OECD Trento Centre for Local Development

Summer Academy on Cultural and Creative Industries and Local Development

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HANDBOOK

tsm TRENTINO SCHOOL OF MANAGEMENT

European Creative Business Network

CENTRO SERVIZI CULTURA E VOLONTARIATO

OECD

OECD Handbook

The Value of Culture and the Creative Industries in Local Development

Summer Academy on Cultural and Creative Industries and Local Development

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Foreword and acknowledgments

Capacity building and peer learning processes have increasingly become key elements in complementing national, regional and local governments' policy development and implementation.

This attention has resulted in a major effort by the OECD Trento Centre for Local Development (hereafter the OECD Trento Centre), whose mission is to build capacities for local development in OECD member and non-member countries, in undertaking a number of initiatives aimed at propagating projects to support capacity building in a number of fields of local development.

More recently, the OECD and its Trento Centre have embarked on a series of capacity building seminars and conferences aimed at raising awareness of the importance of culture and the creative industries (hereafter CCIs) in local development.

A key example of this programme of events is the **Summer Academy on Cultural and Creative Industries and Local Development** (hereafter SACCI). The Summer Academy — which ran between 11–15 June 2018 in Bolzano and Trento, with a total of 34 participants recruited nationally and internationally through a selection of written applications — is the first event of a three-year capacity building project which will conclude in 2020. The second edition of SACCI will take place from the 17 to the 21 of June 2019.

The key objectives of the first edition of the Summer Academy were to:

- Stimulate the sharing of knowledge and experience between participants, experts and professionals from several fields related to the cultural and creative industries (CCIs);

- Analyse the process of culture-driven innovation and the role of the CCIs and examine the CCIs' entrepreneurial process and the importance of creativity and innovation;

- Foster networking and debate among participants around case studies and good practices from the Trentino Alto Adige-Südtirol (Italy) region and also across OECD;

- Provide common interpretative tools that would then be applied to the analysis of participants' case studies as well as to projects and local practices aimed at promoting CCIs and local development;

- Promote online and offline networks among participants in order to exchange knowledge, practices, and work methodologies.

The Academy's programme and content were delivered in partnership with the following organisations:

tsm: Trentino School of Management, a consortium composed of the Autonomous Province of Trento, the University of Trento and the Region of Trentino Alto Adige-Südtirol. The mission of tsm is to deliver training and applied research for the public and private sectors, with a particular focus on the development of the Trentino economy.

The European Creative Business Network (ECBN), a unique not-for-profit foundation initiated by the European Capital of Culture RUHR2010 and established in 2011 as a Dutch *Stichting* (foundation) in Rotterdam. ECBN and partners work by supporting leading CCIs agencies, funders and intermediaries across Europe to make the most of the opportunities offered by culture and creativity.

Centro Servizi Cultura e Volontariato (CSCV), an organisation founded in Bolzano in 2016 to offer training, administrative and financial services to the cultural organisations active in South Tyrol. The main objective of CSCV is to support and develop networks and connections between citizens, associations, public bodies and organisations at local, national and European level.

The Department of Italian Culture (Youth Policy Unit) of the Autonomous Province of Bolzano - Bozen, a public organisation with a strong belief in culture-based social innovation projects. The Unit's focus is on building skills for the creative economy among young people.

The Department of Culture of the Autonomous Province of Trento, a public organisation responsible for devising, funding and supporting cultural policy and activities across the Province. The Department also has a statutory responsibility in regards to museums and libraries.

The main contents of the Summer Academy on CCIs are collected in this handbook, which was prepared by Lia Ghilardi, an internationally renowned cultural planning and creative cities independent expert based in the UK. She was also the facilitator of the event.

The Handbook builds on previous OECD work on Culture and local development (2005), The Impact of Culture on Tourism (2009), Tourism and the Creative Economy (2014).

We are particularly grateful to the national and international experts who contributed to SACCI by presenting their work and case studies that feed into this handbook. Bernd Fesel, Eve-Anne Cullinan, Thierry Baert, Pier Luigi Sacco, Ekaterina Travkina, Karen Dick, Luca Dal Pozzolo, Cristina Farinha, Irene Sanesi, Hasan Bakhshi, René Penning, Valentina Montalto, Marcel Kraus and Emanuele Montibeller (see more details on the Events' Agenda in Annex 1).

The OECD Trento Centre for Local Development would like to thank the Autonomous provinces of Trento and Bolzano - Bozen for the support and interest in the SACCI project. The development of this project would not have been possible without the engagement and valuable contribution of Claudio Andolfo, Director of the Department of Italian Culture of the Autonomous Province of Bolzano - Bozen and Claudio Martinelli, Director of the Department of Culture of the Autonomous Province of Trento.

Last, but not least, the OECD would like to thank all participants to the Academy, whose commitment, energy and contribution have been fundamental to the great success of the event.

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Acronyms and abbreviations

ACE	Arts Council England
BRIC	The countries of Brazil, Russia, India and China
CCIs	Cultural and creative industries
ECBN	European Creative Business Network
ECoC	European Capital of Culture
ERRIN	European Regions Research and Innovation Network
GDP	Gross Domestic Product
ICT	Information and communication technology
SACCI	Summer Academy on Cultural and Creative Industries and Local Development
SME	Small and Medium Enterprise
STEM	Science, Technology, Engineering and Mathematics
STEAM	Science, Technology, Engineering, Arts and Mathematics
UNCTAD	United Nations Conference on Trade and Development
UNWTO	United Nations World Tourism Organization

1. Introduction

Culture is the fundamental bond of communities and the foundation of what makes us human. The EU Rome Declaration of 2017 [1] recognises culture as being among the building blocks of the future of Europe. But even before this, in 2010, the Mexico City Declaration by the United Cities and Local Government Organisation had called for the inclusion of culture as the fourth pillar in the global sustainable development model. This is because it was generally felt that the three dimensions of economic growth, social inclusion and environmental balance alone could not reflect the complexity of contemporary society. [2]

Since then, policy makers and practitioners alike have pursued a local development agenda which sees in the first instance initiatives aimed at supporting the development of a strong base for the cultural sector (broadly defined as including, among other things, heritage, creativity, cultural industries, crafts, cultural tourism) to grow; and secondly, by ensuring that culture has a key place in all public agendas and policies (e.g. in education, the economy, the environment, social cohesion, health and well-being and international cooperation).

This is because increasing evidence points to the positive effects of culture in a range of policies, such as: urban regeneration, citizens' wellbeing and health, equality, social cohesion, education and youth. An example of how culture has risen at the top of the agenda is captured in the discussions about re-skilling at the 2018 World Economic Forum in Davos. Here, policy makers called for a move from STEM skills (Science, Technology, Engineering and Mathematics) to STEAM (plus Arts) with the understanding that the more cultural experiences young people have at school, the more confident they will feel about their aspirations, and more tolerant of social and cultural differences.

Furthermore, in recent times and thanks in part to technology, culture can deliver positive effects beyond passive transmission, increasingly giving way to more active involvement and participation, where the boundaries between creation, distribution and reception are blurred. This co-creative turn intensifies the potential of culture to mobilise citizens and stimulate civic debate. As mentioned earlier, culture has the capacity to open minds by showing alternative perspectives and thus ultimately strengthening the capacity of individuals to participate in society as democratic citizens. Cultural awareness and expression, moreover, are part of the eight key competences that EU member states currently integrate into their strategies for life-long learning. In a world increasingly characterised by diversity of lifestyles, ethical orientations and hybrid identities, cultural awareness emerges as a core competence necessary for improving democracy, as well as fostering active citizenship and intercultural dialogue.

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[1] http://europa.eu/rapid/press-release_STATEMENT-17-767_en.htm

[2] https://www.uclg.org

The Council of the EU and other international organisations have for a long time recognised the power of cultural participation to promote inclusion and integration of isolated and excluded groups, as well as supporting cultural diversity and intercultural dialogue. Participation in cultural activities is seen as a tool for promoting equality, empowering individuals and communities to communicate and develop their potential. In the resolution adopted on 19 January 2016 on the role of intercultural dialogue, cultural diversity and education in promoting EU fundamental values, the European Parliament makes the point that the involvement of disadvantaged groups in arts-related activities encourages socialisation and expression. [3] This, in turn, can lead to the development of better self-confidence in individuals, and also to the improvement of leadership and decision-making capacity within a community (key to citizenship). Cultural cooperation with neighbouring countries (e.g. through twinning and/or transnational projects) can also be a tool for stimulating intercultural understanding, which is especially important when tackling issues of migration, security and radicalisation.

The "Urban Agenda for the EU" document emphasises the importance of inclusive and cohesive urban development processes, involving civil society and communities in the process of place making. It also advocates the adoption of holistic approaches capable of taking into account economic, environmental, social, territorial, and cultural aspects. UNESCO's "Global Report on Culture for Sustainable Urban Development" (2016) states that the integration of cultural elements into urban strategies from the beginning (and not at the end as the "cherry on the cake") is the best way to mitigate the potentially negative effects of fast urbanisation and gentrification. Networks (such as URBACT, Eurocities, or Trans Europe Halles, or projects such as Culture for Cities and Regions), and initiatives such as Agenda 21 for culture, provide concrete evidence that culture can be the catalyst for sustainable urban and regional development. The presence and quality of cultural activities is a major ingredient in the attractiveness of a city and a good indicator of the local quality of life. Cultural heritage (whether tangible or intangible, pre or post-industrial), is a major contributor to the unique image and identity of cities and regions. As such it can be mobilised in making urban tourism experiences more authentic and more in tune with local cultural expressions.

Cultural, and, more recently, urban and creative tourism have a major impact on the economy of places. The United Nations World Tourism Organization (UNWTO) has for many years collected evidence showing how urban tourism is one important segment in today's domestic and international tourism market. Cultural and creative tourism (part of experiential tourism) are a driving force in fostering positive economic, social and spatial dynamics (especially in smaller places). Through the rejuvenation of public spaces, infrastructures and the development of local amenities and recreational facilities, this kind of tourism can provide the means for transforming the local urban landscape, and, by extension, improve the image of places. By energising the local businesses' entrepreneurship capacity, it can generate innovation of products and experiences.

The European Parliament's resolution 'A Coherent EU Policy for Cultural and Creative Industries' (2016)[4] recognises the economic benefits of adopting a holistic approach to

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[3]http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//NONSGML+TA+P8-TA-2016 0005+0+DOC+PDF+V0//EN

[4] http://www.europarl.europa.eu/sides/getDoc.do?type=TA&reference=P8-TA-2016-0486&language=EN&ring=A8-2016-0357

culture and creativity. The creative economy, which emerged as a construct in the mid-1990s in Australia and was subsequently mainstreamed (via the UK) at a European level, involves the study of the economic contribution that the cultural and creative industries (CCIs) make to a country, city or region. At EU level, CCIs are defined as including the following areas of activity: books, newspapers and magazines, music, performing arts, TV, film, radio, video games, visual arts, architecture, advertising. A 2014 study by Ernst & Young Global limited (EY) shows that the creative economy's contribution to the GDP of the Union is 4.2%, employing 7 million people (nearly 2.5 times more Europeans than the automotive industry). Such figures may suggest that the presence and development of cultural and creative industries constitutes a main economic driver for a city and a region, and because of their high content of creativity, CCIs contribute significantly to spin-offs such as, for example, youth employment.

