
ERDF funding through being entrepreneurial and relevant to the industry it attempts to serve. It is
important however that a unit such as SML doesn’t become too corporate in its approach, and begin
to cannibalise the markets it is attempting to support through providing at subsidy services the creative
industries companies are trying to sell.

Innovation, created through research and knowledge transfer, helps develop new markets and ways 
of working for creative businesses. Where this is fed back into teaching, universities provide creative
workers ready to deliver these innovations, thereby ensuring capacity to deliver. Where this is reported
through journal articles and conferences, academics act as advocates for their region’s creative
industries.

Birmingham City University currently holds more knowledge transfer awards from the Arts & Humanities
Research Council than any other UK university (http://www.bcu.ac.uk/research) and the highest
number of knowledge transfer partnerships in the country (http://www.bcu.ac.uk/news/171). Projects 
run through SML have continued to achieve their deliverable targets, ensuring ongoing success in
further funding bids. These suggest that the university has successfully created support mechanisms 
and a culture that encourages academic staff to engage with their local businesses to develop
innovative new practice.
OSLO – grants and guidance for business start-ups (Theme 2, also theme 4)

B.1: REASON FOR SELECTION:

Why do you select this as your city’s good practice?

Grants and guidance for business start-ups
This initiative is important in helping individuals transform their activities into profitable business enterprises.

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:

Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

The central focus is to help individuals realise projects with profit potentials. In Oslo priority is given to innovative start-ups within the CI. There are two forms of grants, i.e. a) development grants which are given in the start up phase for the development of the business idea, business plan, market evaluation and planning of the establishment of the enterprise and b) growth grants which are given to individuals whose business ideas have been approved and who are establishing a new enterprise. In Oslo, priority is given to development grants.

The initiator is public government. The grants are co-financed by the state and the municipality and administered by Innovation Norway. In addition to the grants, Innovation Norway and the municipality give extended practical guidance guidance to the entrepreneurs on how to develop their ideas and establish an enterprise.

Partners are the state, municipality and Innovation Norway.

B.3: IMPLEMENTATION OF THE BEST PRACTICE

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

The grants and guidance for start-ups is a long established practice. It is a general measure which, during the last five years, have included the CI. A main reason for this is probably the documentation of the growth potential of the firms within CI, and in Oslo the CI is now a prioritised sector.

B.4: DIAGNOSTICS OF THE BEST PRACTICE

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

It helps individuals to establish profitable business within the CI. It’s often a challenge, especially for artist, to evaluate the economic aspects of their activities. The grants and the guidance help to overcome obstacles related to transforming artistic activities into real business.

Problems/challenges: To consider and evaluate the risks of transforming art to business. Neither the grants nor the guidance are not tailored to cope with the specificities of production within the CI. Both creative individuals and the advisors of Innovation Norway have to learn have to evaluate the potential of different ideas, and there are cultural challenges regarding communication - a learning process that takes time.

Easy applicable to other cities, but critical factors of success may be:
- Availability of financial means
- Knowledge of the specificities of different sectors of the CI
- Acknowledging that firms in the CI can be profitable businesses
- It is important that individuals that get grants also get guidance (coaching) of important aspects of
dooing business, and some of the tools must probably be specifically tailored to different CI sectors.

**STOCKHOLM – The Stockholm Mälardalen Film Pool (Filmpool Stockholm Mälardalen) (Theme 2)**

**B.1: REASON FOR SELECTION:**

**Why do you select this as your city’s good practice?**

The Stockholm Mälardalen Film Pool (Filmpool Stockholm Mälardalen)

The Stockholm Mälardalen Film pool is a production centre for film in the Stockholm region. The Film pool was founded in 2007 and it is co-owned by four municipalities in the Stockholm region, the Regional Council of Örebro and the interest group of the film industry in Stockholm. It is also co-financed by Stockholm city. The reason for choosing this as a good practice is that it shows the city’s and the region’s desire to make a serious attempt to increase the attractiveness of Stockholm as a film production site. The Stockholm Mälardalen Film Pool was created only about one and a half years ago, but during this short period it has been able to place Stockholm on the Swedish “film map” in a way that has not been seen since the late 1990s.

http://www.stofilm.com/

**B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:**

**Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?**

The main idea behind the Film pool is that films recorded in the Stockholm region will help to promote the region, in Sweden and abroad, through the scenery that is made visible in the films. The film making process also has a positive economic impact in that it creates new jobs and spurs the creation of a vital film cluster.

The Stockholm Mälardalen Film pool was founded in 2007 by four municipalities in the Stockholm region, the Regional Council of Örebro and the interest group of the film industry in Stockholm. Today, it is also co-financed by Stockholm city. The main reason for the founding of a new production centre was that Stockholm in 2007 seemed to be loosing ground in film production to other parts of Sweden where the public sector engagement in film production was more developed. Larger productions generally chose Trollhättan and the West Sweden region instead of Stockholm. This was the result of an active and successful strategy from the West Sweden public administration, in their ambition to create clusters and facilitate establishment of film-related enterprises.

The Film pool operates in three areas of activity to stimulate and contribute to a viable film industry in the Stockholm region namely through;

1) Film Investment

The film pool co-produces and top finances documentary- and feature films. It cooperates with other important actors such as Dramatiska Institutet; The University College of Film, Radio, Television and Theatre. The internationally successful production “The Girl With the Dragon Tattoo” that opened in 2009 was partly financed by The Stockholm Mälardalen Film pool.

2) Development of the regional film sector

The Film pool is committed to developing the region as a recording and production site, and it is actively working for the creation and growth of a film cluster. It works as a hub, connecting different actors within, or related to the film industry. The Film pool works steadily for the creation of networks in the region. The Film Pool Stockholm-Mälardalen additionally cooperates with the regional production center, Film Pool Mitt, situated in the city of Örebro, which makes the regional impact even stronger.
3) The Stockholm Film Commission. Through the Film Commission, the region is marketed as a production site for film, both nationally and internationally. Stockholm Film Commission provides localized support and assistance for international and Swedish film-producers interested in shooting in the region of Stockholm-Mälardalen. The area includes the entire Stockholm-Mälardalen region. It collaborates with trade and industry, other municipalities in the Stockholm Region, and government agencies and helps filmmakers with contacts for location scouting, permits and other services connected with professional film-production.

B.3: IMPLEMENTATION OF THE BEST PRACTICE
Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

The city of Stockholm decided to take part in this project as late as this year, 2009. Prior to this decision, the municipalities of Solna, Botkyrka and Nynäshamn together with the Örebro Region represented the public involvement. With the city of Stockholm joining, the initiative gains an even stronger regional focus, as well as politically declaring the intention of making film production a prioritized sector for the region and the city.

The city of Stockholm has confirmed that this is a long-term engagement from the city. The Stockholm Mälardalen Film pool has, together with the Örebro based Filmpool Mitt and five private investors have installed a fund for funding of films recorded in the region.

B.4: DIAGNOSTICS OF THE BEST PRACTICE
Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

The Stockholm Mälardalen Film pool contributed to that the number of film productions in the region more than doubled in 2008. Networks between a wide range of different actors have been created and private investors have engaged themselves in film production, much due to the film pool's work in explaining the workings of the film-making process.

A critical factor for success is in this case is to be able to engage public actors, such as municipalities. They need to be convinced that the film making project is a generator of jobs and economic growth and therefore should be supported. In Stockholm the biggest challenge for the Film Pool has been to engage the region's municipalities.

Film production centres similar to the Film pool Stockholm Mälardalen exist already in other European countries. A few of them cooperate within the newly founded network Capital Regions for Cinema (CRC).
B.1: REASON FOR SELECTION:

Why do you select this as your city's good practice?

"Menų spaustuvė" (Printing-house of Arts) – first incubator of theatričs, established in a former printing-house dating back to 1805, helps now to develop a new understanding of creativity within the modern society. Member of European independent cultural centers.

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:

Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

"Menų spaustuvė" (Printing-house of Arts) – first incubator of theatričs, established in a former printing-house dating back to 1805, helps now to develop a new understanding of creativity within the modern society.

Initiators of the main Printing-house of Arts activities: festivals, theaters, concerts, fashion-shows, etc. are artists and creative companies.

The former printing-house in the city centre reconstruction work is financed by EU structural funds and city municipality.

B.3: IMPLEMENTATION OF THE BEST PRACTICE

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

Initiators of the main Printing-house of Arts activities: festivals, theaters, concerts, fashion-shows, etc. are artists and creative companies.

Since 2000, the old building was used for art projects of various organisations. After few years of Printing-house of Arts creation, the work in this accommodation became consistent and purposeful. At the same time there are few activities: 1) with support of Vilnius city municipality and company "Vilniaus energija" (Vilnius Energy), the buildings and territory are technically prepared for future renovation; 2) Printing-house of Arts is presented to potential partners in other countries at various international events; 3) even at this stage Printing-house of Arts hosts creative projects and the future complex foundations have started: the projects are realised not only by Printing-house of Arts itself but also by other organisations - starting with the disabled group "Be rampos" (without a ramp) and public organistion "Elnių slėnio pleneras" (deer valley plenary meeting) to "Keistuolių" (stranger's) theatre, theatre and movie information and education centre, Lithuanian dance information centre.

The entire territory and buildings are becoming a unique multi-functional creative industry body in the capital's center: not only Printing-house of Arts but also Vilnius art academy building, where Cultural knowledge and innovation centre (education, consultancy and research program) is being created, Innovative design centre, media laboratory and exposition space.

The main goal of this project - to renovate the infrastructure and material basis, aiming to ensure the international standards that suit "learning all life" concept, show business, scene art, CI specialist competitiveness in country and international context, to stimulate cultural training and integration into country's social and economic force strengthening.

Nearby, in the same quarter, there is Eimunto Nekrošiaus "Meno fortas" (art fort), "Šekspyro" (Shakespeare) hotel and restaurant.

The former printing-house in the city centre reconstruction work is financed by EU structural funds and city municipality.
B.4: DIAGNOSTICS OF THE BEST PRACTICE

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

Printing-house of Arts – first incubator of theatrics, established in a former printing-house dating back to 1805, helps now to develop a new understanding of creativity within the modern society. Initiators of the main Printing-house of Arts activities: festivals, theaters, concerts, fashion-shows, etc. are artists and creative companies.
Strategically convenient geographic location - in the centre of old town, near the river and recreation zone.
Printing-house of Arts experience can be used in other cities or other districts, if one or few of these conditions apply:
- community civil activity and creativity and activity of professionals, their creativity and disagreement with the unflexible and old CI support and organisational system;
- convenient distric geographic location and infrastructure/communication with other city cultural centres;
- city's political support and partnership in investing in infrastructure renewal and reconstruction projects.

### Theme 3

#### AMSTERDAM – Broedplaatsen (Art Factories) (theme 3)

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<thead>
<tr>
<th>B.1: REASON FOR SELECTION:</th>
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<tbody>
<tr>
<td><strong>Why do you select this as your city’s good practice?</strong></td>
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<td>Affordable and suitable studios and (living and) working spaces for ‘creatives’ are a rare commodity in Amsterdam. That is why, since 2000, Amsterdam has been pursuing an active municipal policy to keep up the existing stock of affordable studios and (living and) working spaces and to find new locations for the development of new working spaces.</td>
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Broedplaatsen is selected as a good practice, because among Amsterdam policy-makers this is often mentioned as such. Another reason is the development of the services, tasks and goals of the Bureau Broedplaatsen from supplying real estate to a more broader spectrum including topics like creative economy, cultural climate, social cohesion and urban regeneration.

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<th>B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:</th>
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| The **objective** of the Art Factories Programme is to develop suitable workplaces, in the form of art factories, studios or studiohousing for artists and creative groups in the Amsterdam region. Specific **targets** are:  
- create 100-150 new workplaces, with a total area of 10,000 square metres, each year  
- establish permanent art factories through long-term tenancies or transfer of the leasehold to the users  
- identify at least 5 buildings in Amsterdam suitable for conversion to studios or studio housing each year  
- in partnership with the relevant local authority, open one art factory outside Amsterdam each year  

The principal activities of the Bureau Broedplaatsen are:  
- providing creative groups with expertise in property development and redevelopment, feasibility studies, organisation and management, legal affairs, contractual issues and building construction, conversion and maintenance  
- matching supply with demand and mediating in the allocation of creative workplaces in the Amsterdam Metropolitan area  
- making policy and defining objectives, in consultation with all those involved in the development of art factories, housing corporations, architects, estate agencies, project developers, user groups, banks, city boroughs and other local authorities in the Amsterdam Metropolitan Area  
- developing tools in support of the art factories policy, such as credit facilities, a property supply monitor, user demand research, a website to match supply with demand and step-by-step redevelopment plans  
- initiating, encouraging and supervising property development  
- distributing the one-off grants available to cover the commercially non-viable component of property development projects. This grant is worth up to € 250 per square metre in the case of a building to be used as an art factory for a period of ten years. If that period is less, then the maximum amount available is reduced accordingly.  

Broedplaatsen develops into a platform for a wide range of (potential new) partners. Collectively, these diverse organisations can provide all the commitment, expertise and resources needed to create new art factories. These are:  
- city boroughs: policy support and property ownership  
- housing corporations: property ownership and development
B.3: IMPLEMENTATION OF THE BEST PRACTICE

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

At the end of twentieth century real estate was booming in the Amsterdam Metropolitan Area and the city started the redevelopment of former industrial areas. Subcultural places were jeopardized, and due to pressures from the users of the warehouses, the city-council approved on the Broedplaats policies, basically aimed at the relocation of subcultural spaces.

Due to a combination of difficult conditions in the property and construction markets, the development period of art factories and the learning process of the organisation responsible for the implementation it took 2-3 years before a substantial number of new spaces were handed over to users. From 2003 onwards levels fluctuate at around 10.000 square meters a year.

Art factories have been set up in more than 40, mostly old buildings in the city, providing a total of 1,250 spaces, offering a place to work and occasionally live to more than 2,000 artists, creative businesses and artisans.

The City Council has allocated over € 40 million for the programme (2000-2008). At the end of 2007, City Council adopted a new allocation system, based on a system of drawing lots instead of a waiting list. Apart from this, 25% of the spaces that are vacated every year are reserved for priority groups. These may be young artists or artists from outside of Amsterdam. So international students can prolong their stay in the city.

Within the Art Factories policy, individual artists and art factory groups are the most important target groups (the basic segment of the creative industries). To qualify for subsidised places, artists are being assessed every 5 years since 2008 in terms of their income and artistic skills by the ‘Commissie Atelier en (Woon)werkpanden Amsterdam’ (CAWA) (Atelier and (Living) and Work Space Committee. CAWA also is a jury member in competitions for buildings that can be used by formal or informal organised art factory groups.

In the coming years the programme will also direct its focus towards a more differentiated composition of the art factories and towards facilitating a so called middle segment (professional medium-sized companies). Based on a differentiated lease system, small cultural, creative and traditional businesses increasingly form part of the art factory groups. This mixture provides artists with a better opportunity to develop into cultural entrepreneurs, due to which, they will be able to lease more expensive space and the cheapest places will be vacant for the basic segment (professional artists producing experimental and free work, small creative start-ups, creative groups and free zones).

B.4: DIAGNOSTICS OF THE BEST PRACTICE

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

The Art factories Programme started as a real-estate project. It gradually, in an almost organic way, it became related to other cultural, social, spatial and economic policy initiatives.

The renewal of the application and allocation of ‘Broedplaatsen’ ensures that young, talented artists, often from abroad have a reasonable chance of finding a place to work. The establishment of an art factory brings greater diversity and vitality to local communities. In a transformed school building an
art factory is run by a new business (Beehive) that lets space to more than 30 creative startups. Under their tenancy agreement, these users are required to work free of charge for a variety of Beehive-backed social and economic initiatives in the local community.

The case is considered successful because
- it maintains and creates affordable and suitable working spaces for artists and creative start-ups
- the programme can adjust and react to ever changing political, social, economic and cultural environment
- the development from programme to platform

The development from a subcultural, artist driven initiative, to a broader definition of the target group (basic segment of creative industries) gave a lot of debate with artists and politicians. It is difficult to find a common ground, culture and economy are seen as opposites. Another problem is that budget (or property) is needed to play a role on the real-estate markets. In a real estate perspective the budget is low, so the programme is dependent on the ‘good will’ of other partners. The problems are overcome by the growing expertise and the expanding network.

The case, seen as an organisations that develops incubators and gives creativity and nascent entrepreneurship space, is applicable to other cities. If adjusted to the local context (real estate market, emerging creative industries and so on. The main success factors in the Amsterdam situation was:
- overall understanding (city council) of the importance of such places for the city
- an ‘independent’ office with budget, expertise and the ‘right’ attitude
- the new allocation system
- communication (platform that involves all the actors needed

Last but not least: patience and endurance.

AMSTERDAM – NDSM (Arctity)(theme 3)

B.1: REASON FOR SELECTION:
Why do you select this as your city’s good practice?

The development of the NDSM wharf is based on the methods of an alternative town planning strategy called ‘Stad als Caso’ (City as a Hull).

A philosophy which allows the development of urban areas from the bottom up. It aims to create a living city where people take personal responsibility. Citizens are not seen as passive consumers but as equal partners in the development and control of houses, buildings, neighbourhoods or even cities. At the NDSM Wharf this philosophy was leading for the realization of affordable working space as well as social dynamics. Casco’s are developed wherein the end-users take responsibility to finish (and finance) the building process and/or interior design.

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:
Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

The central focus is the transformation of a former industrial area.

During the eighties and nineties the site – like many others in the docklands – was discovered and gradually squatted by all kinds of people who used the large buildings and open spaces for all kinds of experiments. Nobody else was interested in the site. This situation changed dramatically in the second half of the nineties. The city decided to redevelop the docklands and real estate developers started turning the warehouses into apartments, offices and leisure or retail spaces. To preserve the character of the NDSM-site a private (citizen) initiative of artists, craftsmen, skaters and non-profit organisations, calling themselves Kinetisch Noord (Kinetic North), presented a plan for the redevelopment of the
former shipyard (86,000 m²) into a cultural hotspot and largest hotbed for artistic and young talent in the Netherlands. In 2002 they were given the opportunity to start the redevelopment and lobbied with success for a 10 million euro credit to restore the derelict NDSM Warehouse, owned by the local city council of Amsterdam North. The NDSM hall – a hangar-like structure 20,000 sq. meters, 20 meters in height – houses now an art city with studios and workspace, a skate park, hip-hop school and an internet café.

The NDSM community is not the only developer on this site of 32 hectare. The total area is divided into several development areas with a mix of developers and development strategies.

Mediawharf is a project of Red Concepts, a private company with a focus on the development of creative city zones. Their aim is to turn parts of the former shipyard into an international media-centre. Creative companies see derelict buildings as an opportunity to make their own statements. In 2005 MTV Networks decided to make their statement in NDSM’s former carpentry spaces. The monumental façade of this hall (6800 m²) was renovated and the interior was transformed into offices and studios and opened in 2007. The result is a distinctive mix of industrial heritage, contemporary design and popular culture.

Near the NDSM a 270 metre long crane jetty (Kraanspoor in Dutch) was discovered by the architect Trude Hooykaas. This concrete construction with a width of 10 metres stands on 14 metre high pillars. On top of this construction she designed a 3-story building, with more than 12,000 m² flexible floor space. She convinced the local authorities not to demolish the Construction, and together with ING Real estate they turned her vision into reality. The new building was delivered in 2007 and won in 2008 the MIPIM Green Buildings Award. A climate facade, made of glass, controls the inner climate. Water from the river is used to warm the building in winter and to cool it in summer. Underneath the building are caves for wild birds. Like the other buildings in this area the first user is a creative company.

B.3: IMPLEMENTATION OF THE BEST PRACTICE

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

NDSM approached and organised 200 fellow artists and cultural entrepreneurs who were willing to contribute (time, ideas, workshops) to the development of the plan and to invest an additional 5 million euro to realize it. New tenants have to share this mission and are equal partners in the further development and financing.

The Kunststad (Art City), which is build inside the hall, is a good example of this type of development. Kinetic North invested 2 million euro to build a metal framework with concrete floors. The basic units – over 100 ‘casco’ frameworks – vary from 50 to 150 sq. meters, with heights of 3.20 m, 6 m or even more. Each unit has electricity, water and sewage connections. The units are then completed by the individual artists and companies (end-users) themselves. Together the units form a small city of artists’ studios and workshops on one or two levels, connected by a network of long broad streets and narrower side streets. This city is ‘owned’ by the users from day one. Not because together they invested 2 million euros in building their own working spaces, but because they were also involved in designing the overall plan for the Art City. And of course the end-users know what is best for them. The kitchen on the first floor? An elevator strong and big enough to carry artworks? Sound isolation to make music all night long? A dark room with no windows? Every space is customized. If a project developer builds a standard space, everybody knows it does not fit from the first day. The Art City was opened in 2007 and the result proves that it is very well possible to include a large number of end-users from the start in the development of real estate. Together they realized space for experimental art and cultural activities, created by the interaction between young, unknown and more experienced artists, with new media and craftspeople.

Besides the NDSM hall the collective of artists also manages the Docklandshal and two historic ship slipways. The Docklandshal is next to the NDSM hall, covers 5,800 sq. Meters and can accommodate...
5,000 visitors. The hall is used for a variety of large-scale events, such as: theater and music performances, company conferences, parties, exhibitions, markets and bazaars. Under the two slipways are a number of spaces that sculptors, painters, a photographer, set builders and a coppersmith use for their profession. On top of one of the slipways is a canteen, the other is used for open air performances. The spacious, rough character of the NDSM wharf lends itself wonderfully to all manner of outdoor events. On the premises are also a café-restaurant and Dazzleville, a temporary building of portacabins with studios and offices.

The NDSM wharf is now a center for underground culture in Amsterdam. “A free space where many refreshing ideas and experiments will be born, where all forms of artistic media and small scale craftsmanship will go hand in hand together in the same place: an impressive monument to an industrial heritage that has been lost”

This monument is a breeding ground and meeting place for co-operating and innovative small scale industries, which are the starting points and testing grounds for many artists and small entrepreneurs.

B.4: DIAGNOSTICS OF THE BEST PRACTICE

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

The NDSM case shows that it is possible to redevelop city-areas bottom-up (starting with the end-users). The activities of the “creatives” kept the site alive and gradually other actors (including city administration) showed an interest in the further redevelopment. The creatives overcame all the usual (financial, creative, organisational) problems.

Part of the wharf is reserved (urban planning) for these kind of activities, which ‘protects’ these pioneers against more profitable developments.

The application of the principles is possible in other cities, but depends on legislation (urban planning, land-use). In Amsterdam developers lease a site from government and the yearly lease depends on the land-use, with a higher lease for commercial, and a lower lease for non-commercial users.

