



ENABLING

CROSS
OVERS

Good Practices in the Creative Industries



**Creative
Industries**

6th Asia-Europe
Culture Ministers Meeting

ENABLING CROSSOVERS:

Good Practices in the Creative Industries

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FOREWORD

The Asia-Europe Foundation (ASEF) is pleased to present this compilation of good practices in the creative industries as an input to the 6th Culture Ministers' Meeting of the Asia-Europe Meeting (ASEM), to be held from 19-21 October 2014 in Rotterdam, the Netherlands.

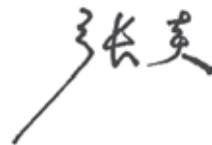
Owing to its positive implications for job and wealth creation as well as for promoting sustainable development, social inclusion and urban regeneration, the topic of creative industries has gained the attention of ASEM Culture Ministers and is now featured as a significant priority on the ASEM cultural agenda.

As part of our mission to promote greater mutual understanding between Asia and Europe, ASEF - the only permanently established institution of ASEM - plays a key role in linking the grassroots experiences of civil societies to the political deliberations at the intergovernmental level. The key messages and case studies in this publication, therefore, aim to inform and inspire the Ministerial discussions on the benefits and challenges of the creative industries.

It is also our hope that this mapping will serve as the foundation for greater exchange of ideas and experiences between creative professionals and civil society organisations from both regions.

With this publication, we reaffirm our support to the on-going process of bi-regional dialogue on the creative industries.

We are grateful to the Ministry of Education, Culture and Science, the Netherlands and Het Nieuwe Instituut for their collaboration in this endeavour.



Ambassador ZHANG Yan
Executive Director
Asia-Europe Foundation (ASEF)

INTRODUCTION

The creative industries have come to be recognised as one of the most rapidly growing sectors of the world economy. Further, these industries are demonstrating the ability to employ culture to provide insights into and solutions for the pressing social and economic challenges of our times. Adequately nurtured, the unique characteristic of creativity at the heart of this sector can fuel sustainable human-centred development. The creative industries can not only enable job and wealth creation, but also promote social inclusion, cultural diversity and environmental sustainability, particularly in our rapidly-growing cities.


The recent United Nations Creative Economy Report 2013 reaffirms the potential of the creative economy to promote the overall creativity of societies. Indeed, a unique feature of the creative industries is their capacity to foster innovation by enabling crossovers.

The topic has gained global recognition in recent decades and has also emerged as an important political priority for Asian and European governments, as reflected in the agenda of the 6th Culture Ministers' Meeting of the Asia-Europe Meeting (ASEM), a dialogue and co-operation platform

that currently brings together 27 European Union member states, two European countries, and the European Commission with 20 Asian countries and the ASEAN Secretariat. In October 2014, ASEM Culture Ministers will gather in Rotterdam, the Netherlands to discuss the benefits and challenges of the creative industries.

It is in this context that the Asia-Europe Foundation (ASEF) presents this publication, *Enabling Crossovers: Good Practices in the Creative Industries*. This compilation intends to serve as 'food for thought' for policymakers attending the Ministerial meeting as well as inspiration for networking and collaboration among cultural professionals.

This collection showcases 36 examples of policy and practice linked to the creative industries in Asia and Europe. Specific focus rests on four areas: creative skills, creative entrepreneurs, creative cities: sustainability, and creative cities: quality of life. In line with the agenda of the Ministerial meeting, this mapping specifically explores the possibilities and practice of creative design and its particular application to the development of sustainable and liveable creative cities.



The emergence of creativity as *the* competence of the twenty-first century and the need to nurture creative talent are also explored.

In presenting the good practices in this publication, we begin with a prologue by Paul RUTTEN that sets out the rise of the creative industries as a global phenomenon, while also addressing the challenge of the economic perspective colonising cultural policy.

In the main part of the publication are included a total of 36 good practices in five sections. The good practices in the first four sections correspond to the four main areas that will be addressed by the 6th ASEM Culture Ministers' Meeting: namely, creative skills, creative entrepreneurship, creative cities: sustainability and creative cities: quality of life. Each section comprises of an introductory essay by an expert, followed by eight cases, four each from Asia and Europe. The essays set out the issues and challenges at hand, while also articulating ideas for policymakers and the sector. The fifth and last section of the publication focuses on good practices from the Netherlands, the host of the ASEM Ministerial meeting. This section begins with an essay, which sets out the important place occupied by the creative industries in the Netherlands and four examples – one each corresponding to the four thematic areas – follow.

Each case study sets out the description of the initiative, its objectives, intervention strategy and key activities. The particular relevance of the case study for the topic under discussion is then elaborated.

The case studies profiled demonstrate the diverse possibilities for the development of the creative industries and encompass topics such as entrepreneurial skill building, access to finance, increasing business capacity and developing creative spaces and city districts. In compiling this mapping, we have looked at examples involving civil society organisations (NGOs, arts centres, cultural networks), businesses (multinational corporations, social enterprises), educational institutions (schools, universities, research centres) as well as public bodies (municipalities, federal ministries, development agencies). Examples range from local and national to regional (e.g. EU-wide) and international (e.g. connecting Asia and Europe). Intersections between arts, architecture, design, science, technology, education, organisational behaviour and urban studies have been explored; and, innovative cross-sectoral collaborations and transfers highlighted.

