



From Creative City to Creative District

Guidelines from five European cities.

Ljubljana and Gdańsk, April 2013



**CENTRAL
EUROPE**



EUROPEAN UNION
EUROPEAN REGIONAL
DEVELOPMENT FUND

**Creative
Cities**

This project is implemented through the CENTRAL EUROPE Programme co-financed by European Regional Development Fund.

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Project partners would also like to thank external experts for all their cooperation:

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www.creativecitiesproject.eu



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Ljubljana





CONTENT

Preface / 6-7

Introduction / 8-13

Partner cities / 14-30

- Gdańsk / 14-16

- Genoa / 17-19

- Leipzig / 20-23

- Ljubljana / 24-26

- Pécs / 27-30

**Guidelines for creative
district development**

/ 31-45

- Conclusions

/ 32-33

- Recommendations

/ 33- 35

- Gdańsk 36-37

- Genoa 38-39

- Leipzig 40-41

- Ljubljana 42-43

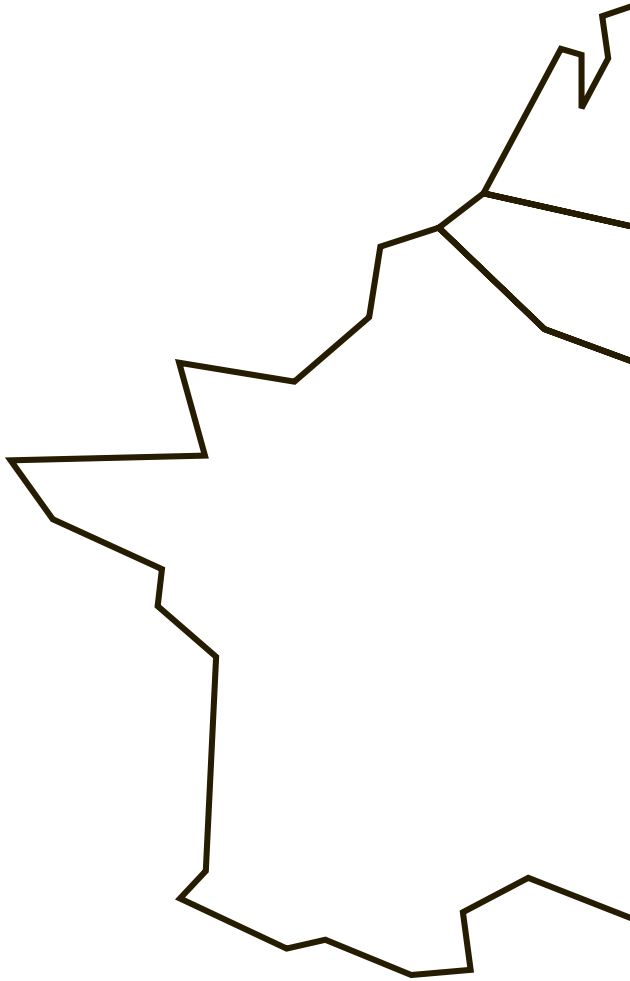
- Pécs 44-45

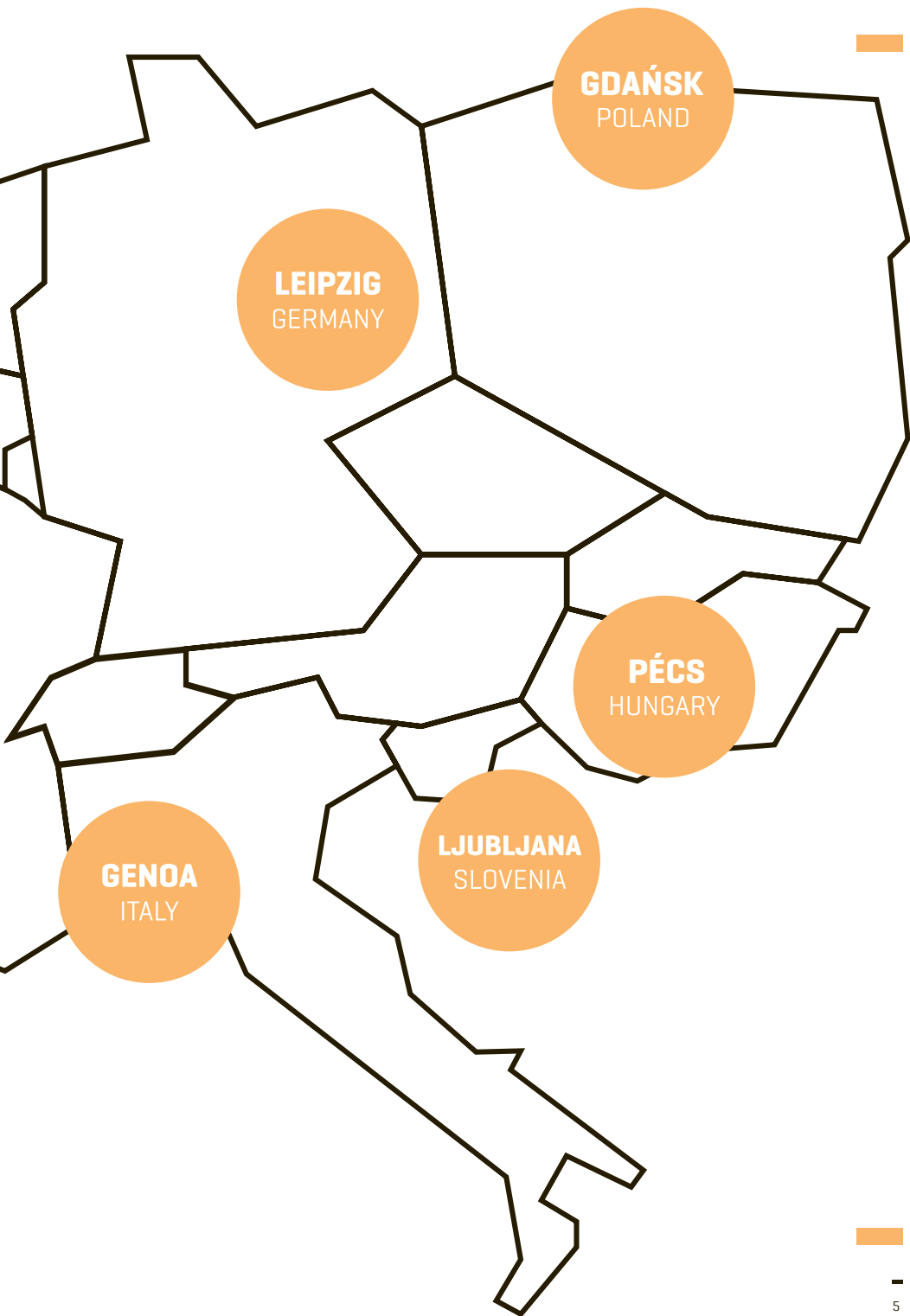


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GDAŃSK
POLAND

LEIPZIG
GERMANY

PÉCS
HUNGARY

LJUBLJANA
SLOVENIA

GENOA
ITALY



Preface

Susanne
Kucharski-Huniat

City of Leipzig /
Head of Office for
Cultural Affairs /

Lead Partner /
EU Creative Cities
Project /

Creative Cities – establishing an environment for creative work.