The critical factors for success are:
- an active local community of artists and (creative) entrepreneurs
- instruments for local government to interfere in land-use
- risk-taking by local government

BARCELONA – Barcelon Media Park (theme 3)

B.1: REASON FOR SELECTION:

Why do you select this as your city’s good practice?

BARCELONA MEDIA PARK

This program has been chosen as an example of good practice because it represents the first great urban space where a high number of different agents related to the communication sector come together. Thus, Barcelona Media Park (located in the 22@ District) allows the constant generation of synergies between companies, entrepreneurs, teachers and students.

In this way, Barcelona Media Park is an urban complex that offers, in the one hand, technical spaces and offices, and in the other hand, spaces dedicated to the research and the continuous occupational training. This merge of views between the business and the university sector is one of the most important initiative’s added value, since it manages to bring a dialogue and a cooperation between two worlds that traditionally have been away from each other.
Barcelona Media Park has been established as a good practice because of the cooperation held between the partners that lead this initiative. The University Pompeu Fabra is in charge of the training area, meanwhile the group Mediapro and 22@ Barcelona take care of the audiovisual production and industrial services area. In this way, the initiative brings together two pioneer agents, one of the main Spanish university institutions (main referent in high qualified training in audiovisual communication) and Mediapro (the main country’s business group inside audiovisual field).

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:
Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

Barcelona Media Park main aim is to provide spaces, services and facility programmes to the actors that are involved.

Barcelona Media Park offers equipments and services focused on the audiovisuals and communication area, with a specific field addressed to training, research and innovation. The Park has at its disposal:
- more than 12.000m2 for offices
- a production centre with several sets, technical lounges, satellite connexion.
- The Barcelona Media Innovation Centre (part of the CIDEM’s technological centres network), it is aimed to develop R+D+I activities
- an interpretation centre for the communication sector
- communication university campus
- exhibition rooms
- a residence for students, researchers and professionals
- and an incubator of Media specialized enterprises

In the frame of the city’s dynamic for the clusters’ creation, this initiative is aimed to structure a space for the creation of knowledge, the publicity of the enterprise and a point for the audiovisual industry production. Its philosophy base states that the creation of a common physical space for the different work aspects that belonged to a same sector (training, research, publicity and business) stimulates synergies and teamwork dynamics among its different actors through the talent concentration.

Barcelona Media Park project is born out of three different actors that share common interests:
- Pompeu Fabra University: a public university with widespread national and international prestige and with different colleges and faculties (Law, Health Sciences, Communications, Politics…)
- Mediapro Group: communication enterprise group that counts on all the human and technical necessary resources to plan and execute the publicity of every kind of audiovisual creation.
- 22@: municipal society created in 2001 by Barcelona City Council with the aim to promote and manage the foreseen transformation for 22@Barcelona project, that includes the creation of more than 4.000.000 m² of new land, reurbanization of 35 Km. of streets and will provide approximately 220.000m² of land for new public facilities and green spaces and new homes under social housing regime in the old industrial areas of the centre of the city.

B.3: IMPLEMENTATION OF THE BEST PRACTICE
Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.
Barcelona Media Park project was presented in January 2004. During 2007 works were done to reform the old industrial building Ca l’Aranyó into part of the Pompeu Fabra University (UPF), and also the construction works for the new sets and the new Mediacomplex offices building. During the current 2009 all the works in the spaces that belong to the Park are expected to be finished. Currently, there are some centres already set up like the audiovisual production centre, the Mediapro offices (IMAGINA production centre), the Faculty of Communications of the Pompeu Fabra University (UPF) and also the sets and the technical centres are already running.

Barcelona Media Park project has meant an investment of more than 80 millions of euro, shared out among the three partners (Pompeu Fabra University, Mediapro Group and 22@ municipal enterprise). Therefore, Barcelona’s Council role in this project has been developed through the 22@ enterprise which is focused, with pretty emphasis, in the enhancing of the new model of city making, which faces the challenges of Barcelona in view of the current knowledge society.

B.4: DIAGNOSTICS OF THE BEST PRACTICE

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

Even though Barcelona Media Park project has recently started to develop all its different aspects (research, training and business) it has already become a reference for the city’s audiovisual sector clusters. First of all, it is important to highlight the privileged position that the Park has inside the city’s structure, since it is part of an urban stretch that is provided by services, transports and advanced infrastructures, and also it is located close to the city’s important cores, such us the Agbar Tower or Diagonal Mar Centre, as well as main cultural institutions such us the Catalonia National Theatre, the “Auditorium” or the Barcelona’s International Conventions Centre.

Secondly, as a sign of the success that this initiative means, it should also be underlined that this space has become a pole of attraction for a lot of companies in the audiovisual sector that decide to set up in this area considering what the Park can offer to them in terms of infrastructure and services and the proximity to other companies from the same sector.

Initiatives for the creation of clusters such the Barcelona Media Park can only fit in those cities and countries where the audiovisual sector has already a proper foundation and the intention to broaden and establish new horizons in its activity; as well as a previous university and research structure, that is interested in going into innovation in depth within the audiovisual area. Finally, and probably the most significant element, there should exist a commitment from the local Administration in order to encourage these sort of structures.

Projects such this one mean a large economic investment and therefore it is necessary to make a deep assessment of the sector’s reality to check if the city is able to absorb the activity of a park with such features and if it fulfils the needs from the sector and the city in general.

BIRMINGHAM – Creative business spaces at the Custard Factory and Fazeley Studios (theme 3)

B.1: REASON FOR SELECTION:

Why do you select this as your city’s good practice?

The research team from Birmingham/Wolverhampton began the process of identifying best practice case studies with the assumption that there were no existing generic criteria developed by the Metropoles research team. With this assumption in mind the UK team developed a methodology and set of criteria for identifying and selecting best practice. The following process was applied: Firstly the
A team from Birmingham City University brainstormed best practice examples across the four themes. From this they developed a long-list. Against this list the team weighted each of the projects (1-5 lacks disagree-strongly agree) against the following criteria – The project has/is:

- Transferable (i.e. could be easily adapted as a model in another city)
- Has scope for internationalisation
- Recognised by peers
- Recognised by industry
- Sustained (beyond initial funding over 12 months)
- Has made economic impact
- Social impact

In order to add rigour to the process, and avoid investigator bias, investigator triangulation (multiple researchers) was applied (Guion, 2002). Thurmond highlights the benefits of triangulation are that it offers increasing confidence in the research data, as well as offering the possibility of revealing unique findings (Thurmond, 2001). To this end industry peers and experts were invited to also rate each of the projects against the same criteria and highlight any gaps. The team established a ‘Google document’ in order to engage the local industry and peers in the process of identifying best practice. Three industry experts from the digital, music and creative enterprise fields were identified and asked to add their own weightings to the list. From this, those that scored highest overall were selected to be developed as best practice case studies. Otherwise the criteria and process were agreed via email with Talin (27/04/09).

This case study responds to theme 3:
‘developing urban space and creative city districts’

This case study discusses creative business spaces at the Custard Factory and Fazeley Studios. Both are located within Digbeth, an industrial district adjoining the commercial centre of Birmingham. Although several manufacturing businesses and trades are still located within Digbeth, it would generally be considered to be post-industrial in character. The large number of disused factories and warehouses within the area has led to it being earmarked for significant regeneration. Policy makers have identified Digbeth variously as a cluster, quarter or corridor for creative, media, or digital businesses (these terms being used interchangeably). It is part of the larger “Eastside” regeneration area. Eastside is a key part of Birmingham’s Big City Plan (http://bigcityplan.birmingham.gov.uk/), which maps out the regeneration and development of the city centre over a twenty-year period.

The Custard Factory is an established centre for creative industries, which began an ongoing programme of development in 1990; Fazeley Studios has opened recently, redevelopment work having started in 2006. They are separately owned but spiritually linked; many tenants have “graduated” from Custard Factory to Fazeley Studios due to growth, and the owner-managers of both developments are related. The two sites are landmark buildings within the creative industries district at Eastside. The Custard Factory in particular is synonymous with the district as it is also a leisure and retail space, which draws a wider public (including non-creative industries workers) to Digbeth.

It should be noted that there are other buildings within the Digbeth area that fulfil similar purposes to Custard Factory and Fazeley Studios. For example, The Bond, which sits opposite Fazeley Studios, began development in 1988, two years ahead of the Custard Factory. Our selection criteria discounted The Bond and other spaces as they have less recognition in the terms of our selection criteria. The Bond is not as closely associated with creative industries, taking a broader range of tenants. It is nonetheless an interesting case study of urban regeneration within the Digbeth area.

**B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:**

**Including:** What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

The main purpose of both the Custard Factory and Fazeley Studios is to provide rental businesses premises, which are marketed primarily to small and medium sized enterprises (SMEs) within the Creative Industries. Both sites are privately owned and run as for profit enterprises, albeit with an
implied social remit. This remit might be best understood as a corporate social responsibility position allied with organizational marketing objectives, i.e. to foster innovation, creativity, and entrepreneurial creative businesses:

This is the engine of the new economy, these are the people that need inspirational places to work, these are the companies which will have explosive growth in the next 20 years. Fazeley Studios has been designed for passionate digital people, engaged dynamic people whose mantra is “Thank God it’s Monday” not “Thank God it’s Friday”


In exactly the same way that first-time buyers are the foundation of the housing market, start-up businesses are the foundation and – these days – the possible salvation of the economy...

All too slowly – with progress strictly limited by hard-to-get funding – we have helped to build a dynamic, commercially fertile, working community of more than a thousand people in hundreds of small creative enterprises.

Bennie Gray – owner and creator of the Custard Factory (http://www.custardfactory.co.uk/about/manifiesto)

The development of the Custard Factory and Fazeley Studios were both initiated by their owner-managers. However, the developments would have been unlikely to proceed without a favourable planning and policy environment. The opportunity for these developments relates to city and regional aspirations for what has been variously branded as a creative district or a digital district. These policies were supported by funding programmes, which the developments benefited from. In this regard key partners in these projects would include Birmingham City Council (BCC) and Advantage West Midlands (AWM – the regional development agency for the West Midlands area) as well as key tenants such as Ikon Gallery, an established player in Birmingham’s cultural and artistic life which leases a large space at Fazeley Studios.

B.3: IMPLEMENTATION OF THE BEST PRACTICE

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

Development of both the Custard Factory and Fazeley Studios is ongoing, having begun in 1990 and 2006 respectively. Both projects have consistently taken the form of public-private partnerships, both in terms of development and funding.

Considering the development of the Custard Factory, Bennie Gray has written a detailed narrative of the genesis of the project (http://www.spaceorg.co.uk/happen.htm#custardfactory) which describes an unplanned approach to the project. He describes how he purchased the property almost unseen as part of a deal he was making to buy The Big Peg (another creative industries space in another district of the city). The account describes how he quickly became enamored of his purchase, and permitted interim use to a theatre group. Word of mouth brought more creative workers and artists to the Custard Factory seeking space:

“Before I knew where I was I had about 70 little enterprises working away in the Custard Factory, and we suddenly had something called street credibility in the West Midlands. We were deluged with requests for space but by this time it had become uneconomic to run 200,000 square feet plus for nothing – the space was now occupied so I was having to pay rates, and where the roof leaked they were insisting I plugged it. Clearly it was time to do a proper job in the building.”

This interim use of the building occurred concurrently with a policy drive towards urban regeneration and the development of creative industries within Birmingham. Digbeth was specifically earmarked as a media quarter by the 1988 Highbury Initiative: a symposium of politicians, policy makers, planners and business leaders (see http://www.substrakt.co.uk/the-highbury-initiative/ for a summary). Whether we accept the implied naivety and good fortune in Gray’s account, or feel that perhaps there was
more commercial opportunism at play, he certainly found himself with a favourable climate in which
to develop a creative village: he had demonstrated a demand for creative industry space, and was
operating in a city which wished to develop creative industries.

Birmingham’s planners were, and remain, supportive of the Custard Factory, as Gray observes:

“We have enjoyed a remarkably energetic and creative relationship with planners, particularly
in Birmingham. I like to think that received planning wisdom now takes into account the
destructive absurdities of the planning strategies of the recent past.”

The city and the region have worked with both Bennie and Lucan Gray to fund the shared vision for
creative space in Digbeth. The purchase of land that makes up the Custard Factory site, plus the initial
1992 phase of redevelopment (Scott House) cost approximately £2.4 million and was one-third funded
by a City Grant of £800,000. The Phase 2 Development (The Greenhouse) cost around £6 million and
secured a public investment of £2.5 million (http://www.coopersimms.co.uk/Database/Funding%20bids%20n%20appraisals.htm) from a
consortium that included European funding, lottery funding and investment from English Partnerships
(the national regeneration agency for the UK; this scheme was the successor to City Grants and has
now itself been replaced). In 2007 AWM announced a gap funding investment of £6.4 million against a
£20 million development at Custard Factory and Fazeley Studios (http://bit.ly/PMWuw). This has played
out as a £2.2 million investment in Fazeley Studios, and the redevelopment of a third phase at Custard
Factory, Devonshire House. Both projects were presented to the public initially as a Custard Factory
development: it is not clear at which point Fazeley Studios came under the control of Lucan Gray and
his company (cnfx) as a separate project.

B.4: DIAGNOSTICS OF THE BEST PRACTICE

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What
kind of problems emerged and how these were overcome? Applicability of the best practice in other
cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities
(relevant aspects to consider). What are the critical factors for success?

The development of Fazeley Studios and the current work on Devonshire House at the Custard Factory
are themselves indicators of the success of this creative space case study. Funding of the type that has
been awarded to the Grays for these projects is aimed at creating and safeguarding jobs within the
city and the region. That the Grays continue to win funding is indicative that they have met their
previous targets; funders have seen the Custard Factory as being instrumental in contributing to the
development of creative industries. To this end, the Custard Factory claims to support 1,000 creative
industries workers in its current configuration. The very existence of Fazeley Studios as a concept might
also be seen as indicator of the Custard Factory’s success; it was designed around a brief for larger,
more professional space suitable for established small businesses that have grown out of their Custard

BCC and AWM continue to talk up the role of Digbeth and the creative industries in the economic
future of the city and region, currently in its latest guise as the heart of a “digital
district” (http://bit.ly/YAGd). Within the discourse of urban planning in Birmingham, Digbeth is the
Custard Factory, the Custard Factory is the creative industries, the creative industries are the future.

Fazeley Studios, with its high-end specification and large studio spaces, has attracted businesses to
Birmingham from London, Warwickshire and Buckinghamshire. The space, which has only been open
for a year, has used the same tactical approach as the Custard Factory in generating a buzz through
donating under utilised space for student shows, community events, and public meetings. It also runs a
weekly “high tea”, to which all tenants and their contacts are invited. This is credited with contributing
to a collegiate “open door” culture that helps foster collaboration between tenants, what Fazeley
Studios describes as their “talent pool” (management interview).

The key issues for both of the projects have been funding and planning, but these seem to be relatively
minor obstacles given that the projects are aligned so well with policy objectives.
The critical factors for success have been:

- allowing interim use of space to guide development of the space and services;
- a supportive but non-prescriptive planning and funding climate which encourages private-public partnership;
- strong, principled and visionary leadership;
- development of a supportive community of creative workers who will invest time and energy in the space.

The approach to development undertaken by the Custard Factory is seen as being transferrable to other cities, as long as these factors can be replicated. Indeed, Bennie Gray has presented the Custard Factory as a case study for creative industries space to policy makers in other European cities. International interest in the Custard Factory was prompted when Birmingham hosted the 1998 G8 summit.

HELSINKI – Arabianranta (theme 3, also theme 2 and 4)

B.1: REASON FOR SELECTION:

Why do you select this as your city’s good practice?

ARABIANRANTA

In the light of being one of the “best practices” of Helsinki, the case of Arabianranta can be described by focusing on five dimensions: Planning, cooperation, landscape, history and culture. In the context of “creative Helsinki” the last two are the most important dimensions. However, the planning and cooperation form the core of everything by enabling the use of all the potential of the resources.

The district of Arabianranta is a good example of a successful planning that started practically from nothing and now when almost ready ends up being a diverse and interesting area for residing, education, business and leisure. The somewhat empty space of “Arabia” in the eastern corner of urban Helsinki has turned into one of the most important areas when so called creative scene is under scrutiny. All this has happened despite the fact that practically all buildings, especially residential ones, have been built after 2000. The success is exceptional given the well-known tendency of creative crowds and activities to concentrate in older areas.

Arabianranta is well linked to the centre of Helsinki, in addition to the bus services, also by the tram network which has partly prevented the area from turning into a homogeneous residential suburb. In the context of Helsinki the tram network in a sense symbolizes the urban inner city. The tram network was extended to Arabia region already in 20s so in this sense the infrastructure was ready for the new Arabianranta which is important from the viewpoint of sustainable development. After all, from this point of view it can be stated that the location between the centre and the suburbs is perfect and has been one of the most central elements behind the success of Arabianranta.

Residents of Arabianranta have often emphasized the sense of community when asked what they think of their neighbourhood. Common yards and common saunas with terraces and views can be considered important aspects behind this. Thus, in addition to people from belonging to the creative scene, Arabianranta is also favoured by those families with children who want to live urban life outside the most urban areas. In general, the co-existence of different types of families gives additional diversity to the area.

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:

Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

This short description of Arabianranta focuses on art and on how it is emphasized in the image of the area. On one hand, art has played central role in the development process of the area in the form of
"percent for art" –principle. The process has been guided by Art Coordinator, the post funded by the City of Helsinki, at the University of Art and Design. On the other hand, the new area of Arabianranta fast became home of several art schools and also companies and other initiatives related to art.

History and culture have been sources for inspiration in the planning of Arabianranta from the beginning. The history of the location of Arabianranta comes together with the history of Helsinki. Arabianranta brings the “old town” closer to the centre and has given life to the formerly remote coastal areas. In addition to the birthplace of Helsinki, it is the former porcelain factory that gives characteristics to the area. The image of Arabianranta as an arty and vital neighbourhood is strongly linked with the old factory estate.

Thus, what links all the dimensions together is culture that still plays an important role when the “brand” of Arabianranta is considered. In 2000 The City of Helsinki insisted that at least one percent of the construction costs should be allocated to art. This decision is a clear example of the role of the City of Helsinki as a patron of the arts that in the context of Arabianranta derives from the above-mentioned linkages to the history of the area.

Above all, however, Arabianranta is a new residential area. The main purpose was to build a new area where different groups of citizens can live together in historical, creative and at the same time urban atmosphere. Art was considered important vehicle already in the planning process. It was thought that pieces of art idea around and living in an area surrounded by different forms of art increase satisfaction and commitment also of those citizens who are not themselves artists.

The planning of Arabianranta started in the early 90s the first initiator being the planning committee of the City Board of Helsinki. The other partners consist for example of Art and Design City Helsinki Oy (ADC), University of Art and Design and many private design offices. ADC that was established in the mid 90s aimed at making Arabianranta the leading design centre in the Baltic Sea Area and has had an important role in forming the public image of Arabianranta. The shareholders of ADC included City of Helsinki, Ministry of Trade and Industry, the Foundation for the Support of the University of Art and Design, the Foundation of the Pop & Jazz Conservatory and Oy Hakman Ab (later Iittala Group).

B.3: IMPLEMENTATION OF THE BEST PRACTICE

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

Since the beginning, different departments of the City of Helsinki have been the strong force behind the project that is centrally coordinated by the Development Unit of the City of Helsinki Planning Centre.

The planning committee of the City Board decided in December 1988 to establish a development project concerning the area around Arabianranta. The project was given the task of housing production, new waterfront park and new attractive from for the whole East Helsinki. The project started in 1994 in North Hermanni that is an area southwards of Arabianranta. The detailed planning of Arabianranta started in 1992 and about the same time started the planning of public service infrastructure and earthworks. The first residents moved to Arabianranta in 2001. Nowadays more than 3000 residents live in Arabianranta. The construction is expected to be completed by the year 2012.

The “percent for art” –principle in the case of Arabianranta means that that competitive proposals for land own by the City of Helsinki must include proposals for the art to be placed on sites. In summer of 2006, there were 52 art projects in the process and more than 20 more existed as proposals or sketches.

In the beginning, the Art Coordinator wanted to allocate the “percentage for art” to stairwells of the residential blocks. This “forces” residents to face pieces of art many times during the day which could not happen if art pieces would have been hidden to some certain locations.
The "percent for art" – principle in Arabianranta is based on the fact that City of Helsinki has used a lot of resources to clean up the soil and thus provided builders with safe grounds to build. Having this as a background, requiring resources for art is well justified.

From the perspective of art, setting up the post of Art Coordinator has been crucial. The person appointed to the post has helped in implementing the works of art around the area. The coordinator has participated in the work of the planning and project groups. Local cooperation has been considered important since the beginning. Artists have been selected for each site and commissioned to plan and implement their works during the building process. Cooperation between artists, architects and the Art Coordinator is planned to begin at the same time with the actual building processes.

**B.4: DIAGNOSTICS OF THE BEST PRACTICE**

**Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?**

Now in 2009 when Arabianranta is almost ready the area is a thriving neighbourhood where art is visible everywhere. In addition to numerous art projects all over the area, one of the most visible elements from the viewpoint of art is the presence of educational institutes. Arabianranta is home of three high education institutes, namely University of Art and Design Helsinki, Helsinki Metropolia University of Applied Sciences (unit of culture) and Arcada University of Applied Sciences. In addition to these, Pop&Jazz Conservatory, and vocational colleges of Heltech (the department of audiovisual communication) and Practikum can be found from the area. These institutes of which the most concentrate on art and culture and thousands of students maintain the culture-filled atmosphere of Arabianranta.

In addition to the success of area as home of the above-mentioned institutes, Arabianranta has remained popular amongst residents. The population has grown and is still constantly growing. Arabianranta has successfully managed to maintain its heterogeneous and diverse atmosphere despite the growing housing costs.

The critical factors behind the success are clearly linked with planning and cooperation and in addition to these, with suitable location. The project with dozens of participants is difficult to manage. In the case of Arabianranta the question of communication has been pivotal and helped to find solutions despite conflicts and contrasts.

A poorly located new area would hardly be successful when creative scene often connected to urbanism and urban activities is concerned. Arabianranta, also, is relatively far from the centre and this must be counted as one of the future challenges. The service structures in the area must be maintained also in the future by taking account the diversity of residents and other actors. In terms of leisure activities, Arabianranta can only partly compete with the centre that is the leading “creative district” of Helsinki. In the context of outdoor activities Arabianranta is probably one of the best places in Helsinki but to some extent the genuine urban atmosphere is lacking. However, good connections, closeness of sea and parks and nearby old neighbourhoods of Toukola, Kumpula and Käpylä are the issues that increase the appeal of the area. In addition to good planning, these structural issues may be the reasons why Arabianranta has succeeded in keeping the educational institutes and companies in the area. The most important of these from the viewpoint of the image of Arabianranta must be the University of Art and Design Helsinki that has surely drawn other activities to the area. The challenges of the future can also be linked with this. The University of Art and Design Helsinki is one part of the new Aalto University and the final locations of the different departments are still under debate.