The examples were selected by the partnering organisations and, subsequently, researched and written by an independent expert.

The variety of cases in this publication offer good opportunities for knowledge exchange between countries and cities in Asia and Europe and provide learning arenas for creators, businesses as well as public sector representatives. Based on the multitude of practices presented here, it may be safely suggested that one of the strengths of the creative industries is heterogeneity. The right mix of bottom-up initiatives and enabling policies can offer a very conducive environment to exploit the myriad opportunities presented by the creative industries.

Presented as the epilogue is the Summary Report of 6th ASEF Experts' Meeting and Public Forum on Creative Economy in Asia and Europe: Emerging Pillar of Economic Growth and Development (4-5 December 2013, Hanoi, Viet Nam), organised in partnership with the International Federation of Arts Councils and Culture Agencies (IFACCA) and the Ministry of Culture, Sports and Tourism, Viet Nam and with the support of the British Council and the Ministry of Education, Culture and Science, the Netherlands. The need to re-read notions of creative and cultural industries and link them to innovative sustainable development thinking is becoming increasingly evident in many countries in Asia and Europe. Therefore, ASEF has been addressing this topic through its Experts' Meeting and Public Forum series on cultural policy. The findings

and recommendations contained in the report reaffirm many of the ideas informing the good practices compiled in this book. The next edition of the series, namely the 7th ASEF Public Forum on Creative Industries in Asia & Europe: Enabling Crossovers (18 October 2014, Amsterdam, the Netherlands) will build on the ideas and cases in this publication and facilitate a dialogue between cultural professionals and policy makers on the eve of the ASEM Ministerial meeting in Rotterdam on 19 October 2014.

It is our hope that this mapping (and the accompanying dialogue platform) will contribute to a more nuanced understanding of the creative industries, which as Paul RUTTEN has rightly pointed out celebrates the power of the human imagination.

PROLOGUE: CREATIVE INDUSTRIES FOR SOCIETY

Paul RUTTEN

Rise of creative industries

Recognition of the importance of the creative industries is one of the notable developments of the first 14 years of the twenty-first century. The realisation has struck that, as the industrial share of the world economy dwindles, other forms of business are gaining in significance. The creative industries have an important role here. This not only applies to the Western world, but equally to other continents such as Asia and Australia. The recent United Nations Creative Economy Report 2013, co-published by UNESCO and United Nations Development Programme (UNDP), shows that the rise of the creative industries is a global phenomenon. The British Department for Culture, Media and Sport set the tone in the United Kingdom when it appointed the Creative Industries Taskforce in the mid-1990s to map the significance of the creative industries for the British economy and develop policy to stimulate growth. The fact that the economy had structurally changed became all the more clear in the subsequent years, when job growth was higher in the creative industries than in the rest of the economy. This was also true in most other countries that devoted attention to the creative industries. However, this is not all: it has since become clear that in its interaction with other sectors and branches, the creative industries can

stimulate innovation in the broader economy. Resting on this is the expectation that the creative industries can play a significant role in tackling the great societal challenges relating to sustainability, quality of life and the promotion of inclusive societies.

Culture and economy

It was government more than the sector itself that placed the spotlight on the creative industries, which draws upon the power and dynamic of culture. The idea of the economy and culture as opposites consequently fell by the wayside and the emphasis came to lie on their mutual benefits. The implicit philosophy is increasingly that culture and economy actually strengthen each other. The application of economic principles can bolster the cultural sector, while the economy is becoming more cultural. The quality of cultural products that are produced in a market environment is not - contrary to what many perceive - inferior to culture that arises from government funding. Rather, entrepreneurship can increase not only the resilience but also the autonomy of the cultural sector (and vice versa); it has become clear that in many ways culture provides an impetus to the economy. The creative industries have proven to be an economic growth sector. Culture brings a dynamic to cities, provides the raw materials for

identity, supports tourism, promotes creativity and creates an innovative environment in which ground-breaking businesses flourish. Government stimulation of culture should no longer be seen as the icing on the cake, a sort of luxury that the government can brush aside during an economic downturn. Culture is an integral and essential aspect of an innovative, productive and self-aware society. The rise of the concept of creative industries and, following on from this, the label of creative economy highlight this. The consequence of this development, however, is that art and culture are increasingly viewed from an economic perspective, and the danger is that innovation or economic policy will colonise cultural policy. Such an imbalance would strip art and culture of their essential power and social role, and would thus reduce their significance for the economy.

Culture is an integral and essential aspect of an innovative, productive and self-aware society.

Essence of the creative industries

Although the term ‘creative industries’ is a recently-coined one, the different activities that fall under it are older. Some, such as the visual arts and book publishing, date back centuries. However, they are now classified as creative industries, together with numerous other activities such as

radio and television, design and gaming. Creative industries is the collective name for different types of activity and business that produce goods and services that are the result of individual, and often collective, creative work and entrepreneurship. What characterises it is the key role of content, symbolism and imagination. Businesses and organisations in the creative industries provide consumers and business clients with goods and services that conjure meaning and thus represent symbolic value. They give end-users an experience that not only has cultural but also economic value. The creative industries, therefore, have an important role in the development and maintenance of lifestyles and cultural identities in society, and in the creation of employment and added value in the economy. Creative products, their meaning and symbolism and the lifestyle that builds upon them, are created, designed and produced by the creative industries, and represent a source of economic value that is becoming more visible not only to governments but also to entrepreneurs and investors. Furthermore, the emphasis in recent years has come to rest firmly upon the role of the creative industries in stimulating innovation in the whole economy. The creativity in this sector works as a catalyst for innovation and competition in the economy as a whole.