However, CCIs are a by-product of constant crossovers between the commercial and non-commercial sectors. Designers, or people working in advertising, look for inspiration in art galleries or museums for their new products; visitors want to see a city after reading an inspiring book or seeing a movie set in that location. Video game developers work together with illustrators and story-tellers to develop their creations. This is why cities with vibrant cultural ecosystems upstream are also the places where CCIs thrive downstream. This is also where urban and image transformation initiatives such as the European Capitals of Culture can have an impact. To date, the ECoC title has been awarded to nearly 60 cities in 30 countries with the programme becoming a key platform for city positioning and a catalyst for economic and cultural regeneration.

Academic research conducted over the past decade (e.g. Impacts 08 Liverpool) (Garcia and Cox, 2013) shows conclusively the positive impacts of hosting such events. In particular, there is evidence that GDP per capita in hosting cities/regions is 4.5% higher compared to those that did not host such an event and that the effect is still felt more than five years later. Although there are variations across ECoCs in terms of economic impacts, evaluation reports (see for example KEA 2016) consistently highlight the positive repercussions for the local economy of holding the title. In the city of Mons, the KEA study shows how each euro of public money invested is estimated to have generated €5.5 of additional wealth in the Belgian economy. The same study also shows evidence that Mons 2015 transformed the city's image in the eyes of its inhabitants with 80% of those surveyed saying that they were very proud of its attractiveness as a cultural and tourist destination.

The impacts and benefits delivered by mobilising culture and the cultural resources of a place were unpacked and studied during the Summer Academy on Cultural and Creative Industries and Local development (SACCI) through lectures, speakers' testimonials, and the presentation of case studies by participants and external experts. In particular, despite the considerable potential offered by culture and the CCIs outlined above, there is still a need to make a case for developing capacity building so that local policies aimed at raising awareness, supporting, developing and networking the sector together with establishing new hybrid forms of funding, can be identified and piloted. Capacity building is also about facilitating learning and the exchange of experience among those involved in the sector, and for this reason the SACCI event was organised in order to explore the key areas of culture and CCIs' impacts discussed earlier (grouped under four themes: **building resilient creative ecosystems**; **CCIs for inclusive development**; **governance and funding**; **raising awareness of creative resources**), together with high profile proactive responses to such impacts.

The next part of the handbook is divided into three sections, each representing aspects of the current debate about the impacts of culture and CCIs: 1. Cultural and creative ecosystems; 2. Capturing the value of creative ecosystems; and 3. Nurturing resilient cultural and creative ecosystems. The focus of each section will be a report on existing literature, showcasing relevant case studies, and highlighting good practice. Where appropriate, each section will also report back on key SACCI messages and learnings.

2. Cultural and creative ecosystems

Since the 1990s, a number of countries have adopted the concept of "Creative Nation".[5] Starting in Australia (1994) and then New Zealand (2000), these countries have set the trend for promoting their identity and cultural branding by mobilizing what we call today the "creative economy". Such a shift is accompanied by massive developments in information and communications technology, which in turn give rise to new forms of production, distribution and consumption of cultural goods and services. As a result, almost everywhere in both the West and increasingly in BRIC countries, economists, political commentators and urban experts have consistently remarked on the relevance of culture and creativity as key ingredients of prospering urban economies and, by extension, the ability to attract, retain and support creative people and a strong creative economy are seen as markers of successful cities and countries.

At the European level, there is a growing literature matched by evidence that cultural activities and especially the creative industries can drive the economies of this continent forward and help communities respond to the challenges of globalisation (for example, KEA, 2009; EU Green Paper, 2010). At global level the literature emphasises the fact that the economy at large is increasingly innovation led, and innovation has become a key competitiveness indicator (for example UNCTAD, 2008 and 2010). In this context innovation is understood as a system capable of going beyond traditional forms of technology and R&D into a multidisciplinary and cross-sectoral activity. In part, this is also because today's economy is characterized by a "customisation" of products and services, the success of which relies greatly on the unique aesthetic, symbolic and socio-cultural elements of such products. Consumers are keener on brands which are associated with a particular set of values and often prefer to buy memorable experiences or sensations.

In addition, and related to innovation, cultural economist Pier Luigi Sacco convincingly argues that what we are witnessing today is a "culturalisation" of the economy where culture becomes a key asset at the top of every kind of value chain (Sacco, 2011). In particular, an unprecedented access to web-based production technology capable of allowing professional treatment of text, still and moving images, sound and multimedia at very cheap prices is one of the key components of this scenario. In addition, the ease of communication coupled to the social fragmentation of post-industrial society into social groups, lifestyle communities, networks of affiliations — all seeking identity and belonging — create a climate in which not only new taste, but also new values can arise. For their essentially social outlook, these communities of affiliation are both producers and consumers of culture because they manipulate the existing cultural product upstream (initially as consumers) and create something new out of it downstream. Essentially, they are highly connected co-creators and innovators which make the most of the technology

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[5] A concept developed by cultural analyst John Howkins in 2001 to describe economic systems where value is accrued through activities based on imagination rather than on the traditional resources of land, labour and capital.

available to distribute their content, and arguably, rely less and less on the market for the distribution of such product.

"The collapse of separation between producers and audience: a blurred continuum of active and passive participation." (Pier Luigi Sacco)

In this context the old traditional ways of passively acquiring and consuming knowledge such as for example visiting museums or galleries, are changing as cultural institutions themselves are increasingly becoming more interactive in order to enable participative forms of co-creation by users. They are no longer just citadels of knowledge but real tools for the empowerment of communities. On this subject, during the 1st SACCI Academy, Ekaterina Travkina — the Coordinator for Culture, CCIs and Local Development at the OECD Centre for Entrepreneurship, SMEs, Regions and Cities — presented an update on the **Guide for local government, communities and museums** that the OECD has compiled since 2017 (OECD, 2017). [6] The Guide is designed to be a self-assessment and capacity development tool for museums and local governments to assess and improve their approaches to utilising cultural heritage as part of sustainable local development. It's also a tool to identify ways and partnership mechanisms for museums and local governments to work closely and efficiently together. The Guide features a series of recommendations (policy options) for both local governments and museums on how to capture and maximise cultural impacts and effects across the key thematic areas of inclusion, health and well-being; cultural development, education and creativeness; urban design and community development; economic development and innovation; managing museums for local developments. Crucially, the Guide sees these areas as interlinked in a virtuous circle where each impact is nurtured so that it adds value (and values) to the whole system.

"Museums need to become facilitators of knowledge and hubs of living archives of local knowledge." (Ekaterina Travkina[7])

When reasoning about the spillover effects of culture and creativity on innovation there is an interesting literature that is beginning to shed light upon this important link (KEA, 2006, 2012 and 2015; Nesta 2008). In particular, the argument is that the more opportunities people have to participate in cultural activity the higher the socio-cognitive effects in terms of attitudes toward innovation and change become relevant and visible. To support this argument, Sacco has experimented with performing a comparative exercise ranking countries in Europe that rate top for innovation against those that are also top the list of cultural participation and engagement (Sacco, 2013). In this ranking, the countries that are top for innovation come out also on top for cultural participation. The same countries, furthermore, appear to score highly also on competitiveness.[8] Sceptics would argue that such comparison is far from establishing a clear causal connection and that the relationship between cultural participation in a population and innovation rates warrants further investigation. In particular, in researching the social impacts of the arts in Britain (arguably the country that pioneered this kind of research),

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[6] https://www.oecd.org/cfe/leed/OECD-GUIDE-MUSEUMS-AND-LD-Dec-2017.pdf

[7] Ekaterina Travkina, Co-ordinator Culture, Creative Industries and Local Development, Centre for Entrepreneurship, SMEs, Regions and Cities, OECD

[8] A comparison of two rankings performed by Sacco in 2013 between the EU Innovation Scoreboard for 2008 provides an assessment of the innovation performance of EU Member States, and Eurobarometer's Active Cultural Participation table for 2007. The two tables created for the comparison show strong similar rank orderings for the EU15.

academics Eleonora Belfiore and Oliver Bennett, having examined the work of more than 150 philosophers, writers, intellectuals, poets, artists and others, conclude that the arts have been used as a tool to enforce and express power in social relations throughout history and argue that the current wave of instrumentalisation (e.g. in relation to innovation) may lead policy makers to make claims of impacts yet unproven (Belfiore and Bennett, 2007).

Another take on the question of the value of participation in cultural activity is provided by cultural policy expert John Holden. In his work he argues that in order to shift away from the simple dual notion of culture being discussed as an economy, a more useful way is to look at culture not as a mechanism but as an *organism* (Holden, 2004, 2006). Taking this kind of an ecological approach to culture concentrates on relationships and patterns, on the messiness and dynamism of the cultural system. Approaching culture as an ecology offers a richer and more complete understanding of the topic because it concentrates on showing how ideas transfer, monetary value flows, and product and content move to and from, and in-between, the funded, self-made and commercial subsectors. It also reveals new career patterns together with the skills needed to thrive in this system.

Thus, if we take a policy perspective, we can see that innovation has not simply (or not anymore) to do with R&D labs producing new ideas in a linear way, but with establishing effective social circulation chains that facilitate the transformation of new ideas into business practices through the cooperation of a variety of social and economic actors. In such an ecosystem everybody is working within a mixed economy model, and everyone has multiple aims and motivations for what they do. Creativity itself operates through a system of relationships and — together with expression — it flourishes throughout the cultural ecology producing spill-overs which can be exploited for economic gain anywhere within it (Holden, 2004). In his work, CCIs expert and practitioner Bernd Fesel[9] argues that creativity is a process which is not linear but evolutionary and that given the "imperfect" conditions in which policy makers and decision makers, creative professionals and practitioners, are operating today, enabling successful ecologies in a linear way, through dominant strategies (top-down) can be a difficult task.

"Without cultural creative crossovers, the current transformations in economy and society — driven by the digital revolution — will fail to lead to a liveable society." (Bernd Fesel)

In this context, creativity (and the skills related to creative thinking) are instead the forces of change, cutting across sectors, solving problems and generating new ideas. The circularity of this approach is akin to Holden's ecology model, but it goes further in suggesting the need for a new perspective in policy making which becomes work in progress, relies on co-creation and crowd input, and delivers initiatives through open source prototyping and pilots. Essentially, in this approach, culture and creativity constantly cascade effects across the ecology, and spill-overs are flows which can occur in multiple directions, involving a complex network of partners, collaborators and co-creators.

But, as discussed above, it is not just the economic gain that is brought about by this ecosystem. There are also a number of non-monetary values that become apparent when

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[9] Bernd Fesel, Director European Creative Business Network, ECBN

we treat creativity as an integral part of the cultural ecology. For CCIs, spill-over effects have been positioned as a means to capture and express the sector's indirect social and economic impacts and outcomes. [10] In their report, "Creative Clusters and Innovation", Chapain *et. al.* describe creative industries as a generator of local innovation processes partly through the innovative activities in which they engage, but also, indirectly through generating creative spill-overs that benefit the wider economies of the places where they are located (Chapain, 2010). A research project launched in 2014 by a coalition of partners including Arts Council England (ACE), Arts Council of Ireland, the European Centre for Creative Economy (ecce), the European Cultural Foundation, the European Creative Business Network (ECBN) and Creative England has produced a review of evidence of causality and spill-over effects in different territorial contexts (across Europe). [11] In particular, the resulting report compiled by Tom Fleming, which features the results of an analysis of more than 98 documents (a mixture of academic studies, evaluations, literature reviews, case studies, abstracts of proposed studies and reports by government committees and government departments each illustrating spill-over effects), organises the evidence into the three broad thematic categories of knowledge, industry and network spill-overs (Fleming, 2015).