All the above-mentioned facts must be taken into account when thinking of possible implementing of the practice in other cities. It can be difficult to find good locations with working infrastructure where completely new areas could be built. If this structural problem can be overcome, following the example of Arabianranta, new implementations should adapt the plans to the special characteristics of the area. In Arabianranta one important concept has been taking account the different dimensions that can be found in the area such as history, nature, old factory area and sense of community.
The process is long, in the case of Arabianranta more than 20 years, and to be success several different stakeholders should be engaged to the process. However, the case of Arabianranta shows that also new areas can gain status that normally belongs to older areas.

STOCKHOLM – Telefonplan: Traditional industrial district transformed into a creative district (theme 3)

B.1: REASON FOR SELECTION:
Why do you select this as your city’s good practice?
The city district Telefonplan is located along the subway line just south of Stockholm. The area used to be the location of the telecom company Ericsson’s main factory. In recent years it has increasingly become a centre for art, design and architecture. One important milestone was the relocation of the University College of Arts, Crafts and Design to Telefonplan in 2004. Telefonplan is recognised as a prioritised area in the strategic document “Vision Stockholm 2030” as it provides exciting venues, an incubator, The University College of Arts, Crafts and Design, representative offices and unique exhibition spaces for creative activities.

http://www.telefonplan.com/

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:
Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?
The overall idea is to ensure that a cluster of creative industries can thrive at Telefonplan. The principal actors behind the initiative have been the City of Stockholm [Hägersten - Liljeholmen] in close cooperation with the real estate company ;Vasakronan.

B.3: IMPLEMENTATION OF THE BEST PRACTICE
Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.
In close cooperation with the property owner, Vasakronan, the city owned company Stockholm Business Region, the district administration Hägersten / Liljeholmen and the incubator “Transit” have been important players in the strengthening of contacts between firms at Telefonplan and work to fill the site with interesting content and skills.

Transit was founded in autumn 2004. Since 2008 a “node” for Fashion & Design is incorporated in Transit. The node for Fashion & Design is a part of the National Network for the “experience industry”, which brings together eight venues for the creative industries throughout Sweden.

Stockholm city sponsors the transformation of the area into a node for the creative industry, and a steering group, led by the city owned company Stockholm Business Region, has been put together to work out an action plan for the future development of Telefonplan.

Another actor in the cluster located at Telefonplan is Kolonien; swedish for “the Colony”; a member-based office collective. It is actively working to promote cooperation and exchange among its members by bringing together stakeholders in various stages of the design process in order to create fruitful synergies.

A crucial actor for the development of the area is Konstfack; The University College of arts craft and design that re-opened in the old Ericsson factory in 2004. Other important local actors are the incubator Transit, SITE/Moderna dansteatern, the exhibition hall Högiagret and the art gallery...
Färgfabriken. The largest property owner on Telefonplan – Vasakronan - has made significant investments both in attracting customers within the right segment of activities to Telefonplan, and in the development of the area in general.

B.4: DIAGNOSTICS OF THE BEST PRACTICE
Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

The collective efforts and initiatives taken by the property owners and public actors in collaboration have been very positive and crucial for Telefonplan’s development. In 2008 there were about 50 companies with approximately 2 600 employees, located at Telefonplan. In addition, there were about 1 000 students in the area. According to a study made in 2008, creative companies find Telefonplan to be a very attractive place for the establishment of a business, much due to the positive synergies that the physical and mental proximity to other business can create.

Around Transit, a large number of creative businesses in design, art, fashion, communication, and performing arts are located. Transit initiates and carries out activities and events with and for the Telefonplan companies.

Together they work for increased growth in the Swedish experience industry and to highlight the creative industries potential. Transit is open for graduate students from Konstfack and from other arts and design colleges, and it aims to create good conditions for the commercialization, planning and development of new businesses. Transit consists of Transit Incubator, where new graduates are able to operate, and the so called “Transit Corridor”, where smaller companies can rent office space. The working methods of Transit originates from the so called ERIBA-model – a model that pushes the need for increased collaboration between Education and training institutions, Researchers, Industry and Business, and the Arts/culture sector.

Soon, a publicly funded day care centre with a special focus on design will open in the area. With one such day care centre already existing in Johannesburg and another in Tokyo, the one at Telefonplan will be third in the world.

Some issues that have appeared along the way are related to the importance of continuous political support and clear signals from the city’s political and administrative units. There has been a large need of unambiguous political priorities and financing for the Telefonplan initiative. An important aspect of this is the need to clarify to politicians the importance and significance of separate measures and policies aimed specifically at the creative industries.

Critical factors for the transfer and implementation of the Telefonplan concept could be:

- The need for early and sincere engagement of local businesses into the process.
- The need for someone with a local connection to establish a clear leadership function.
- The importance of knowing the nature and type of costs that inevitably follows the early stages of this kind of process.
- The importance of connecting the creative environment with some type of public or private institution that in itself attracts creative and entrepreneurial individuals (such as an art school, public art institutions, art galleries, music studios, rehearsal studios and working spaces for artist)
- The need to secure and integrate not only artistic, but also entrepreneurial knowledge into the creative environment.
- The overall atmosphere, charm, physical attractivity and historical heritage of the site.
STOCKHOLM – Subtopia in Botkyrka (theme 3, also theme 2)

B.1: REASON FOR SELECTION:
Why do you select this as your city’s good practice?
Subtopia in Botkyrka

Subtopia in the municipality of Botkyrka in southern Stockholm is a “cultural hub” that combines the development of a creative city district with business support for creators, in a suburban environment. Subtopia has a social dimension with activities aimed at young people, and a vision to transform the general image of the suburban municipality. Subtopia is part of the public administration’s strategy for “experience industries” as a growth factor in Botkyrka. Subtopia can be described as a “microcluster” as well as a cultural incubator. It is an example of how a suburban municipality can choose to invest in CI for the benefit of its residents, for local, regional and national creators and also for a sector nationwide.

Subtopia and Botkyrka’s support for CI should be regarded as a case of best practice because it shows how a relatively small suburban municipality can actively choose to prioritize culture and CI as an important part of its business policy for long-term growth. Subtopia also combines CI business development with community services aimed at supporting marginalized youth, unemployed, civil society participation, etc. Subtopia also has a distinct profile and unique position in Stockholm through its focus on contemporary circus in the collaboration with Cirkus Cirkör (the most well-known modern circus group in Sweden).

More info:
www.subtopia.se
www.botkyrka.se/naringsliv/kreativnaring/

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:
Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

Main purpose: To become a “silicon Valley” for culture, stimulate cross-discipline networking, support CI entrepreneurship, education and activities for both the public and professionals, profiling Botkyrka as a dynamic cultural creative environment to increase the municipality’s attractivity.

Initiators: The initiator for Subtopia was the municipality of Botkyrka. Subtopia is located in an old industrial area.

Partners:

Subtopia is a member of Trans Europe Halles, a network of independent cultural centres in Europe. Subtopia is described as a free zone for creative entrepreneurs, with the vision to become a “Silicon Valley” for culture, focusing on young film and media, as well as contemporary circus and street performance. Today there are about 50 different individuals/projects/organizations/companies working with culture in all forms and shapes, all sharing the common ground that creators should never be afraid of exploring “unknown terrain”.

Subtopia stimulates new contacts and dialogue between creators, entrepreneurs and “activists” within the cultural sector. This results in, among other things, the creation of Subtopia-hosted performances, festivals, workshops, educational activities, conferences for both creators and the general public.

Subtopia houses many different actors: companies, associations, education, short-term project and long-term collaborations. Subtopia is a local, regional, national and international meeting point that also encourages network building across CI sub-disciplines. One of the more “sociological” goals is to make possible a mutual learning between amateurs and professionals, young and old, rich and poor, working side by side.
The goal is therefore to create new arenas for culture, education and business. The dynamic mix of artistic expressions, educational activities, entrepreneurship and social involvement is what makes the place alive and creative.

Activities include:
- street dance and contemporary dance
- circus
- music/song projects
- recording studio
- film projects and film education
- education in radio production
- festivals
- workshops
- exhibitions
- concerts
- performances
- youth group activities
- event services
- conference/meeting facilities to rent
- "circus hotel"
- casting agency
- artist studios
- web production

Other important CI activities at Subtopia:

Starthuset@Subtopia and Kraft@Subtopia offers business advice and advanced support for young "experience industry" entrepreneurs.

Starthuset and Kraft is a service for creative entrepreneurs working with areas such as music, film, gaming, performing arts and media. It offers help and support for the creation of new businesses.

Starthuset and Kraft is open for all individuals within the Stockholm region. It is financed and run by the municipality of Botkyrka.

Kraft@Subtopia deals with business advice. Starthuset@Subtopia is more of a classic incubator, with a selection of projects being accepted and then offered free "office space" at Starthuset for up to six months. The selected projects receive weekly coaching activities, together with access to advanced competence resources within areas such as law, economy, sales and marketing. The ambition is to go from idea to a concrete business plan and finally the creation of a company during the time at Starthuset.

**B.3: IMPLEMENTATION OF THE BEST PRACTICE**

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

The municipality of Botkyrka is located in southern Stockholm. It has an average age of 37 years of its inhabitants, and people with more than 100 nationalities live here. Botkyrka has a tradition of creative industries and performing arts, with a strong youth culture. Sweden’s most well-known contemporary circus group, Cirkus Cirkör, is one of Subtopia's tenants, and there are a number of nationally significant educations related to performing arts located in Botkyrka. Botkyrka is also home to a production centre of Riksteatern, a non-governmental organisation comprising non-profit theatre associations from all over Sweden.

The public administration municipality board decided in 2002 that the "experience industry" should be a prioritized area of growth in Botkyrka. As a "hub" to manifest this decision, Subtopia was created. The
municipality’s official business development strategy explicitly recognizes CI as a current and future growth factor for Botkyrka, that also increases overall attractiveness, making Botkyrka a more dynamic and interesting place to live and make business in.

Today Subtopia is part of the municipality-owned company ”Upplev Botkyrka” (”Experience Botkyrka”). The creation of a publicly owned company specifically for developing the “experience industry” shows how Botkyrka has chosen CI as a priority area.

Several of Subtopia’s activities concerns the creation of new businesses or projects. There is also an open stage and a restaurant. As a meeting-point, Subtopia offers housing for creators, but Subtopia also initiate their own projects and activities.

Subtopia is described as a “launching pad”: They have stage coordinators, film and media coordinators that can assist creators in project design and filling in applications etc.

When Subtopia was created in 2002 it housed seven cultural organizations at an area of 3000 m2. Today Subtopia houses roughly 50 organizations, including several national and international organizations. The area now covers over 13 000 m2. Subtopia receives the majority of funding from the municipality of Botkyrka, roughly 10-15 million SEK per year. But it is important to mention the large initial investments in the physical infrastructure of Subtopia and its surroundings (roughly 80 million SEK).

B.4: DIAGNOSTICS OF THE BEST PRACTICE

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

From a CI perspective, Subtopia focuses mainly on young culture and young entrepreneurs, but with a foundation in the municipality’s development policy consisting of a combination of education, culture and entrepreneurship.

What makes Subtopia successful is the combination of multiple functions and participants. It involves both the general public and CI professionals. It offers CI productions, activities and events created by Subtopia, as well as external initiatives. It is cross-discipline, but rests firmly in Botkyrka’s strong position in circus and performing art, dance etc. It is also an expression of the public administration’s commitment to CI and specifically youth culture and performing arts.

Success stories:
- Politicians in general now see Subtopia and the experience industry-policy as beneficial to Botkyrka’s development
- Surveys show that the decision to focus on CI development has strenghtened Botkyrka’s position and image in the region, creating a more positive and dynamic picture of the municipality.
- Relatively small financial investments from the public administration has resulted in much larger payoffs in terms of affecting identity and attractiveness and self-image in a positive way
- It is clear that a municipality with limited economical resources can initiate a gentrification process.

Critical factors for success:
- The municipality’s identification of local strenghts in CI
- The administration’s ability to select out a few sectors of CI to profile Botkyrka in relation to other initiatives in the region
- Initial and continuous support and participation of dominant/strong CI actors (such as Cirkus Cirkör) can make the place a magnet for smaller CI actors
- Cross-discipline, cross-border productions
- Firm support from the municipality by creating a dedicated publicly owned company to specifically deal with local CI development
- Ability of the administration to build alliances with strong local CI actors to work for a win-win situation
- A clear commitment from the municipality through substantial initial investments in the Subtopia physical infrastructure
- A broad policy for CI that includes both youth and professionals, and with a social dimension (integration etc)
- Crucial to create strong partnerships with creators. The municipality itself cannot be responsible for all the creative content
- Deal with issues regarding regional competition. Limited economic resources makes it important to avoid regional "cannibalism" in CI development

STOCKHOLM – Cultural infrastructure Kista and Kista Art City (theme 3)

B.1: REASON FOR SELECTION:
Why do you select this as your city’s good practice?

Cultural Infrastructure Kista and Kista Art City - two expressions of CI's role in the development of urban spaces.

Kista is a suburb just north of Stockholm city. Kista is characterized by a large concentration of ICT-companies, but also by segregation and socio-economic problems among the residents. Bridging the physical and mental divide between the high-tech business district and residential neighbourhoods is a big challenge for Kista.

Kista Science City is the official name of the ICT-cluster in Kista. It belongs to an international group of technology hubs that include places such as Bangalore, Silicon valley and Kuala Lumpur MSC.

Cultural Infrastructure Kista and Kista Art City are two examples of best practice that show how CI can be used to improve weaknesses in the physical environment of an area, and to work for a long-term improvement of living conditions through increased social involvement in public spaces.

More info:
www.kuinkista.com
www.kistaartcity.com

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:
Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

Cultural Infrastructure Kista is a programme aimed to introduce a “significant and long term cultural layer into the fabric of Kista Science City”.

Cultural Infrastructure Kista is trying to add a dynamic cultural layer to the urban environment. The aims are twofold: to enliven the everyday cityscape; and develop new means of engaging places throughout the city using a broad spectrum of technology-related works. In developing the “Cultural Infrastructure layer” in the urban environment, CIK look for innovative ways to engage and utilise existing networks, structures and places: Key to CIK is the concept: PEOPLE - PLACE - STORY.

CIK was commissioned in 2007 by the Kista Science City organisation, consisting of commercial and property interest groups, to develop a comprehensive plan of how to embed a series of dynamic cultural projects within the fabric of the city. Over the coming years, this programme will be developed, evaluated and expanded, acting as a catalyst for encouraging new initiatives and building sustainable and engaging projects and events.

CIK is intended to be a focal point for producing and encouraging cultural projects, stimulating the
people who live and work here and making the area a more vibrant and engaging place to be.

Realising Cultural Infrastructure Kista has meant identifying and proposing a number of key sites through the city and working with the project consortium and the city of Stockholm to realise the vision. The aim is to catalyse new initiatives, realise a sustainable creative culture and open up opportunities for curators and cultural organisations both locally and internationally.

The concept was originally developed in 2007 by the "Interactive Institute", a state-funded experimental IT-research institute that combines expertise in art, design and technology to conduct "world leading applied research".

Partners in the CIK project are: Kista Science City, board of the Business Group, board of the Real Estate Owners Group, The Electrum Foundation, and the City of Stockholm.

Kista Art City started out in 2005 as an initiative from a group of artists in dialog with the then president of Kista Science City. Since 2009 it is receiving financial support from the city through the "Innovative culture fund".

Kista Art City is an idea of the contemporary art institution as a mobile, open office without walls and a workshop that connects the site with its players. It is also an idea about art as practice to recreate society and a collective sense of community – as a critical instrument for influence and change.

The major challenge in the project is to develop a context that involves different groups in society. The local actors in Kista are a diverse group consisting of an expansive international business sector and, on the other hand, a group of inhabitants. The life and the habitat of the inhabitants are very much influenced by the business sector. A future art institution must answer the needs of both these groups in order to be a part of urban development, integration and the work to further democracy. KAC challenges the traditional image of the artist as a solitary producer, as well as perceptions of the general public and those who commission artwork as passive consumers.

KAC is made up of workshops, seminars, presentations and collaborations. The project is open to anyone who is interested: inhabitants, businesses, associations, organizations and artists.

KAC is cooperating with the foundation Innovativ kultur, which supports KAC financially, as do Kista Science City, local real estate owners in Kista, Thorildsplan Gymnasium, the Interactive Institute, Kista folkhögskola and Kista Galleria.

**B.3: IMPLEMENTATION OF THE BEST PRACTICE**

**Including:** Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

Cultural infrastructure Kista was initiated by the Interactive Institute and KSC in 2007. The goal was to use CI and the creative sector as a force of change. Kista is a complex place, and Kista Science City is an important brand for ICT in Sweden, and a regional growth hub. There is a strong business community with 35-40 000 people commuting to work. At the same time there are socio-economic problems and segregation in the surrounding neighbourhoods. Therefore, KSC and the Interactive Institute found a great need to break down negative structures. Initially the project consisted of finding good project cases and lobbying to build confidence among investors, real estate owners, etc., to support the idea of making a layer of culture and a living urban environment. It has since become a part of a wider initiative called Kista Kultur.

The city of Stockholm has previously supported CIK mainly through general advice, feedback and participation in discussions. Lately the city has decided to contribute through 10 million SEK earmarked for public art in Kista.
Kista Kultur is an initiative to work with questions concerning the public space in Kista Science City, to create an attractive, diverse and alive city district, where people both want to work and live. This is important to increase growth and to market the attractiveness of Kista Science City as a city district. The KSC board together with enterprises, real estate owners, public administration and representatives from university/higher education has formed a forum/network that will work together during a period of 7 years to create tools and solutions that will make Kista grow and come alive, through combining technology and art. The network consists of Stockholm University, The Royal Institute of Technology, Interactive Institute, Stockholm Konst, the Stockholm city cultural administration, the Stockholms city office for physical planning, and Kista Science City.

**B.4: DIAGNOSTICS OF THE BEST PRACTICE**

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

Success stories:
- A change in attitude among both the city administration and private actors
- Credibility and confidence in the importance and viability of the concept, as a way to improve urban spaces

Problems to overcome:
- Succeeding in getting finance for activities that are more strategy-based than resulting in concrete objects
- Finding creators/artists with sufficient skills in entrepreneurship and marketing of new ideas

Critical factors for success:
- Create a policy and a concept that benefits all actors and is sustainable in the long run
- Engage enterprises, make them committed to the concept
- Making different parts of city administration cooperate and encouraging them to try new working methods
- Receiving sufficiently large initial investments/financial support, necessary to quickly establish credibility
- To have some real results to show politicians, investors, etc. at an early stage

**OSLO – Schous Cultural Brewery (theme 3)**

**B.1: REASON FOR SELECTION:**

Why do you select this as your city’s good practice?

Schous Cultural Brewery

Many investigations show that making space available to reasonable rents/prices for small firms/individuals in the CI is one of the most important measures as reported by the actors themselves. It's important both to the activities they perform and to the sense of belonging and identity. Buildings designated to CI activities function as a material symbol that visualize the appreciation and importance of their activities. The co-location of individuals and firms in the CI is also important in order to promote the development of new relationships, thereby stimulating formation of new and development of existing networks and clusters promoting the dissemination of knowledge, development of new ideas and innovative activities.

**B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:**

Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

Parts of a former brewery is transformed to a centre for cultural activities, located in a part of the city that has the potential for developing in to a vibrant cultural district. Thus, the initiative could be an
important contributer to this development. Four projects will be be located within the cultural brewery: Øvningshotellet - rehearsal hotel for musicians (amateurs and professionals, all kinds of music, no age limits) with 50 rehearsal and pre-production rooms. The musicians pay for the time they use the rooms. Popsenteret - center for pop music focusing on the history, presence and future of Norwegian pop music. Catchwords play and learning based on interactive, digital experiences.

Riksscenen - scene for national and international folksmusic and - dance (an independent foundation financed by the state). It’s a national institution and meeting place in localities especially adapted to the needs of these cultural expressions.

Schous cultural station is a part of Oslo music- and cultural school, the aim of which is to offer children and youth education of high quality within theatre, dance and visual arts.

The initiators were creative individuals. The idea was first communicated to a private property developer and supported by Oslo musikkråd (an independent association of different music organizations in Oslo) and Norsk Kulturråd (Arts Council Norway). The initiative was supported by the municipality of Oslo. Partners are KLP (private property developer) and the municipality of Oslo.

B.3: IMPLEMENTATION OF THE BEST PRACTICE
Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

For process, see previous section. The initiators stress the importance of private - public partnership. Without the participation of the municipality, the project would probably not have been realised.

The idea was launched in 2003 and the contract between the property developer and municipality was signed at the end of 2006. The rehearsal hotels opens 2009.

The co-financing of the city administration has been vital in realizing the project. Arts Council Norway provided means for a pre-project.

B.4: DIAGNOSTICS OF THE BEST PRACTICE
Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

It’s successful because it’s providing space for different music activities in Oslo. So far the main achievement is the realisation of the project, the cooperation between the property developer and the municipality.

It can easily be transferred to other cities.

Challenges could be private-public partnership, financial resources for investments by the public which is needed because the project will not pay off during the first need, thus public backing may be essential.

The project has only just started, and is not yet evaluated, but critical factors for success could be:

a) Creative individuals that see the opportunities and has the energy to work towards the realisation of an idea (in this case it took 3 years)
b) Private property developers which are willing to work together with public authorities on a long term project without immediate profit and vice versa
c) Public authorities with financial means, and the guts to invest
d) Available space that are suitable for the particular activities
B.1: REASON FOR SELECTION:
Why do you select this as your city’s good practice?
Spīķeri creative quarter can be considered a successful collaboration of private property owners, municipality and state institutions.

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:
Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?
Spīķeri is a district located closely to the Old town, however the location is rather unpleasant at most times except for central market working hours. The owners of the buildings in the district had a vision of enlivening the place and organized a series of exploratory activities in order to determine the future direction of district development.

The uniqueness of the situation lies in the fact that along with most of the buildings in the district being private property the land between and around them belongs to the municipality. Such situation has led to the unusual way of cooperation of the private owners and the municipality with the main objective being developing a creative district.

The purpose is to enliven the district by offering spaces for different organizations and thus improving prestige of the area and making it more desirable for general public to attend and to creative businesses to locate their offices.