The sector known as the creative industries encompasses various economic activities through which businesses generate added value predominantly by means of creative work. Such businesses deal in the conception, production, distribution and/or media coverage of cultural/creative goods and services.

The turnover and employment figures of the creative industries are often underestimated, as is the significance of this work within the transition to a more knowledge-based economy. Additionally, the structure of the creative industries is very different from that of other sectors; small and micro enterprises predominate, and the boundaries are often blurred between entrepreneurial activities and creative occupations not primarily intended to sustain a livelihood.

Under Europe 2020, the aims for the cultural and creative industries are above all to see them strengthened and professionalised in order to boost output and increase employment. These goals also guide the European Union Creative Cities project, which endorsed the publication of this booklet in order to examine the interaction between spatial urban development and the creative economy.




5

2011/2013

Creative

Cities /

Gdańsk **PL**

Genoa **IT**

Ljubljana **SI**

Pécs **HU**

Leipzig **DE**

Between 2011 and early 2013, the five cities participating in the Creative Cities project – Gdańsk [Poland], Genoa [Italy], Ljubljana [Slovenia], Pécs [Hungary] and, as the lead partner, Leipzig [Germany] – examined the local potential for the creative industries, garnered and shared experience in interacting with the creative economy, and developed strategies to promote it. Despite differing initial conditions and environments in each of these cities, general conclusions can still be drawn.

The overwhelming majority of those working in the creative industries operate in an urban environment. Key features of urban settings include networking opportunities and settings for communication, as well as working conditions suiting the specific and often financially weak economic structure in the creative sector. Almost everywhere, one can identify locations and districts where the creative industries have established centres; support for these creative districts is partly a question of providing spatial strategies and tools.

This booklet recounts relevant experiences of the five project cities and their respective creative districts. An outcome of the Creative Cities project, it is intended to offer guidance to towns and cities whose strategies still need to be developed or refined, with the hope that the experiences of the project participants will prove a source of ideas and assistance. Local authorities and councils are encouraged to embrace and support the creative industries, and to take part in establishing a framework for their development, which can be designed by actors within the creative economy itself.

I would like to thank all the authors who worked on this booklet, in particular Aidan Cerar from the Regional Development Agency of Ljubljana Urban Region for editing it.

Introduction

Aidan Cerar

From Creative City to Creative District

2 CONCEPTS

Project

This booklet is a product of the Creative Cities project. The title of the project obviously combines two concepts: that of creativity and that of a city. Historically, creativity had most often been associated with the Creator himself, particularly until the age of Enlightenment. The increasingly important territorial concept of a city correlates directly with the diminishing role of the nation state – as Richard Florida argues¹ – particularly in terms of economy and economic prosperity, which some cities would experience while others lag behind. Creative Cities is about applying creativity at the city level and promoting its potentials in terms of economy and spatial issues, that is to say urban regeneration. The main outcomes of are presented in this booklet.

The link between creativity and a city is mainly rooted in the fact that industry and manufacturing are being relocated from Europe and USA mainly to Asia. These conditions raise two questions:

¹FLORIDA Richard (2004): THE RISE OF THE CREATIVE CLASS, Basic Books, New York.

1. WHAT WILL BE THE FUTURE MOTOR OF ECONOMIC PROSPERITY OF EUROPEAN CITIES?

2. WHAT TO DO WITH THE SPATIAL REMAINS OF THE RELOCATED INDUSTRY – BROWN-FIELDS.



The answer to the first question could be post-industrial economic activities, such as knowledge-based economy, creative economy and the financial sector. Additionally, after the financial sector lost some of its shine in the economic downturn of the last years, the creative industries have become an important asset in terms urban economy. Based on this trend, the Creative Cities project supports creative industries through a variety of so-called ‘work packages’ in order to promote the potential of the creative industries as regional development factors producing jobs and profits. Work package five in particular most directly links the creative industries to urban spatial issues.

“Creative Cities combines the narrative of creative economy with that of urban regeneration”

Most European cities contain brown-fields or decayed urban areas, a situation which brings us to the answer of the second question. Creative industries have often proved an effective driving force of urban regeneration, particularly in the face of a noted lack of private developers in times of economic downturn. Creative Cities combines the narrative of creative economy with that of urban regeneration, a concept based on renewal with added emphasis on social and economic issues. Within the project a new term has developed: *creative regeneration*. Creative regeneration manages classic urban regeneration matters with an added emphasis on the potential role of the creative industries in the process of regeneration.

Creativity in relation to economic matters is a result of the migration of people and their consequential concentration in particular (generally urban) spaces. This can be argued at the metropolitan or district level. Florida and other American authors usually concentrate on the metropolitan level, claiming that some cities attract creative individuals while some do not; those which do not are consequently economically affected in terms of lower index of economic prosperity. While this could be argued in terms of the USA, it rather misses the point from a European perspective. In America, people migrate more and migration is part of the American culture. It is also much easier to migrate within the USA than in Europe, where there are obvious cultural and linguistic obstacles that downgrade the importance of transnational migration across Europe; however, that said, transnational migration in Europe might be on the rise.

Due to lower migration rates in Europe, cities have to focus much more on retaining and supporting their existing local talent², rather than on attracting new talent. One of the tools that policy makers at the municipal or metropolitan level can use in order to support local talent is the use of urban policy to promote creative districts.

According to Charles Landry³, the creative city *identifies, nurtures, attracts and sustains talent so it is able to mobilise ideas, talents and creative organizations. The built environment – the stage and the setting – is crucial for establishing the milieu. A creative milieu is a place that contains the necessary requirements in terms of hard and soft infrastructure to generate a flow of ideas and inventions. A milieu can be a building, a street, an area, a city or a region.* A creative district can be defined by applying the above noted definition at the district level whilst emphasising the importance of community. As Landry suggests,

Focus on local talent

²MARTIN – BERLOT Helen, GRASSETTI Michael, ECKART Denis, GRITSAI OLGA, KDVACS Zoltan (2010): THE SPATIAL MOBILITY OF THE 'CREATIVE CLASS': A European Perspective, International Journal of Urban and Regional Studies Research, Vol. 34.4.