Here, as well as describing the set of cultural and creative effects which relate to new ideas, innovations and processes developed by artists and creative businesses (which then spill over into the wider economy and society), knowledge spill-overs also include the transfer of skills and the effects of cultural and creative education on young people's learning, and the cross-cutting effects of integrating culture into the delivery of public services (and by extension into government). Industry spill-overs can be defined as the multiple effects that CCIs can have in stimulating a climate of innovation where businesses and entrepreneurship can thrive; while the general level of productivity, profitability and competitiveness within a city or region can improve, and investment and creative talent be attracted. Network spill-overs, on the other hand, relate to the impacts and outcomes to the economy, society and urban environment that result from the presence of a high concentration of arts and/or CCIs activity in a city or region. Effects here range from social cohesion and community integration; health and wellbeing; creating resilient ecosystems and creative milieus, improving local perception of place; branding and place-making; urban attractiveness, and the broader economic impacts resulting from the clustering of cultural and creative activities.

Although the Fleming report recommends further research, in particular regarding causality, it nevertheless succeeds in focusing attention on important findings regarding the methodologies for capturing and measuring spill-overs in relation to public investment and policies. Most significantly, it isolates examples of frameworks and programmes aimed at encouraging spill-overs at local level and it highlights useful case studies where public investment has been used to unlock them. Such an understanding of the ecology of relations, as discussed in this section, throws a number of questions concerning policy and the role of the public sector. The next section of this handbook deals with these issues.

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[10] See also the work of Open Method of Coordination, Working Group of EU Member States Experts on Cultural and Creative Industries, How To Strategically Use the EU Support Programmes, Including Structural Funds, To Foster the Potential of Culture for Local, Regional and National Development and the Spill-Over Effects on the Wider Economy?, 2012: http://ec.europa.eu/assets/eac/culture/library/publications/cci-policy- handbook_en.pdf

[11] https://ccspillovers.weebly.com

Box 1. The Impact of Culture on Creativity

The KEA 2009 report examines the contribution that culture and the creative industries make to the wider economy, and features a series of recommendations for the better integration of culture and creativity into EU-wide strategy and policy. Among their recommendations there is a proposal to establish a European Culture-based Creativity Index, which would introduce a rationale for including indicators related to culture-based creativity into existing socio-economic indicator schemes, such as the European Innovation Scoreboard and other frameworks, with a view to highlighting the socio-economic impacts that culture can have on local development.

This framework contains indicators grouped across what they see as six pillars of creativity (human capital; technology; the institutional environment; the social environment; openness and diversity). The report also makes a number of suggestions and recommendations on how to make the most of culture, creativity and creative resources in education, regional development, EU policies for mainstreaming culture-based creativity, supporting enterprises, fostering social impacts.[12]

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[12] http://www.keanet.eu

3. Capturing the value of creative ecosystems

Questions about what conditions bring a form of culture into being; or how we can nurture ecosystems so that they can grow to their full potential; or what actions could be taken to maximise the health of an ecosystem have been at the forefront of creative city policies for a number of years, together with the realisation that policy makers, stakeholders and communities alike are acting in a fragile environment where change is constant and often uncontrollable, and public interventions can affect it in benign or destructive ways. In particular, in an age of increasing cross-sector priorities of governments, it's useful to take a fresh look at the approaches and methodologies needed in order to establish a better alignment of culture and creativity with parallel policy areas in economic development, liveability, education, urban renewal, and the environment.

Over the past fifteen years, the size, importance and competitive advantage identified within the cultural and creative sector has prompted European, local and national governments to develop targeted business development services, investment programmes and cluster initiatives. [13] This level of attention from governments is based on the assumed "exceptionalism" of creative and cultural businesses, and measures have been designed to tackle challenges such as the need to balance the creative with the commercial, the independent with the corporate, the cultural with the managerial. However, the application of these measures at local level has in some cases resulted in the adoption of unsophisticated, linear, "cookbook-like" strategies which have neglected (or even undermined) the unique qualities of local cultural and creative ecologies. Thinking holistically about local development means taking a more nuanced approach to creative city strategies, an approach that is sensitive to local cultures and differences, and is capable of grasping the gaps, the needs, and the potential within each ecosystem.

This means, in the first instance, testing out methods and approaches to enable places to improve awareness of their existing distinctive ecologies in a process the outcome of which cannot be guaranteed or preordained in advance. For this reason this section features examples of tools used to map creative potential and, to a certain extent, measure the level of creativity of a place in order to identify targeted measures of intervention.

The SACCI Academy hosted a number of presentations on the question of mapping and raising awareness of creative potential. In particular, Hasan Bakhshi showcased recent research on mapping creative ecosystems, conducted in the UK (Nesta, 2013). In his presentation, Bakhshi argues that despite its strengths, traditional classifications of CCIs (e.g. that of the UK Department of Culture, Media and Sport, 1998) contain inconsistencies which need to be addressed to make them fully fit for purpose, and he

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[13] Since 2010 the European Commission has supported a new approach to local development focused on strategies for smart specialisation (RIS3). Such strategies embrace a broad concept of innovation which goes beyond investment in research or the manufacturing sector to also include design, the broader CCIs and their relationship with skills and training. In practice this means that regional and local authorities are encouraged to focus on delivering cross-sector partnership-based initiatives that are place-specific.

presents instead an improved methodology with a focus on creative intensity. This is about measuring the proportion of total employment within an industry that is engaged in creative occupations, rather than using the list of industrial occupations which the DCMS has treated as creative in their original classifications (by now accepted as world standard). Importantly, Nesta's baseline classification suggests that the DCMS has wrongly excluded a large software-related segment of the creative industries, and argues that significant numbers of new digital creative businesses are in fact located within this segment, reflecting an increasingly close interconnection between content production and its digital interface. Discussing the merits of adopting a creative intensity approach, Bakhshi puts forward the idea that today creative industries do not rely, either wholly or mainly, on traditional content or ICT activities alone. Rather, a new economic phenomenon has emerged characterised by a parallel application, within single industries, of ICT and other creative skills together. This means that any attempt to separate ICT from other creative work or to reduce the creative industries either to an offshoot of content production, or to a branch of the software industry, will be a mistake.

"A creative occupation is a role within the creative process that brings cognitive skills to bring about differentiation to yield either novel, or significantly enhanced products whose final form is not fully specified in advance." (Hasan Bakhshi)

Bakhshi's research illustrates the problems associated with the fact that the economic reality has changed since the first classifications, but the definition has not been updated in line with these changes, especially in respect to digitisation, as well as also in regard to the realisation that, increasingly, industries at large are embracing creativity as a way of improving productivity and gaining competitive advantage.

Another interesting approach to mapping and deepening the understanding of local ecosystems, and the influence of digitisation and technology on them, is provided by a recent study by KEA on mapping the creative value chains. The study (KEA, 2017) opens with a reflection on how all steps in the value chains of the cultural and creative sectors (from creation to consumption) have been influenced by new digital solutions, generating new opportunities for innovative practices and increased interaction with audiences (which become actors and producers). Another effect is that the boundaries between creative value chains and other value chains are becoming more blurred. The study also argues that the downside in this otherwise positive scenario is that digitisation has also brought a greater risk of piracy as well as more pressure on existing models of value creation and remuneration for the people working in these sectors.

In order to take into account the wide variety of activities and actors covered by the culture and creative sectors, the analysis is carried out at the level of nine key cultural and creative domains. These are: visual arts, performing arts, cultural heritage, artistic crafts, book publishing, music, film, television and radio broadcasting, and multimedia. The mapping methodology of this study is interesting because, as well as employing the standard value chain model with four core functions (Creation, Production, Dissemination/trade and Exhibition/reception), it also features analysis of activity within the nine domains across a number of support functions and relations with other sectors for the supply of ancillary goods and services that are critical for value creation. The support functions are: Preservation/Archiving; Education/Training; Management/Regulation.

From the conclusions of the study a number of lessons emerge that should be taken into consideration by those tasked with the implementation of measures to nurture and support cultural and creative ecosystems in cities and regions. In particular, on the positive side, the study shows that digitisation has a strong multidimensional impact on the structure

and market dynamics across all nine creative value chains in terms of, for example, creating new tools to automate or organise existing activities in a more effective manner; exploring new (cross-sectoral) market opportunities; establishing completely new activities, including completely new business models whereby digitisation allows creators to go beyond traditional intermediaries and even challenge traditional business rules and models. On the negative side, the study also finds that although power balances have changed in several value chains (for example with new players entering the value chains), the traditional actors who have dominated the value chains before digitisation still remain in place, and still play a fundamental role in the current economic organisation. Among the reasons given for such an outcome is that creators often lack the size and capacity to take full advantage of new opportunities on their own; creators still need intermediary organisations to overcome their individual bargaining position vis-à-vis audiences or users to control the exploitation of their work and to negotiate equitable terms of remuneration; finally, an important part of cultural consumption still remains non-digital. Thus, the traditional actors remain key to delivering offline cultural experiences.

But, as argued elsewhere in this Handbook, cultural and creative value chains are essentially anchored to a place and to the dynamics of a particular location. When reasoning in terms of space and place, an interesting complement to the studies above is provided by the research done by Chapain *et al.* on the relation between creative clusters and innovation in the UK (Nesta, 2010). This shows which particular sub-sectors of the CCIs are more prone to co-location. For example: Advertising and Software firms often cluster near each other; and the same is for Music, Film, Publishing and Radio and TV businesses. The research also shows that the creative industries provide a disproportionate number of the innovative businesses in most parts of the country; and that industries such as High-Tech Manufacturing and Knowledge Intensive Business Services show statistically strong patterns of co-location with CCIs activity in many cases.

These findings point to the existence of complementarities between some creative sectors and innovative businesses in other parts of the economy, and suggest that such complementarities may be due to either value chain linkages or shared infrastructures (or both). They could equally be a result of knowledge spill-overs (e.g. when creative professionals move into other sectors bringing useful ideas, technologies and ways of working with them). In all cases, the presence of creative firms and activities generates a vibrant urban climate that attracts skilled workers and encourages collaborations. In terms of lessons for policies, the research suggests that it is best to support existing clusters rather than engineer new ones. In particular, it recommends the undertaking of systematic mapping of local ecosystems of clustering in order to discover whether latent clusters are in existence in a particular location. The benefits of collecting such evidence are clear. If a latent cluster is uncovered somewhere in a locality, then working out its internal dynamics, and taking the necessary steps to support and grow the cluster is the next strategic move.

Worth considering here is also the creative industries Mapping Toolkit developed by the British Council (BOP. 2010). The Toolkit shows that mapping is an important step for collecting and presenting information on the range and scope of the creative industries (or a particular part of them) so that targeted interventions can be undertaken. In the Toolkit five main reasons are given as to why it is important to carry out a mapping. The first is to raise the profile of the creative industries; the second is to learn more about the sector and its specificity in regards to location (what is happening and where activity is taking place); to plan for future growth (taking a snapshot of the state of play is essential for making suggestions or recommendations for which course of action should be taken); to

engage leaders in the policy issues affecting creative industries (mapping provides a platform on which to build policy arguments); and finally to support wider political or economic objectives. In fact, as argued earlier, the interest in the CCIs lies not just in the industries themselves, but also in their potential contribution to other local agendas. Thus making the creative industries' contribution more visible through the process of mapping can help policy makers see how the CCIs could play a role in these other areas.

Another example of the importance of conducting in-depth analysis of the broader cultural and creative resources of a place in order to inform local development strategies is given in the manual produced by the author of the Handbook for the Creative Towns and Regions Initiative [14] (Ghilardi, 2017). *The Mapping Handbook* sets out to test new methods and approaches to enabling smaller places (and their regions) to improve awareness of their distinctive cultural and creative ecologies, as seen against the background of their specific economic context. The manual encapsulates the learnings from mappings conducted in six pilot towns of countries associated with the Eastern Partnership. The countries were: Belarus, Ukraine, Moldova, Georgia, Armenia and Azerbaijan, and the towns involved were respectively: Svetlogorsk, Kosiv, Orhei, Mtskheta-Mtianeti, Sisian, Shamkir.