Global phenomenon

Creative industries are a global phenomenon, and have been welcomed as an important form of business by many countries. It was estimated to have accounted for 2.6% of Gross National Product (GNP) in the European Union (EU) in 2003. The sector is responsible for 3.1% of the jobs in the EU, which makes it larger than the automotive industries and the IT sector.¹ Developments in a number of Asian countries are also gaining attention. The People's Republic of China has different clusters in such cities as Shanghai and Beijing, with the creative industries there estimated at almost 2.5% of GNP in 2006.² Singapore, which has invested in the creative industries for years and has taken art, media and design as its cornerstones, has become a creative hub. Its creative industries were responsible for 3.2% of GNP in 2002.³ Japan also has a long track record in the production of cleverly-designed hardware for the

consumption of audiovisual content as well as in investment in the global entertainment industries. It also recently invested in the creative sector under the motto of 'Cool Japan'. The creative industries in Australia were responsible for 3.5% of all jobs in 2013.⁴ The United States of America (USA) is the birthplace of large-scale media and entertainment industries, and Hollywood has taken the lead as a significant exporter of cultural products for decades. In the USA, 2.2% of the workforce worked in the creative industries in 2012.⁵ A further indicator of the importance of the creative industries is the percentage of national revenue generated by the total copyright industries. In the USA, these were directly and indirectly responsible for 11% of GNP in 2011, making this country the world leader.⁶ Data from 40 comparable studies collated by UNESCO showed that in three-quarters of all the countries studied, the copyright industries generated between 4 and 6.5% of GNP.⁷

¹ KEA European Affairs, *The Economy of Culture in Europe*. Study prepared for the European Commission (DG for Education and Culture). Brussels, 2006.

² Philippe Kern (KEA), Yolanda Smits (KEA) and Dana Wang (Shenzhen Press Group), *Mapping the Cultural and Creative Sectors in the EU and China: A working paper in support of the development of EU-China cultural and creative industries (CCIs) platform*, 2011.

³ Media Development Authority, *Creative Industries Development Strategy. Propelling Singapore's creative economy*. MITA, Singapore, 2002.

⁴ Creative Industries Innovation Centre/SGS Economics and Planning Pty Ltd., *Valuing Australia's Creative Industries*. Final report, 2013.

⁵ Americans for the Arts, *Creative industries: Business & Employment in the Arts*. Key points, 2014.

⁶ Stephan E. Siwek (Economists Incorporated), *Copyright Industries in the US Economy*. Prepared for the International Intellectual Property Alliance. Washington DC., 2013, p. 2.

⁷ UNESCO/UNDP. *Creative Economy Report*. 2013. *Widening Local Development Pathways*. Paris, 2013, p. 164.

Sectors and branches


There is little discussion about the creative core. Individuals who are responsible for the creative process and the marketing of their products are, without exception, counted as part of the creative industries. This could refer to designers of products and services, audiovisual producers, literary authors, art galleries, architects and newspaper or music publishers. However, there is less agreement on whether the printers of books, magazines and newspapers or the manufacturers of musical instruments belong to the creative industries. There is also some debate about the position of traditional crafts and, sometimes, even the heritage sector. One of the other important points of discussion is the software sector. The question of definition is important if one is to ascertain the number of jobs in the creative industries and its contribution to GNP. If, for example, software is not included, this means a reduction in the number of jobs and revenue by about a third of the whole sector.

The different branches of industry that can be considered part of the creative industries may be divided along different lines. An important division is between creative branches that focus directly on end-users, the public or consumers, and those that supply other businesses. The former group of businesses and institutions are sometimes termed the creative industries and the latter, the cultural

industries. In many cases, all the different activities taken together are termed the 'cultural and creative industries' (CCIs). In this essay, both categories are taken to refer to the creative industries.

The creative economy is about harnessing the catalytic effect of creativity for innovation and development.

The section of the creative industries that mainly works for end-users provides its services to the public and consumers in different ways. This can be via information media, ranging from print to electronic media, or via direct contact at a specific place where providers and audience meet. The media and entertainment industries are an important category in this segment of the creative industries. They range from television and radio to the written press, and from the film, video and music sectors to the video-game industry. Live entertainment is also considered part of this segment. A second important sector that works directly for the public is the art and heritage sector, which ranges from the performing to the visual arts and from museums and libraries to historic sites and monuments. Those who preserve and open up historic sites and monuments to the public are active brokers of art and culture, and their work draws upon the power



of imagination and symbolism. They usually work on a public objective, and generally receive public funding. Museums and archives assume a similar position, and many make advanced use of digital technology and services to make cultural heritage accessible. Art and heritage can be distinguished from the media and entertainment industries, which mainly rely on market revenue. This section of the creative industries, which is particularly relevant to both the economy and culture, has undergone tumultuous development due to digitisation. Existing practices have been given the elbow, and the vacuum that arose has been filled by various new parties, some of whom find their origins in technology development and information distribution. Incidentally, the distinction between ‘public funding’ and ‘reliant on market revenue’ does not run exactly along these lines. Almost all countries have public broadcasting organisations that receive their main funding from government, but are also part of the media and entertainment industries. Likewise, there are institutions in the art and heritage sector that are not reliant on grants. For example, most countries have independent stage producers and theatres who earn their income from the market. Companies that provide creative services to other companies can be termed creative business service providers. Examples include product designers, architects, advertising professionals and brand experts.