As of now we can speak of (a) the owners of the property, (b) the municipality, (c) the state institutions, and (d) organizations and businesses as the partners. Such high representation of different types of agents makes the case worth examining. The initiative of introducing state's and city's support belonged to the owner of the property.

B.3: IMPLEMENTATION OF THE BEST PRACTICE
Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

The uniqueness of this case for Riga lies in the fact that the municipality is indirectly providing support for the creative district by improving infrastructure in the area. The financing for the support project was granted in 2009 and the work is about to start.

B.4: DIAGNOSTICS OF THE BEST PRACTICE
Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

The risk factors:
– the custom solution for unique situation, i.e. it may not be applicable in other cities/situations;
– availability of funding for the municipality (in this case – ESF funding which may not be there at any occasion).
RIGA - Kalnciema Iela Wooden Houses Quarter (theme 3)

B.1: REASON FOR SELECTION:
Why do you select this as your city’s good practice?
The example of Kalnciema Iela wooden houses quarter is unique because of the nature of supportive activities that were not initially intended to provide grounds for future development of special kind of quarter.
The second aspect is related to the presence of architectural heritage objects as the starting point for the quarter formation.

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:
Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?
The main actors are private owners of properties on the one side, and state and municipality institutions on the other.

B.3: IMPLEMENTATION OF THE BEST PRACTICE
Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.
The idea of restoring wooden houses on Kalnciema street was actualised through private initiative in 2002 but didn’t get any positive reply from the city’s authorities then. It was only after the preparatory activities before the NATO summit in Riga started to unfold in 2006, when the public funding was allocated for restoration Kalnciema street wooden houses. The support turned out to be the crucial factor in further development of the quarter.
Since 2007 the quarter became the home for several design salons, offices and other establishments. As well it has become a notable spot on touristic routes, and a place for regular thematic events. Along with that the houses that constitute the quarter are the examples of unique wooden architecture.

B.4: DIAGNOSTICS OF THE BEST PRACTICE
Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?
The case illustrates the combination of private initiative and public support that with certain prerequisites may be effective.
The main problem was with persuading the state and municipal authorities to grant the support to the private properties. The solution emerged only because of the pressure related to the NATO summit. So the case suggests there might be established a way of supporting privately owned, but at the same time potentially successful and useful projects for city space.
The critical factor here is the ability of authorities to recognize the value of objects in question and then to produce tailored solutions in each case.
The applicability of the practice is questionable due to its uniqueness even in Riga itself. It depends on local legislation and direct support policies in each city.
TALLINN – Free WiFi areas (in parks) (theme 3)

B.1: REASON FOR SELECTION:
Why do you select this as your city’s good practice?

Tallinn among top ten in the world by WiFi access - Discovery Channel’s technology service chose Tallinn among the top ten cities in the world by WiFi access in June 2008). Free internet is everywhere - in parks, pubs and hotels etc. You can work practically anywhere because wireless internet is so widespread. And more importantly, the hotspots are clearly marked with orange and black signs and stickers.

WiFi is becoming the rule, not exception, in the Estonian capital. Most of the Old Town of the Tallinn is covered with WiFi. WiFi is so wide-spread in Tallinn mostly due to initiative shown by enterprises. The City has contributed as well, installing free WiFi among other places in the city parks (which is unique in Europe!). Most parks in Tallinn have free WiFi access from May to October. That makes the parks more attractive. City of Tallinn also has set up WiFi areas in libraries, hospitals, city buildings, beaches and in the other public spaces and they are free to use.

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:
Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

Tallinn has been offering free WiFi service since the year 2005 and a year-on-year extended a service operation. The purpose is to make the Internet accessible to more people in Tallinn.

Today (Autumn 2009) there is more than 360 WiFi coverage in Tallinn, of which 45 are offered (free of charge) by the city. Those 45 areas are for year-round use. In addition, the city offers during the summer WiFi areas in parks, squares, beaches and other public places (in 2009 – there was 19 summer WiFi-areas).

An initial idea that the city of Tallinn should offer free wireless internet access (in parks) is related with the third sector. That is due largely to the work of Veljo Haamer, editor of the wifi.ee website. WiFi.ee is a non-profit service organization, which promotes the idea of WiFi wireless Internet throughout Estonia. Responsible for the establishment of the WiFi-areas (infrastructure) is Elion Enterprises AS, who won the corresponding public procurement.

B.3: IMPLEMENTATION OF THE BEST PRACTICE
Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

Estonian wireless Internet expert of WiFi.ee introduced the idea (that the city could offer free internet in parks) to the city government in year 2003. The preparatory work started in 2004 and in year 2005 was opened first city WiFi areas.

The city of Tallinn spends for the free WiFi about 60 000 EUR per year. Responsible for the technical side is the Elion Enterprises, who won the procurement for the 4 years.

B.4: DIAGNOSTICS OF THE BEST PRACTICE
Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

The survey enterprise Intelligent Community Forum elected Tallinn for the third year (2009) in a row in the list of seven most intelligent cities from among 400 candidates across the world. Intelligence in terms of communities is measured on the basis of the city’s attitude towards information technology,
which includes approach to broadband communications and to internet. Among the reasons listed for Tallinn’s success were public WiFi areas, the use of ID cards and the fact that in Tallinn, new technologies are not only something young people are involved in but the elderly use the internet as well.

Year after year, the city has expanded the areas of the free WiFi. The current number of free WiFi areas offered by city of Tallinn is 64. Internet Task Force (formed in 2006) has proposed a number of ideas, which the city could deal with. For example: WiFi in local and school buses, to allow internet access to poorer residents, to open a free wireless Internet access to patients in hospitals, to expand wireless Internet coverage in the schools, expand WiFi-summer areas etc. Some of the ideas have been carried out, but not all (in particular, due to lack of funding).

Talking about applicability of the WiFi-areas in other cities, it is not very difficult and expensive. However, it should bear in mind, that the WiFi is a tool for the city, not the goal. It is also tool how to sell themselves – here is much room for improvement in Tallinn.

It is also important to point out that the citizens could be involved (people should be able to advise the city, where the areas should be).

The critical factors for success are also attentiveness and security. Important are the (street)signs that indicate to the nearest access point. For cutting the security risks, the person should for example have to identify himself before using the Internet.

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<th>TALLINN – The project ”Time wandering” (Restoring bastions and opening the underground passages) (theme 3)</th>
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<td><strong>B.1: REASON FOR SELECTION:</strong></td>
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<td><strong>Why do you select this as your city’s good practice?</strong></td>
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<td>Tallinn will be acquire an exciting new tourist sight and the legendary ”secret passages” under the town will be soon open to the visitors (2009).</td>
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The earliest tunnel passages were constructed in the 1630’s and the tunnel construction work became more intensive from 1672 as the Swedish and Ingermanland Bastion were built. The hidden tunnel passages connecting the fortifications were constructed to shelter the men, ammunition and supplies but especially to hide their relocation from the enemy. The tunnels also served a observation posts to get information on the enemy’s outside activities. The Bastions and the tunnel system were completed by 1710.

The reason why this project is selected as city’s good practice, is because:

It is a unique example about the revitalising unused spaces, where Tallinn has managed to take advantage of the local features (this kind of underground passages are not preserved elsewhere in Europe). For exhibition it is also used a innovative and playful solutions (which are made by Estonian companies).

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Project “Time wandering” is related with the measure developing urban space. The aim of the project is to create a unique destination for people, who are interested from history, as well as for tourists, students etc. The idea is to make historic areas more attractive, bring there more life and at the same time also to educate and teach people.

Total length of the passages is hundreds of meters and 380 m of them are open to the visitors. By expositions there has been used a sound, lighting, vibration and projection techniques in order to create a deeper experience for the visitors.

The initiator of this project is the City of Tallinn. Project partner from 2008 is Enterprise Estonia, who supported the project from the regional competitiveness improvement programme, which is co-financed by the European Regional Development Fund.

B.3: IMPLEMENTATION OF THE BEST PRACTICE

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

The idea of opening passages is approximately ten years old. 2004 the Municipality started with construction work, and on February 2007 passages under Swedish and Ingrmanland Bastions were opened to visitors (without exposition).

2008 the city of Tallinn (Cultural Heritage Department) made the application to the Enterprise Estonia (Regional competitiveness improvement programme) and the project was approved. The cost of the project is 1.7 million EUR, of which the grant of the Enterprise Estonia is 1.3 million EUR. Responsible for a leading the project is the Tallinn City Museum (which belongs to the Cultural Heritage Department). From Tallinn City Museum 4 people are involved, in addition also the designers are involved in the project.

City Museum hopes that the passages and the tower can be finalized and furnished in the end 2009.

B.4: DIAGNOSTICS OF THE BEST PRACTICE

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

This case could consider successful as well attractive because the old features are put into practice in new innovative way.

Talking about the problems that arose during the project, it can mention that they are related with technical issues (for example: climatic conditions etc). Thus, important recommendation to the other cities, who are making similar things is: close attention should be paid to every kind (small) details, likewise a proper background research will help to prevent the emergence of problems. The latter could also consider as the critical factor for success. The other shortage was the small size of the project team - only 4 people from the City Museum. The size of team and amount of work were not balanced.
**VILNIUS – Užupis (theme 3)**

### B.1: REASON FOR SELECTION:

**Why do you select this as your city's good practice?**

Užupis – the oldest organic CI cluster in Vilnius old town:
- artists living and creating space since Soviet time;
- 250 acting CI subjects;
- Positive social capital, civil initiatives.

### B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:

**Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?**

Užupis – organic CI cluster in Vilnius old town. Užupis was artists living and creating space since Soviet times.

Initiators of the main CI activities: festivals, handicrafts, etc. are citizens, artists, creative companies. Near Užupis are Art higher education schools: Vilnius art academy, Lithuanian music and theater academy, which often become partners for projects implemented in this district. The Vilnius municipality also clearly contributes to the creative city concept formation in this district; the municipality supports creative education and CI projects.

### B.3: IMPLEMENTATION OF THE BEST PRACTICE

**Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.**

Užupis is artists living and creating space since Soviet times.

When Lithuania has gained independence, the civil and creative Užupis initiatives have actively appeared. The Vilnius municipality contributes to the creative city concept formation in this district; the municipality supports creative education and CI projects.

250 acting CI subjects at the moment, which makes a living from CI activities. CI market concentration in this city area, geographic positioning (near the old Vilnius town and recreation zone as well as the river) allows CI development.

### B.4: DIAGNOSTICS OF THE BEST PRACTICE

**Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?**

250 acting CI subjects.
Positive social capital, civil initiatives.
Highly location – in the centre of old town, near the river and recreation zone.

Užupis experience can be used in other cities or other districts if one or few of these conditions apply:
- community civil activity and creativity;
- convenient districts geographic location and infrastructure/communication with other city cultural centres;
- high CI concentration in one territory;
- city's political support and partnership in developing district functions and concept.

Website of Užupis: www.uzupiozinios.net
VILNIUS – Vilnius Park Of Architecture (theme 3)

B.1: REASON FOR SELECTION:
Why do you select this as your city’s good practice?

Vilnius Park of Architecture - it’s one of the most ambitious projects initiated by Vilnius municipal government in recent times, is aimed at bringing new life to the old areas of the town, it’s expansion of creative old town space.

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:
Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

Vilnius Park of Architecture will feature an exclusive area for architectural and active cultural life where local residents and visitors of the city can spend quality leisure time.

The large part of the Park belongs to an area of the Old Town of Vilnius - the World Cultural Heritage Site, and the River Vilnia also crosses the territory. In the Soviet era this was an industrial site, waiting now for a new shape and function.

Sustainable development of PA - the development of the Park of Architecture involves modern design of the new area while adapting innovative technologies, environmental solutions, and advanced social ideas implemented in analogous areas abroad. PA is planned to accommodate nice residential apartments, shops, cozy cafes, spaces for exhibiting art, green areas, leisure zones, etc.

Creative Workshop of PA. The project “Creative Workshop” started in 2008, brought together many professionals - architects, landscape specialists, sociologists - for the process of designing the new area. The first buildings in the Park of Architecture are scheduled for construction 2011-2012.

Vilnius Residents were specially active generating new visions of PA public spaces.

B.3: IMPLEMENTATION OF THE BEST PRACTICE
Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

Vilnius Park of Architecture (PA) project was initiated by Vilnius Municipality 2006 - the assignment prepared for environmental analysis and technical feasibility study.

Creative Workshop of PA started in 2008, brought together many professionals - architects, landscape specialists, sociologists - for the process of designing the new area. The first buildings in the Park of Architecture are scheduled for construction 2011-2012.

Vilnius Residents were specially active generating new visions of PA public spaces.

B.4: DIAGNOSTICS OF THE BEST PRACTICE
Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

Vilnius Park of Architecture experience can be used in other cities or districts if:
- the city is coherently forming district development, taking into consideration the specifications of location, the history, cultural traditions and creative potential, recent and future expectations of local residents;
- there is active and direct collaboration between professionals (architects, designers, sociologists) and city residents;
- the creativity process has involvement and is supported by science and CI representatives.

http://www.archparkas.vilnius.lt/main.php
AMSTERDAM – Plan for the Arts (Kunstenplan) 2009-2012 (theme 4)

B.1: REASON FOR SELECTION:

Why do you select this as your city's good practice?

The Plan for the Arts (Kunstenplan) 2009-2012 presents not only the cultural policies and ambitions, but also decides on the allocation of Plans for the Arts subsidies. With a budget of nearly € 87 million a year the Plan for the Arts is the most important source of public funding for the creative industries (especially in the arts).

For the 2009-2012 period there were 259 applications, for structural funding for a 4-years period.

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:

Including: What is the central focus/ theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

The main purpose of the Plan for the Arts 2009-2012 is to allocate municipal budgets to cultural institutions, to municipal programmes and to other elements of the arts and culture policy of Amsterdam.

B.3: IMPLEMENTATION OF THE BEST PRACTICE

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

The development of a plan for the arts takes approximately 3 years (2006-2008), followed by a 4-years period of implementation (2009-2012).

The process started with expert-meetings (September 2006), organised by the arts&culture department. The aim of these meetings was to discuss: trends, strength and weaknesses, especially concerning supply and demand. There were two expert-meetings for each of 6 selected subsectors of the arts:
- visual arts and design
- film
- literature
- museums & cultural heritage
- music
- theatre

Approximately 90 experts participated in these meetings. These expert-meetings were followed by a two-day debating tour through the city, organised by the City of Amsterdam, The Amsterdam Fonds voor de Kunst (funding for projects) and the Amsterdamse Kunstraad (Advisory Board).

The expert-meetings and the debating tour were part of the preparation for the Arts and Culture Directives Document 2009-2012 (May 2007) in which the City Council presented four ambitions:
- Talent Development, the ambition that each individual child gets the opportunity to discover its talent at a young age, to develop this talent or even to grow into an exceptional talent
- Laboratory, to facilitate the process of innovation and research
- World Class, specific measures to enhance the world-class qualities of cultural production and presentation
City of Beauty, the ambition to invest in the relationships between people through art and culture – in the community. The aim of this ambition is to increase the quality of life in the communities.

The Arts and Culture Directives Document is the starting point for cultural institutions. To apply for a structural subsidy they will have to present a 4-year plan (2009-2012). Between May and October 1 (2007) 259 applications were received.

The applications are reviewed by the Amsterdam Arts Council (October 2007 – April 2008). This is a kind of peer-to-peer review, done by 60 cultural experts, in 99 meetings (290 hours). In their advice The Amsterdam Arts Council allocates the subsidies for each applicant. This allocation is an important milestone in the development of the artplan.

The Alderman for the Arts and Culture proposes the Artplan 2009-2012, which after political debate and some amendments and resolutions was approved on December 18th by City Council.

B.4: DIAGNOSTICS OF THE BEST PRACTICE

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

The system of the artplans, with grants for 4 years give the cultural institutions the opportunities to work in professional cycles.

The system of artplans was introduced in 1993. After each period the system is evaluated and adjusted.

BIRMINGHAM – Advantage Creative Fund (theme 4)

B.1: REASON FOR SELECTION:

Why do you select this as your city’s good practice?

This case study responds to theme 4: ‘funding schemes for creative industries’

The Advantage Creative Fund is one of the central and financially most extensive support measures for individual creative companies in the West Midlands. Since then it has invested £5.4 million into 55 creative businesses based in the West Midlands.

In the methodology applied for identifying best practice case studies Birmingham/Wolverhampton (as described and agreed with Talin, first step: brainstorming of research team, second step: investigator triangulation) the fund scored highest in the section of financial support models for the CI. It was benchmarked the most successful measure regarding its social and economic impact, peer review and esteem, sustainability, internationalisation and transferability to other cities' policies.

The fund has had 2 manifestations – CAF and ACF and the history of why these were established and the learning outcomes from looking at each we believe will be of value to other cities. There needs to be clear objectives from the start – what should the balance of the fund be between economic development outputs and financial return? Providing specific advisers for CI investment is important and is illustrated in this case.

The Fund shows that a “one stop shop approach” is needed to integrate business support with financial support.

The need for a mix between loans, equity and possibly grant provision is an important aspect. Ideally, there should be a mix of supporters for a VC fund, not an over-reliance on one funder, as priorities may well change.

The case illustrates the need for a long term view – investments may take years to come to fruition. The Case also emphasises the benefits of having a range of provision – from early growth, to growth and mezzanine.
By addressing these key points, the fund demonstrates the key aspects necessary for establishing and sustaining a local VC Fund.

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:

Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

The Advantage Creative Fund is a venture capital fund that invests in creative businesses with specific growth needs. The idea of a VC fund for the CI is based on the occurring market failure of lacking private investments in high risk small scale businesses. 'Due to their intangible products and dynamic nature, the creative industries have traditionally been disadvantaged when it comes to sources of investment support. Therefore, the Advantage Creative Fund was set up in 2003 as the first venture capital fund dedicated to investing in the creative industries.' (Advantage Creative Fund online)

It is important to mention that with this purpose the fund has to be seen and evaluated as a measure of economic development rather than on a commercial basis. Unlike most venture capital funds it is a publicly-funded organisation whose long term aim is to strengthen and develop the CI sector throughout the West Midlands: all profits from investments are retained and used to make further new investments in the future. (Advantage Creative Fund online)

The fund operates venture capital, investing from £10,000 up to £250,000 into a business and in return take a small equity stake. It is open to proposals from all kinds of creative businesses, including start-up enterprises and established companies. It is particularly designed to support companies with specific growth needs as there is a gap at this level which is not covered by VC funds nationally and is outside the reach of the schemes designed for start ups and freelance companies. (Advantage Creative Fund online)

The fund is designed to work as an on-stop approach, creative businesses in which has been invested will be given support after the investment to enable their business to succeed. As the fund supports creative businesses, the team includes both corporate finance specialists and creative personnel for assessment and management from a creative industries background. 'In essence, the Advantage Creative Fund is a venture capital fund run for creatives, by creatives, and this specialist knowledge and experience combined with business know-how, has already proved to be a successful combination.' (Advantage Creative Fund online)

To reduce the risk for the investments a subsidiary fund 'Da Capo' that operates all micro-investments under £25,000 was implemented. This combines two advantages: besides the risk reduction for the Advantage Creative fund it is functioning as a sustainable pipeline for further investments managed by the Advantage Creative Fund.

The Advantage Creative fund followed a successful Creative Advantage Fund initiated by Birmingham City Council and the Arts Council West Midlands that from the 1990's promoted the CI as a sector with high growth potential. It is part-financed by the European Union (ERDF), the regional development agency Advantage West Midlands and the Arts Council West Midlands.

B.3: IMPLEMENTATION OF THE BEST PRACTICE

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

The idea of a venture capital fund for the CI's came up in the 1990's. The actual Advantage Creative Fund was started in 2003 and the initial five year contract finished in December 2008.

- During the post-recession period in the 1980's culture and creativity became the key driver of economic social approaches though underneath the mainstream level of existing support.
- The 1990's showed a period of consolidation for economic development strategies.
- In the late 1990's DCMS kicked off the promotion of the CI as the new growth sector.
- In 2000 the Arts Council suggested to develop a VC fund to make the CI sector flourish. By that time a public VC fund already existed, set up in the 1980's by Birmingham City Council to support companies in the manufacturing sector. During the 1990's this was dormant though. The launch of the CI as the new growth sector lead to the decision to transform this fund into a VC fund for the CI.
- This new fund called Creative Advantage Fund (CAF) was launched by the City Council in March 2000 operating a budget of £1.3m. By December 2001, 16 investments into 13 businesses had been made.
- Following the successful launch and start phase of CAF, the expansion of VC investments in the CI was discussed with the regional development agency, AWM.
- In December 2003 Advantage Creative Fund was launched, operating as shown in B2. It was set up under the board of the Arts Council, Advantage West Midlands and the European Regional Development Fund.
- The initial five year funding period ended in December 2008. Due to the high number of applications the second phase was fully invested six months early in 2008. The Fund is still receiving applications for consideration and is awaiting confirmation of funding for its second crucial stage. The funding for the new period is currently under discussion as to how to proceed and become aligned with National and Regional priorities.
- The fund is about to change its business model and probably will expand in the field of generic business support services like early growth, growth and mezzanine funding.
- Public VC funding has now reached a mainstream level.

B.4: DIAGNOSTICS OF THE BEST PRACTICE

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

What was achieved?
The main achievement was the establishment of a regional VC Fund, managed locally and with expertise from CI practitioners to inform investments.
The Fund has been independently reviewed and used as a benchmark for other initiatives.
The development of VC engagement, assessment and management processes at a local level
Problems and how overcome
The fund has had a number of incarnations, but the basic need to engender growth and sustainability in CI firms remains a priority.
More links with growth companies – serendipity is OK, but a more structured approach perhaps needed at the next stage of development post 2009.
It is important to link with City and Regional priorities both for resources and for operational reasons.
Better links with HEIs and providers of “space” is anticipated – starting to link to key academics and also providers of space (i.e. Custard Factory)
Applicability in other cities
Arose from a “standard” VC fund for manufacturers in the 1980’s/1990’s and modified by the City and then the RDA for targeting CI companies.
Has different entry levels: early growth, growth and mezzanine
Local experts aligned with the Fund and other sources of help, one stop shop approach.
Processes and procedures that can be learnt from
Critical success factors
Alignment with stakeholder objectives – ongoing discussions are always needed not just at the start of such a fund.
Specific expertise in the CI sector linked to investment decisions is very important
Providing different levels of VC depending on company need
One stop shop approach for the sector – finance, business advice, after care
Effective internal processes need to be in place to manage the development of the fund

References:

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**Helsinki – Cable Factory & Suvilahti (theme 4)**

**B.1: REASON FOR SELECTION:**

**Why do you select this as your city’s good practice?**

**CABLE FACTORY & SUVILAHTI (Kaapelitiehas & Suvilahti)**

Cable Factory (Kaapelitiehada in Finnish) is an old Nokia cable factory turned into an independent cultural centre in the beginning of 1990s. It offers five hectares of culture: events large and small, concerts, exhibitions, festivals and fairs. The Cable Factory is the home of three museums, 13 galleries, dance theatres, sports clubs, art schools, ateliers, rehearsing studios, radio stations, and other actors in creative industries. The premises are administrated by Kiinteistö Oy Kaapelitalo (Real Estate Company Kaapelitalo), an affiliated company of the Helsinki Group (City of Helsinki).