The reasoning behind the focus of the pilots on towns and their regions, rather than on large urban centres, was to test the applicability of "specific to location" policy initiatives — aimed at raising awareness, nurturing and celebrating artistic creation, establishing a climate of openness and collaboration — in places that are otherwise off the creative city beaten track and can't benefit from the externalities of large urban centres. The assumption was that smaller places (and/or their regions) enjoy much more scope for overcoming their constraints if they abandon formulaic "creative city" initiatives (that may have worked well in large metropolitan areas), and adopt instead a way of thinking about local development that is holistic, and focuses on mainstreaming creativity across ecosystems by (for example), balancing cultural consumption with production, cultural niche tourism with large heritage attractions, environmental improvements with quality of life and opportunities for meaningful creative employment in vibrant, outward-looking, tolerant places.

As a result, the mapping approach used in the pilots featured two distinctive diagnostic elements. The first was dedicated to understanding the local creative sectors' capacity and dynamics, and the other to grasping the quality and scope of the local cultural ecology and "climate" of the place. The first stage of the mapping involved conducting an in-depth qualitative examination of each, locally important, sub-sector's value chain. This was done by employing grids specifically designed to contain a number of guiding questions to be submitted to local creative stakeholders during focus groups or one-to-one conversations. In the other element of the diagnostic mapping the task was to get a sense of both the tangible aspects of the local cultural ecology as well as the specificities of the local lived culture/s. Information about the scope and potential offered by tourism and heritage was also be gathered at this point. To capture information for the second element of the mapping another series of grids were devised specifically to assess the state of the local infrastructure and the outputs deriving from it (i.e. the institutions and organisations which make culture available, such as theatres, libraries and other more informal venues). Another grid dealt with the cultural vitality of the place (i.e. the informal cultural

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[14] Launched in 2016 as part of the European Union-Eastern Partnership Culture and Creativity Programme.

production and consumption, together with other factors that add to the vibrancy of a town or region as experienced at street level), together with the diversity of the local cultural scene. The third grid focused on consumption (i.e. the use made of cultural infrastructure: watching, reading, hearing, visiting and participating).

This process of diagnostic mapping was complemented by a series of interactive, local community and key policy and governance stakeholder engagement events, aimed at visualising and co-producing ideas for the future of the locality. As well as provoking discussion on constructive, rather than confrontational grounds, these events (e.g. brainstorming on perceptions, spirit of place, urban feel etc.) were also instrumental in discovering new resources, talent, opportunities, and provided a platform for new collaborations and partnerships.

Conducting a qualitative analysis of this type can help in many ways. It can provide information that allows national, regional or local agents to identify key aspects of the local creative sectors' dynamics. It can help to design solutions to tackle gaps, and/or respond to the needs revealed through the analysis. It can give greater visibility to the local creative ecology and can provide the necessary evidence to improve decision-making in the design of bespoke policies to strengthen such ecology. It can also be instrumental in identifying which local institutions or organizations can take the lead and give those stakeholders within the creative sector and the creative community renewed confidence about the role they can play in local development.

Box 2. The Cultural and Creative Cities Monitor

At European level, an interesting tool for mapping and gathering evidence about the state of play regarding the culture and creative ecology of places is provided by the recently developed Cultural and Creative Cities Monitor by the Joint Research Centre, The European Commission's science and knowledge service. The Monitor — designed to assist cities in mapping and assessing the value, scope and impact of their cultural and creative assets — supports the European Commission's efforts to put culture at the heart of its policy agenda. With no shared definitions or metrics (an issue discussed in this section), particularly at city level, measuring and evaluating impacts qualitatively as well as quantitatively across the EU in a standardised way has until recently remained a challenge. The Monitor responds to this challenge by providing comparable data on how European cities perform in the areas of culture and creativity, and how this performance relates to jobs, wealth and economic growth. Quantitative information is captured by 29 indicators relevant to nine dimensions reflecting three major aspects of the cultural, social and economic vitality of cities. The nine dimensions are: Cultural venues & facilities; Cultural participation & attractiveness; Creative & knowledge-based jobs; Intellectual property & innovation; New jobs in creative sectors; Human capital & education; Openness, tolerance & trust; Local & international connections and Quality of governance. The qualitative component includes key facts and expressions of cities' cultural and creative assets showing the diverse forms that their cultural and creative vibrancy can take, from hosting of internationally renowned festivals to state-of-the-art policy measures supporting culture and creativity in infrastructure development (e.g. tax incentives, incubators, fab labs).

The first edition of the Monitor (up to 2017) covers 168 cities in 30 European countries. These were selected from 1000 in the Eurostat's Urban Audit database on the basis of three criteria: cities which have been, or will be, shortlisted as European Capitals of Culture (ECoCs) up to 2019 (in total 93 cities); cities that have made it into the UNESCO Creative Cities network, including the most recent winners in 2015 and excluding overlap with the ECoC (22 cities); cities hosting at least two regular international cultural festivals running at least until 2015 (in total 53 cities). The selection also includes all the capital cities of the 30 countries covered by the Monitor (EU plus Norway and Switzerland). In terms of size, the Monitor divides cities into five categories ranging from the extra-large (1 million and upwards) to the small (between 50 000 and 100 000). Essentially, the selected cities have to show concrete engagement in the promotion of culture and creativity. Overall, the Monitor is a powerful tool for cities to engage in gaining a deep knowledge of their ecosystems. Such knowledge can be shared between cities and can be useful for advocating change at local level. It can inform more nuanced development policies and attract new funding and resources. [15]

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[15] https://composite-indicators.jrc.ec.europa.eu/cultural-creative-cities-monitor/

4. Nurturing resilient cultural and creative ecosystems

In this Handbook we introduced the notion of cultural and creative ecosystems as a process not only of raising awareness of the economic and social importance of mobilizing local cultural resources, but also as a way of taking co-ordinated strategic steps towards growing, nurturing, supporting and connecting those cultural assets so that even the smallest of towns can develop into a resilient creative ecosystem. Mapping and raising awareness is just the first step in this process, but supporting and connecting the distinctive resources of a place with cross-departmental and cross-sector collaboration is key to making creative towns and regions successful. This is because, as stated earlier in this Handbook, the cultural and creative sectors (and by extension the CCIs) are being radically affected by the trends and profound changes taking place across society, technology, and in the urban development sphere.

For example, in a recent report by the McKinsey Global Institute (2016) [16] the authors point out that the world's cities are facing challenging demographics. In particular, in the past, city economies expanded largely because their populations were increasing due to high birth rates and mass migration from rural areas. Both of those sources of population growth are now diminishing. Global population growth is slowing because of declining fertility rates and aging. At the same time, rural-to-urban migration is plateauing in many regions. Although this double turn is hitting every region in the world, the impact is most pronounced in developed regions, and, what's more, it is not homogenous. In other words, cities have very different demographic profiles and dynamics shaped by their local birth and death rates, net domestic migration, and net international migration. In this scenario, we are likely to see a much more fragmented urban landscape with pockets of strong expansion coexisting with marked urban shrinkage, thus creating economic disparities and potentially disrupting effects on cities' future prosperity.

To some extent, these trends are already having an influence on the way people live and work, and this is why — in the short and medium term — cities need to be smarter in tackling issues of mobility, the quality of the environment, housing, urban texture, education and work. Our argument is that, in order to respond to these trends (and challenges), cities need to mainstream creativity across the whole system (i.e. they can't just put in place unsystematic interventions, such as creating a media cluster, or implementing a public art project, or a place branding strategy in isolation from other initiatives that are local development related). In other words, they need to put in place an architecture of integrated interventions and interconnected actions capable of responding to local needs while activating local resources, collaborations, partnerships and funding.

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[16] https://www.mckinsey.com/~/media/McKinsey/Featured%20Insights/Urbanization/Urban%20world%20Meeting%20the%20demographic%20challenge%20in%20cities/Urban-World-Demographic-Challenge_Full-report.ashx

This section outlines ways in which cities can support and nurture their creative capacity by establishing a favourable environment for ecologies to grow, strengthen productive interrelationships in the local economy, deal with the built environment and deliver sustainable transformations for their communities. The section provides illustrations and examples of good practice to help stakeholders approach the task of creative development across the three key domains of local development: **Economy; Place; People**. Underlining the discussion is the question of governance and leadership. In particular, a creative development strategy should be seen as having a 360-degree take on place, and it should be an incremental process of testing out step-by step actions capable of delivering lessons and learnings which can then be transferred and scaled up into policies.

Strategic actions in the field of the economy may include establishing awareness-raising, support and funding schemes to embed locally the notion that CCIs are the new engines of local development. There are many examples of creative industries development and support mechanisms in Europe (and outside) operating at national, regional and/or local level. These include: Creative Scotland, [17] Creative Estonia; Creative England, Creative Latvia; Departure — The Creative Agency of the City of Vienna (Austria); or Kreatives Sachsen (Germany). These mechanisms tend to function as intermediary bodies which operate outside (sometimes independently) of local authority structures while maintaining a presence and profile capable of informing key decision-makers at city level, regional agencies, and other key decision-making bodies.

"Create development agencies' mission is to foster a favourable environment for the cultural and creative sectors to thrive, promoting capacity building and internationalization of the sector's stakeholders, advocating for adequate public policy and acting as a networking and knowledge promotion platform." (Cristina Farinha[18])

The development of funding, clustering, incubating, training and the negotiation with governments about fiscal mechanisms are also part of the remit of such agencies. [19] They also in some form provide transversal models of new governance which are worth considering for their ability to take calculated risks in the implementation of pilot actions across the whole of the creative ecosystem. Such mechanisms work in partnership, thus bringing new stakeholders and ideas to the table, and together can help a city to establish the ground for a shared vision about local development priorities.

However, fostering creative entrepreneurship across local ecosystems should be a priority for a policy makers, educational establishments and communities alike. Bespoke interventions in this field can include tax reductions, the provision of cheap workspace, the establishment of networking platforms, venture capital systems and/or linkages to business angel networks. Networking programmes give access to speakers, ideas and spaces that wouldn't usually be freely available to local people, and they can bring interested parties from outside the area to experience first-hand a positive event and atmosphere.

Networking is also about learning from other places, so taking delegations of civic leaders and high-level local stakeholders (e.g. chambers of commerce reps, tourism managers,

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[17] https://www.creativescotland.com

[18] Cristina Farinha, former director of ADDICT – Creative Industries Portugal; freelance consultant

[19] https://www.looveesti.ee/en/creative-estonia/; http://www.creativeengland.co.uk; https://www.km.gov.lv/en; https://viennabusinessagency.at/creative-industries/about-departure/; http://www.kreatives-sachsen.de/international/

business leaders, together with cultural and creative practitioners) on study visits is a good way of broadening views on particular issues and boosting confidence in creative strategies processes. Hosting conferences or high-profile events for a local, regional and national audience can also have a positive effect. Hackathons, boot camps or creative gatherings are all good practice.