³LANDRY Charles (2000): THE CREATIVE CITY: A Toolkit for Urban Innovators, Earthscan Publications

creative milieu is not just about bricks and mortar; it is about the flow of ideas, which takes place within and between creative communities. The emphasis is on the notion of bonding and bridging social capital. A creative district is a place (physically) shared by different creative communities, providing them with the possibility of getting together, mutual inspiring and testing ideas. 'Getting together' does not necessarily mean spending much time together; rather it refers to the weak ties between the creatives in the area. Inspiration comes from interaction between creatives, from a vibrant scene and, most often, from the proximity of cultural institutions that are usually a flagship in such areas. A creative district also functions as a great environment for testing new creative products. If the creative communities like it, it is much more likely to enter the market, especially if the product is further developed through collaboration between the creatives via the aforementioned weak ties. In summary, the development of a creative district might be a valuable tool for supporting local creative talent.

“Inspiration comes from interaction between creatives, from a vibrant scene and, most often, from the proximity of cultural institutions that are usually a flagship in such areas.”

Creative cities often emphasise the so-called 'soft location factors', such as the level of general tolerance and diversity of urban amenities. However, while soft location factors are often the primary focus of analysis in creative districts, the importance of hard location factors [i.e. infrastructure] should not be overlooked. This can mean providing enough affordable production space, usually in older, often former-industrial buildings. In the words of Jane Jacobs: *'Old ideas can sometimes use new buildings. New ideas must use old buildings.'* This practise functions best when applied on a broader district level. It enables the combination of the use of older structures with other planning strategies such as providing places that promote interaction and walkability. The bottom line is that a creative district must emphasise liveability and diversity of urban amenities; but, there is a tricky consequence in that.

The sting in the tail is that creative districts often become popular and trendy. People want to live in them and spend their free time in these districts, and thus the amount

of ‘city users’⁴ increases. This could eventually lead to a gentrification process, which could likely destroy the initial creative identity of the area that has been regenerated as such. At first glance this might not seem to be a problem; however, as a creative district is primarily a place in which creative communities interact, gentrification could cause a relocation of these communities which would in turn significantly affect the social capital linking creative individuals and communities.

The Creative Cities

Creative Cities project addressed most of the noted issues, many at the transnational level [i.e., the level of all partner cities]. It should be emphasised that a relatively generic notion of a creative city at the transnational level has been researched at the city level in these five specific locations, enabling the incorporation of local specifics into a generic narrative of a creative city.

Perhaps more important for this booklet was the project’s work in development the creative district, which sophisticatedly matched bottom-up and top-down approaches to develop a vision of the selected creative district in partnership with the creatives. The inclusion of the creatives in such a process is highly recommended as they are not a group that will take the administrative decisions for granted; thus, a participative planning based on dialogue with the local creatives and other social groups is a crucial part of defining and developing a creative district.

At the same time top-down approach focused on activities at the policy-making level in relation to the development of a creative district has been analysed. The revision of local strategies has been included in the project in order to





enable the incorporation of the concept of a creative district into plans. The project analysed potential European funding possibilities as well.

Whilst the details related to that will not be presented, the general approach of matching a bottom-up and top-down approach can be seen as crucial, particularly when it expands into more or less institutionalised partnership that includes other local stakeholders.



Gdańsk

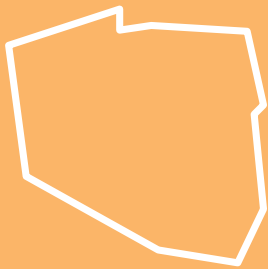
Genoa

Leipzig

Ljubljana

Pécs

It is evident that the distribution of creative industries in Gdańsk's urban landscape is uneven. In particular, the areas hosting independent companies represent increased concentrations of creatives in the city. Special attention should be paid to the largest areas which indicate characteristic locations of creative industries' concentration in the city, including Gdańsk Science and Technology Park, the historic district of Śródmieście, and Aleja Grunwaldzka, the main line of communication in the city running through the following districts: Wrzeszcz, Zaspa, Oliwa, Przymorze Małe and Przymorze Wielkie [concentration of shopping centres], as well as the environs of the Gdańsk airport.



Gdańsk

Gdańsk



Vision

The study of creative operations in Gdańsk illustrated that most of the surveyed companies are based in the district of Wrzeszcz. While Wrzeszcz has taken over certain functions of the city centre over the past half-century, it was noted that there were no suitable spaces for the creative sector in this part of the city. The best solution was to focus on the districts where revitalization plans are in place.

Spatial analysis

Undeveloped city areas and city-owned buildings in Gdańsk's districts were assessed⁵ for their intended use by the creative industries. Five potential locations have been indicated [see map on the next page]. Taking into consideration the requirements submitted by the creative industries, the actions implemented in the decayed city areas, and the results of the survey concerning the potential of the urban areas, the study focused on 2 districts with the most substantial creative development potential: Nowy Port and Dolne Miasto [the Lower City]. In both of these districts, appropriate buildings were found that are available to potentially be converted into suitable venues for creative industries: a former hotel in Nowy Port [photo no. 1] and former apartment building in Dolne Miasto [photo no. 5].

⁵MAZUR Maciej, Study of the location and conditions required for creating a Creative Incubator in Gdansk, on behalf of the City of Gdansk, October 2012.

Conclusions and recommendations

The City should formulate and develop a policy of support for the creative sector.

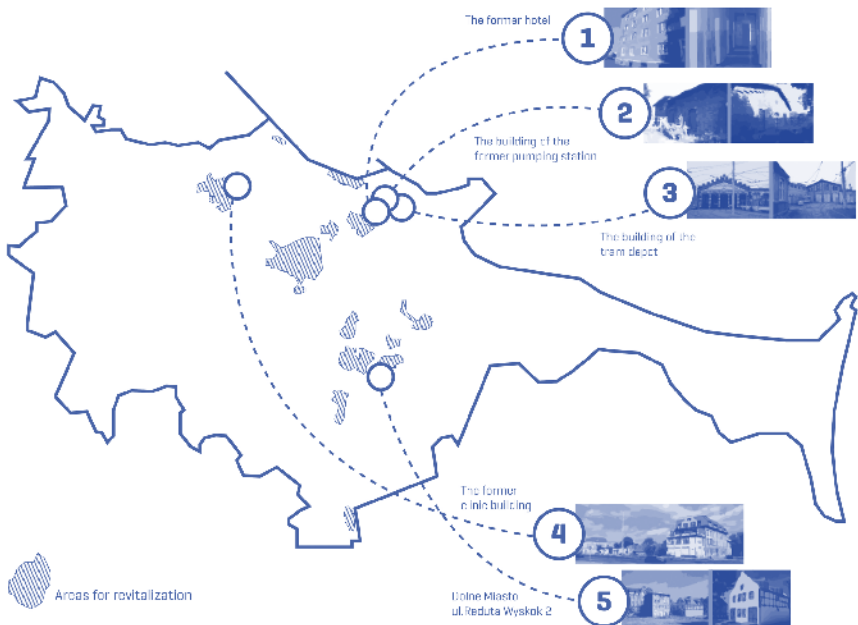
The policy to support the creative sector should be included in the new Gdańsk Development Strategy 2015-2020.