They provide creative input for many branches and fields, ranging from the manufacturing industries to the service industries and government.

The power of imagination that lies in the creative industries, in combination with the possibilities and practice of creative design, could represent important ways of addressing grand societal challenges.


They highlight the distinctiveness, corporate identity and ‘lifestyle value’ of companies and their products and services, and are more or less fully reliant on market revenue. Within the creative services branch, the number of people employed in a creative occupation is relatively high. The reason for this is that companies in this branch of the creative industries provide creative input to the production process of other branches, and are not responsible for production or manufacturing. For example, it is the task of an architect to supply a design but the architectural firm is not responsible for the physical construction of the building; this is the job of the builder. A product designer supplies the design, but

the company is not responsible for the actual production. A fashion designer is responsible for the creative part, the design, but does not run clothing factories. Incidentally, many professionals in the design disciplines and other professions in the creative industries work in companies that we do not consider part of the creative industries. Product design is often one of the core activities that a company in, for example, the manufacturing or graphic sectors wants in-house. Communication, branding and advertising experts also often work in businesses that do not belong to the creative industries. If one wants to learn all about the creative economy, it is necessary to not only look at the percentage of the total workforce employed by the creative industries, but also at how the creative professions are embedded in the wider economy outside the creative industries. In determining the scope of the creative industries, one should always keep in mind the main meaning of the concept. The production, supply and marketing of symbolism and meaning, and the creation of contributions and experiences form the core of the sector. Given this consideration, it becomes obvious that in countries and regions in which, for example, the culinary sector has an important role, such sectors could (or even should) count as part of the creative industries. Food and cooking is an aspect of the culture in many regions, and it is kept alive as a specific form of symbolism and sensory experience

which, furthermore, requires design skills. There is no reason not to include haute cuisine in the debate and policy on the creative industries, if we already include haute couture. Equally, there are points of contact between the creative industries and the tourism and recreation industries, and there is even some overlap in places. The increased importance of these branches emphasise the increased and expanded economic utilisation of the creative and cultural potential of society.

From creative industries to creative economy

In economies that mainly rely on the mass deployment of industrial workers or the exploitation of natural resources, there is a growing need to seek new sources of value. The development of the creative industries, as a special part of knowledge-intensive services, could be the answer to this challenge. Businesses and organisations, both within and outside the creative industries, are finding their own ways to connect to the experience of consumers. They need to do this in order to be able to differentiate themselves in the market. How this is done and whether it is successful is increasingly considered to be an indicator of innovation, not only in the manufacturing industry (from car manufacturers to the clothing industry) but also in the service industries (from banks and insurers to energy providers). The skills and



competences that are developed in the creative industries are essential here. In the creative economy, the human ability to create value from new knowledge and ideas by using technological possibilities and focusing on market needs and social urgency is the most significant motor of growth. Key to this is an understanding of trends and social needs, which are used to translate new knowledge and revolutionary technological concepts into products and services. Design knowledge and skills are crucial here. Strong creative industries lay the foundations for these ingredients, which are essential for an attractive and competitive range of products. What is currently essential is that the right creative input, one that makes use of new knowledge and technology, is taken and linked to societal needs and urgencies in the development and, in particular, design of new goods and services.

The creative industries are design driven. Design is central to all creative disciplines and branches: in the media and entertainment industries, which is about designing new formats; in architecture, which is about designing the physical environment; and in the museum world, where curators must consider the design of exhibitions and ponder the question of how to present works online. Grand societal challenges such as an ageing population, mobility issues and, of course, sustainability require integral solutions for which technological solutions do not suffice:

cultural values are at issue and these require an approach in which the creative industries as a design sector is expected to play a role. One of these grand challenges is increasing urbanisation. More than half the world's population lives in cities, which results in countless complications in the field of sustainability as well as with regard to the inclusivity of the urban community and creating liveable cities. The creative industries are an aspect of the liveable city due to the cultural identity that is partly based on, for example, the presentation of art in public spaces and urban cultural facilities, ranging from theatres and concert halls to libraries, and from cinemas to museums and parks. Furthermore, the creative industries are a source of ideas and designs for the city, especially for urban designers, architects and designers who, together with the urban authorities are responsible for the structure, look and feel of a city. Those working in the creative industries are, after all, an important and particularly visible section of the urban community.

Creative businesses and those working in the creative industries often choose to live in city centres and, consequently, give colour and character to them. To be able to play its part in the creative economy, the creative industries must connect with other areas of society and the economy to promote the productive application of new knowledge and technologies, as well as to meet societal challenges.