Box 3. The Creative Industries Development Centre, Tallin (Estonia)

The Centre, which opened in 2012, offers support to creative enterprises and entrepreneurs in order to help them develop entrepreneurship, gain a position with international partners, and promote internationalisation and sales activity on foreign markets. The Centre has connections with all the important players in the Estonian field of CCIs. The services provided range from training, co-marketing activities (**to** speed up entering the market and reduce the associated risks), workshops, exhibitions, and open studio sales. The Centre is attached to the Creative Incubator, which received the award-winning second place among more than 50 competitors for its work in combining technological entrepreneurship with creativity and culture at the worldwide Best Science Based Incubator contest. In order to support exports, the Incubator offers its tenants a network of contacts and the chance to apply for a grant to fund entry to foreign markets. From the beginning, the main partners of the Incubator have been the Estonian Academy of Arts, the Design Institute of Mainor Business School, the Estonian Association of Designers and Estonian Design Centre. As the Incubator is situated in the Baltika Kvartal - next to Estonia's largest fashion retailer Baltika - a lot of cluster activities in marketing and sales have been developed for Estonian design and handicraft.[20]

Box 4. Grants and Guidance for Business Start-Ups, Oslo

Another example of support is the Grants and Guidance for Business Start-Ups in Oslo, which offers support in the form of grants and guidance for start-ups. The scheme was created as part of the Norwegian government's new focus on CCIs and offers two types of grants: development grants, which are given in the start-up phase for the development of a business idea or plan; and market evaluation or planning the establishment of an enterprise and growth grants, which are awarded to individuals whose business ideas have been approved and who are in the process of establishing a new enterprise. In Oslo, priority is given to development grants. 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 to entrepreneurs on how to develop their ideas and establish an enterprise.[21]

But what should a place do to nurture talent and creativity upstream, and what measures should be put in place to ensure that the **people's element** within the local creative ecosystems is well cared for? Any city taking a serious approach to mainstreaming creativity

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[20] http://inkubaator.tallinn.ee/eng/business-incubation-services/business-abc/

[21] https://www.innovasjonnorge.no/en/start-page/our-services/cultural-and-creative-industries/

also needs to develop **innovative and creative local education systems**. Universities, technical schools, colleges and specialist schools (e.g. art or music schools, drama schools etc.) all have a key role to play in nurturing talent.

Typically, there are a number of functions: establishing links between different levels of educational institutions to up-skill young people just out of secondary school; the setting up of training and mentoring schemes between industry and educational establishments; the creation within universities of incubators to help enterprises through the early stages of development and change; the provision of accelerator-type services. These are all ways of engaging with support for local entrepreneurship, and another tool for nurturing and retaining talent in the locality. Schemes to enhance creative competences in business education, as well as the setting up of business skills development networks between creative companies and education organizations to foster interdisciplinary approaches, are also good ways of nurturing talent across the board.

However, the challenge often starts with the local primary and secondary schools where curricula may be outdated (this applies in particular to art or music schools) and not in tune with the necessities of the jobs market in regard to the skills needed to enter creative occupations. Insufficient specialised training for teachers and lack of consistent careers advice can mean many young people — and their parents — are discouraged from following a creative path. British creative thinking specialist Ken Robinson states that everyone maintains creative capacities and that it is the "school that kills them" (2001). Instead, the provision of a rich and diverse cultural offer for children and young people would ensure that they had access to a wide range of quality cultural experiences essential to unlocking their talent and realising their potential. Offering cultural experiences and engagement in creative activity in informal spaces (be it through cultural centres, night classes or community run initiatives) is certainly another stepping stone towards building resilient creative ecosystems.

There are lessons here also for cultural institutions and organizations. Culture is the breeding ground without which there would be no creativity. Without engagement with the work of art (from an early age) and the exercise of the imagination there is no civilisation and no scope for innovation in other spheres either. A city with a strong cultural ecology working in synergy with creative talent and opportunities is a place where communities thrive and are allowed to achieve their potential. Nurturing and retaining creative talent upstream should be part of the remit of cultural institutions and organisations especially in those smaller centres which already suffer from cultural marginalisation and creative brain-drain to the big cities. But in order to fulfil this key role as facilitators of creativity, cultural institutions need to be given the tools and the necessary professional training. Regarding professional development of cultural workers, the UK-based Cultural Learning Alliance provides good background information about the professional development and qualifications for artists and cultural practitioners alike. [22]

There are various examples of good practice around Europe that could be usefully investigated. An in-depth analysis of these falls well beyond the scope of this Handbook. However, the framework programme from the Walloon government (Belgium) Creative Wallonia provides interesting examples of innovation in the education of students by acquiring new competences linked to creativity, and trans-disciplinarity (through, among other activities, the completion of real, tangible, projects). The EU funded project *Training Artists for Innovation (TAFI): Competencies for New Contexts* (2013) is a whole e-book

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[22] https://culturallearningalliance.org.uk

containing examples of diverse forms of training for artists that conduct artistic interventions in various organisational settings. The Creative Economy Unit at the Antwerp Management School provides an interesting model of a knowledge hub focusing on fashion and supporting skills and creative inputs across the CCIs. Its mission is, among other things, to stimulate the creative sectors through co-creative research, knowledge sharing and interactive learning methods. *The Work Plan for Culture 2011–2014 Policy Handbook on Cultural and Creative Industries* (2012) contains a whole catalogue of other relevant examples.

Economic impacts and social and cultural spill-overs can be generated also through **creative tourism**, defined by Raymond and Richards as "that which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are they are taken" (2000). This particular segment of tourism offers advantages for places because, by its very nature, it creates a diversification of the tourist offer without much investment — just by optimizing the existing tangible and intangible heritage. It also increases profitability across the existing cultural ecology because it creates a new and diversified demand, and, last but not least, it has a positive effect on the self-confidence of the local people thanks to this new interest in their culture and traditions. This in turn can re-energise entrepreneurship and business capacity, as well as inducing innovation of products and experiences at local level.

In some places, heritage assets are underused, access is limited and premises are badly maintained. This is in part due to an approach to heritage management which derives from outmoded legal and administrative frameworks which still mobilise the rhetoric of "custodianship". As well as coming into contact with the "real" inhabitants of a town, creative tourism is about providing memorable experiences. Authentic experiences, in turn, contribute to improving the brand and the image of a location, thus releasing spin-offs into the wider economy (OECD, 2009).

Examples of places that have benefitted from such innovative approaches to tourism include those in the "slow city" movement which tend to engage visitors in participating in the experience of producing, enjoying and consuming local products, particularly through a network of bio-retailers, and the enjoyment of high-quality gastronomy. On the other side of the globe, the city of Jinju in South Korea is an excellent example of how to benefit from creative tourism. Jinju is home to many arts festivals and a long line of artisans producing high-quality crafts products, and who will teach visitors the traditional techniques of wood-carving. The city has embarked on a programme of rediscovery of its traditions and is committed to promoting creative tourism as a key element in local sustainable development. A very interesting catalogue of case studies of creative tourism has been produced by the Creative Tourism Network, an international organisation created with the aim of fostering the creative tourism around the world. [23]

Supporting creative ecosystems is also about understanding what is already in the territory, perhaps in the form of industries, skills and ways of doing that are culturally embedded in a location (albeit in a reduced form due to deindustrialisation). Bringing such broader "cultural" capacity back to life through support for new and innovative products is one way not only to provide opportunities for employment, but also to put a city or a region — which until recently may have been suffering from shrinkage of population and/or bad image — back on the map. It is also worth mentioning here that initiatives to capitalize on strengths, such as the quality of place (e.g. landscape, topography, nature, countryside), could help to

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[23] http://www.creativetourismnetwork.org/cities-and-regions/

launch sustainable creative rural economies. In this context, viniculture and gastronomy stand out as activities with high growth potential, representing a new economic dynamic in an alliance between agriculture and tourism.

There are many towns and regions that have managed to turn around obsolete industries in this way, such as Paredes in Portugal which revitalized its industrial district in furniture by developing new functions related to design and innovation, creating the Rota dos Moveis-Furniture Route. [24] Likewise, Zlin in the Czech Republic, which is reviving its furniture district (mainly chairs and street furniture) through careful partnership schemes with the local university, the chamber of commerce and the local manufacturers. The establishment of new design chains in the field of ceramic production in the province of Castellon Spain is another interesting case because it shows how an old (and essentially manual) traditional skill, has been enhanced by the use of computer supported New-Product Development (NPD) processes where the presence of very different origins of tile design can adapt to the fast changes of the market and offer products that are more in tune with the preferences of contemporary consumers. The Maisons de Mode (MdM) project is supported by the Cities of Lille and Roubaix, Lille Métropole, the Regional Council Nord- Pas de Calais and the Département du Nord. This project consists of accommodating around 30 designers in renovated workshops/boutiques in up-and-coming neighbourhoods of both cities. It's about rejuvenating the textile industry and combining it with sustainability. [25]

The way a city works, the diversity of the texture of its urban fabric, the feel and look of the public realm and the quality of the public spaces are the elements of local creative ecosystems that are most important in that they contribute to the quality of life, well-being and sense of belonging of its inhabitants. Streets choked with cars, inefficient public transport, unkempt public buildings, dereliction of public parks and the sight of dilapidated facades are both discouraging to visitors and potential investors, and create an atmosphere of disengagement and resignation among local people. A healthy ecosystem needs to be a place where different cultures and lifestyles mix, where café and night time entertainment venues are complemented by good public transport and a cultural infrastructure equipped for both production and consumption, with events and festivals animating public spaces and parks.

Establishing green spaces and retail revitalization projects are all ways of fostering the conviviality and networking required to support creative ecologies. The involvement of the community and the preservation of authenticity and the identity of the area are also very important factors in ensuring the quality of life of the people who live there.

Box 5. Green Capital of Europe

The City of Ljubljana was nominated Green Capital of Europe in 2016. This title has significantly strengthened Ljubljana's recognition worldwide, improved the brand of the city and put it on the map of leading sustainable, green, tourist and innovative cities. Leading up to the awarding of the title, many projects and initiatives were undertaken, including the improvement, rearrangement and renewal of the cycling infrastructure (at the beginning of 2016 the city had 133 km of bike lanes and 73 km of cycle tracks), organization of various actions to promote safer cycling, and establishment of a bike-share system, which is well-

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[24] http://www.pofc.qren.pt/areas-do-compete/polos-e-clusters/ecossistema-de-polos-e-clusters/entity/cluster-das-empresas-de-mobiliario-de-portugal?fromlist=1

[25] http://www.maisonsdemode.com/en/presentation/

maintained and well-functioning. As a complement to the cycling initiatives, the measures that captured the imagination of the local people were those connected to the creation of a network of community urban gardens across the city. Statistics from the city's website on the Green European Capital show that in September 2016 residents were renting 632 city-owned gardens, and there are now four managed areas for gardening with facilities and sheds (with one garden located next to the central station). Around 82% of allotment holders live in apartment buildings or high-rises, and for them working in the garden is a means of coming into contact with nature, which is beneficial to wellbeing. The gardens are also a social place where people learn how to actively co-design and share the urban space. It is also here that people build informal contacts, friendships, and exchange information, services and goods.[26]

Actions towards the **revitalisation of town centres** through the reuse of empty shops has been at the top of the agenda of many cities large and small, especially after the 2008 global financial crisis, and the effect of the negative impacts caused by the increase in online shopping and die-hard habits of consumers who still prefer out of town shopping malls because of their "under one roof" convenience and free car parking. As an alternative, there are many examples of the temporary reuse of shops in many cities across Europe (meanwhile spaces, pop up shops, farmers' markets and the like). In the UK (where this movement started in 2009), places from Govan and Perth in Scotland to Liskeard in Cornwall and Margate in Kent have all adopted strategies based on local authority deregulating licensing laws to allow for temporary uses by artists, creatives, makers and community groups. This, in turn, has helped to raise the profile of the potential that creative products and activities bring to the local economy among local communities (demoralised by the economic crisis).