Map presenting five buildings recommended for future Creative Incubator in Gdańsk.

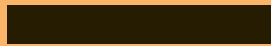
Source: map - City Hall of Gdańsk; photo: City Hall of Gdańsk; Maciej Mazur; Pracownia Projektowa Architektura

City authorities should seek to transform undeveloped buildings and lands into spaces dedicated to the creative industries and rent them at preferential rates.

The ongoing and planned regeneration of degraded areas should include plans to locate creative companies in these areas and to harness the potential of the creative sector in regenerating the districts.



The spatial distribution of the creative industries in Genoa is remarkably high in the central areas of the town, particularly in those areas between the Sampierdarena district and the city centre. High concentrations of creative industries have also been noted in districts adjacent to the central areas, such as the Cornigliano district. The distribution of the creative industries correlates to the concentration of urban functions in the central areas of the city. It is not surprising in this case that the historical centre of Genoa has one of the highest concentration rates of creative industries.



Genoa



Genoa



Vision

The city strategy for the development of the creative industries starts with acknowledging the role these industries play in urban development processes and in (re) shaping communities. The strategy also includes recognising the need to combine policies for the “Creative City” with those for the “Smart City”.

Spatial analysis

From the spatial point of view, the strategy for the development of the creative industries in Genoa is two-fold: on one hand, it aims to strengthen the Polo Produzione Audiovisiva Cornigliano [PPAC] as a tactic to regenerate the Cornigliano district, which was formerly the location of Italy’s main steel plant; on the other hand, the strategy to promote the Maddalena district as the “creative district” allows the Municipality of Genoa to play a significant role in the urban regeneration process of a key part of the historic centre. The redevelopment approach is to restore the customary mix of shops and craftsmen occupying the ground floor of buildings in the area, with service activities on the lower floors and residences on the upper floors. This leads to a profitable use of entire building structures, counteracting the increasing replacement of traditional functions and trade activities by dubious or illegal activities.



Conclusions and recommendations

The City of Genoa will promote new rules and regulations for regional planning, giving particular attention to: the systems to make empty shops or flats in creative locations available at below-market prices, and the rules regarding the promotion of uses for public spaces shared by different local actors [citizens, shops, service providers, etc.].

The City administration encourages the touristic appeal of the “creative places”.

The Municipality will promote the rise of new aggregations within the creative industry cluster members.

The city will further promote the growth of the Maddalena “creative district” through strengthening the partnerships to instil new energy in the ongoing projects, the promotion of the fundraising process, and partner research activities.

The creative industry distribution by postcode areas.

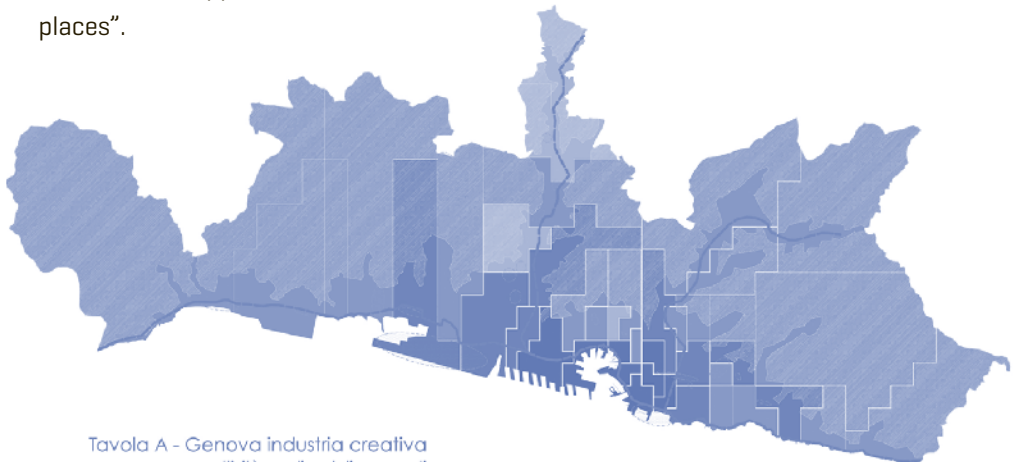


Tavola A - Genova industria creativa
attività creative dati aggregati

attività censite sul territorio comunale



distretti di trasformazione aree extra urbane

According to the German definition of creative industries, in 2012 the city of Leipzig had 44,000 creative industry employees working in 4,400 companies in seven sub-branches. In the middle of the last decade, creative industries numbers remained fairly constant; however, the creative industries are currently the fastest growing sector of the Leipzig economy and are increasingly becoming a key factor for other sectors.



Leipzig



Leipzig



Stadt Leipzig

Spatial analysis

The creative sector in Leipzig is mainly concentrated in the central area of the city and in a few quarters in the west, such as Plagwitz. West Leipzig currently has a good balance between the supply of moderately priced, available premises and a high number of creatives living in the area. It was therefore chosen for an experimental approach in promoting creative industries at the local level.

“Moreover, there is a pronounced culture in West Leipzig for people to take matters into their own hands [...]”

West Leipzig is characterised by complex areas of competing interests and stark inequalities, and many creatives feel at home in this district of high dynamics. Moreover, there is a pronounced culture in West Leipzig for people to take matters into their own hands, e.g. ‘house projects’ (groups of people purchasing and refurbishing tenement blocks), societies and campaigns, and entrepreneurs. More than elsewhere, initiatives in Leipzig play an active role in urban development and are appreciated as such by the local authority.

Conclusions and recommendations

The range of entrepreneurial settings and creative milieus contribute to the appeal of the cultural economy in Leipzig. The socio-economic status of the creative sector often reflects the instability, project-orientation and the flexibility required by this economy. The combination of Leipzig's relatively cheap rents and living costs with accessible workspace for creatives has, over the course of time, promoted creativity more than any other top-down planning procedures could have done.

“...promoted creativity more than any other top-down planning procedures could have done.”