A good example of the way in which the creative industries develop new applications that add value to other sectors is serious gaming. Developed as an entertainment product, games are increasingly applied not only in communication and information strategies but also in the healthcare sector, where the utilisation of games in, for example, the rehabilitation process is garnering impressive results. This kind of crossover between the creative industries and other sectors is necessary to fulfil the promise of the creative industries. Consequently it becomes an integral part of the innovation system. The EU recently expressed this in a fitting way: ‘Design is increasingly recognised as a key discipline and activity to bring ideas to the market, transforming them into user-friendly and appealing products or services’.⁸ This is why it deserves special attention in policy.


Creative talent as crucial factor

The creative economy marks a phase of development in which people are needed more than ever for their most specific human ability: creativity. It is neither the mass deployment of workers nor the possession of finite natural resources that determines the strength of nations or economies, although the presence of a strong business community and sufficient investment capital are still crucial. It is the availability of sufficient creative

talent, both within and outside the creative industries, that determines economic power and cultural vitality. In the creative economy, culture and economy draw from the same source. The imagination that is essential for artistic production is also essential for innovation. It is no coincidence that the fields of art and innovation meet more often and sometimes even overlap. Some artists deconstruct and unravel technology from a social or aesthetic perspective. They make paths of development visible – for example, in the life sciences and Information Technology (IT) – that are sometimes overlooked in the dominant field of technological design. Within biotechnology, many ethical questions arise about the integrity of the human body, while IT leads to discussions on the status of the personal environment in the digital network society. The arts sometimes also indicate alternative development paths that serve social values, objectives and applications, which would otherwise remain untouched. Innovation requires a comparable explorative approach to technology and its implications, and can be of great value in strengthening social systems and the product portfolios of businesses.

The role and meaning of creative talent and how it is linked to the economy, particularly with regard to the promise of the creative

⁸ Council of the European Union, Implementing an Action Plan for Design-driven Innovation. Commission staff working document, SWD (2013) 380. Brussels: European Commission, 2013. p. 3.



industries, therefore deserves more attention in policy directed at the creative economy. Education takes a key role here. The answer to the question of which particular skills and competences are required is taking shape in current developments. This involves a combination of exploration, design and entrepreneurship, and the practical utilisation of knowledge in the light of social needs and market opportunities. It has direct implications for how educational institutions train young talent. With regard to policy, the prime focus should no longer only be on facilitating businesses but also on creating a basis of creative talent that can redeem the creative promise.

Creative cities

Alongside national governments who have focused their policy on the creative industries, many cities and regions have invested in this sector in recent decades. As factories close and jobs in manufacturing industries disappear, many cities have been forced to redefine their economic base and redevelop their urban spaces. Many cities have seized upon the creative industries as an impetus for urban redevelopment with an eye to developing not only a new economic base but also a spatial one. One development that stands out is the reuse of industrial buildings for the creative industries, and it is here that small creative businesses generally set up shop and work together while retaining their autonomy

and generating a living from their creativity. Regional economic policy often focuses on innovation that arises from collaboration between knowledge institutions and businesses, and leads to the creation and development of innovative clusters. The fact that the global economy is starting to take the shape of a network of connected regions that also compete with each other is relevant here. At the same time, there is also a special relationship between the creative industries and the city in other respects.

Culture and creative businesses are called upon to help redevelop neighbourhoods and make them more liveable. The material and immaterial cultures of a city are used as much as possible for this purpose. Another aspect of this movement is the promotion of local creative industries and a focus on cultural participation in the city. Participating in culture enriches people by furnishing them with knowledge and cultural capital that has potential for fruition in other areas of human society. A creative city is, therefore, also a liveable city that works for and with its inhabitants on the development of its own identity, an identity that builds upon its immanent power and own cultural past. Furthermore, culture and the creative industries are considered important aspects of an innovative climate because they help attract and retain creative, innovative talent.

This talent, which can be employed in both the creative industries and in other sectors or for the government, is essential for regions that foster an ambition to be among the most innovative. The creative industries are emerging at the local and regional levels as an important connecting element that can enrich cities, socially, culturally and economically.

Crossover between the creative industries and other sectors is necessary to fulfil the promise of the creative industries

Conclusion

Policy on the creative industries has seen an upsurge in the last fifteen years or so. During this period, a sector began to emerge that differentiated itself with above-average growth in jobs and economic value. The realisation is gradually dawning that a more fundamental development is occurring in the direction of what we have come to call the creative economy. This economy is about harnessing the catalytic effect of creativity for innovation and development, an effect that we are familiar with from the creative industries. New knowledge and technology should be used to develop products and services for which there is a market need. Knowledge of and

competence in creative design are crucial here. The creative industries also have a role in the broad social systems that are being put in place to meet numerous challenges. These can range from the consequences of an ageing of the population and the disproportionate burden laid upon health services, to responding to the consequences of global warming. The power of the imagination that lies in the creative industries, in combination with the possibilities and practice of creative design, could represent important ways of meeting these challenges and fulfilling the creative promise. The realisation of this potential is an important task for the future. This applies in particular to the development of sustainable and liveable cities, a challenge that increases with continuing urbanisation. The development of sufficient creative talent is crucial: creativity has a central place alongside all the other competences and skills that the twenty-first century requires. Amidst this process, we should not lose sight of the intrinsic importance of culture. Each society should ensure there is enough room for artistic experiment and the celebration of its rich cultural past; sufficient room to share art and culture that arises beyond the immediate law of the market, with the aim of shifting the boundaries of symbolism and experience; and, sufficient room for a laboratory of the soul and imagination. Ensuring that there is room for fundamental research as a breeding

ground for new knowledge and technology cannot be avoided here. Applied creativity needs 'free art' in just the same way.