Building resilient creative ecosystems also features proposals for the implementation of **urban regeneration and revitalization programmes**, the objectives of which should be to ensure there is an adequate and balanced provision of creative spaces (i.e. workspaces, co-work spaces, hubs, artists' studios etc.), cultural buildings, retail, lifestyle and night time venues. The practice of transforming derelict town centres or former industrial quarters started in the 1990s when the Basque capital of Bilbao reinvented itself as a city focused on services and in particular on culture, seen as a key factor for economic growth and development. Since then many cities large and small in Europe and outside have benefitted from the adoption of a similar approach.

Box 6. Barcelona Art Factories

This programme of Art Factories, developed since 2007 in a network of ten spaces, is as an initiative of Barcelona City Council, coordinated by the Directorate for Programmes at Barcelona Arts Council. The initiative seeks to strengthen and increase support for creation as a prime condition for better cultural development of the city. Underpinning the project was a mapping which looked into a number of former industrial spaces around the city and into the uses that were made of such venues. Today, up to new 30,000 sq. metres have been transformed in order to host cultural and artistic incubators in close cooperation with the local cultural sector. The Barcelona Art Factories model is interesting because it goes beyond

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[26] http://ec.europa.eu/environment/europeangreencapital/wp-content/uploads/2016/01/ljubljana_european_green_capital_2016.pdf

traditional paradigms of access to culture by building bridges with other professional networks (educational, social, business, academic). It aims to offer young creative talents the opportunity to improve their skills and take their first steps towards professionalization. In addition, Barcelona Art Factories promote a new model of management that eschews the usual trend of top-down local government-led actions. Here the city works directly with the different groups that run the facilities, and they are the ones that shape, structure actions and projects on the ground.[27]

There are many more models of cultural centres in Europe and outside acting as connectors, mediators, educators, producers and venues for cultural fruition. Kultur Fabrik in Esch-Sur-Alzette (Luxembourg) is one of them. Started in 1982 as a squat for artists in a former slaughterhouse, the Fabrik is today an independent centre that organises multidisciplinary activities that contribute to the cultural, economic and artistic development of the whole region. Its focus is to get young people involved in artistic creation and to develop respect, understanding and acceptance of diversity (Esch-sur-Alezette has the highest percentage of foreign born citizens in Luxembourg). [28]

The revitalisation of former industrial areas of city centres has been the "go-to" approach to enhancing local cultural and creative ecosystems for at least thirty years. Cultural quarters include the pioneering Temple Bar in Dublin, the rehabilitation of which started in early 1990s with the transformation of buildings and squares within the quarter into attractive destinations for many culturally productive activities and for cultural tourism. Temple Bar Square, The Ark (a cultural centre dedicated to educating children across artistic fields: theatre, music, literature, art, film, dance and more) and the construction of the first residential building in the area (designed with green credentials) were pilot stages of the development which continued with the Temple Bar Gallery for visual artists, the creation of artist studios, and the Irish Film Institute. The quarter now attracts an impressive 40,000 daily visitors during peak times of the tourism season.

Such large-scale culture-led transformation within a relative short time was bound to generate dis-economies. Gentrification, overcrowding, the displacement of original artists and creatives due to rent rises were the first signs that things were not going well. First generation culture-led regeneration models had their merits (e.g. they put culture and creativity at the top of the local development agenda in post-industrial cities), but they often failed to take a holistic view of place making. Here, pressure for returns on investment by real estate, and the push to attract mass cultural consumption and tourism allowed little room to think of potential unintended consequences. This is why, today, Temple Bar has been included in the 2016–22 City Development Plan as well as in the 2010-17 Dublin City Council Culture Strategy plan, where a sustainable vision for the district is promoted, tackling gentrification and district overcrowding issues. The quarter is mentioned as a development cluster and therefore worthy of protection and attention. In addition, the city has a conservation commitment for the Temple Bar district which has been designated an Architectural Conservation area.

Taking a long view of cultural development has helped the city of Lille, in the North of France. Lille is an interesting example of how a place rich in industrial history has been able to gradually create a new identity for itself by thinking creatively about its resources, people

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[27] http://www.bcn.cat/fabriquesdecreacio/ca/

[28] http://kulturfabrik.lu/fr/home/

and places. The geographical location of the city helped in the first instance to rethink its role as a polycentric, cross border centre at the heart of international transport routes. From the 1990s onward, reconversion from the industrial to the service sector (of the whole Nord-Pas-de-Calais region) allowed for an economic renewal, embodied in the construction of a new business district (Euralille), and the development of a higher education cluster made up of three universities and numerous specialised schools thereby turning the metropolis towards a knowledge-based economy.

"The huge challenge here was — and to a certain extent still is — to turn a whole local community and economy rooted in the strong industrial values of the past to a creativity-based type of economic and social values." (Thierry Baert)

In parallel, a rich cultural offer and infrastructure was established in Lille in terms of leading cultural organisations, neighbourhood cultural plans and festivals, culminating in the year 2000 with the development of a cultural framework for the whole of the metropolitan area, which then paved the way to the title of ECoC in 2004. This long-term view of cultural development paid off when Lille achieved a successful ECoC. This is explained by the fact that throughout the years a constant concern for the city had been to develop a cultural offer that is both uncompromising/demanding yet accessible to all. This is why high-level facilities have been developed and today even the most deprived neighbourhoods have become an integrated part of the overall local development strategy. The legacy of Lille 2004 is the establishment of Lille 3000, an association set up to capitalise on the success of the ECoC which organises large-scale cultural seasons every three years, revolving around specific themes. Finally, Lille will be World Design Capital in 2020.

In conclusion, the inspiration that comes from case studies, initiatives and policies introduced by other cities with similar challenges can be helpful, but the important thing is to engage with the distinctive needs and qualities of the local ecosystem, and with the political, cultural and social specificities of the place. Building creative cities starts from within and it's an incremental process of testing out projects and initiatives, the outcome of which can be, at times, unpredictable.

Annex A. Summer Academy on Cultural and Creative Industries and Local Development: COURSE OUTLINE & AGENDA 2018

Figure A A.1. Course outline 11-15 June 2018 | Bolzano and Trento, Italy

	DAY 1 **Building resilient creative ecosystems**	**DAY 2** **CCIs for Inclusive Development**	**DAY 3** **Governance and funding**	**DAY 4** **Raise awareness of creative resources**	**DAY 5**
MORNING	Theoretical/methodological "essentials"	Theoretical/methodological "essentials"	Theoretical/methodological "essentials"	Theoretical/methodological "essentials"	**Final Conference**
	Participants' case study presentation	Participants' case study presentation	Participants' case study presentation	Participants' case study presentation	
	Summary of key concepts	Summary of key concepts	Summary of key concepts	Summary of key concepts	
	Lunch break	*Lunch break*	*Lunch break*	*Lunch break*	
AFTERNOON	Case study	Case study and Study visit	Case study	Case study and Study visit	
	Working groups	Working groups	Working groups	Working groups	
	Wrap-up of the day	Wrap-up of the day	Wrap-up of the day	Wrap-up of the day	

Welcome reception

BOLZANO: Centro Culturale Claudio Trevi, Via dei Cappuccini 28 (entrance from via Marconi)

© Centro Culturale Claudio Trevi

18.00-20.00   **Registration**

- Introduction to the objectives and structure of SACCI
- Presentation of the SACCI team
- Presentation of participants and their expectations

Opening of the 2018 Summer Academy

Bolzano, Centro Culturale Claudio Trevi, Via dei Cappuccini 28 (entrance from via Marconi)

09:00-09:15   **Registration**

09.15-09.30   **Introduction to the day by the facilitator**

- *Lia Ghilardi*, Founder and Director, Noema Culture & Place Mapping, United Kingdom

Building resilient creative ecosystems

BOLZANO: Centro Culturale Claudio Trevi, Via dei Cappuccini 28 (entrance from via Marconi)

THEME

In post-industrial economies, cities, regions, and/or agglomerations of smaller centres are increasingly focusing their attention on policies and initiatives aimed at the development of creative ecosystems capable of fostering new economic activities and emerging industries. Sessions during the day will feature reflections on how some cities and regions have successfully nurtured creative economies by adopting a holistic approach to local development. Examples will be provided of cities promoting the development of appropriate infrastructures and multi-disciplinary environments (where CCIs can network and cluster with other economic sectors). Attention will also be given to examples of regeneration of old industrial spaces into hubs or workspaces at local and regional level, contributing to the emergence of creative communities. Culture and the CCIs have a significant role to play in place making, helping cities and regions to re-invent themselves and giving deindustrialized areas a new purpose and identity. In this scenario, however, there are a number of challenges which we will unpack in the course of the day.

09.30-10.00   **Official opening**

- *Alessandra Proto*, Acting Head of the OECD Trento Centre for Local Development

- *Christian Tommasini*, Vice President of the Autonomous Province of Bolzano, Italy

- *Claudio Martinelli*, Head, Department for Culture, Autonomous Province of Trento, Italy

- *Bernd Fesel*, Director, European Creative Business Network

09.45-11.15   **Key note presentation**

10.00-10.45

- **New Challenges and Contexts of Cultural Creative Industries: An outlook on local and regional development 2020 – 2030,** *Bernd Fesel*, Director, ECBN, Belgium

  Since 2008 cities and regions nurture arts and cultural creative industries successfully as driver for local development. 2018 the UNESCO Creative City Network alone is counting 180 cities in 72 countries. Making this initial start a sustainable success and resilient standard method in local development is the next challenge, especially since both contexts: urban development and of cultural creative industries have changed dramatically - and will continue to do so. This keynote identifies such contexts and their determining elements and presents an outlook for the next big setting of CCI in local development.

10.45-11.15   *Debate*

11.15-11.30   *Coffee break*

11.30-13.00   **Participants' case study presentation**

The case studies examined during this session will focus on both the benefits and the challenges of developing culture and CCI-led local development strategies.

13.00-14.00   *Buffet lunch*

14.00-14.15   **Rules of the game**

14.15-15.15 ○ **Case studies testimonials**

- **Temple Bar: The Power of an idea,** *Eve-Anne Cullinan*, Founding Director, M.CO, Ireland

  How can we help create the right conditions for resilient ecosystems without creating a dependency? Do we all have the same problems to solve? How can CCI supports be integrated in local area development? A 1980s decision to locate a city bus station in the mostly vacant but historic Temple Bar area of Dublin was overturned, and in 1991 backed by the Irish Government an idea to revitalise the 28acre Temple Bar area was launched. Up to 2000 the area's regeneration was delivered through a public-private partnership model, underpinned by EC funding. Some pioneering projects included: the IFI for the Irish Film Institute, the Ark Children's Cultural Centre, new public squares, The Green Building; re-use of old buildings as new homes and spaces for design and creative industries; an integrated cultural development programme; with authentic marketing and greening initiatives funded through a TASCQ community partnership model. As Dublin's economy changed dramatically within the same period, many challenges were faced that became part of public debate on sustainable cities. Temple Bar regeneration won national and international recognition for innovation, and numerous architectural, environmental, and cultural tourism awards. The presentation will elaborate on the success factors and challenges for CCIs in the Temple Bar experience. It will also reflect on application of those success factors and new learnings about future needs of CCIs through more recent case studies: a) innovation for CCIs in the North West of Ireland; b) a strategy for creative entrepreneurship in Donegal County; and c) for Trinity, a leading university, on how best to support arts, culture and creative industries in a Dublin ecosystem, national and international context.