The Cable Factory had great examples and forerunners in other European industrial buildings. What makes it unique is its huge size (53,000 square metres) and the way it is administered and renovated. It is important that the City of Helsinki who owned the premises let the activities at the factory the take their form organically. No official openings were organised; the Cable Factory is a process rather than a product. As its current director puts it, it is a good combination of chaos and control that makes it work. As many real estate companies want to have as few tenants as possible to easily manage their premises, Cable Factory wants to have as many and as different tenants as possible to keep the building alive. Also the Cable Factory tries to listen the needs of its tenants rather than follow some top-down strategies.

Suvilahti is an old electrical power plant, which was first converted into a warehouse and exercise facilities and is now turning into a center for urban culture. The power plant area is a great example of art nouveau architecture in Europe. The combined floor space of the buildings is approximately 12,500 square metres. In the beginning of 2008, Suvilahti became part of Kaapelitalo’s administration. At the moment, 1/3 of its premises are rented for long-term purposes, 1/3 is in temporary use and 1/3 is empty. The big question here is how to adapt a bottom-up approach (like at the Cable Factory) in an area which has been designated for cultural purposes in a top-down process.

**B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:**

Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

The main idea of both Cable Factory and Suvilahti is to offer affordable spaces for artists and other actors in creative industries. They also host different events in their unique premises. For example, the marine cable plant of the Cable Factory is 110 metres long, 24 metres wide and 13.5 metres high, and can be flexibly converted to suit any occasion. Thanks to the multifaceted programming of the two centres, they offer creative experiences for very different kinds of audiences.

It can be said that Cable Factory would not turned the kind of creative hub it now is without the active involvement of the artists and creative companies who moved to the run-down building when Nokia was about to leave the premises at the end of 1980s. First, the City had other plans for the factory but it...
then accepted the activities that had spontaneously started in the factory. In order to guarantee a safe financial basis for the activity of Cable Factory, it was important that three museums (Finnish Museum of Photography, Theatre Museum and Hotel and Restaurant Museum) receiving statutory aid also settled in the factory.

What comes to the Suvilahti area, the City has had a more active role in turning it to a centre for urban culture. Even though Cable Factory offers plenty of working spaces for creative actors, its offer has turned out to be insufficient. Therefore the city officials have wanted to established equivalent activities in Suvilahti. However, also in this case, there have been creative entrepreneurs in the area even before the City has decided to officially dedicate it to urban culture. Together with many small-scale tenants, it is also important to have some tenants occupying larger spaces in the area (as the museums at the Cable Factory). Cirko Centre for New Circus will start its activities at Suvilahti in 2010.

Kaapelitalo (the Real Estate Company for Cable Factory and Suvilahti) works in close co-operation with the following city departments: City Planning Department, Real Estate Department and Culture Department. The two first are important regarding the matters concerning the renovation of the buildings and the development of the surrounding areas. The role of the Cultural Department is also important as its grants are used to finance the activity of many actors working at Cable Factory/Suvilahti.

B.3: IMPLEMENTATION OF THE BEST PRACTICE

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

In 1987 the City of Helsinki and Nokia agreed on the procedures for the transitional period and formed a delegation to plan the future use of the factory in the ownership of the city. According to the delegation, the entire factory wasn’t worth saving. It was decided to split it into three separate units. Plans were made to build schools, hotels, museums and even a carpark to the former factory.

At the same time, plenty of artists and businesses moved in to the Cable Factory, as they were able to secure peaceful working spaces at very affordable rates. There were also spaces suitable for performances and exhibitions. The potential of the factory and its ideological-philosophical starting point was proven effective in practice before any official decisions were made. The administrative decision making took its time – four years to be exact.

The concerned tenants of the Cable Factory founded an association, Pro Kaapeli. Architects who had worked at the Factory, created a parallel plan to save the building and the activities that were prevalent at the post-industrial Cable Factory.

Along the same lines with Pro Kaapeli were the committee formed to create guidelines for cultural activities in Helsinki. They felt that the building and its newly found artistic community were unique and too valuable to be wiped away. The Cable Factory was to remain in its original form. This was groundbreaking. A new agreement was made with Nokia, the city council decided to protect the Cable Factory and its milieu and an estate company was founded. Almost all tenants were allowed to stay. The estate company, Kiinteistö Oy Kaapelitalo was founded in the fall of 1991.

The Cable Factory is self-funded. The income from rents in 2008 amounted to approximately 3.7 million euros. Most of the facilities are rented at a price that corresponds to actual maintenance costs. To collect funds for major repairs, some of the facilities are rented at market value to companies in the creative sector. As the building was in a bad shape when creative activities occupied it, it has been constantly renovated since 1990s. Renovations are made little by little and so the factory is constantly changing.

As the administration model of the Cable Factory has proved to be well-designed, the mayor’s committee considering the future of the Suvilahti area in 2007 decided to recommend the Cable
Factory model for the Suvilahti area as well. In the beginning of 2008, Suvilahti became a part of Kaapelitalo’s administration. Kiinteistö Oy Kaapelitalo will renovate the buildings and rent out space for cultural and other uses. The renovations will be covered by income from rents – just like at Cable Factory. The budget of Suvilahti is currently approximately 750 000 euros but will be growing as more and more premises are rented out.

B.4: DIAGNOSTICS OF THE BEST PRACTICE

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

Cable Factory is a success story for many reasons. First of all, the fact that the informal activities that occupied the building when Nokia was leaving were established can be considered a victory for Helsinki’s creative scene. Second, it can be stated that the concept created at the Cable Factory is successful as it still works well twenty years after artists and other creative actors occupied the building. The management of the factory was organised in a way that takes into account the needs of creative actors. The building is full of life. Besides offering working space for many, it is also a meeting place. More than 200 000 people per year attend the events taking place in the halls, museums and theaters. Third, the fact that Cable Factory finanaces its own operations and many important renovations have been realised on its own costs make it a best practice. No public funding is needed to run the place.

Many public servants, committees and political decision makers along with Nokia are to be thanked for all this, but most of all, Cable Factory exists because of its active tenants who insisted in having creative activities in the building.

What comes to the Suvilahti area, the fact that it is now designated for creative purposes can already be considered a success for Helsinki’s creative scene. As Kaapelitalo, the real estate company of Cable Factory was chosen to run the place, it also highlights the functionality of the concept created at Cable Factory.

Of course, there have also been many challenges to overcome at Cable Factory. As the idea is to learn from the process, the aim is, of course, not to do the same mistakes at Suvilahti. One challenges has bee to find a fruitful way to cooperate with the City Planning Department in order to develop the surrounding areas. Also, it is a crucial question how to (re)locate the tenants so that they won’t be disturbed by the activities of their neighbours. It is important to enhance the “spirit of neighbourhood” so that the tenants could find ways to co-operate and also look at their activity from the viewpoint of a customer coming to the Cable Factory/Suvilahti.

A critical question is whether the Cable Factory/Suvilahti can maintain their independence and the process approach to their work. A kind of indefiniteness is a dominating aspect of the activities in these places to be maintained in the future as well.

RIGA – Grant Programme "Take-Off" (theme 4)

B.1: REASON FOR SELECTION:

Why do you select this as your city’s good practice?

Although the programme is relatively new and is not directly targeted at the CIs, it in fact is the funding resource for CIs. This is the only mechanism so far which enables city to offer direct funding to newly established businesses. As well, the programme is the example of cooperation between public and private sector, which can be extended in the future. The programme is aimed at providing support to newly established innovative city businesses. The project is a partnership between Riga city concil and Swedbank.
B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:

Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

The central focus of the grant programme is development of entrepreneurship in the city of Riga. The programme is open to any newly (one year or less) established enterprise or individual.

The aim of the grant programme is to facilitate development of small and mid-sized businesses that are one year old or less. As well the programme aims to motivate those who left Latvia to return to Riga and start their own enterprise, and thus to promote growth of wealth and more rapid achievement of the European level.

The programme offers financial support by covering up to 75% of expenses on: specific hardware and licences, accounting and legal services, customization of sales point, development of company's website, and others. In 2009 the limit of available funding for one applicant is set to 6000 LVL (approx. 8500 EUR).

The recipients are selected through an open competition.

The main actors are:
– Riga city council Business coordination centre (under the executive director); the unit initiated the launch of the programme, provides all administration of the project and also grants 60% of the funding;
– A/S Swedbank; the partner of the project, provides 40% of the funding.

B.3: IMPLEMENTATION OF THE BEST PRACTICE

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

The idea of launching the support programme was initially inspired by the Tallinn experience.

In June 2007 the decision was made to establish the programme, and it took another year and a half to produce documentation necessary for the first round of accepting applications. The additional staff member was employed for producing necessary documentation.

The first competition was opened in March 2009 and the winners selected in May 2009.

The unique feature of the financing scheme on the side of the municipality is that the funding for the programme was allocated from the city's revenue from issuing licences to open-air cafes.

The partner for the programme was not known initially and was determined after series of negotiations.

B.4: DIAGNOSTICS OF THE BEST PRACTICE

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

The programme can be considered successful due to following reasons:
– the initiative of municipality developed into the full-scale programme;
– the partnership with the private sector enterprise was established;
– among the grant recipients after the first competition there are at least 6 (out of 14) companies clearly qualify as CIs.

The critical points on the programme's timeline are first of all associated with allocation of the initial
funding from the municipality – the political decision had to be made.

The second risk is associated with drawing in partners. As of now the partner from the private sector is satisfied with the course of the programme and has expressed willingness to continue collaboration. However, the agreement is only valid for the year 2009 and after that will have to be renewed.

The practice obviously is very easy transferable to other cities. In fact, as it was inspired by the Tallinn experience initially, it has been already been transferred.

RIGA – Local film project (theme 4)

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<th>B.1: REASON FOR SELECTION:</th>
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<td><strong>Why do you select this as your city’s good practice?</strong></td>
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<tr>
<td>The funding granted to a film company for producing a film was paid back to the city through distribution of the film by a city’s agency.</td>
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<th>B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:</th>
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<td><strong>Including:</strong> What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?</td>
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<tr>
<td>The industry in focus is the film industry. The purpose of the measure was to support local film project. The main partners were the City Council and the film company “Platforma Film”.</td>
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<th>B.3: IMPLEMENTATION OF THE BEST PRACTICE</th>
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<tr>
<td>In 2004 the film company “Platforma Film” applied for support to Riga City Council, the request was addressed directly to the Council and was not made for any particular support programme. When the decision to grant it was made, the money was allocated from the City development fund. After the production of the film was finished in 2007, the Culture agency of the Riga City Council was chosen by the producer as the film distributor. The film shown well in cinemas, and revenues were very close to the initial grant.</td>
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<tr>
<td>Above all, the case is an example of financial success. The critical points include high demand for financial support from the film producers which may not be accommodated if the number of applicants grows. As well there is risk of the resulting product not being a box office hit, which eliminates the financial aspect of success. The practice is applicable in other cities, however the municipality may not be in control of both funding and distribution.</td>
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**Theme 5**

**BARCELONA – Creation Factories (theme 5, also theme 3)**

### B.1: REASON FOR SELECTION:

**Why do you select this as your city’s good practice?**

**CREATION FACTORIES**

This initiative encourages cultural creation with a clear intention to diversify the creative activity within different parts of the city. In the one hand, the Creation Factories network provides professionals and, consequently, citizens in general, with the needed spaces for the creativity development in its most artistic mean; and the other hand, it becomes a tool for the redistribution of this creativity along different quarters in order to revitalize the areas where the factories are placed.

Barcelona has been always committed with the most contemporary artistic production so, in this way, this project represents the city's wish to maintain its position in the vanguard of the European creative initiatives.

As an initiative of revitalization and promotion of concrete areas of the city, the creation factories network is spread over five districts (Barcelona has ten districts). At present, there are four factories working, totally or partially.

### B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:

**Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?**

The Creation Factories project arises from the reflection held during the Barcelona Strategic Cultural Plan making. This plan confirms the efficiency of some existing initiatives with a mixed public and private nature and states the need to enhance the feasibility for the amateurs, semi-professional and professional initiatives in Barcelona's artistic creativity field. Somehow it is a way of creating the suitable environments in order to enhance and strengthen the city's existing creativity through its exchange.

Barcelona’s economy is not viable without a strong cultural fabric that is attractive for tourism as well as for other capitals. In this context, this initiative main purpose is to increase the city’s public equipments network that are aimed to test and create in the different artistic fields. The proposal expects to transform Barcelona’s outstanding buildings in spaces that generate culture –artistic creation factories- and hand them over to groups and associations in order to help to stimulate the city’s creativity.

The forerunner and main actor of this project is the Barcelona’s Council, through the Institute of Culture of Barcelona, taking into account that from the beginning, and still now, the Council has kept a regular communication with the different cultural sectors and, therefore, the planning of the different factories comes up with the intention to fulfill the different needs of these sectors and groups.

The Barcelona’s Council finances the project and coordinates the factories at the beginning but it has the intention of transferring the management of the buildings to the associations and groups which use them on a short term. So, the Barcelona’s Council has an ongoing commitment to the development of this project.

### B.3: IMPLEMENTATION OF THE BEST PRACTICE

**Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.**
The Creation factories program was presented by the city’s Council in October 2007 as one of the main action strategies in the cultural scope. During 2007 works were started in order to establish the first Creation factory inside the Forum Park. According to the sector’s requests, the Institute of Culture of Barcelona decided to dedicate this first space to the circo, and in particular to the training and rehearsing of this discipline.

Currently, the Creation factories’ network is made up of the followed centres:
- The Circ Factory: the provisional big top is already working. The final space in the Forum Park will be defined during the 2009 with the ending of the architectural project. However, from July 2008 there is a provisional big top where the professionals can rehearse and create.
- El Graner (the barn): in the course of the 2009 the artistic project in the dance field will be define and the executor project will be drawn up.
- The Hangar: already running but during the 2009 works for enlargement will be done
- Fabra I Coats: the provisional space is already running, having been transformed into two floors with music and scenic arts projects. The architectural project for the whole building still has to be finished. The activity during 2008 was: the international project of supporting to the musical creation Red Bull Music Academy (September – October 2008), and the conference “Creation factories. Cultural laboratory for the city” (November).
- L’Esòs (the Scottish): the artistic and the functional project for the space still have to be defined.
- Ateneu Popular de Nou Barris: this space was already running and from the implementation of the current project the equipment will be broaden.
- La Seca: the works have been started for a space dedicated to scenic arts and exhibitions.

Once these different factories will be running, the city’s Council role will be limited because the political aim is that these new spaces would become to be managed by the groups and associations that represent the varied range of sectors and subsectors within Barcelona’s arts field.

B.4: DIAGNOSTICS OF THE BEST PRACTICE

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

It is still soon to state that the Creation factories project has been a success for the city’s cultural and arts development and also for the development of the different areas of the city that are expected to be promote by the implementation of these factories. Nevertheless, Barcelona’s artistic and creative activity is without any doubts part of its personal feature, so providing spaces that have been improved and tailored to the sector’s needs only can enhance further the city’s trend. We can assess the smooth running of 4 factories which are already working successfully.

The main problem that comes up is the adjustment of the spaces. The creative factories have been placed in old buildings, a lot of them old industrial factories, that are part of the city’s architectural patrimony and this fact makes more difficult their reformation in order to become spaces for the creation, the rehearsal and the exhibition. To the important municipal investment that any architectural project needs it should be included the cost that means to keep the patrimonial value of the buildings. Besides, there is the difficulty of restoring a building for specific functions without any standards of how has it to be.

In the other hand, the other problem that the Council has to face is to reach an agreement between the demands of each sector and subsector and the viability of the project. Although the Council has listened and has taken into account all the groups’ requests, it has to decide which projects of factories will benefit more globally to the city and in particular to the cultural sector.

Finally, it must be considered the difficulty that sometimes entails the factories management by the entities and groups that do not have a suitable professional training. The application of such projects in other cities is possible and, indeed, there are already similar initiatives in other European cities like Paris, Berlin or London, but the city council has to explain the citizens that this king of projects are not only for
the creators but the society in general because they help to promote the cultural offer of the city. It is necessary to sign up contracts that specify the compromise of the entities with the city via visiting days for the citizens, exhibitions, etc.

BERLIN – DMY International Design Festival Berlin (theme 5)

B.1: REASON FOR SELECTION:

Why do you select this as your city’s good practice?

DMY International Design Festival Berlin
It is a platform which combines fairs for established design companies and youngsters, workshops, shop openings, design award. The festival also involves the other existing networks in Berlin in its event.

DMY opens new markets successfully for young and more established designers.
It is very recognized.
It has an international scope.
Enhancing business capacity

http://dmy-berlin.com/
http://dmy-berlin.com/en/about/

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:

Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

CENTRAL FOCUS
Berlin needs a sustainable growing design platform/ festival in Berlin, which showcases design from Berlin as well as international design exhibitions. DMY Berlin is a contemporary design platform founded in 2003. DMY Berlin holds the yearly the DMY International Design Festival in Berlin in spring, which has established itself into a scene-meeting place, trend barometer, design laboratory and playground over the years. Over a period of five days young designers and renowned creatives present the newest developments in contemporary design, giving Berlin designers the opportunity to network with the international design scene. Current developments will be showcased, future trends detected and interdisciplinary projects and utopian designs will be encouraged. The borders between art and design are often free flowing. During the festival, many urban places, city districts and venues in Berlin turn into creative spaces.

INITIATORS
DMY Berlin GmbH & Co KG
Senate for Economics, Technology and Women´s Issues, Berlin

PARTNERS
DMY festival cooperating with several international design - focused cities like Amsterdam, Buenos Aires, Bruessels, Seoul, etc.
With regular presentations abroad they intensify their cooperation with other design cities.

B.3: IMPLEMENTATION OF THE BEST PRACTICE

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

DEVELOPMENT/ IMPLEMENTATION PROCESS/ TIMEFRAME
End of 2007 Senate Department for Economics, Technology and Women´s Issues decided to choose a organization by competition for a sustainable and innovative design platform. We offered a degressive cofinancing from Senate Department for Economics, Technology and Women´s Issues for 3 years. DMY
won the competition in beginning of 2008. Since then DMY Festival is growing constantly, in exhibitor and visitor numbers as well as regarding the number of connected events. Today the DMY International Design Festival occupies a crucial role in the global fair and events calendar as an independent event format for creative, experimental and innovative design.

More than 350 international design offices involved in festival exhibitions
Visitors 2008: 25.000
Visitors 2009: 30.000

ROLE OF CITY ADMINISTRATION
moderation between design networks and organizers in Berlin - balancing out their interests and helping them to find their role inbetween the design scene
funding

FUNDING for festival came from the city administration
2008: 100,000 €/ cofinancing 1/5 of the festival costs
2009: 66,000 €
2010: 34,000 €
degressive funding/ must be replaced by sponsors

B.4: DIAGNOSTICS OF THE BEST PRACTICE
Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

SUCCESS PARAMETERS
sustainable, non money-maximising focus of organising team
intensive relationships into local and international design scene - to youngsters as well as established design companies
excellent mixture of competences/ interface skills and team members
dynamic and flexible steering of the project
integrative approach

CRITICAL FACTORS
not really enough money to establish an international platform
team building measures, integration of former competitors, sponsor acquire and press activities for the festival running parallel
the right date for the festival inbetween the international fair and festival schedule is important for success

APPLICABILITY
platform could be copied with the different elements (DMY ALLSTARS/ DMY YOUNGSTERS/ DMY KLUBLABOR/ etc.), the most important point seems to be finding the right people to integrate others into the activities
BIRMINGHAM – Brilliantly Birmingham (BB) (theme 5)

B.1: REASON FOR SELECTION:

Why do you select this as your city’s good practice?

The research team from Birmingham/Wolverhampton began the process of identifying best practice case studies with the assumption that there were no existing generic criteria developed by the Metropoles research team. With this assumption in mind the UK team developed a methodology and set of criteria for identifying and selecting best practice. The following process was applied: Firstly the team from Birmingham City University brainstormed best practice examples across the four themes. From this they developed a long-list. Against this list the team weighted each of the projects (1-5 lacks disagree-strongly agree) against the following criteria – The project has/is:

- Transferable (i.e. could be easily adapted as a model in another city)
- Has scope for internationalisation
- Recognised by peers
- Recognised by industry
- Sustained (beyond initial funding over 12 months)
- Has made economic impact
- Social impact

In order to add rigour to the process, and avoid investigator bias, investigator triangulation (multiple researchers) was applied (Guion, 2002). Thurmond highlights the benefits of triangulation are that it offers increasing confidence in the research data, as well as offering the possibility of revealing unique findings (Thurmond, 2001). To this end industry peers and experts were invited to also rate each of the projects against the same criteria and highlight any gaps. The team established a ‘Google document’ in order to engage the local industry and peers in the process of identifying best practice. Three industry experts from the digital, music and creative enterprise fields were identified and asked to add their own weightings to the list. From this, those that scored highest overall were selected to be developed as best practice case studies. Otherwise the criteria and process were agreed via email with Talin (27/04/09).

This case study responds to theme 5:

‘Demand for the outputs of creative industries, including municipalities in the role of consumers.’

This case study discusses Brilliantly Birmingham, an annual showcasing event of Birmingham’s jewellery and designer maker sector. Through the discussions mentioned above it was recognised that within Birmingham and the West Midlands there are a number of projects which specifically showcase various different sectors. The context of this work stems, in part, from the regional development agencies ‘Cluster programme’ which importantly for the Creative Metropoles project included: interiors & lifestyle (formerly high value added consumer products) and screen image & sound, medial technologies (EKOS, 2008). Brilliantly Birmingham falls under the interiors and lifestyle cluster. This cluster development lead to significant support and projects related to the creative industries. In choosing which to highlight we considered and rejected projects related to: Film and Television (Screen West Midlands), Digital Birmingham, which has specific remit for developing content related content and Audiences Central for developing theatre and performance attendance. Although all of these were considered to be strong in terms of good practice, we chose to highlight Brilliantly Birmingham which as well as fitting all of the above described criteria also celebrates Birmingham’s historic jewellery industry and is about to celebrate its 10th anniversary.