Paul RUTTEN is an independent expert on creative industries and innovation. He is a research professor at the Rotterdam University of Applied Sciences. He has a PhD in the Social Sciences from Radboud University.

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The logo consists of the words "CREATIVE" and "SKILLS" stacked vertically. Each letter is filled with a different color from a rainbow spectrum: C (red), R (orange), E (yellow), A (green), T (teal), I (blue), V (light blue), E (dark blue) for "CREATIVE"; and S (red), K (orange), I (yellow), L (green), L (teal), S (blue) for "SKILLS".

**CREATIVE
SKILLS**

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CREATIVE SKILLS FOR A CREATIVE ECONOMY

Ada WONG

Recently at the Lee Shau Kee School, promoted by the Hong Kong Institute of Contemporary Culture, 15 senior secondary students (aged between 15-17 years) spent three months pursuing a creative real-life project: a commissioned short film on the story of three female night-time security guards in a grassroots community. The students started with interviews to understand the life stories and work conditions of the guards. This process then provided input to the film's script. The students even agreed to forego their Easter holiday break and spent two busy weeks shooting the documentary day and night. They made careless mistakes, of course, including making an actor standby 12 hours before he was needed! They also understood that deadlines were real. At a post-screening sharing, the young students recognised that they had not merely learnt the technical aspects of filmmaking through the documentary project, but had also developed empathy after interacting with the community. They acknowledged that 'real' work was very hard, indeed, but that their commitment to further pursuing their dreams had never been stronger.

This kind of cross-disciplinary learning based on creative entrepreneurship and storytelling is rare in Asia, as education continues to be exam-driven, and creative skills are often misunderstood.

Three areas related to creative skills call for further discussion in the Asia-Europe context: the importance of entrepreneurship, the development of a creative literacy in storytelling, and the enhancement of cross-disciplinary competence.

Creative skills are not only for creative practitioners

Everyone needs skills in thinking and creativity to succeed in the creative and sustainable economy of the twenty-first century.

Creative skills should be a young person's core competence and basic literacy. Today's global business world considers creativity as a source of business value and as a key to innovation. Yet, in schools and teacher education, the concept of 'creative skills' is confined to artistic disciplines - such as being good in music, acting or painting. It is not extended to critical thinking and problem-solving ability, both of which will enable us to see and deal with the world's complex problems and constraints in different ways.

In today's world boundaries between sectors are blurred - hybrid structures are being formed and more people work at the intersection of government, business and civil society. However, creative skills continue to be thought of as stand-alone and not as cross-over ideas and interconnected capabilities, values and insights. There seems to be a growing gap between what young people should learn to succeed, and those that education systems can provide. An article in *The Economist* earlier this year sounded a warning bell. If most jobs will be taken over by robots someday, the kind of work that cannot be replaced is the original, cross-boundary and self-created one, full of imagination and creativity and requiring the human touch - such as, according to an artist friend, the work of great chefs.

Against this context, I would like to propose that there be further discussion, across Asia and Europe, on the following three areas related to creative skills: the importance of entrepreneurship, the development of a creative literacy in storytelling, and an enhancement of cross-disciplinary competence. I will discuss these further in this essay and propose recommendations to take these ideas forward.



Entrepreneurship

Entrepreneurship is an area of study missing in mainstream secondary education in Asia, but it has gained momentum in Europe in the last few years. The Studio School (www.studioschoolstrust.org), a new form of state school in the UK, pioneers bold approach to learning through enterprise projects and 'real' work.

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‘Enterprising’ is encouraged from planning and idea generation to launch, implementation and reflection. In the Academy for Untamed Creativity (www.afuk.dk) in Denmark, the ‘maker’ and entrepreneurial spirit has been integrated in design-related workshops. For example, young people passionate about skateboarding learn how to design skateboards as well as skateboarding facilities in a neighbourhood park.



There are examples of entrepreneurship in ‘alternative education’ in Asia. In South Korea, Haja Centre’s Production School doubles up as a social entrepreneurship incubator, wherein the performing arts collective noridan, (www.noridan.org/noridan.pdf) became the first self-sustaining cultural enterprise led by young

people, and a restaurant chain for training young chefs, Oyori Asia, became a successful social venture model providing opportunities for marginalised youth.

It is not only for economic reasons that students should learn to create jobs for themselves and others, in addition to being job ready. Entrepreneurship facilitates young people to be more in touch with the local community and challenges them to come up with innovative ways to transform and enhance community resilience and sustainability.

Entrepreneurship, coupled with the global Maker Movement and the technology-enhanced DIY spirit, will also bring about innovations in crafts and products with 3D printing and other tools.

Entrepreneurs are needed in every community. Their businesses fuel growth, drive innovation and change the lives of many. Social entrepreneurs can, moreover, make a big difference and solve society’s oldest problems. It is, therefore, peculiar that education today is mostly about vocational skills and that it has not given enough consideration to entrepreneurship, or to connect real work with education.