The development of the creative industries in West Leipzig is determined by various directly- and indirectly-related factors. Imposing a single master plan observed by everyone is unrealistic. Understanding the relationships between the various factors is essential if interventions are to be sustainable. Regeneration processes should be focused specifically on the conditions and needs of individual locations. A balance must be found between private and public investment, ideally in line with local interests.





City of Leipzig, Office for Urban Renewal, Photographer: Christiane Elster

■

Creative Cities' model of gradual, 'organic' development based on local actors and resources which successively transform the existing situation while allowing room for flexibility should be supported by the local authority as a pioneering approach. Support can also mean finding owners and project developers for the principle of this organic development, e.g. through competitions or tax breaks.

■ Future

Regarding the future, the location of individual areas and the opportunities they provide for the creative industries are less relevant than intelligent networking of existing potential and the unique profiling of individual areas. The focus should be on crossover, on linking up socio-cultural aspects and DIY stores, theatre and Siemens, property owners and project initiatives, Spinnerei and the Karl Heine galleries. Crossover also refers to the actions and investments to be carried out in West Leipzig in the future. Where are synergies? Where is there space allowed for the unexpected? Cultivating the various profiles of individual areas is a unique selling point for West Leipzig – something that will stand it in good stead internationally.

Based on the results of previous studies⁶, the Creative Cities project in Ljubljana Urban Region focused on the creative regeneration of a specific area within the city. Initially, five potential areas were identified. On the basis of a SWOT analysis and two in-depth discussions with local policy-makers, an area in Šiška was selected as the primary case⁷. This was due to the possibility of quick and cheap action through which the Kino Šiška cultural centre and its immediate surroundings could be linked to an area in Stara Šiška, where a number of more dispersed creatives were identified. Some buildings in the area are owned by the municipality, which is an advantage as active policy with regard to real estate can be more easily implemented.

⁶ŽAUCER Tadej, URŠIČ Matjaž, OČKERL Petra, MARN Tatjana, PETERLIN Marko (2011): POTENTIALS OF CREATIVE REGENERATION, Institute for Spatial Policies (IPoP), a study commissioned by RRA LUR within Creative Cities project.

⁷PETERLIN Marko, URŠIČ Matjaž, ŽAUCER Tadej, OČKERL Petra, KOSI Ana (2012): KREATIVNA REGENERACIJA NA PRIMERU IZBRANEGA DELA LJUBLJANE, Institute for Spatial Policies (IPoP), a study commissioned by RRA LUR within Creative Cities project.



Ljubljana



Ljubljana



City of
Ljubljana



Inštitut za ekonomska raziskovanja
Institute for Economic Research

Vision

Development of the vision for Šiška was based on the bottom-up approach. A key outcome of such an approach is not a product, but a continuous interaction among stakeholders. Among the more tangible products of the collaboration so far are the name 'KIKŠ, Kulturna in kreativna Šiška' (Cultural and Creative Šiška), and the logo of the community.

Spatial analysis

The analysis of possibilities for developing the creative economy in Šiška is a particularly important factor in the potential process of creative regeneration. This includes the analysis of the physical distribution of available spaces as well as an analysis of rents in the area; these are relatively high – between 5€ and 10€ per square meter – considering that creatives pay between 3€ and 5€ per square meter of production space in other European cities.

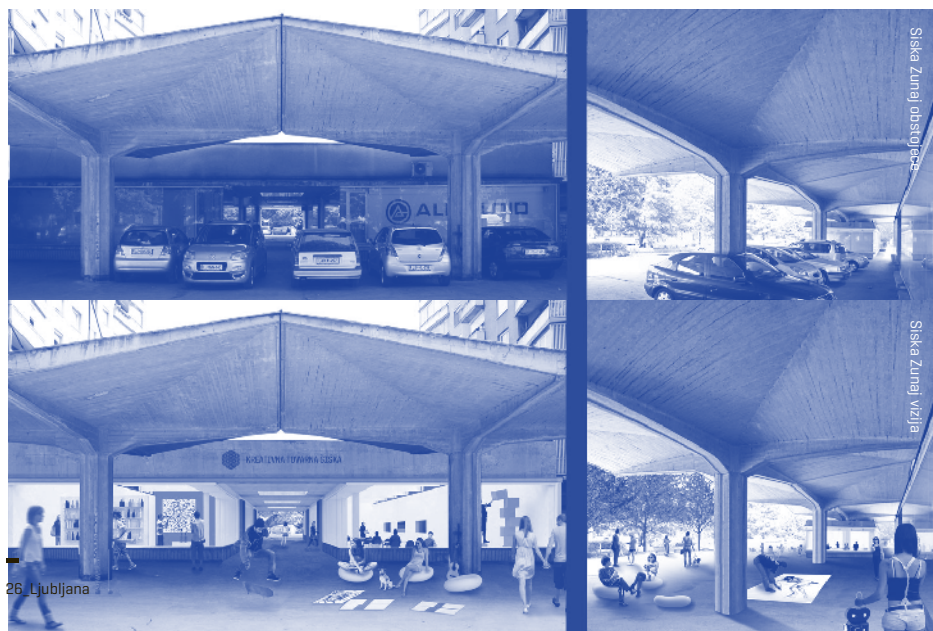
Conclusions and recommendations

Planning does not end with the plan, but is a process based on the cooperation between all the relevant stakeholders.

Temporary use of underused or abandoned spaces should be encouraged.

Local cultural institutions are key focal points for creative and cultural industries. When located in disadvantaged areas, they can become catalysts of urban regeneration; therefore the role of Kino Šiška must be considered relevant.

The city can support creative industries in specific locations by renting its own real estate at preferential rates. The city can thus on the one hand make specific locations more attractive for creatives and on the other hand also influence market rents. The Municipality of Ljubljana does that already in the area but an increase in the amount of space available should be considered and the specific needs of creative industries (for example: using the production space 24/7) should be taken into account.



Source: Illustration of possible transformation of unused space into productive use for creative industries in Šiška, photomontage. Authors: Association for the Foundation of Creative Cooperatives - DUKZ, 2012.

Following the investments of the Pécs 2010 European Capital of Culture programme [ECoC], the existing cultural infrastructure determines the potential areas for creative development within Pécs. In previous studies, Pécs defined three potential areas for creative regeneration. The creative district was selected on the basis of an analysis which included the distribution of creatives, the location of the cultural infrastructure within the city, as well as the factors motivating creatives in their choice of location. The selected area lies between the Zsolnay Cultural Quarter [the flagship project of the Pécs 2010 ECoC program] and the historical centre, and is surrounded by two other cultural constructions of the ECoC program. The district was an undeveloped part of the city before 2010 with a dilapidated built environment and deep social and economic problems; however, it has started to develop due to the appeal of the Zsolnay Cultural Quarter.