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:

Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

Brilliantly Birmingham (BB) is an annual showcasing event of Birmingham’s historic jewellery sector ‘...A unique celebration of Birmingham’s long standing reputation for jewellery design and production...’(Brilliantly Birmingham, 2008: 2). It has been running for 9 years and 2009 will see it’s 10th event. The event takes place each year and as described ‘...Brilliantly Birmingham showcases the work of local, national and international designer makers through a full programme of exhibitions, workshops
and special events. All exhibitions are free of charge and the festival promises to be a fascinating insight into jewellery-making today...' (Brilliantly Birmingham, 2009: about.htm).

Significantly the festival takes place over a month starting at the end of November, this is inline with the 'designer-maker calendar' which sees this as a busy period for sales (pre-Christmas)....the best new contemporary jewellery will be exhibited across Birmingham and the West Midlands in a variety of venues offering the public an opportunity to buy innovative and affordable gifts ....'[Brilliantly Birmingham, 2008]. Brilliantly Birmingham, is centred around Birmingham's historic Jewellery Quarter, which has been recognised as an international centre for jewellery design and manufacture for over 250 years, it still has 400 jewellery businesses and is ... 'A designated conservation area with over 200 listed buildings, it is a proposed World Heritage Site...' (JQR, 2009).

The main focus of the event for the last 3 years has been to support new and emerging designer makers in the form of the FLUX exhibition, this sits amongst a whole host of other associated events that take place for more established makers to exhibit. But the BB team recognised that these new, recent graduates were under served by the festival. So Flux has become the core focus of the festival.

Originally BB was established by the city council's internal communications department to help showcase the city's designer makers, activity started as the production and distribution of a leaflet listing them. This evolved in 2003 when a branding expert was recruited to the city's arts team (who by now were managing the project). Quickly it was recognised that there was a branding issue and that the Brilliantly Birmingham, brand was not standing up well to national and international completion. The project at this point took on a wider remit, became more proactive and with the support of the Arts Council a large scale rebrand and re-launch was initiated.

As described the main focus of the festival is on new and emerging designer makers and there is strong collaboration between the School of Jewellery and the festival. The Flux exhibition is hosted within the School of Jewellery and is aimed at recent graduates (1-5 years). An important aspect of Brilliantly Birmingham is that it is open to designer makers from across the UK and internationally. Although there is a strong emphasis on the Birmingham talent it is seen as important that those designer makers are exhibiting with the best talent internationally as the project manager explains:

'We have a VIP party showcasing event but we don't want to promote these recent graduates within a vacuum - we want to show that those who work in the jewellery quarter work nationally and internationally and that the standard is at that level.'

(Project manager interview, July, 2009)

Notably, the role and relationship between Brilliantly Birmingham, the Flux exhibition and the School of Jewellery is emphasised. Frequently these graduates will use Brilliantly Birmingham to launch their careers and it is common for them to go on to develop their own practice and establish themselves within the quarter. Initially this may be through the 'Design Space' an incubation scheme. These young designers go on to showcase and exhibit their work internationally at selling exhibitions for example 'Origin', 'IDL' and 'New Designers'.

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**B.3: IMPLEMENTATION OF THE BEST PRACTICE**

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

The process starts each year with the evaluation of the previous year. This goes on from the end of the festival and the evaluation process is usually complete by February (December-February).

There is then a planning meeting for the next year at around this time.

Then the project manager is contracted from approximately August and the PR, Marketing, sourcing of exhibitors begins in earnest. The festival launches around the 3rd week in November and traditionally runs until the week before Christmas. They have previously experimented with extending this until after
Christmas but this was not considered successful. This year the festival will be extended to February as it is the 10th anniversary and there will be a large retrospective exhibition within the city’s museum and art gallery.

The city manage and have ownership of the project and they initiated it originally. They also part fund the project. The main sources of funding are through business link (WM) and the city council with the proportion of funding from both varying year on year. This does create tensions which are discussed in question 4. The project is managed and owned by Birmingham City council’s Arts team. The project is made up of three main partners. Its funding partner is Business Link West Midlands, who also take an active role. A representative sits in and contributes to all management meetings. Thirdly The Jewellery Quarter Regeneration Partnership offer funding and support in kind. They provide no cash funding but offer staff and office space during the lead up and duration of the festival. Being based in the centre of the Jewellery Quarter make this offer a crucial partnership, in terms of location and links to industry. Other partners include Birmingham City University’s school of Jewellery who host the Flux exhibition each year.

References
October 2008, EKOS Consulting (UK) Ltd, Sheffield.

B.4: DIAGNOSTICS OF THE BEST PRACTICE
Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

As described the festival is evaluated each year against a number of ‘success’ criteria. These stem from a number of quarters not least from their funders. Business link require evidence of several outputs. These include number of individuals employed and self-employed within the sector (year on year). Other factors include the economic impact of the festival. Here data is collected from all of the galleries involved in terms of sales and visitor numbers. This information is evaluated every year and the findings go into the development of the next years activity. PR and Marketing are also evaluated in order to establish visitor perceptions of the brand. This is carried out via visitor and exhibitor perception surveys.

Success of and the perceived strength of the Brilliantly Birmingham brand are measured from two perspectives. One is from the buying public and the other from the exhibitors. It was recognised early on in the lifespan of Brilliantly Birmingham that, although the talent and quality of the designer makers was not in question, the communication of the brand identity of the festival was crucial to the success of the festival, in terms of the buying public and potential exhibitors perspectives. At the time it was recognised that Brilliantly Birmingham was not getting the same sort of attention as other designer maker fairs as the project manager describes ‘I think with the re-brand we’ve gone along way to addressing those issues’ (Project manager, 2009).

There have been a number of Issues associated with the project these include the need for re-branding which took place 5 years ago. This was successfully resolved as the team were successful in
bidding for significant support from the Arts council and the rebranding has enabled the festival toecome nationally and internationally recognised.

A secondary issue which has been ongoing throughout the 10 year lifetime of Brilliantly Birmingham
relates to ownership. This impacts in a number of ways not least issues around the resources given to
the project. The project is owned by the city council and each year there are concerns around
whether or not they will continue to fund it. Decisions related to this funding are made late into the year
which impacts on how the project is resourced in terms of staffing and time. As the city own the project
it is entirely ‘funding dependent’, as the project manager describes
‘there is an issue with the city having control, it is really hard to retain sponsors and exhibitors when
there is so much ambiguity about whether or not it will actually run... it is a big issue and always has
been in terms of how much scope there is for developing it. There just aren’t sufficient resources to
keep it running at a low level throughout the year.. so we have real problems when it comes to turning
around the PR and marketing’.
(Project manager, 2009)

In terms of the transferability of the project, there is certainly a desire to internationalise the festival
there is also some anecdotal evidence that the Brilliantly Birmingham model has been adopted by
other cities, for example Sheffield (UK) with the ‘Galvonise’ festival (although this is only in it’s pilot year
so it is impossible to judge, as yet, whether or not it has successfully adopted the Brilliantly Birmingham
model). An important aspect of Brilliantly Birmingham is the jewellery quarter and it is this strong
context which arguably makes an important ingredient of the festival’s success, as the project
manager identifies: ‘ Sheffield and Galvonise also have a strong designer maker context, which means
as a city it’s more open to developing something on this basis.’ (Project manager, 2009). The presence
of this strong local context would need to be considered if going to adopt this model.

BIRMINGHAM – Light House project (theme 5)

B.1: REASON FOR SELECTION:

Why do you select this as your city’s good practice?

Light House project has been the city’s flagship creative industries intervention and has been a beacon
for other projects and interventions across the region. It spans 20 years and reflects a changing
economic and cultural landscape.

Light House project has been more of an evolving journey than a focussed intervention to address
specific aims and objectives. Nevertheless, within this journey we can see the evolution and
combination of a number of discrete projects which have addressed specific creative industries
agendas within the city and wider region. To this extent, Light House has been involved in R&D as well
as delivery and has often found itself on the cutting edge of creative industries interventions.

Light House is perhaps unique in its model : it is an independent organisation, in receipt of a diverse
number of funds, delivering a range of complimentary activities, which together strengthen the
organisation’s creative industries support offer. Unlike other media arts centre, Light House is committed
to the economic role of the cultural and creative sectors and has played an active role in influencing
the enterprise and economic development agendas in the region. To this extent, we feel that other
partners within the Creative Metropoles may find the model enlightening.

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:

Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator
(artists, public officials, citizens, creative companies, etc.)? Who are the partners?

Light House aims to increase the enjoyment and understanding of technologically - based media, in
particular film, video, photography and creative media and to emphasise their importance to the
cultural, social and economic life of Wolverhampton, the West Midlands and further afield.
The organisation was set up in 1987 in conjunction with the Arts Council England, Wolverhampton City Council and the University of Wolverhampton. However, within 5 years the organisation became independent with its own board and has since received annual core funding from Wolverhampton City Council and Arts Council England. Specific project funding for creative industries support programmes has come from EU, Advantage West Midlands and the Learning & Skills Council.

Light House has partnered with a wide range of organisations, including Business Link, Birmingham City University, various commercial/private enterprises and individuals working within the sector.

Light House services consist of:
- 2 screen cinema
- Bar/café
- Industry level production resources
- Media training
- Sector business advice/guidance
- Photography gallery space
- Media reference library
- Conferencing facilities
- Commercial production unit
- Media events including festivals and networking meetings

This is a diverse range of services and can make the organisation quite complex in its governance and promotion; however, it also means that each service can begin to add value to other services. For example, it could mean that sector support might consist of business advice and guidance, training and screening/showcase of work, or again it might mean that a trainee has the opportunity to move into professional production with our commercial production unit. The model keeps beneficiaries in the system and moves them through a spectrum of opportunities rather than a more limited model which may offer beneficiaries a single intervention without ongoing support and monitoring of development.

The main purpose of Light House was to offer a cinema and media centre within the town with a focus on training and exhibition. The centre built up an excellent reputation for training, however, it was realised that the media/creative career development route can be precarious with the risk that partners will leave the region or move into unrelated employment. It became important that potential enterprises be nurtured beyond the period of their initial training and education and to begin offering them business support. As a result, in 2000, we secured EU funds to run a business support programme for the creative industries across the West Midlands. The focus here was on networking and exhibition aimed at the less ‘commercial’ end of the creative sector. The project evolved and received further funding until 2008. Unlike traditional business support models, much of the emphasis was on identifying those areas of support which were specific to the sector, such as portfolio building (graduates only have their student work to show potential clients), networking (this sector is more likely to collaborate than others), access to expensive equipment (the sector is characterised by very high cost technologies which can make entry prohibitive).

The project also recognised that it needed to influence other stakeholders and agencies involved business support and in promoting the city. As a result the project began to build networks, forums and strategic groups in order to affect broader policies. The most visible and sustained result of this activity has been the Wolverhampton Creative Industries Forum, who’s members include representatives from all the key agencies. The group is chaired by Light House and has led to a number of important interventions, inducing the commission of a ‘Wolverhampton Creative Industries Strategy’, which mapped the sector and produced an action plan for developing the creative industries in the region.

The key point here is that, the project began with localised business support, but that activity needed to be part of a broader, ‘joined-up’ response. Light House was in an ideal position to carry forward that joined-up response as it is an independent organisation with a partner-focussed culture and a diverse portfolio of activity and expertise. It is also important to point out that the Light House has played a key
role in advocating and promoting the creative sector to relevant support bodies and agencies that
have often been slow to recognise the significance of this sector. As a result this work by Light House,
key agencies such as Business Link and the local authority have themselves taken on an advocacy role
for the creative industries.

B.3: IMPLEMENTATION OF THE BEST PRACTICE

Including: Description of the process: how this practice was developed and implemented. Timeframe
from the idea till implementation and results (main dates only). What has been the role of city
administration? Any special administration and/or financing scheme? What has been the role of each
partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

Light House developed its business support programme based on lessons learned from its training
programme and the progression of trainees into industry. It was recognised that:

a) the creative sector is dominated by freelancers and SMEs;
b) that trainees are not prepared for self employment and as result will leave the region to find staff
jobs, or move into unrelated employment;
c) that even established SMEs may need their skills updating or may need to diversify their product;
d) that the period between graduation and self employment is an extremely precarious moment
where people are involved in a number of development activities, including; portfolio building,
work experience; proof of concept testing.

The project had its roots in unfunded activities and practices that were already taking place at the
centre to support trainees who had graduated from Light House. These were delivered in an informal
and ad hoc manner and consisted of ongoing advice, free access to equipment, work placement
opportunities and mentoring. This was an unsustainable model for the long-term. However, it meant
that Light House staff had some prior understanding of development needs and the kind of
interventions that could be effective in supporting and growing the sector.

From 1999, Light House began scoping suitable funds to develop a more effect project. The most
appropriate funds were ERDF structural funds and between over next three years a project was
developed which was finally approved in 2003 and ran initially until 2006 and was extend until 2008.

The project was named Plot, and a distinctive branding was decided on which would separate it from
the Light House brand: there were 3 reasons for this:
1. the concept was new and complex and had to be promoted and understood by the partners and
beneficiaries
2. The project was a departure for Light House which until then had been known for ‘softer’ activities,
such as training and cinema exhibition.
3. Plot was intended to be a multi agency project, which while led by Light House, could not be easily
subsumed into its ‘regular’ services.

The marketing trick was to represent Plot as something very distinctive while ensuring it benefited from
the associated values of the Light House brand which people were already familiar with.

The project delivered a number of support activities:
- Business advice and guidance
- Access to production hardware and software
- Mentoring
- Networking events
- Showcasing events
- Online creative business directory
- Opportunities e bulletin
- Work placement
- Skills development
- Consultancy
- Marketing support
- Sector development events and festivals
Plot included a number of formal and informal partners:
- Business Link, who helped with initially beneficiary engagement generic advice and guidance and business awareness courses
- University of Wolverhampton, who had free incubation space for new start ups.
- Enable IT, an IT service and training organisation that helped develop IT skills.
- Gateway, helping people who had been out of the workforce for a long time move into self employment. This organisation helped with client engagement.
- Birmingham City University helped with client engagement.

While externally, Plot may have appeared as a stand alone project, internally, the project drew on resources and staff form other departments: for instance, staff from the commercial production unit acted as mentors and consultants. Furthermore, Plot was part of Light House’s more general media policy which supported individuals at every stage of the development ladder beginning with workshops and media projects with young people in schools, moving through intermediate training and ending with business support. This model recognises that localised interventions on the development ladder are insufficient and can’t always lead to continued development and eventual ‘success’. It also exploits and adds value to other services within the organisation making Light House a dynamic model which can support individuals at any stage of their development journey.

### B.4: DIAGNOSTICS OF THE BEST PRACTICE

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<th>Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?</th>
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<tr>
<td>What was achieved between 2003 – 2008:</td>
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<tr>
<td>- £1.5 new sales</td>
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<td>- £1m safeguarded sales</td>
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<td>- 59 New jobs</td>
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<tr>
<td>- 39 safeguarded jobs</td>
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<tr>
<td>- 185 New start up businesses</td>
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Other outputs include:
- Setting up of Wolverhampton Creative Industries Forum
- Wider regional recognition of Wolverhampton Creative Industries
- Increased inward investment from public and commercial sector
- Flip Animation Festival
- Setting up of ‘Creative Wolverhampton’, website
- Influencing creative industries agendas of public sector and support agencies

The project suffered a number of problems:
- EU match funding intervention rate was very low (36.9%), which meant a struggle to find match funding. EU funding relies heavily on the fundee’s own cash resources and at times this led to serious financial issues for Light House. This was partly overcome by attracting partners with complementary projects and ‘clean’ money. Nevertheless, accounting for match funding can take much time and effort, which might be better aimed at project activity.
- Stakeholders and partners were difficult to manage and guide and often had their own agendas and outputs. These issues by implementing Service Level Agreements with partners and setting a Steering Group. However, much of this activity was too little, too late and a more robust and accountable structure should have been implemented before activity began.
- EU funding imposed particular outputs and results which restricted the type of interventions that could take place. This meant some ‘creative’ interpretation of funding guidelines in order to deliver appropriate activity and interventions

Conclusion

Light House and the Plot project could be implemented in other cities. The ‘media centre’ concept,
i.e. a multiuse space with a focus on media and culture provision, has become quite common in cities throughout Europe – for example, Riga Centre for New Media Culture. However, these centres often focus on ‘cultural’ activity and interventions and are motivated by notions of social improvement, access and community development. Supporting artists here often means helping them develop their practices rather than helping them set up in business. Arguably, Light House has been unique in moving beyond its cultural remit to address and help develop, the economic impact of the creative sector. This move requires a philosophical shift in the organisational outlook to see culture in economic terms as well as the adoption of new skills and knowledge which can support creative companies. It also requires the organisation to become actively engaged in economic development and enterprise agendas with the local authority and other local and regional government agencies.

HELSEINKI – Helsinki a Paris – creative event (theme 5)

B.1: REASON FOR SELECTION:

Why do you select this as your city’s good practice?

“HELSEINKI A PARIS” – creative event (Pariisin Helsinki-tori)
The “Helsinki à Paris” creative event was organized in the Saint Sulpice square in Paris in April 2008. The project was a unique cultural and promotional event of the Helsinki region. It offered a window to the dynamic and creative scene of the Metropolitan area, by presenting the most talented and innovative Finnish artists and designers.

The event was chosen as a best practice because it was perceived as successful in many ways. It concretely demonstrated the Finnish know how and creativity and in addition to the sales and marketing of products, it was an animated and attractive place for performances and encounters. The marketing value of the event was important and many-faced, the benefits for Helsinki will influence various different sectors of the region (culture, economy and business development, tourism etc.).

The event was organized in a form of a market in the very centre of Paris for a period of eleven days. It presented Finnish design, gastronomy, art, design, theatre and literature in many innovative ways. The event showcased the current cultural scene and actors of Helsinki and answered the question: what is going on at the moment in our city?

The project was a pilot and in it’s uniqueness a really important export action. It will be developed further into a concept, realisable in other collaboration cities. The tradition of outdoor markets is strong in the European cities especially in the Southern areas.

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:

Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

The central focus was to promote the City of Helsinki trough it’s artists and by showcasing the creativity of the region. More than 60 individual artists and some dozen SME’s from the creative industries participated in the project. These actors showcased their creative innovations and were given the opportunity to expand their businesses to France.

The market event was included in the program of the national cultural export project “100% Finlannde en France”, promoting Finnish culture around France during three months. The organisers of this cultural season (a Board consisting of representatives from various Finnish and French ministries) approached the City of Helsinki and proposed to participate in the program of the season.

The aim of the City of Helsinki was to organise easily accessible program for all inhabitants of Paris and by giving a broad perspective to our cultural scene. At the same time the city promoted young artists and creators from Helsinki and provided them a unique opportunity to market and sell their products in the centre of Paris.
The event was a pilot, which tested the success of these types of happenings. The financial organisers were the City of Helsinki (economic and cultural departments), Greater Helsinki Promotion and Nokia. The cultural department was responsible for the production and realisation of the event. The event was organised in collaboration with the City of Paris (cultural, library and international affairs offices) and especially the representatives of the City Hall in the 6th arrondissement. The logistics of the market were provided by the French company Codecom and the technical provider was IVS Technologies. During the project a local group within the City administration was formed together with representatives from the cultural, economic, social, educational and tourist offices. This internal collaboration was very useful, it was fruitful to work on the promotional actions of Helsinki from different perspectives and to cross the borders between the City departments.

Finally, we also worked with the Finnish Culture Institute and Finnish Embassy in Paris and the commissioner of the “100% Finlände en Franîse” season.

One of the strong success values of the event was the encounters and interaction between all the organisers and the participants, the benefits of the large partner compendium was evident. The collaboration between so many actors was not always easy, but it definitely was useful and important.

B.3: IMPLEMENTATION OF THE BEST PRACTICE

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

The practice was developed during the process and the event grew and developed along the way. Many of the different initiatives were proposed and implemented in connection with some other existing program. As mentioned this kind of event was organised for the first time and therefore the amount of ideas expanded and developed together with the original program.

The timeframe of the event was approximately one year, even though the original idea was presented already some two years before it’s concretisation. The preparation of the content and the program started during spring 2007 and the event was held on the 17.-27.4.2008. The closing up and reporting period lasting until the end of June 2008.

The total budget of the entire event was 325 000 euros. The main financer was the City of Helsinki (61.6%) and the financial collaborators Greater Helsinki Promotion (30.7%) and Nokia (7.7%). The cultural department was responsible for financing the content of the program, the staff, the exhibitions and the logistics of the event. The economic department was in charge of the infrastructure expenses. The sponsor agreement with Nokia included visibility and participation in the digital photo project Photorally.

The collaboration with the City of Paris included marketing and communicational aspects, which were really valuable in a big city where the amount of cultural offerings are important.

B.4: DIAGNOSTICS OF THE BEST PRACTICE

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

The overall outcome was the increased interest and attraction aroused towards the Helsinki metropolitan area in France. The positive and innovative image presented of the region will lead in the future to increased amount of French visitors, students, families and business partnerships. The participating creative industries (especially in the field of fashion, design and gastronomy) have increased the development of their international marketing and business promotion. They were also able to test their business strategies. This increased interest and investment can be measured also in the field of arts as the possibilities of performances, exhibitions, new translations and editing and recording deals will expand.
Products from the following categories were sold at the market: fashion/textiles, design, art, gastronomy, literature and music. In addition, the cultural program organised on the square was comprehensive, many performances were seen on a daily basis. Especially the theatre performances, the literary encounters and the concerts were popular. A screen showing films and picture of Helsinki and it’s cultural life.

Two exhibitions were presented on the area: a photography exhibition presenting a collection of group photos from Helsinki and Paris taken by the photographer Tuomo Manninen and an exhibition of flags, presenting new and fresh perspectives of the Finnish flag. These flags were designed by thirty different Finnish cultural or political representatives. The flag exhibition was a tribute of the innovative sector to the 90-years of independence of the Finland.

The program included also a digital-project called Fotorally, a mind game between the citizens of the two cities. The idea of the project was to collect pairs of photos based on similarities of places and associations and to develop a photo matrix of these photos taken by local citizens. During the project, some 800 photos were collected and they were shown everyday on the screen. In connection to the market event, the cultural department organised program in collaboration with the City of Paris in various libraries and schools around Paris. These programs supported and also marketed the program organised on the market and reached an even larger audience all around Paris.

The event was a success, approximately some 80,000 people visited the market during the eleven days. The accessibility of the event was very easy as it was organised in an outdoor space and the participation was free of charge. This type of event was organised for the first time in such a large scale and therefore it was evident that some mistakes occurred. Especially miscalculations concerning logistical issues such as the transportations and stocking of products were made. Also the planning of the product choices sold on the market should have been more careful. As the sale area was a market, the products should have reasonable prices; the visitors clearly visit a market with an open mind to ex-tempore low priced shopping.