A creative literacy in storytelling

In the last century, the basic literacies

of education were languages and mathematics. In the twenty-first century, storytelling - the ability to communicate one's thoughts and feelings as a compelling experience - will become the new creative literacy. Most creative industries practitioners, be they designers, filmmakers, writers or performers, have mastered the art of storytelling, either with spoken words, text or with still and moving images, and more recently with infographics and data visualisation. The business world has also recognised the importance of storytellers. In *A Whole New Mind*, American author Daniel PINK concurred that the conceptual age of this century needs creators and empathisers as well as new products and services with compelling narratives that will, in turn, become the competitive difference.

I have come across inspiring examples of how great storytelling can change lives and cities in Asia. Dian HERDIANY, founder of Kampung Halaman Foundation in Indonesia, facilitates participatory educational programmes where young people in village communities are taught to use photos and videos to tell their stories, and in so doing, she has given them a voice, and connected their stories and issues to the digital world. (www.youtube.com/watch?v=KHtp5Yv6htE)

On the other hand, Kiran Bir SETHI, founder of the Riverside School in India and the Design for Change movement, encourages children to imagine themselves as the city's changemakers. When asked how to enliven their town, her pupils presented a great story for town officials, asking to re-paint all zebra crossings with colourful flowers (which they eventually did).

Entrepreneurship facilitates young people to be more in touch with the local community and challenges them to come up with innovative ways to transform and enhance community resilience and sustainability.

Young people today are able to produce online content naturally and they are more adept in telling stories, although this has not been leveraged by educators. The opening up of data and better data visualisation skills have also made it easier to communicate complex concepts. Storytelling has become a creative literacy and more time in the school day should be spent

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on learning how to empathise, narrate, organise and visualise information, and how to be digitally savvy, rather than memorising hard facts that will be obsolete in a few years.

An enhanced cross-disciplinary competence

In Asia, school timetables are self-contained lesson blocks with subjects that are not connected. In the world beyond the school walls however, boundaries are disappearing. At the Good Lab (www.goodlab.hk), a social innovation hub in Hong Kong, designers, coders and entrepreneurs work together to improve ideas and cross-disciplinary dialogues and crowd-sourcing leads to innovation. The ability to think laterally is a key skill and competence.

Can the school timetable look more like the collaborative real world? This is not a new idea but when exams are subject-based, curriculum integration in favour of project-based learning has not been easy. Another hurdle in fostering cross-disciplinary culture in schools is the silo mindset of some teachers and their reluctance to accept a role change: from an authoritative figure with answers to all problems, to a facilitator with humility, who does not mind problem-solving and learning together with students. At the creative Gaia School in Hong Kong (www.gaiaschool.edu.hk), all Primary 6

students must complete a graduation project. One 12-year old boy designed a 100-kilometre hike in the mountains and invited his favourite teacher to join his journey. Here, the teacher-student became mentor-mentee, sharing knowledge and hardship, supporting and inspiring each other along the way.

Cross-disciplinary thinking will lead to tri-sector competence - the ability to understand different cultures and mindsets, narrow differences and prejudices, and build effective solutions with government, business and civil society stakeholders. Tri-sector leadership is most sought after in today's world.

Recommendations for Asia-Europe dialogue

The ASEM ministerial forum is a platform for change. It should also be a platform for championing creative skills. The following suggestions are concrete ways in which to take this advocacy forward:

- To promote entrepreneurship: research and dissemination of best practices of Asian and European initiatives in integrating work and education, providing training of innovative and entrepreneurial skills from an early age.

- To champion storytelling as a creative literacy: knowledge and experience exchange between educators and creative practitioners across Asia and Europe on the power of storytelling and how it could be incorporated in teaching and learning.
- To enhance cross-disciplinary competences: joint projects to champion new concepts of education where there is collaboration among schools, the creative industries and other stakeholders in the community.

Ada WONG, a staunch advocate of creative education and cultural development, is the founder and Chief Executive of the Hong Kong Institute of Contemporary Culture (HKICC) and the Supervisor of the HKICC Lee Shau Kee School of Creativity. She is the convener of Make a Difference (MaD) Platform (www.mad.asia) and The Good Lab (www.goodlab.hk). She was an elected Urban Councillor, District Councillor and Chairperson of Wan Chai District Council in Hong Kong.

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Arteveldehogeschool Centre for Creativity, Innovation and Entrepreneurship
Belgium



Organisations involved: **Artevelde University College Ghent**

Genesis: **Since 2011**

URL: www.arteveldehogeschool.be/en

In order to train professionals who are able to push boundaries through the use of creativity, innovative thinking and entrepreneurial spirit, Artevelde University College Ghent offers study programmes in teacher training, business and graphic education, health care and social work. The aim is to challenge students and staff to find answers based on new ideas within a rapidly-changing educational context. To take the lead in this process, the Arteveldehogeschool

Centre for Creativity, Innovation and Entrepreneurship (ACCIO) was set up in 2011 as a knowledge centre contributing to the college's strategic objective: "to sow and stimulate creativity, innovation and entrepreneurship among students and employees".