Pécs

Pécs



Vision

The goal is to create an eastward extension of the historic downtown representing a very creative, multi-coloured cultural area with great touristic value. Consequently, the Zsolnay Cultural Quarter will be linked to the historic downtown via the newly established home of the creative sector. The creative industries established in the Zsolnay Quarter and within the area connecting it to the downtown will evolve into a creative centre supported by the Creative Management Centre and the Cluster Contact Point. It will cover a greater transnational region, the Southern Cultural Zone, offering an organised assortment of creatives, therefore becoming the centre of the creative industry of Pécs: a trademark of its own, known for its quality.

Spatial analysis

The analysis of the creative development potential of the area had an important impact on the activities relating to the possibility for creative regeneration of the district. This includes the analysis of available spaces and their spatial distribution for creatives, for the Creative Management Centre, and for the participants of the “Biennale Creative Cities – Pécs”, a planned event to generate new attraction for the district.



Conclusions and recommendations

■ **Stimulating the establishment** of creative industries is simultaneously both a tool and a goal for the development of the district.

■ **The creative target** area development plan should be taken into consideration in all development plans of Pécs and in all activities affecting the downtown or the Zsolnay Cultural Quarter.

■ **For the development** of the target area, the cooperation of participants is essential, especially local government, university, and creative entities which have huge importance.

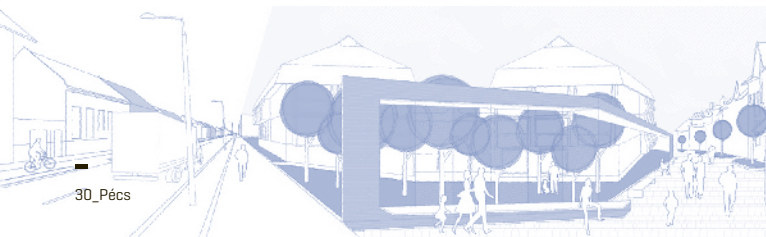
Plan

The development plan has to encompass both the ongoing infrastructural development and the performance of creative industrial management tasks. All this should be promoted by good rental conditions for creatives. The promotion of social and recreational activities in the area is also significant.

The development must be designed and implemented as a process with an emphasis on communication. It is vital that the target area is characterised by ongoing developments to highlight the local government's commitment for all involved parties and the residents of the city. That process could activate the economic power of local and external private capital in the service of a clear goal.

It is necessary to support the organic development with real estate investments, housing projects, and with a new attractive series of events entitled "Biennale Creative Cities – Pécs".

"Gate" of the Creative District, visualisation






Guidelines for creative district development




Conclusions


In the past several years, multiple definitions of the creative sector have been created. Some of them were used by the academics, some by the politicians. Numerous documents, strategies, articles and publications include the term 'creative industries' or 'creative sector' without providing its further definition. Due to the lack of an internationally agreed definition, consistently, there is a lack of transparency in measuring the sector; it also is impossible to conduct qualitative and quantitative research aimed at comparing the creative industries with other industries.




It is important to ensure public support for measures aimed at strengthening creative industries. This is of particular importance for successfully establishing the creative industries into the wider urban economy and for promoting their role in urban development.




Production space and housing is often too expensive for creatives, particularly in the early stages of their careers.




Financial support for creative businesses is relevant, but it is not the only tool for supporting creative industries and districts.



Non-Profit and NGO organisations are an important part of creative districts.



Public spaces do not need to be aesthetically finalised, well-designed spaces.



Creative districts have often been developed as a slower step-by-step process, based on local resources and local demand.



Recomendations

Institutional cooperation at the cross-section of urban development and the creative industries is important and needs to be strengthened at all levels. The role of integrated urban development plans for the establishment of creative industries needs to be elaborated and specific planning measures defined, both at the strategic level as well as in implementation.

The role of specific branches of the creative industries in relation to urban development needs to be understood and properly addressed. Creative industries are often considered solely from the economic point of view, lacking a holistic view in relation to integrated urban development.

All relevant stakeholders need to be included early in the formulation and implementation of measures supporting creative industries. True bottom-up cooperation [communicative planning] by various stakeholders is a crucial success factor for measures in relation to both the creative industries and urban regeneration. There should be enough time and a firm desire to involve local entrepreneurs and/or neighbourhood associations, who should be co-producers of urban development.

Places in transition with the option to be [re]designed by the community have a greater creative potential.

In order to promote the development of the creative industries, their distinctive status is to be kept alive. For this reason, the development of international partnerships, the formation of transnational networks, and increased exchanges between partner cities need to be promoted.

Creative industry actors are a galaxy of professionals, enterprises, projects, non-profit activities and informal economy players. To support these creatives means more than simply to sustain enterprises; hence a variety of tools is required to promote entrepreneurial actors and cultural/artistic associations or individuals.

Social capital is an important characteristic that links communities of the district in question. A creative district is never just about built environment, but it is about all the communities and stimulating the weak ties that link them. Actions and infrastructure that enable the increase of social capital – interaction – are therefore most relevant.



Potential gentrification is a threat to creative districts in general. Measures that could be used in tackling potential gentrification need to be defined in advance. For example publicly owned production spaces could be offered at preferential, below-market prices.



Public aid should [also] focus on social and spatial problems. The city government must be in charge of its core business. Support for creative business is an add-on.



Supporting creative industries could also take the form of convincing private owners and project developers that working gradually might in some cases be more beneficial than seeing a big picture instantly.

W ramach projektu Creative Cities przeprowadzono w Gdańsku badanie ilościowe firm sektora kreatywnego na podstawie bazy REGON, którego celem było określenie czynników lokalizacji i rozwoju badanych firm. Wyniki badania pokazują że rozmieszczenie firm kreatywnych w przestrzeni miasta Gdańska nie jest równomierne. Najwięcej z uwzględnionych w badaniu firm, reprezentujących branżę kreatywną w Gdańsku jest zlokalizowanych w dzielnicy Gdańska Wrzeszczu. Stwierdzono, że niemal 30% przebadanych firm z branży kreatywnej, zlokalizowanych jest na terenie Wrzeszcza. Drugie w kolejności jest Śródmieście historyczne, w którym swoje siedziby ma około 15% firm. Dzielnica Wrzeszcz, zwłaszcza w okresie ostatniego półwiecza, przejęła niektóre funkcje centrum miasta.