- **Lille: Turning a (post) industrial city into a Europe-wide cultural centre,** *Thierry Baert*, Director of Studies of development and cooperation, Development and Planning Agency of Lille, France

  For cities, Culture is a powerful lever for transforming places and communities, and a strong vector of image change. The experience of Lille illustrates very well these positives. Since the early 1980s, local politicians and economic decision-makers have joined forces to design and implement successful development strategies. Following the bid for the 2004 Olympics, the nomination to European Capital of Culture was a main step in the recent evolution of a city that is to become World design capital in 2020. In hindsight, Lille 2004's success can only be explained in its historic and geographical context. A city that is both French and part of Flanders, many times destroyed by war and then rebuilt. Now a city engaged in a long-term process of transformation from its industrial past which made it so attractive to newcomers from all over the world. As in many other cities, cultural factors have played a crucial role in the redevelopment of Lille for the last decades. But what is probably the most interesting thing about what has been achieved here, is that it is not just about image promotion and tourism, but also about giving local people self-confidence and civic pride (as well as being about urban regeneration and industrial conversion). Throughout the years a constant concern for the city has been to develop a cultural offer that was both uncompromising/demanding yet accessible to all. This is why high-level facilities have been developed and now even in the most deprived neighbourhoods have now become an integrated part of the overall local development strategy. The huge challenge here was -and still is -to turn a whole local community and economy based on the strong industrial values of the past to a creativity-based type of economic and social values.

- **Malta: The culture-led transformation of Valletta through Valletta 2018**, *Graziella Vella*, Research Coordinator, Valletta 2018 Foundation, Malta

Over the last few years, the city of Valletta has embarked on a radical change, particularly since Valletta was selected as a European Capital of Culture (ECoC) for 2018 in 2012. The city has now become more accessible, with spaces given back to the public. Overall, the city feels and looks better and Maltese and foreigners want to buy property and settle down here. The work of the Valletta 2018 Foundation has focused on making culture more accessible, providing a varied program of events for different communities beyond the walls of the capital extending to all the Maltese Islands. As part of this process, the Foundation has also embarked on an extensive Evaluation and Monitoring exercise to

understand and document the impacts of the ECoC. What comes after 2018, is maintaining the momentum. Sustaining the vibe and positive energy created in the sector and in the city, and ensuring that the liveability of Valletta continues to improve. Throughout this presentation, the change which has happened in Valletta will be explored, highlighting the benefits of the ECoC and this culture-led process as well as the challenges which have been encountered, how these have been solved and what still needs to be tackled. The presentation will also look at how the legacy of Valletta 2018 is planned to be maintained.

15.15-15.45   **Preparation of questions in small groups**

15.45-16.30   **Panel interview to the testimonials**

16.30-17.15   **Wrap-up of the day**

CCIs for inclusive development

BOLZANO: Centro Culturale Claudio Trevi, Via dei Cappuccini 28

THEME

There is evidence that culture-led development strategies can have an impact on social inclusion, social innovation and intercultural dialogue. The focus will be on issues of access, intercultural dialogue and social innovation. This is because we know that access to culture (in production as well as consumption) for all (and especially now that digital technology is widely available) can increase social cohesion at local level and strengthen the sense of belonging to a city, as well as local pride. Culture and creativity are increasingly regarded as tools for fostering dialogue between citizens of different backgrounds, and for participation in new economic activities. Cities are particularly well positioned to implement culture-related activities with a social purpose. By promoting citizens' participation, forms of co-creation and involvement, culture and the CCIs can also be instrumental in delivering social innovation. Creativity, lateral thinking and imagination are valuable in generating new ideas to solve societal issues through the creation of new products, services and models.

09.00-09.15 ◯ **Introduction to the day by the facilitator**

- *Lia Ghilardi*, Founder and Director, Noema Culture & Place Mapping, United Kingdom

09.15-10.30 ◇ **Key note presentation**

09.15-10.00
- *Pier Luigi Sacco*, Special Adviser to the EU Commissioner for Education and Culture, EC & Director, IRVAPP, Italy

10.00-10.30
Debate

10.30-10.45 *Coffee break*

10.45-13.00 ◯ **Participants' case study presentation**

The links between CCIs and social inclusion, and how culture and creativity can be mobilised to improve the quality of life and the capacity for innovation, in particular in the social sphere, are some of the questions the case studies will be dealing with during the last day of the Summer School.

13.00-14.00 ◯ *Buffet lunch*

14.00-14.40 ◯ **Case studies testimonials**

- **Towards an OECD Guide for Local Governments, Communities and Museums**, *Ekaterina Travkina*, Coordinator - Culture, Creative Industries and Local Development, OECD

In 2017-2018 the OECD is developing a Guide for Local Governments, Communities and Museums to provide a self-assessment framework: i) for local and regional governments to assess and improve their approaches to utilising cultural heritage as part of sustainable local development; and ii) for museums to assess and strengthen their existing and potential linkages with the local economy and social fabric. The Guide is organised around the following five themes: 1) Economic development and innovation; 2) Urban design and community development; 3) Cultural development, education and creativeness; 4) Inclusion, health and well-being; and 5) Managing museums for local development. For each theme a series of policy and action options and good

practice criteria are presented, addressed to both museums and local government.

In 2018 a number of cities and museums are piloting the Guide to undertake an in depth self-assessment of their policies and actions. The pilot group includes Venice and Trento (MUVE and MUSE) in Italy, Louvre Lens and Musée des Confluences in Lyon, France; Gothenburg city in Sweden and its four museums (the City Museum, Gothenburg Art Museum, Maritime Museum and Aquarium, Design Museum), Osnabrück city and its museum Quarter, Germany; Museum of Antioquia in Medellin, Colombia; Museum of Fine Arts of Montreal, Canada; a number of cities and museums in Poland (including the Historical Museum of the City of Krakow, the Tatra Museum, the Warsaw Uprising Museum, Museum of King Jan III's Palace at Wilanów, Coal Mining Museum in Zabrze), the city of Lisbon and the Museum of the City. The final version of the Guide will be launched at the OECD International Conference on Culture and Local Development on 6-7 December 2018 in Venice, Italy.

- **Supporting Creative Places and Partnerships in Scotland,** *Karen Dick*, Place, Partnership and Communities Officer, United Kingdom

Creative Scotland is the public body that supports the arts, screen and creative industries across all parts of Scotland. One of our key ambitions is to "ensure that places and quality of life are transformed through imagination, ambition and an understanding of the potential of creativity". We believe that creativity makes the society we live in a better society. We know that cultural and creative industries are increasingly contributing to social and economic regeneration, however we also know that, in many parts of Scotland, people working in these industries are unconnected, have limited resources and little capacity to address the challenges in their area.

This presentation will examine how Creative Scotland's development work, and initiatives like the Place Partnership program, provide new ways of working collaboratively with communities to understand and address local challenges and opportunities, and support community cohesion. Ensuring that development is truly locally driven is challenging, especially within ever-changing contexts across the cultural sector. Development takes patience, flexibility and the ability to put the needs of the place and its communities above the desires of individual organisations or people – which is not easy. This presentation will also look at these challenges, as well as how locally led development can help to bring about a positive change in the perception of a community, by both its residents and visitors, revitalising the people and their place.

14.40-15.00 **Preparation of questions in small groups**

15.00-15.45 **Panel interview to the testimonials**

15.45-16.00 *Walk to study visit*

16.00-17.30 **Study visit: "Culture outside the box"**

- *Spazio Resistenze*, via Torino 31, Bolzano

17.30-18.15 **Wrap-up of the day**

Governance and funding 💵

TRENTO: tsm - Trentino School of Management, Via Giuseppe Giusti 40

07.45-08.45 ○ *Bus transfer from Centro Trevi, Bolzano to tsm, Trento*

THEME

While innovation has been traditionally led by industry, cities are increasingly experimenting with new ways of attracting creative talents and unleashing CCIs' capacity to innovate. Many cities and regions are developing new tools and facilities to foster the sustainable development and the internationalisation of CCIs. We know that the promotion of creative entrepreneurship offers an important stimulus to the emergence of new economic activities, thus generating new employment opportunities and growth at local level. This is why the day will focus on the mechanisms needed for the delivery of effective support. Retaining talent, incubating enterprises, improving the educational and skills level (including digital skills) of cultural and creative entrepreneurs are all priorities. But, in addition, CCIs, in particular SMEs, encounter difficulties in accessing the funds they need to finance their activities, both in terms of credit and equity. There is a crucial role to be played by public authorities in stimulating private investment and promoting public-private partnerships. Throughout the day, examples and testimonials about relevant initiatives will be presented and their merits discussed.

09.00-09.15 ○ ## Introduction to the day by the facilitator

- *Lia Ghilardi*, Founder and Director, Noema Culture & Place Mapping, United Kingdom

09.15-10.30 ◇ ## Key note presentation

- **Tailored Policies and territorial ad-hocism**, *Luca Dal Pozzolo*, Head of research, Fondazione Fitzcarraldo and Director Cultural Observatory of Piedmont, Italy

  Attracting CCI's and developing new enterprises and start up requires special attention in designing policies and tools, far from a standard approach, depending on the quality of the activities and the features of the territory involved. During my presentation direct case studies will be discussed such as, for example the policy descending from PON (piano Operativo Nazionale) for the Southern Regions of Italy's; examples of Incubators, territorial policies, and policies for heritage and Museums will also be discussed.

10.30-10.45 *Coffee break*

Participants' case study presentation
10.45-13.00

Case studies will feature examples of CCIs development mechanisms and discuss the merits and the challenges of implementing initiatives focused on funding, clustering, incubating or marketing (among others).

13.00-14.00 *Buffet lunch*

Case studies testimonials
14.00-15.00

- **ADDICT - Creative Industries Portugal: a vision for the development of the North Region of Portugal based on the creative industries, 2008-18**, *Cristina Farinha*, Policy expert and researcher specialised in heritage, culture and the creative industries sector, Portugal

  ADDICT was created in 2008 as a result of the founding vision of a group of diverse institutions from the city of Porto and the North region of Portugal. Industrial concentration, a rich cultural heritage alongside the relevant network of universities have allowed for pioneering investment to provide new value to these territorial assets. A mapping and strategy for the development of a creative industries cluster supported by a parallel regional funding line ensured the rationale and resources. Relevant investments were done in infrastructures and events to support an emergent yet dynamic group of creative enterprises and projects, notably in new media and ICT, architecture, design and fashion. ADDICT has grown into a nation-wide membership based non-profit association gathering a myriad of organisations with the main mission of representing the sector, supporting capacity building, joint promotion, and internationalisation.

  Being one of the only entities in the country that responded to this agenda and acted as intermediary, ADDICT had difficulties to cope with all requests and needs especially in view of its small fragile organisational status. Furthermore, the lack of a nation-wide policy for the sector with consequent lack of specific support tools and programmes; and the economic uncertainty preventing a long-term investment strategy, has led to disinvestment from its major founding members. In the face of a still precarious cultural creative community that was not convinced to act together and actively participate in the governance, ADDICT was officially closed this year, leaving a relevant role to be fulfilled.

- **Pecci Foundation**, *Irene Sanesi*, President of Pecci Foundation, Italy

  The Foundation manages the Centro per l'Arte Contemporanea Luigi Pecci, promoting and expanding the permanent collection, scheduling the exhibitions and research projects, organising events and multidisciplinary cultural activities, collaborating with public and private bodies operating in the regional territory, coordinating and promoting contemporary artistic production in Tuscany and, through the activities of the CID/arti visive, storing information and documents relative to all aspects of contemporary artistic expressions.