The applicability of the event is easy, the main requirement is the collaboration and the motivation of the local city where the event is organised. The local city has the best knowledge of the bureaucratic measures and the administrative tasks to be taken into consideration when organising outdoor events. But the visiting city should be responsible for the content and the program as it has the contacts to the creative field and it’s actors.

The positive aspects of this kind of best practice are huge and therefore we recommend to reproduce it in other cities. The success in Saint Sulpice has led to the continuation of the collaboration between Helsinki and Paris and the City of Paris is planning to organise in reciprocity a market event in Helsinki in August 2010.
B.1: REASON FOR SELECTION:
Why do you select this as your city’s good practice?
WWW.KULTUS.FI
Kultus is a web-based service that brings together the fragmented supply of children’s culture and makes it possible for everyone to find information of what is happening in the field. The important part of the service is a databank into which individual artists and providers of children’s culture services can place information of themselves and of what they have to offer.

All the artists that have given their information to the bank are willing to work with children. Knowing these, searching for services is easy for teachers, group leaders and such. Thus, it is clear that Kultus has brought culture and art and children closer to each other and lowered the barriers.

After all, Kultus is also a great example of an initiative that city administration can create and successfully maintain. Although establishing such an extensive service requires a lot of work, the idea can be quite easily copied to other cities and information of different cities can also be linked together.

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:
Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?
The Kultus.fi website is an online service maintained by the Annantalo Arts Centre (a part of City of Helsinki Cultural Office) and has been supported by the Ministry of Education from 2003 to 2008. The service provides information on cultural and art events in the metropolitan area aimed at children and young people. Approximately 160 art institutions, groups and other actors used the website to notify of their events. Altogether the website attracts about 40 000 individual visitors per year.

The service was initiated by Johanna Lindstedt who is the director of Annantalo Arts Centre. In addition to Ministry of Education other partners constitute of cultural institutes and departments, schools and kindergartens from Helsinki. During the past few years cities on Espoo, Vantaa and Kauniainen have been part of the printed cultural calendar. Cooperation between all these cities concerning the web-based services will begin in 2010.

Kultus compiles the current activities for children and young people and categorizes these according to the form of art and to the age group for which the activities are meant. Kultus also gathers information of services, events and educational projects planned for schools and student groups. The aim is to make it easy for schools to find the events that in given time supports the educational goals.

The website also provides the content for the Kultus cultural calendar for school teachers, the distribution of which has been expanded to include schools also in Espoo, Vantaa and Kauniainen. A mobile concept of the online service has been developed and that can be easily adopted by other Finnish municipalities. A user guide has been compiled and a DVD development environment created for Kultus. The Kultus concept has also been adopted by the City of Oulu under the name Kulttuurikikari (“Culture Binoculars”) and it has been used as a comparative basis behind planning of similar services in Lapinlahti and in Vaasa.

To mention the most important contents, Kultus includes information of cultural courses, art schools, event providers and in addition to this contains the “databank of artists”. This databank of children’s culture providers in the Helsinki Metropolitan area enables artists, art and public teachers etc. to input their information and introductions themselves. Those who have given their information to the databank are individuals who like and are used to cooperating with schools and kindergartens. They also engage in updating the information when needed. The editorial staff of the databank goes through all the information before publishing because all the providers presented in the databank
must be professionals.

By utilizing the databank, unprompted teacher or group leader can find professionals of children’s culture to organize workshops, to speak or to make art together with children. These professionals can be invited to schools, for example when taught issues are wanted to be visualized to children by utilizing artistic methods.

In addition to helping schools and kindergartens to find professionals, the databank aims at expressing the variety of the field of children’s culture, making children’s culture more popular and on the of everything, creating bases for new and innovative productions.

### B.3: IMPLEMENTATION OF THE BEST PRACTICE

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

<table>
<thead>
<tr>
<th>Kultus is one of the most important development initiatives of Annantalo that is an arts centre for children and young people in the centre of Helsinki. Annatalo is administratively under the Helsinki City Cultural Centre. In addition to Ministry of Education, Kultus has been funded by Education Department of the City of Helsinki.</th>
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<td>The format of Kultus is based on <a href="http://www.kulturskolsekken.no">www.kulturskolsekken.no</a> service established in Bergen, Norway. Another important force in the background is the culture calendar for teachers created by cultural producer Kikka Hahtomaa. The calendar is currently part of Kultus and names as Kultus Calendar. In fact, kultus.fi can be considered extended web-based version of the calendar.</td>
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<td>Kultus project has been led by producer Kikka Hahtomaa from 2003 to 2004 and from 2005 by information officer Leila Heimonen. Compiling Kultus began in 2003 and by the end of the year the service was tested and finally published. During summer of 2003 a network of contacts persons of the schools of Helsinki was set up. During the following year Kultus concentrated on spreading information of itself and its services. In addition to the residents of Helsinki, the most important target groups were teachers and personnel at children’s day care system. However, one of the most important tasks was to engage cultural producers to the network. During 2004 the cultural calendar for teachers was published online the first time.</td>
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<td>In 2005 a lot of resources were targeted to technical development. Information of the services in other cities of the metropolitan area was added to the printed calendar also in 2005. Technical development continued in 2006 when the visual layout of Kultus was updated. In 2006 the section containing information of the art schools and databank of artists were opened.</td>
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<td>In 2008 ten kindergartens from Helsinki were visited by “Kultus-ambassadors” who were professional artists representing music and theatre amongst others. These professionals conducted happenings that later could be practiced by the staff and the parents. These happening also aimed at spreading word of Kultus as an information channel regarding children’s culture. The visits were especially needed in the remote suburbs where cultural activities for children have been rare.</td>
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<tr>
<td>The concept and practices around Kultus are constantly under consideration and development continues. The concept is being made even more current and new practices are being created.</td>
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### B.4: DIAGNOSTICS OF THE BEST PRACTICE

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?
The primary aim of Kultus is to provide tools for making cooperation between schools and cultural sector. However, web-based service is open to everyone and this has expanded the initial purpose of the service.

Probably the most severe problem that Kultus has faced is the difficult task of getting day care system committed to using and updating the information. In the field of day care internet is still relatively rarely used in the everyday life. Another problem, or challenge, has been maintaining the whole extensive package especially when technical solutions are under scrutiny. When considering the technical issues, it has been difficult to know about the problems beforehand.

The question of resources, especially funding is critical when thinking of the future of Kultus. Nowadays there are so many different web-based services and portals and from this point of view, resources for developing Kultus have been scarce. This has reflected to for example PR-activities that take a lot of time and manpower. Because of rapidly expanded web-based world, cultural providers’ willingness to constantly update their information on Kultus cannot be taken for granted. There are many other services as well. On the other hand, the information provided by Kultus also in printed form seems to be respected and expected by the teachers, for example. This is one reason why providers of cultural services such as artists are willing to be part of Kultus year after year. Thus even though the world has digitalized during the past decade or so, it can be said that printed media is partly keeping Kultus alive and wanted.

One of the optimistic visions for future would be creating a system that would transfer information to Kultus always when culture providers update their own web-pages. This idea is under consideration and it is well known that possible implementation would require a lot of work. However, this kind of system would improve the basis of Kultus and would make it easier for providers to keep their information up-to-date.

HELSINKI – Library 10 & Meeting point (theme 5)

B.1: REASON FOR SELECTION:

Why do you select this as your city’s good practice?

LIBRARY 10 & MEETINGPOINT (branches of Helsinki City Library) (Kirjasto10 & Kohtauspaikka)

The history of Library 10 dates back to 1994 when the Helsinki City Library decided to create an experimental library at the Cable Factory premises. The resulting Cable Library was the first public library in the world to offer Internet connection to its users. Subsequently the Cable Library’s activities, following many changes and different phases, have evolved into what is today Library 10. Its task is to develop services and operations that will serve as the foundation for the new Central Library. During the past 14 years, this unit of the Helsinki City Library has aspired to keep up with the changing times, and to even be ahead of them. Specifically regarding the application of technical solutions along with use of interior spacing, the Cable Library and Library 10 have been pilot libraries, whose experiences have been followed and capitalized upon by libraries around the world.

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:

Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

Library 10 is a modern library in the centre of Helsinki. In addition to having a broad collection of musical recordings, the library is equipped with versatile computer workstations. Library 10’s 800 m² of public space welcomes approximately 50 000 customers per month and is Helsinki’s most popular library. The library is open on a daily basis for a total of 78 hours each week. The statistics of Library 10’s users are much different than other branches; 60% of users are men and 60% are under the age of 30.
Of the customers that frequent Library 10, about half come to loan items from the library. What is interesting, however, is what the other half does. While some come to read newspapers and surf the net, a growing number of customers are coming to make their own music, or then to see and hear the works created by other customers in the form of exhibitions and performances.

Meetingpoint operates in tandem with Library 10 and is a part of the Helsinki City Library system. However, its customer base is not limited to just library users. All age groups are welcomed from anywhere in the world. Though it is a part of the Helsinki City Library and primarily serves those customers, it often provides services to people who do not even have a library card.

The goal is to involve customers with not just being consumers of cultural works, but to participate directly in the production and presentation of cultural works, and to make the premises open for anyone to use as a place of work, study, or gathering.

### B.3: IMPLEMENTATION OF THE BEST PRACTICE

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

See Reason for selection.

Library 10 and Meetingpoint have been named as top priority projects in the Helsinki City’s IT-strategy plan for 2007-2010: “Helsinki serves”. These top priority projects are intended to speed up development and to forge the image of Helsinki. The informal motto that describes the principal undertaking of Library 10 and Meetingpoint is “IT within reach for everyone”, and their task is to promote media preparedness and the prevention of digital disenfranchisement of the city’s populace.

### B.4: DIAGNOSTICS OF THE BEST PRACTICE

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

As a public library, Library 10 supports user interest and activity in music and other cultural pursuits. The library provides equipment, tools, and premises for independent production and presentation of cultural works. Library 10 serves as a testing and development facility for new IT and music services. The library actively follows the changing needs of customers and the means by which the library can react to those needs. Library 10 offers the metropolitan area’s most diverse collection of music. The collection is developed and cultivated by cooperation with music providers using numerous procurement channels. Acquisition proposals made by customers also play a significant part in developing a relevant collection.

At the Cable Library’s former location in the Lasipalatsi complex, a new library service has been founded under the name Meetingpoint@lasipalatsi. This ‘library’ has no book collection and the idea of its operations is to provide the city’s populace with practical advice and guidance in electronic communication and living in an information society. Meetingpoint is an experimental unit that develops new methods and frameworks for cooperation with other corporate and public bodies.

Library 10 is unlike the other Helsinki City libraries. While other branch libraries focus on serving the residents of their surrounding area, Library 10 and Meetingpoint serve the city’s residence while they move about the downtown area. On weekdays the doors open early at 8am and close late in the evening at 10pm, allowing those commuting to and from work or school to manage their library errands on the move. Library 10 is open daily for a total of 78 hours each week. This is the second longest weekly operating hours for a public library in Europe (second only to Amsterdam’s new central library’s opening hours of 80 per week). Library 10 logs over 50 000 visitors each month (compare the neighbouring Kiasma art museum at 15 000/month). The floor space allotted for Library 10’s customers amounts to 800 m², making it Finland’s, if not entire Europe’s, most efficient use of library space.
Libraries 10 receives 587 customers per square meter each year, while the Helsinki City Library’s average is 218.

Library 10’s operations are very economically efficient. The cost of each loan is 2.16 € (entire library system 3.29 €) and one visit costs 2.11 € (entire library system 4.78 €). Unlike Library 10, which is funded similar to other branches, the budget of Meetingpoint is solely dependant on the Innovation Fund of Helsinki City. Meetingpoint is a part of the Helsinki City Library’s user evaluation system, but is also employs its own evaluation forms to receive user input and feedback for various classes and customer situations. These evaluations are frequently reviewed and its services are developed accordingly. The functions of Meetingpoint have recently focused on implementing its services into a mobile format that can easily be carried out at other library branches. For this purpose, the acquisition of numerous laptops and other relevant equipment has allowed the proper execution of the mobile service format.

In tandem with offering such new services has been the updating of staff skills and methods of customer service. Different staff members have undergone training in a variety of fields including media and IT-skills, cultural production, audio and lighting techniques, etc. Library 10 has also begun a novel approach to internship training, where the student graduates with a profession in the library and media fields. The average age of Library 10 and Meetingpoint’s staff is about 35 years, and 70% of the staff is male, resulting in a staff profile that reflects the make up and interests of much of the customer base.

**STOCKHOLM – Kulturhuset + DesignTorget (theme 5)**

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<th>B.1: REASON FOR SELECTION:</th>
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<tr>
<td>Why do you select this as your city’s good practice?</td>
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Kulturhuset + DesignTorget

Kulturhuset and DesignTorget are two good examples of how the city can stimulate social involvement and demand for creative industries’ products and services.

Kulturhuset (“the House of Culture”) is Stockholm’s main cultural arts centre. It is situated in the very center of downtown Stockholm. It offers a broad range of activities, exhibitions and events related to contemporary film, literature, music and performing arts, aimed both at the general public and specific target groups. Kulturhuset plays an important role in increasing public demand for CI services and products, especially through workshops and similar activities, to encourage creativity and participation among young people, and to stimulate an open-minded public attitude to culture.

DesignTorget shows how the city can provide creators with an attractive marketplace for creative products.

Kulturhuset is together with its neighbouring theatre, Stadsteatern, the most visited cultural institution in Stockholm.

More info:
www.kulturhuset.stockholm.se
www.designtorget.se

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<th>B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:</th>
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<td>Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?</td>
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Kulturhuset is a good example of a broad meeting point for people active in the creative industries and the general public. Kulturhuset has a multi-faced role through an explicit ambition to be “an arena for up-to-date, reflecting and innovative art and culture” where artistic freedom is highly regarded. Kulturhuset acts as a place that hosts both specific CI-related events for CI professionals and interested public alike.
Kulturhuset hosts exhibitions (with a focus on photography), concerts, debates, lectures, restaurants and shops.

Example of some regular activities:
- Klarabioografen, a new and modern cinema for independent film, documentaries, animations, experiments, video art etc.
- Lava, an arena for youth culture with creative workshops, media production, performances, etc.
- Serieteket, Sweden's only library for cartoons, an important place to show the work of contemporary cartoon artists.

Special CI-related activities:
- "Sound workshop" - production workshops and education related to voice, sound, music, mixing etc.
- "Portfolio evaluation" to give feedback to both professional and amateur photographers

DesignTorget is an example of how a city through a small effort can support public demand for CI products.
In 1993, architect Jerry Hellström was asked to do something interesting with the large and “hopeless” space on the lower level of Kulturhuset, Stockholm’s cultural arts centre. This happened during a tough time for designers and inventors in Sweden due to economic recession. One of Hellström’s intentions was to come up with an idea to create a marketplace for creators and their works. That was how DesignTorget first started. In the early days designers sold their items right off the loading pallets. Kulturhuset was initially supporting through subsidized rent and help with staffing. A lot has changed over the years, and today DesignTorget is a well-known concept among people interested in design, interior decorating or original gifts. DesignTorget now has 15 stores in Sweden and Norway, and an Internet store.

B.3: IMPLEMENTATION OF THE BEST PRACTICE
Including: Description of the process: how this practice was developed and implemented, Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

Kulturhuset was created between 1971 and 1974 as a part of the reconstruction/renewal of downtown Stockholm. The purpose was explicitly to create a building that would "counter the negative aspects of commercialism in the city centre". The design of the building was made to combine a feeling of "street atmosphere" with "the possibilities of an artist's studio".
The Cultural administrative board of Stockholm city is responsible for the overall administration and development of Kulturhuset ever since the opening.

Funding: Total annual budget for Kulturhuset is approx. 82.5 million SEK, where 10 million comes from entrance fees, external funding etc., and 72.5 million from the city of Stockholm.

B.4: DIAGNOSTICS OF THE BEST PRACTICE
Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

Successful example:
- It is a multi-purpose building, a showroom for innovative art and culture that stimulates public demand for CI products/services.
- The location in the very centre of Stockholm is advantageous, making it easily accessible and recognizable.
- It has historically embodied all the main political issues and controversies related to culture, such as: The polarization between city center and periphery, the political idea of a “cultural living room”, the ambition to reach new audiences for culture, art as a “tool for democracy”, and a will to create cross-border exhibitions and programmes.
Designtorget has went from being an opportunity to use an unwanted space for selling creative products, to becoming a large company that is well-known nationwide. It is an example of a highly simplified, but yet very successful, business model for creative products.

Problems overcome:
Some early conflicts between state and municipality level regarding what kind of activities Kulturhuset should house.

Critical factors for success:
- Geographical location, open and accessible spaces
- Wide variety of activities for all ages
- Activities that encourage public participation (such as workshops), to increase knowledge and interest in the creative sector (especially regarding youth activities)
- The management's ability to select and combine both “popular” activities/exhibitions and more "nische" activities etc.

**TALLINN – Action of Culture (theme 5)**

**B.1: REASON FOR SELECTION:**

Why do you select this as your city’s good practice?

The reason why the award “Action of Culture” is selected as city’s good practice, is because:
- nominees of the award are usually innovative cultural events, activities;
- nominees of the award can be regarded as subjects of creative industries;
- the wider effects of the events or activities (incl. increase of the attractiveness of urban environment) have been the basis for selection of nominees.

**B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:**

Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

The aim of the award is: a) to acknowledge people and organizations who organize cultural events and activities and b) to evaluate the creative professionals.

Two categories of the award are given: to an organization and to a creative person based on their contribution to the cultural life in Tallinn.

The idea is to recognize those who have somehow bring changes or new ideas into the cultural life of the city of Tallinn. In other words: the awards are given to professionals (person and organisation) whose contribution to the cultural life of the city has been important, or the events they had organised have been authentic and original.

The event, activity, etc. may be directed to a narrow circle of the interest parties or to all citizens, guests of the city of Tallinn. It may be an annual event as well as one-time project.

Usually there are around 30 applications. All citizens and organizations in Tallinn may suggest the candidates of the award.

The initiator of the award is the city of Tallinn. The decision-making body who decides to whom the awards are given is a committee formed by city government. The committee is composed of 8 members and they are appointed for one year. The committee always includes the following persons: deputy mayor on the field of culture, the head of Cultural Heritage Department and the director of culture department and different creative people. Additionally, the principal of including representatives of alternative fields of art and culture as well as representatives (heads) of traditional and bigger cultural institutions in Tallinn is being followed.
B.3: IMPLEMENTATION OF THE BEST PRACTICE

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

The initiative for the award “Action of Culture” came from Tallinn city administration. The idea emerged at a time when Tallinn applied for European Capital of Culture in the year of 2005\(^3\). The need for such type of acknowledgement was recognised in the autumn of 2005 and the first awards were given already at the end of the year 2005. Thus, the implementation process was very quick: starting from the emergence of the realization of the idea took altogether 2-3 months.

The award “Action of Culture” is financed solely via city budget.

B.4: DIAGNOSTICS OF THE BEST PRACTICE

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

Regarding the award “Action of Culture” it is important to stress that the award is given to new innovative initiatives, events, etc. Considering the applicability of the award in other cities, it is important to stress that the acknowledgement that accompanies the award as well as the financial gain from the award are both important; still the financial gain should not be considered as top priority.

One of the critical factors is timing. The awards are given at the end of the year on the Christmas concert held by Tallinn City. Each year Tallinn City organises the Christmas Concert where sponsors who had supported different cultural and social activities and events in Tallinn are acknowledged and the awards are given. The critical factor here is that as there are lot of sponsors the award “Action of Culture” becomes one of the many acknowledgements and therefore gets less attention than it could. Thus, it is proposed to change the time of giving the awards – to postpone it to January.

All in all: the critical factor in implementing this practice is finding the right time for giving the award as well as organising the ceremony where the awards are given. These two factors have important influence on the significance of the award, including they influence media reflection of the event.

TALLINN – Tallinn Music Week (Tmw) (Theme 5, (2, 4?))

B.1: REASON FOR SELECTION:

Why do you select this as your city’s good practice?

Tallinn Music Week is selected to be a good practice of Tallinn, because this event engaged all the music sector as a whole and the first time the music was disserted as product for business. Until TMW the main problem of pop and rock music export has been in the low cooperation of different actors and no clear common vision in which direction to act.

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:

Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

\(^3\) According to the decision of European Parliament and Council of European Union on April 13th 2005 the title of European Capital of Culture is held by one Estonian and one Finnish city.
TWM took place in 26.-28. March 2009 in Tallinn. It is the wide seminar-conference and show-case festival of the music industry in Estonia. Festival promotes Estonian music for local participants, but especially onto the international scope. This event invites special foreign experts to listen and see Estonian bands and musicians. These guests include talent hunters from different European show-case festivals, representatives of record companies and music industry professionals, agents, producers, and also international music press.

TWM combined two kinds of activities: 1) seminars and discussions among professionals about different aspects of music industry, and 2) show-case programme of Estonian bands and artists in different genres and on different stages. The show-case programme was open to the wider public. 65 Estonian artists and bands entered the arena on 10 stages during three nights.

The seminar program covered themes like: “Is music For Free?” concerning the copyright in YouTube; “Small Country, Big Brand” about the possibilities of small country to promote itself to the world; “The Role of Music Export Office” concerning different ways of supporting the export; “Ways to Promote Your Music ...” concerning different canals for promotion; and also funny practices from the tours in “How to Tour Your Band”.

Project initiator was Musiccase OÜ and Helen Sildna together with different festival organisers: Jazzkaar, Rabarock, Viljandi Folk, Hard Rock Laager, Hea Uus Heili, Rampade Org, Elwood Music etc. Initiative came from the music sector itself as there was a great need for that kind of event. Helen Sildna as head coordinator started to look for partners. One of the main partners became Tallinn 2011 from the very beginning. Other supporters include: Nordica Hotel Forum, Innovation Year, SKYPE, Estonian Ministry of Culture, Enterprise Estonia, Estonian Music Export, Estonian Air, Vikingline, Eventech, Plektrum, Sailinvest, Velvet, RGB. Media supporters were Raadio2, ETV, MTV, Kanal2, Postimees, Metroo, Rada7.ee.

**B.3: IMPLEMENTATION OF THE BEST PRACTICE**

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

The head coordinator Helen Sildna said that she had visited different analogue festivals in other countries where all the local best bands come to stages on one weekend and foreign guests are asked to see and listen to them. And she finds that this format works very effectively. The idea has been in the air for some time, but she is glad that it took place only this year, because new generation of good and ambitious Estonian bands have emerged who are ready to be promoted for export markets. The first project meeting of the team was in December 2008 and it started with full speed and the festival took place already in the last weekend of March 2009.