Gdańsk



W badaniu potencjału przestrzeni miejskiej, przeanalizowane zostały niezagospodarowane obszary oraz obiekty miejskie w dzielnicach Miasta Gdańska, pod kątem możliwości ich przeznaczenia na potrzeby sektora kreatywnego. Wskazano 5 potencjalnych lokalizacji. Kierując się potrzebami zgłaszanymi przez sektor kreatywny oraz biorąc pod uwagę charakter działań realizowanych w dzielnicach rewitalizowanych, skoncentrowano się na 2 dzielnicach o największym potencjale rozwoju: Nowym Porcie i Dolnym Mieście. W obu z tych dzielnicach dostępne są budynki, które mają duży potencjał do przekształcenia ich w powierzchnie dla branży kreatywnej. Wypracowano następujące zalecenia:

- 1.** Niezbędne jest sformułowanie polityki wsparcia i rozwoju sektora kreatywnego dla Miasta Gdańska,
- 2.** Polityka wsparcia sektora kreatywnego powinna być zawarta w nowej Strategii Rozwoju Gdańska 2015-2020,
- 3.** Przeprowadzenie analizy planów rewitalizacji obszarów i budynków miejskich pod kątem lokalizowania sektora kreatywnego na terenie obszarów zdegradowanych,
- 4.** Wykorzystanie przez Miasto potencjału sektora kreatywnego na potrzeby ożywienia rewitalizowanych dzielnic.

La distribuzione spaziale della industria creativa a Genova è molto elevata nelle zone centrali della città. In particolare, nelle aree comprese tra il quartiere di Sampierdarena e il centro città. E alte concentrazioni di industria creativa sono state rilevate anche nei quartieri limitrofi alle aree centrali, come il quartiere di Cornigliano. La distribuzione della creative industry si definisce come un fenomeno legato all'addensamento delle funzioni urbane che caratterizzano il centro città. In questo senso non stupisce che il Centro Storico mostri uno dei più alti tassi di concentrazione di creative industry.



La strategia per lo sviluppo della creative Industry parte dal riconoscimento del ruolo della CI nei processi di sviluppo urbano e di [ri]costruzione delle comunità nonché dal riconoscimento della necessità di unire le politiche per la “creative city” con quelle per la “smart city”.



Genoa



Dal punto di vista territoriale la strategia per lo sviluppo della creative industry da un lato mira al rafforzamento del PPAC - Polo Produzione Audiovisiva Cornigliano - anche come una strategia per il recupero del quartiere di Cornigliano, già sede del principale italiano acciaio pianta, dall'altro, la strategia scelta per promuovere il quartiere della Maddalena come "distretto creativo" mette il Comune di Genova in grado di svolgere un ruolo significativo nel processo di rigenerazione urbana che coinvolge una zona molto centrale del Centro Storico. Una linea di rilancio portata avanti attraverso il recupero e la storica sovrapposizione delle attività commerciali ed artigianali ai piani terreni, le attività di servizio ai piani inferiori e le residenze ai piani superiori attraverso al quale si tende a ristabilire un proficuo utilizzo del complesso edilizio. Contrastando in questo modo la progressiva perdita delle funzioni tradizionali che ha avuto come effetto la diminuzione della frequentazione, la perdita dell'attrattività delle attività commerciali, la sostituzione di attività commerciali, la sostituzione di attività lavorative sane con altre, non sempre legali o ai limiti della legalità.

PERTANTO: 1 / Il Comune di Genova intende promuovere nuove regole e regolamenti per la gestione del territorio prestando particolare attenzione ai sistemi per rendere disponibili empty shops o locali da collocare in locazione ad un canone al di sotto dei prezzi di mercato e alle regole per la promozione di usi condivisi degli spazi pubblici tra i diversi attori locali (cittadini, negozi, città utenti, ecc); **2 /** L'amministrazione della città favorisce l'attrazione di flussi turistici verso i "luoghi creativi"; **3 /** Il Comune promuoverà la nascita di nuove aggregazioni tra i membri del cluster della creative industry; **4 /** La città si concentrerà ulteriormente per promuovere la crescita della Maddalena come "distretto creativo" attraverso il rafforzamento delle partnership in grado di trasmettere nuova energia ai processi in corso e l'attivazione di processi di fundraising finalizzati.

2012 arbeiteten entlang der deutschen Branchen- definition etwa 44.000 Menschen in 4.400 Unter- nehmen der Kultur- und Kreativwirtschaft. Die Kul- tur- und Kreativwirtschaft gehört heute zu den am stärksten wachsenden Wirtschaftsbereichen der Stadt und nimmt zunehmend eine wichtige Schlüs- selstellung ein. Neben dem städtischen Kernbereich etablieren sich Quartiere mit hohem Anteil kreativer Unternehmen. Bedeutend ist hierbei vor allem der Leipziger Westen, ein ehemaliges Wohn- und Indus- triequartier. Der Leipziger Westen bietet gegenwär- tig eine gute Balance zwischen offenen, unfertigen Strukturen, preiswertem Wohn- und Arbeitsraum, urbaner Atmosphäre mit viel Authentizität und ei- nem kreativen Umfeld.



Leipzig



City of Leipzig Office for Urban Renewal; Photographer: Christiane Eijer

Ausgeprägt ist eine Kultur, Dinge selbst in die Hand zu nehmen und sich als Teil einer Entwicklung zu begreifen. Die Verwaltung fördert und schätzt diese Eigeninitiative indem sie versucht, möglichst viele Entscheidung transparent zu halten und gemeinsam mit Akteuren zu treffen. Das Unterstützungsnetzwerk der Verwaltung ist darauf ausgerichtet, den lokalen Akteuren Kommunikation und Mitarbeit zu bieten.

Im Creative Cities Prozess wurde herausgearbeitet, dass das Modell einer schrittweisen „organischen“ Entwicklung, die auf lokalen Akteuren und Ressourcen beruht, die Bestehendes sukzessive transformiert und dabei nicht alles von vorneherein festlegt, sondern Raum für sich ändernde Entwicklungen lässt, als wegweisende Praxis von der Kommune fortgeführt werden soll.

Für die Zukunft ist es weniger die Frage, wo einzelne Teilräume liegen und welche Chancen sie für die KKW bieten. Entscheidender ist die intelligente Verknüpfung bestehender Potenziale und die eindeutige Profilierung der Teilräume. Der Schwerpunkt sollte auf einem Cross-Over liegen, dem Verbinden von Soziokultur und Baumärkten, von Theater und Industrie, von Eigentümern und Projektinitiativen, von Leuchtturmstandort und Nischen. Die Kultivierung der vielfältigen Ausprägung der Teilräume ist Alleinstellungsmerkmal für den Leipziger Westen, ein Pfund mit dem die Stadt international wuchern kann.