Preparation of questions in small groups
15.00-15.30

Panel interview to the testimonials
15.30-16.15

Wrap-up of the day
16.15-17.00

Raise awareness of creative resources
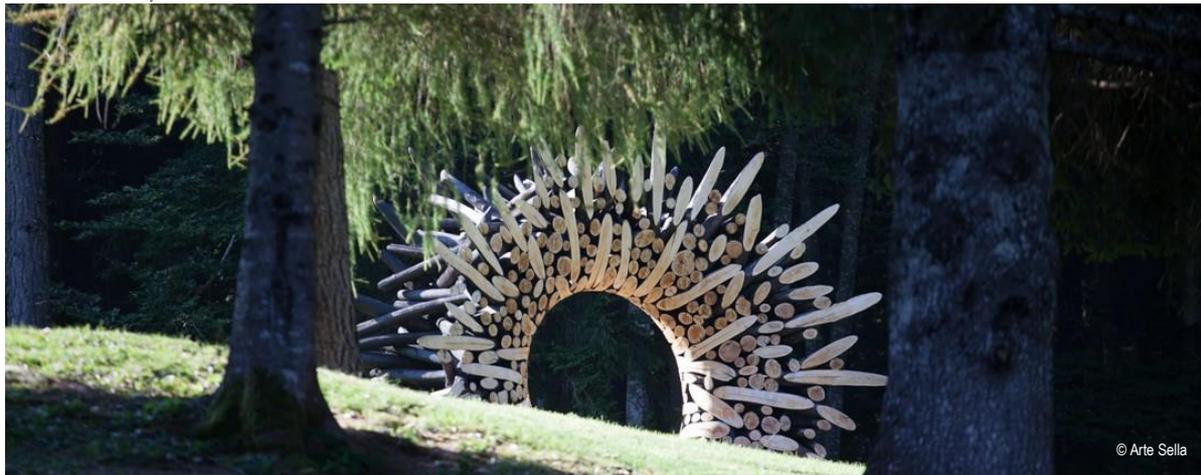
BORGO VALSUGANA: Arte Sella

07.45-08.45 — *Bus transfer from Trento Stallo di Torre Vana to Arte Sella*

© Arte Sella

THEME

Successful policies and strategies for developing CCIs have been based on a clear understanding of the special characteristics of local cultural resources (understood in the broadest sense of the term). CCIs and CCI workers play an increasingly important role in the new economy as a key source of creativity and innovation, either in their working methods or in their ability to exploit the capacity of individuals to think inventively and imaginatively. Raising awareness of local strengths, weaknesses, and specific dynamics is key to the implementation of effective interventions. The question of what steps need to be taken in order to map and assess the cultural and creative capacity of a particular place will be one strand of the day's discussions and case studies. In addition, examples and testimonials of places that have engaged in developing evidence-based research, policies and strategies for the support of CCIs will be presented, together with a discussion of the knowledge spill-overs (e.g. in relation to innovation) generated by CCIs, and the measures places can take to improve the skills base and training provisions in order to foster creative talent and capacity.

09.00-09.15 ○ **Introduction to the day by the facilitator**

- *Lia Ghilardi*, Founder and Director, Noema Culture & Place Mapping, United Kingdom

09.15-10.30 ◇ **Key note presentation**

- **Mapping Creative Ecosystems: The Case of UK**, *Hasan Bakhshi*, Executive Director, Creative Economy and Data Analytics, Nesta, United Kingdom

  In this lecture, Hasan Bakhshi will trace the evolution of attempts to measure the creative economy through the experience of the U.K. He will explain that the primary benefit of the earliest attempts were to help legitimise the creative industries in the eyes of policymakers. He will then explain how recent developments in methodology and data sources permit the ecosystems within which creative businesses operate to be mapped, taking measurement beyond legitimisation and placing it at the heart of decision-making.

10.30-10.45 ○ *Coffee break*

10.45-13.00 ○ ## Participants' case study presentation

Case studies will be focused on the themes of the day and, in particular, the emphasis will be on examples of initiatives aimed at improving the conditions for CCIs to thrive, the mapping exercises conducted to establish local specific strengths and dynamics, and the challenges encountered.

13.00-14.00 ○ *Buffet lunch*

14.00-15.00 ○ ## Case studies testimonials

- **Using Cultural Resources to Regenerate Communities: The case of the Kulturfabrik,** *René Penning*, Administrator, Luxembourg

Esch-sur-Alzette, 35.000 inhabitants, second city in Luxembourg and former stronghold of the steel industry era is only a tiny spot on the map. But the whole southern region of Luxembourg flourishes due to ambitious urban development projects on former industrial sites, the implementation of the University in Esch-Belval and the establishment of many research and scientific centres. Esch recently draw attention due to its nomination for European Capital of Culture in 2022. Kulturfabrik, former slaughterhouse and artist squat until its renovation in 1995, finds itself challenged by this rapid state of change. Reluctantly accepted by political decision makers at its reopening in 1998 it has now reached a very good place in the city due to its creativity, people-centred management and a committed bunch of people. "Kufa" is increasingly seen as a key tool for engaging communities in the city and the region, offering a very diverse program ranging from indie music to flamenco, an important Urban Art Festival, artists' residencies, a festival of clowns for adults, educational programmes for schools, cross border literature & theatre projects, a recently reopened cinema, a restaurant, a bar and much more. In this presentation you will hear more about Kufa's role in the city, how it contributed to Esch's cultural strategy (the first in Luxembourg), the inclusion and empowerment of the different sectors of the local community, and how the Urban Art project helped to improve the city image. You will also get a sense of the challenges encountered by this organization when trying to cooperate with other cultural partners in the city.
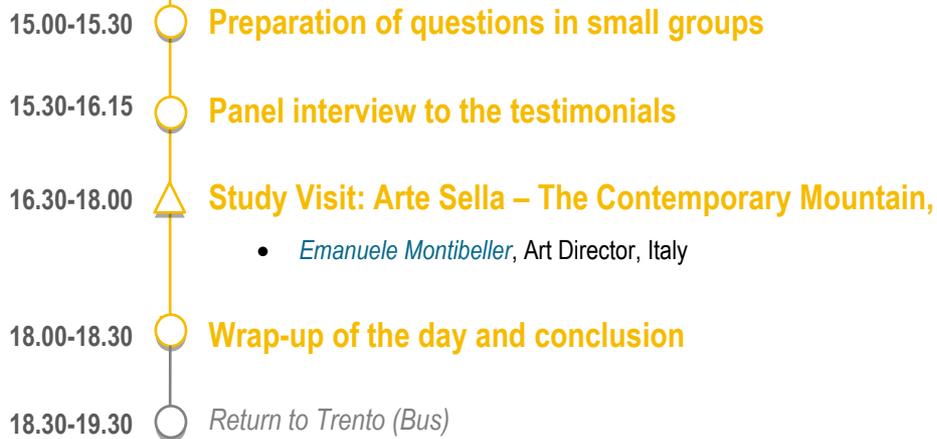
- **The Cultural and Creative Cities Monitor: A new tool to support peer-learning and foster culture-led development.,** *Valentina Montalto*, Research Fellow, Joint Research Centre of the European Commission

The Cultural and Creative Cities Monitor (CCCM) is new a monitoring and benchmarking tool that was entirely designed and developed by the Joint Research Centre (JRC) of the European Commission with a view to facilitate mutual exchange and learning between diverse groups of peer cities - based on similar population size, income and employment rate - and support the design of development policies, which are culture-led and evidence-based. To do this, the CCCM provides a transparent and comparable set of 29 carefully selected indicators for 168 cities in 30 European countries, making the most of available and culture-related data coming from both official statistics and experimental sources (i.e. the web). These 29 indicators describe the "Cultural Vibrancy", the "Creative Economy" and the "Enabling Environment" of a city and are then aggregated in nine dimensions and in an overall index (the "C3 Index"). The CCCM, which was published in its first ever edition in 2017, will be updated every two years, starting from 2019, in order to ensure continuous support to the raising number of cities interested in initiating culture-led strategies. The presentation will focus on the 1) Cultural and Creative Cities Monitor's policy rationale; 2) methodology (i.e. city selection and data gathering); 3) key findings (i.e. no single city excels on all the nine considered dimensions); 4) accompanying online tool and its main functionalities (i.e. indicators view, comparing cities, adding new cities); 5) uptake by various kinds of stakeholders; and 6) next steps (i.e. mobile web app in 2018 and second edition in 2019).

- **Programme ETA- R&D for the creative economy in the Czech Republic**, *Marcel Kraus*, R&D Programme Manager, TA ČR, Czech Republic

This presentation will deal first with the national programme of CCIs quantitative and qualitative mapping developed over the past five years across the CZ Republic. In particular I will look at a couple of case studies of mapping and show the initiatives that have been taken as a follow-up to the mapping. The

second part of the presentation will take a close look at the R&D programme ETA and the projects supported under this scheme which are relevant to the creative economy. ETA was launched in 2017 and the programme has already supported more than 90 research and innovation projects in the CZ republic. Several of them are very promising for the creative industries and local development. For example, those aimed at the film industry, the design of furniture or data collection in relation to artistic practice.

15.00-15.30 **Preparation of questions in small groups**

15.30-16.15 **Panel interview to the testimonials**

16.30-18.00 **Study Visit: Arte Sella – The Contemporary Mountain,**

- *Emanuele Montibeller*, Art Director, Italy

18.00-18.30 **Wrap-up of the day and conclusion**

18.30-19.30 *Return to Trento (Bus)*

Final Conference

TRENTO : Buonconsiglio Castle, Marangonerie, Via Bernardo Clesio 5. Working language: Italian/English (simultaneous interpretation will be provided)

RATIONALE

Cultural and creative industries play an important role in the economic, social and urban development of cities and regions and are also a powerful engine for innovation and competitiveness. Since 2010 the European Commission has supported a new approach to local development focused on strategies for smart specialisation (RIS3). Such strategies should embrace a broad concept of innovation which goes beyond investment in research or the manufacturing sector to include also design and the broader creative industries. In practice this means that regional and local authorities can now focus on delivering place and partnership-based initiatives which capitalise on the unique cultural and creative assets of a locality. The conference will deal with the potential such approach provides to deliver new opportunities for a truly inclusive and sustainable development.

09.00-09.30 ◯ *Registration and welcome coffee*

Chair: *Alessandra Proto*, Head, OECD Trento Centre for Local Development

09.30-10.15 ◯ **Main results from the Summer Academy on CCIs and Local Development**

- *Lia Ghilardi*, Founder and Director, Noema Culture & Place Mapping, United Kingdom
- *Participants* of the Summer Academy

10.15-10.45 ◯ **CCIs support ecosystems as part of Smart specialisation Strategy**

- *Pier Luigi Sacco*, Special Adviser of the EU Commissioner for Education, Culture and Sport, European Commission

10.45-11.45 ◯ **Realising the potential of CCIs – Panel discussion**

- *Cristina Farinha*, Policy expert and researcher specialised in heritage, culture and the creative industries sector, Portugal
- *Bernd Fesel*, Director, European Creative Business Network
- *Annick Schramme*, Academic Director Creative Economy, Antwerp Management School, Belgium

11.45-12.10 ◯ **CCIs development: The perspective across levels of government**

- *Ugo Rossi*, President of the Autonomous Province of Trento
- *Emanuela Rossini*, Member of the Italian Parliament

12.10-12.20 ◯ **The way forward**

- *Paolo Grigolli*, Director, SMTC- School of Tourism and Cultural Management, tsm-Trentino School of Management, Italy
- *Teresa Pedretti*, Manager, Centro Servizi Cultura e Volontariato, Italy

12.20-12.30 ◯ **Closing remarks and certificates ceremony**

- *Lia Ghilardi*, Founder and Director, Noema Culture & Place Mapping, United Kingdom

12.30-13.30 ◯ **Farewell buffet lunch**

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