Tallinn Music Week team had six members with Helen Sildna as the main organizer. The partners took care of the visual image, design & advertising, also sound & light and conference equipment. In compiling the programme of show-case festival joined forces with the leading festivals and promoters in the country, such as rock festival Rabarock, jazz festival Jazzkaar [celebrating their 20th anniversary this year], folk & world music festivals Viljandi Folk and Elwood Muusik, indie-electronica festivals Hea Uus Heili and Schilling, and metal festival Hard Rock Laager. It was one of the success factors of the TMW that the bands and artists for show-case festival were selected by the key persons of every genre, because they were the most informated about the readiness of the bands in concrete genre.

All the 65 bands played for free. Few months work with the bands before festival end up with the result of proper promotion package and stage show for every band. The show-case concerts managed well with the ticket fares. The conference part of the event, the costs of the foreign guests and marketing campaign was covered by the supporting partners. Tallinn City supported TMW mainly through its Foundation Tallinn 2011 and also city administration made 50% of discount on the public advertising space.
Go Change The World Award (3 200 eur) – the award was established by Tallinn Music Week’s endorser and partner Skype with a specific aim in mind — to offer the winning band a chance to effectively further their career in a very real manner: by shooting a video, recording an album, hiring a foreign producer, or catching the wind in their wings in any other manner conceivable. The recipient was collectively selected by the foreign delegates to the festival, the Estonian audiences, and Skype. The most important factors behind the decision were the band’s preparedness and export potential.

### B.4: DIAGNOSTICS OF THE BEST PRACTICE

**Including:** Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

Feedback from the festival visitors showed that it was well organised. Over 4000 people visited the concerts and TMW web-site got 27000 visits from 53 different countries. It means that the festival was able to promote Estonian bands and musicians for wider public. The TOP10 countries of the web-site visitors were: Finland, Great Britain, Sweden, Germany, Latvia, USA, Denmark, Lithuania, Norway and Netherlands.

More than 100 music industry professionals from all over the Europe have come to the festival, including festivals like EuroSonic (Groningen), Popkomm (Berlin), The Great Escape (Brighton), by:Larm (Norway), Cologne On Pop, Spot Festival and Music & Media, London Jazz, Pori Jazz, Sziget Festival, Provinssirock, Ilosaarirock etc., also promoters, managers, agents record companies, publishers and music press.

The most popular names of the foreign guests were: Gunnar Madsen (Danish Rock Council), Jan Sneum (EBU), Aine O’Keefe (creative industries specialist from UK), Dan Panaitescu (festival “Sziget”), Jonas Holst (Sony ATV publishing A&R), Juha Kyyrö (Fullsteam), Juhani Merimaa (Tavastia club, festivals “Ruisrock” and “Ankkarock”) and others.

TMW was reflected by the international music press, e.g. „Drowned in Sound“, „Pollstar“, „Rumba“ and „MusicWoche“. International press wrote about the festival itself, but also about the city, the local restaurants and clubs. The feedback was very vivid and positive and it is much more useful for Estonia and Tallinn than any other passive advertising campaign.

There is a plan to make the festival an annual event. And hopefully it becomes the main event of the music programme of the Tallinn 2011 – Culture Capital of Europe, which attaches Estonia and Tallinn to the international music industry.

The format of the festival works well, but according to the main coordinator there are lot of room for development of the preparation of the bands. TMW also tries to attract more young and active culture tourists. She is convinced that this kind of events are the biggest opportunity for Tallinn to attract tourists. This event is a tool to communicate Tallinn as a young, progressive and innovative place. The communication outside is absolutely the issue to work on endlessly.

The critical factor of success is the cooperation. As TMW comprises a large scale of different stakeholders and partners – it is crucial to keep them motivated and therefore it is very important to say it out loud: why this event is initiated and what are the possible results. When the goal is clear to everybody, the clear division of tasks should be made. The success depends on the tight and clear communication.
OSLO – The Cultural Rucksack (Theme 5)

B.1: REASON FOR SELECTION:

Why do you select this as your city's good practice?

THE CULTURAL RUCKSACK

It's an initiative which reach a large number of children and youth. It exposes them to professional art and culture, enhances their understanding of the field and gives them new forms of experience. By procuring these services, the schools/ counties also provide a new market for professional artists and firms in the CI.

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:

Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

Central aims: a) contribute to a professional supply of art and culture to children and youth, b) make it easier for pupils to gain knowledge and understanding of different forms of artistic and cultural expressions, and c) incorporate artistic and cultural expression as an integral part of the curriculum. The first initiatives were taken by different regions of Norway, where counties and municipalities began to focus on the importance of culture in education. This is mentioned in different public documents from the beginning of the 1990s. In 2001 the first rucksack was financed by the national government, approximately 2 million euros. To day it amounts to approximately 21 million euros. This is transferred to the counties, which are responsible for the primary and secondary school and the colleges. Thus they are also responsible for the cultural rucksack in their county, and in 2009 Oslo got about 2 million euros for this project. It is, in other words, financed by the state and administered by the counties in cooperation with the different schools. It is a continuous arrangement and aims at including all pupils. The cultural sector (including some parts of CI) is responsible for the supply, and it is stated explicitly that the different services and products should be characterized by high quality. Thus, the cultural rucksack also contribute to cooperation between the schools, the cultural department of the country and the cultural sector/CI.

B.3: IMPLEMENTATION OF THE BEST PRACTICE

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

It was first introduced in 2001, and is a continuous project. The city administration advices and give suggestions on how the cultural rucksack may be developed further. In 2008 the cultural department of the municipality organized the following projects in cooperation with schools and different cultural institutions:

1) A view at culture: The Munch museum arranged 13 guided tours where 13 groups from 6 schools participated. The 260 students also participated in workshops that focused on different drawing techniques.
2) Munch and expressionism: painting workshop consisting of 30 on day courses where 15 pupils participated on each course.
3) A view at Munch: The Munch museums arranged 94 guided tours with 2350 pupils from 47 different schools. The guided tours were related to three different exhibitions.
4) Grafic workshop: 20 one day courses where 15 pupils participated on each course.
5) A view at culture: The Vigeland museum arranged guided tours, drawing courses and sculpture workshop (to build a sculpture leaded by the artist Petter Hepsø altogether 135 pupils, and origami plastelina leaded by the arts Bjørn Barre 300 pupils).
6) Processes: 15 visits to the workshops arranged by the Stenersen museum (200 pupils).
7) Faith, hope and love: 16 workshops arranged on the basis of Henrik Saxgren's exhibition on immigration to Norway. Also they arranged 31 guided tours in the museum.
8) The past is not as it used to be: Theatricle performance in the city arce with actors from "Nordic Black Theatre", 1800 pupils participated.
9) Good books - visit from the library and visit to the library where the pupils are exposed to different kinds of experiences related to literature. 232 classes from 101 different schools participated.
10) The limits to freedom of speech: The pupils met two artists from Iran that have experienced the Iranian censorship.
11) Young conversations: A documentary film project where youngsters expresses the words, thoughts and experiences of older people.
12) On the road with Wergeland: Guided tour to known places of the poet Wergeland in the city.
13) From medieval town to fjord city: Four phases of the development of Oslo where the pupils make paper models of typical buildings of each phase.
14) The medieval town of Oslo: Not a success because it was not well integrated into the curriculum.

Nature at culture at Hovedøya: Interactive concerts, “soldier training”, one day at the monastery and doll theatre. 506 pupils participated.

B.4: DIAGNOSTICS OF THE BEST PRACTICE
Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

The case is considered successful because it reaches out to a large number of children and youth. It increases the understanding of art and culture and the important role that art and culture play in our lives. It also exposes the pupils to professional artist and highly trained people in the cultural sector and CI, and it provide a new market for the artist and CI. In addition it promotes cooperation between the educational sector, the cultural sector and the local authorities in providing high quality cultural products to children and youth.

Challenges: According to recent evaluations the project the relations between the schools and the cultural sectors incorporate some tensions which are related to different views on ist role in education. There is also tension between the Ministry of Church and Culture which provide the money and the Ministry of Education and Research which provide the arena for using the money. The cooperation between these two ministries has, however improved during the last years.

Similar projects could be tried out in other countries and cities. Critical factors are appriecation of the role of art and culture in education in general, willingness to finance such projects, the organization and division of labour between national and local government and between the schools, cultural sector/CI and public administration (more on this will follow in August).

OSLO – Oslo Cultural Network (theme 5)

B.1: REASON FOR SELECTION:
Why do you select this as your city’s good practice?
Oslo cultural network
The only real cluster initiative of the city. It is organised as a project which aim at coordinating different projects and activities of the CI in the Oslo region. The network includes both firms, educational institutions and public bodies. Through its activities it represent a meeting place and a learning arena for the CI, as well as public bodies, different educational institutions and researchers, thus it can facilitate the development of new relations that can stimulate the development of the CI. An important aspect is to promote the development and dissemination of knowledge of the CI sector.

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:
Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?
Main purpose is to stimulate the development of sectors in which Oslo has specific advantages, i.e. design, music and architecture, but also explore new areas in which the region have potential. It will...
also explore the possibilities of raising finance for a professorship in urban development and experience economy.

Oslo cultural network is a part of "Hovedstadsprosjektet" ("The Capital Project") designed to promote the development of Oslo. The whole project was originally initiated by the Government (Ministry of local Government and Regional Development), but is carried on by the Municipality of Oslo and the County of Akershus. The partners of the network include private enterprises (especially property developers), NGOs and public bodies. Oslo Teknopol is the project leader.

B.3: IMPLEMENTATION OF THE BEST PRACTICE
Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

Implemented 2005. The initiative was based on a continuation of "Hovedstadsprosjektet" (project for developing the capital city) where the CI was one of the prioritised sectors. In 2006 the project (together with Innovation Norway) financed a report analysing the clustering of CI in the Oslo region. It is clear that Oslo has a geographical cluster of CI, but it is not obvious that this constitutes a functional cluster. According to the report "Kulturnæringene i Oslorregionen, Fleksible småbedrifter i et regionalt stettesystem" (2006) there are regional clusters in film, architecture and music.
Main result is of Oslo Cultural Network is the actual cooperation and dissemination of knowledge between different actors, i.e. educational institutions, private companies and NGOs. It is important to promote the development of transsectoral cooperation not only within the CI, but also with other sectors such as NGO's and educational/research institutions.
The main role of the city administration has been co-financing the network. The different partners are co-financing the activities, which is probably important in order for them to commit to the development of the network.
11th of June 2009 the network was converted into a association of members. Oslo Teknopol administers the association.

B.4: DIAGNOSTICS OF THE BEST PRACTICE
Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

The importance of this initiative lies in the cooperation between educational and research institutions, NGOs, private companies and public bodies. The most important achievement so far is the coordination of certain activities (projects), dissemination of knowledge from these activities among the members and the establishment of a meeting place and arena for learning. A concrete result is also the arrangement "Creative Oslo" where different people from art, culture, education, research, different organisations and political bodies is gathered together every spring.

A recurrent challenge is the financing of the activities. Most of the firms in CI are relatively small, and in need for financial aid in order to take part in extrabusiness activities such as Oslo Cultural Network. Although the municipality of Oslo and the county of Akershus are co-financing the network throughout 2010, the resources of the network are limited. Considering the importance of the CI in the city, a long term strategy based on thorough analysis of possibilities and obstacles for the development of different subsectors, clusters and cross sectoral/cross cluster relationships should probably be developed. Also such a strategy should be backed by proper financing, including contribution from private companies (also from outside the CI, e.g. property developers, tourist industry, etc.). The Oslo Cultural Network should be regarded as one step in that direction.

This initiative could easily be implemented in other cities. Obstacles may be
a) cultural differences between different actors that may also have different rationals for participating - or not (educational institutions, companies in the CI, companies outside the CIs, public bodies, NGOs)
b) should probably be based on one or more concrete projects from the start
VILNIUS – Vilnius - European Capital Of Culture 2009 (theme 5)

B.1: REASON FOR SELECTION:
Why do you select this as your city’s good practice?

Vilnius - European Capital of Culture 2009 (VECC) - attracts various CI actors such as artists, architects, sculptors, advertisement specialists, designers, musicians, producers and so on - due to the city cultural program's biggest financial possibilities, event variety and quality.

This program is especially beneficial for the city as a possibility to present itself on an international level, to show the exclusiveness, to attract world's well-known musicians and artists, to stimulate Vilnius population and the city guests to become a part of city's culture.

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:
Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

In 2006 the Ministry of Culture, in co-operation with Vilnius City Municipality, was assigned the task to co-ordinate implementation of the National Program “Vilnius - European Capital of Culture 2009” (VECC) by the Government.

The vision of VECC – Vilnius is European capital of the future that is open to people, cultures and innovations.

The mission - to create a new European cultural experience in which culture is a part of modern life and each individual is its creator.

Spheres of VECC activity
- Cultural, artistic and social projects – to promote the cultural and civic activities, to create conditions for all to become authors and participants of the live culture program;
- Marketing and communications activities in Lithuania and abroad – to increase the contribution of cultural initiatives towards the expansion of tourism in Vilnius and the country, investment opportunities, and economic development;
- Development of cultural infrastructure and reconstruction of transport and information systems in Vilnius.

Foreseen Outcomes of VECC:
- no less than 3 million people will visit and participate in Program events;
- no less than 300 cultural, artistic and social, as well as marketing and communications Program projects will be implemented;
- no less than 3-4 new cultural events will become an ongoing tradition in the city of Vilnius;
- no less than 50% of Lithuania’s residents will give the Program a positive evaluation;
- no less than 18 new, renovated and suitable for the disabled cultural structures will emerge.

B.3: IMPLEMENTATION OF THE BEST PRACTICE
Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.
In 2006 the Ministry of Culture, in co-operation with Vilnius City Municipality, was assigned the task to co-ordinate implementation of the National Program “Vilnius - European Capital of Culture 2009” (VECC) by the Government.

In 2007-2008 the program of events and major happenings was created. In 2008, the program implementation has started and the events such as “Tebūnie naktis” (Let it be the night) - Joninių išvakarėse (a night before Joninės), “Menas netikėtose erdvėse” (art in unexpected places), light show “Fluxus”, Street music day and many other city events, festivals and cultural happenings.

The biggest finance part came from the EU, the rest of funding was assigned by the Ministry of Culture and Vilnius City Municipality. In 2009, due to the financial crisis, the national program funding was reduced less than half of the initial sum, the program was adjusted in form of decline for some events that were initially planned.

**B.4: DIAGNOSTICS OF THE BEST PRACTICE**

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

Vilnius - European Capital of Culture 2009 (VECC) attracts various CI actors such as artists, architects, sculptors, advertisement specialists, designers, musicians, producers and so on - due to the city cultural program's biggest financial possibilities, event variety and quality.

This program is especially beneficial for the city as a possibility to present itself on an international level, to show the exclusiveness, to attract world's well-known musicians and artists, to stimulate Vilnius population and the city guests to become a part of city's culture.

In 2006 the Ministry of Culture, in co-operation with Vilnius City Municipality, was assigned the task to co-ordinate implementation of the National Program “Vilnius - European Capital of Culture 2009” (VECC) by the Government.

The city was enriched by several, new quality cultural events such as "Tebūnie naktis" (Let it be the night) - Joninių išvakarėse (a night before Joninės), "Menas netikėtose erdvėse" (art in unexpected places), light show “Fluxus”, Street music day and many other city events, festivals and cultural happenings.

The difficulties the program faced and the optimal solutions:
- In 2009, due to the financial crisis, the national program funding was reduced less than half of the initial sum, the program was adjusted in form of decline for some events that were initially planned. However, the program is being relatively successfully implemented further. The success of the program depends more on public and professional involvement and support rather than the amount of funding. Because of difficult economic conditions the actual CI and culture demand is cristal clear - the relevance is kept only by public endorsement and market reflected activities; 
- the negative public and media attitude towards the program management and activities determined by insufficient public relations and weak public involvement in program concept formation and event schedule compisition activities. Too much trust is given to opinion of professionals and program experts. 
- the difficult program coordination and unclear responsibility division between program partners: the Ministry of culture and the city Municipality. In 2009, reviewing the city events and budget, the partner responsibility was reviewed as well and the program director was changed.

VECC program experience could be and will be used in other European cities, as experience that has created many new interesting city celebration traditions and prepared quite a few professinal art projects.

The program management experience, public relations, as critical program implementation moments,
B.1: REASON FOR SELECTION:

Why do you select this as your city’s good practice?

Kaziuko mugė (Kaziukas (Diminituve of the name Casimir) fair) – annual fair in Vilnius, where people sell their home-made folk-craft articles. Kaziuko mugė dates back to the beginning of 17th century. The fair is traditionally held on the Sunday nearest to St. Casimir’s Day (who had spent part of his life in Vilnius), March 4. The main feature of the fair is “verba”, made colourful dried flowers and herbs. For this spectacular feast city used to attract sellers and just curious people not just from nearby villages, but also from Latvia, Estonia, Poland, Belarus. According to the historic sources, this celebration was not just an assembly of folk artists and folk-craftsmen, but also a joyful entertainment for fair visitors and participants with musicians and performers of various genres.

As such fairs of handicraftsmen in honour of St. Casimir in Vilnius are going on for over 400 years, this celebration has become an event that identifies the city and presents it to the world. Exceptional feature of the fair and appreciation of its international popularity is its internationalisation – for over a decade Kaziuko mugė is also organized in Kaunas; for six years in row, in September, Vilnius’ Kaziuko mugė with its local craftsmen and cultural program travels to Gdansk, at a kind request of this city.

B.2: FOCUS AND MAIN ACTORS OF THE BEST PRACTICE:

Including: What is the central focus/theme? What is the main purpose? Who was/were the initiator (artists, public officials, citizens, creative companies, etc.)? Who are the partners?

Kaziuko mugė dates back to the beginning of 17th century. Initiators of this celebration were city’s handicraftsmen and traders, as they noticed that popularity of St. Casimir feast attracts many people from nearby villages and countries. Rapidly increasing popularity of the fair was noticed also by the then government of the city as an excellent occasion to popularize city’s name, increase its attractiveness and collect additional funds to the city’s budget; so in the long run traditions of the fair were valued and preserved, and such they remained up to these days. The main attribute of the fair still is verba (traditional “palm” bouquet), as a symbol of the feast.

Today increasingly more important part of the fair is not just the trade of folk-art and traditional Lithuanian food, but also sincere communication with the handicraftsmen themselves, discussions about subtleties of their craft, general mood of the fair and without doubt – cultural program of the event, based on multicultural ethnic heritage of Vilnius.

Traditional events ant Kaziuko mugė:
- Verba contest (biggest, most beautiful, etc.)
- Theatricalised procession of handicraftsmen and townspeople (handicraft guilds with their flags and other attributes). Main accents of the procession are puppet-sculptures of St. Casimir and Teliaiavis (guardian of smiths and handicrafts). According to the old tradition of the procession, their are accompanied by other characters: townspeople, warriors, vaidilutės (ancient Lithuanian female oracles), monks, mythological characters. Also Vilnius schools, elderates, folk ensembles, scouts and others join the procession with their insignia.
- Kaziukas cinema. In 2009, visual projection “Kaziukas cinema” was presented in Rotušė square (on LED screen). Following production was displayed:
  • 1936 film “Wilna” by German company “Ufa” about Kaziuko mugė (directed by W. Prager);
  • Historic photographs about Kaziuko mugė and its features from the archives;
  • Announcements about the events of Kaziuko mugė cultural program;
- Horse-driven carriages;
- Kaziukas newspaper;
- Performances of folk ensembles in city squares;
- Street performances of actors; humorous puppet shows, mocking the political, social, economical life of the city.

But the main actors of the fair are still handicraftsmen and artists. The festival attracts special attention from the public and press, also private sponsors - from CI and other economy actors.

**B.3: IMPLEMENTATION OF THE BEST PRACTICE**

Including: Description of the process: how this practice was developed and implemented. Timeframe from the idea till implementation and results (main dates only). What has been the role of city administration? Any special administration and/or financing scheme? What has been the role of each partner: the cooperation patterns, roles of different parties, funding provided by partners etc.

After the Polish-Lithuanian prince Kazimieras (Casimir) (1458-1484) was canonized in 1602, on May 10, 1604, St. Casimir’s flag, sanctified by pope in Rome, was brought to Vilnius with festivities. On this occasion, a procession of handicraftsmen and other townpeople was organized; also a festive kermošius (fair after the mass in the church) went on.

In 1827 Vilnius merchants received a privilege to organize a trade fair on St. Casimir’s day. In 1935 theatricalised processions of fair messengers were revived.

After the World War II, the fair went on self-sufficiently by the initiative of handicraftsmen and traders in Kalvarijų market;

Since 1991, Kaziuko mugė is again organized in the Old town and lasts for three days. Since 2007, procession of handicraft masters is organized according to the old traditions.

For the last few years municipality entrusted organizing matters of the fair to private businessmen, who took care of market-places and their rent to handicraftsmen and traders. Fair organizers had to dedicate part of their income to the cultural program.

This year trade organizing was also assigned to private business, and development of the cultural program was entrusted to municipally founded institution “Etninės kultūros centras” (Centre of Ethnic Culture), and a budget of 52 thousand Euros was assigned.

The festival attracts special attention from the public and press, also private sponsors - from CI and other economy actors.

**B.4: DIAGNOSTICS OF THE BEST PRACTICE**

Including: Why this case is considered successful (main parameters, what was achieved, etc.)? What kind of problems emerged and how these were overcome? Applicability of the best practice in other cities: easy, hard, impossible? Why? Suggestions for the implementation of this practice in other cities (relevant aspects to consider). What are the critical factors for success?

Kaziuko mugė is a real congress of folk artists and handicraftsmen from all parts of Lithuania. Their artwork keeps the old tradition and also injects some creative singularity and individuality. Each year one can notice new original work; their artistic level is also rising. In recent years, efforts in managing infrastructure of the fair yielded positive results: celebration expanded to the Tymo quarter; procession of craft masters is being organized by the Association of Fine Crafts; other traditions of the festivity were revived and fostered; growing attention of the organizers towards the cultural program (concerts, theatrical performances).

However, with the number of traders increasing each year, the fair faces a danger of becoming a commercial event and losing its value as a cultural phenomenon. That’s why the future of the fair will depend on the public taste and also on the attention given by the City to the development and fostering of traditions of the fair, as an international cultural event of Vilnius.

This experience could be used in other cities if:
- there is high level of public interest in handicraft and folklore traditions in the city or country;
- there are strong handicraft, folklore and artists associations in the country;
- the protection of handicraft and folklore traditions is a strategic priority of the city;
- high level of public-private, business-art-city and inter-sectoral CI cooperation.