Kot potencialno območje kreativne regeneracije je bilo izbrano območje med Spodnjo Šiško in Kinom Šiška⁹. Za izbor območja je bilo sprva identificiranih pet potencialnih območij, vseh pet v Ljubljani, saj kreativne industrije v ostalih naseljih Ljubljanske urbane regije ne ustvarjajo prepoznavnih zgostitev. Območje Šiške je bilo izbrano zaradi možnosti hitrih ukrepov, s katerimi se poveže CUK Kino Šiška in njegovo zaledje, na čelu z najemniki prostorov MOL v stavbi nekdanje občine, z območjem v Stari Šiški, kjer je zaznana koncentracija razdrobljenih akterjev kreativnih industrij. Prednost območja so nekatere nepremičnine v lasti in upravljanju MOL, kar daje večje možnosti za aktivno politiko.



⁹ PETERLIN Marko, URŠIČ Matjaž, ŽAUCER Tadej, OČKERL Petra, KOSI Ana (2012): KREATIVNA REGENERACIJA NA PRIMERU IZBRANEGA DELA LJUBLJANE, Inštitut za politike prostora (IPoP), naročnik študije je RRA LUR v okviru EU projekta Kreativna mesta.



Ljubljana



Šiška Zunaj vizija / Source:
Illustration of possible
transformation of unused
space into productive use
for creative industries
in Šiška, photomontage.
Authors: Association for
the Foundation of Creative
Cooperatives - DUJKZ, 2012.

Oblikovanje vizije za Šiško je temeljilo na pristopu 'od spodaj', pri katerem je ključno oblikovanje skupnega razumevanja problemov in rešitev s strani vseh relevantnih deležnikov v območju. Cilj takšnega pristopa ni izdelek, pač pa vzpostavitev kontinuirane komunikacije med deležniki. Tako je bilo participativno izbrano ime skupnosti - 'KIKŠ, Kulturna in kreativna Šiška'.

Vzporedno je bila opravljena analiza prostorskih potencialov za razvoj kreativne ekonomije v Šiški, analizirani pa so bili tudi planski dokumenti. Na podlagi tega so bila oblikovana naslednja priporočila:

- 1.** Opredeliti je potrebno izvedbene ukrepe prostorskega načrtovanja, kar vključuje finančne, časovne in organizacijske okvire izvedbe.
- 2.** Krepiti je treba hodljivost območij.
- 3.** Omogočati in spodbujati je treba začasno rabo prostora.
- 4.** CUK Kino Šiška naj dobi trajno vlogo povezovalnega institucionalnega partnerja v Šiški.
- 5.** MOL naj politiko oddaje nepremičnin prilagodi politiki spodbujanja kreativnih industrij.
- 6.** Javni prostor naj postane motor povezovanja kreativnosti v Šiški.
- 7.** Kreativne urbana regeneracija naj postane element OPPN.
- 8.** Za kreativno urbano regeneracijo v Šiški je treba izkoristiti potencial EU sredstev.

A Pécs EKF 2010 program kapcsán elkészült kulturális ipari fejlesztések adta keretek alapjaiban határozzák meg a város kreatív iparának fejlődését. Ennek tükrében választottuk ki három lehetséges kreatív célterület közül a történelmi belváros és a Zsolnay Negyed közé eső területet. Ez a városrész 2010 előtt alapvetően elmaradott volt a leromlott épített környezet és a mély társadalmi és gazdasági problémák miatt, azonban a Zsolnay Negyed megjelenésével fejlődésnek indult, ezzel remek alapot szolgáltatva kreatív ipar betelepülésének.



A város a negyed kreatív fejlesztésének érdekében Célterület fejlesztési tervet készített, amelyben rámutat a fejlesztési elképzelések komplex megvalósíthatóságának feltételeire, és feltárja a területen található hasznosítható ingatlanállományt. A fejlesztési terv fő ajánlásai a következők:



Pécs



A kreatív ipar meghonosodásának ösztönzése egyszerre jó eszköze és célja a célterület fejlődésének.

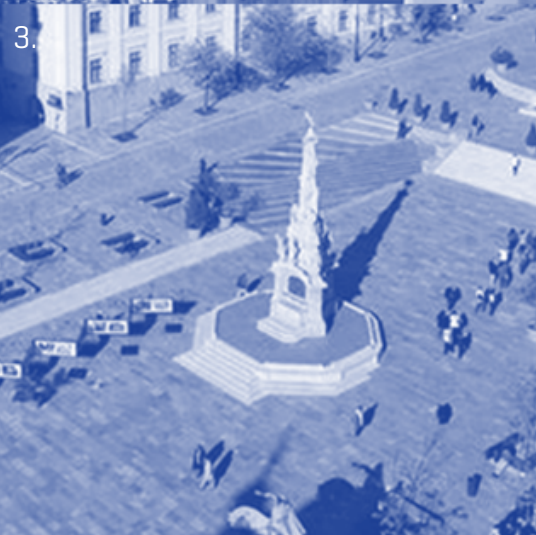
A kreatív célterület fejlesztési tervet célszerű figyelembe venni a város későbbi fejlesztési dokumentumaiban és minden olyan intézkedés során, amely hatással van a célterület fejlődésére.

A célterület fejlődésének érdekében a résztvevők együttműködése alapvető fontosságú, amelyben elsősorban a helyi politika – egyetem – kreatív szereplők háromszögnek van kiemelt jelentősége.

A célterület fejlesztése egyszerre kell, hogy jelentse a folyamatos infrastrukturális fejlesztést és a kreatív menedzsmentfeladatok ellátását. Mindezt meg kell támogatni a kreatív szereplők számára nyújtott kedvező bérleti feltételekkel, és a terület társadalmi megújulásának segítségével.

A fejlesztést folyamatként kell megtervezni és végrehajtani, amelynek központi eleme a kommunikáció. Fontos, hogy folyamatos fejlesztések jellemezzék a célterületet, amelyek világossá teszik a városvezetés elkötelezettségét az összes érintett, és a lakosság számára. Ez a folyamat képes aktiválni a városi és külső magántőkét a világos cél szolgálatában.

Fontos az organikus fejlődés támogatása ingatlanfejlesztési és szociális bérlakás-építési projektekkal, és egy új program-sorozat elindításával, amely a „Biennale Creative Cities – Pécs” elnevezést kapta.



Creative District



This project is implemented through the CENTRAL EUROPE Programme co-financed by European Regional Development Fund.

Publisher:

Project EU Project CREATIVE CITIES

Represented by:

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Graphic Design: www.studioengram.pl



E N G R A M

Printing: www.colorgraf.pl

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