Each of the centre's 16 school departments has its own ACCIO project officer. Curricula have been updated to introduce relevant skills

for entrepreneurship such as, for instance, creativity, opportunity seeking, customer focus, leadership and persistence. Each programme has its ACCIO dictionary with skills descriptions and corresponding learning outcomes, thus facilitating the integration of creativity, innovation and entrepreneurship within the curricula in a systematic way. An online tool has been developed to allow preliminary and post-assessment of students' and teachers' entrepreneurial skills, and ACCIO project officers have been trained to interpret them. Further, ACCIO creativity officers facilitate brainstorming sessions, support teacher training in creative thinking and offer inspirational lectures to enhance creative and entrepreneurial actions. Significantly, support is also provided to students and young graduates wishing to establish their own startup companies.

The ACCIO initiative provides an interesting example of how creativity, innovation and entrepreneurship can be mainstreamed across a wide range of learning areas, thus contributing to the development of creative skills among graduates and future professionals in different sectors. Setting up programmes such as this in established institutions requires substantial internal training and awareness-raising, as well as effective knowledge-transfer mechanisms, good

practice identification and discussion spaces. Strong institutional leadership is also necessary, as proven by the involvement of the college's general director as the chair of the ACCIO programme. Creating such structured links to creativity in the college system can prove invaluable in breeding a new generation of entrepreneurs.

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Artists in Creative Education

Pakistan-United Kingdom



Organisations involved: Creativity, Culture and Education (UK), Ikon Gallery (UK) and Vasl Artists' Collective (Pakistan), with support from the British Council (Pakistan)

Genesis: Since 2013

URL: www.creativitycultureeducation.org/ukpakistan-aice

Creativity can transform the aspirations, attainment, skills and life chances of young people. Learning with artists gives children the ability to question, make connections, innovate and communicate. Experiences from projects at Creativity, Culture and Education (CCE), a UK-based charity known for transformative culture and creative programmes for children and young people, support these findings. Their learnings have emerged from

CCE's long-standing promotion of opportunities for artists and creative practitioners to work in schools in the UK and other countries.

Developing problem solving and critical thinking skills early in life through school projects not only enhances the lives of young people, but also prepares them to meet the requirements of contemporary employers, thus benefiting the wider

economy. Building on this model, the international collaboration between Pakistan and the UK involved an exchange among three artists from each country. The artists received professional development training to enable them to employ their artistic skills effectively in educational settings and were subsequently placed in schools in Birmingham and Karachi. In particular, the artists were trained to facilitate a new role for teachers in terms of the organisation of their time, space and approaches. The in-school interventions were followed by a final conference in Karachi in September 2013, where the learning and ideas were shared with other schools and practitioners.

The Artists in Creative Education project underlines the important links between access to culture in educational contexts and the development of creative skills which can be useful throughout life. Fostering such links calls for regular (rather than occasional) opportunities for engagement in arts-based practice from an early age. Another relevant aspect is deeper understanding on how the learning of the arts could enhance teaching of non-arts subjects. The enhancement of the skills and educational approaches of school professionals and the creation of peaceful, collaborative learning environments for children are valuable outcomes as well. Children's

ability to conceive and design their learning pathways - thus becoming 'creative subjects' - also emerges as an important asset. In turn, this learning prepares them for the increasingly-challenging employment market of the future. Likewise, the international nature of the initiative should be noted: by enabling participants to identify similar challenges and address issues of universal interest, the project provided ample opportunities for cross-cultural learning. The successful collaboration among a charity, an internationally-acclaimed contemporary arts venue, a variety of cultural organisations (e.g. artists' collectives, national institutes of culture), schools and creative individuals is noteworthy. As such, this initiative could inspire new partnerships between schools and creative organisations in Asia and Europe.

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Cambodian Living Arts

Cambodia



Organisations involved: Cambodian Living Arts, an independent non-profit organisation
Genesis: Set up as the Cambodian Master Performers Program in 1998, it became Cambodian Living Arts (CLA) in 2009
URL: www.cambodianlivingarts.org

Cambodia has enjoyed a long tradition of classical music, dance and film with artists appointed to the country's diplomatic missions under King Norodom Sihanouk in the 1970s. Following the Khmer Rouge era and two decades of economic hardship, the recovery and preservation of Cambodian traditional arts became urgent needs.

The Cambodian Master Performers Program, created in 1998, responded to this need. Its aim was to honour and support the country's master artists and to provide training to Cambodian youth. In 2009, the organisation was renamed Cambodian Living Arts (CLA), with the aim of developing talent and skills to increase national and international recognition of Cambodian arts and

culture and to enable sustainability for the arts on a national scale. In this respect, CLA's current mission is to facilitate the transformation of Cambodia through the arts, on the understanding that creativity can contribute to expanding the potential of all human beings.

Among the organisation's main work strands is community arts, whereby training is provided in communities across the country. Here, the practice of high-quality, traditional performing arts is encouraged. Through its work in the community, CLA addresses the scarcity of arts education opportunities in Cambodia. Since 1998, CLA has set up 28 classes of traditional performing arts in nine provinces, reaching over 500 students between the ages of 10 and 35 years. Long-term goals include the development of a standardised curriculum and adoption of the traditional arts training by local communities.

Further, capacity building opportunities are provided to young arts students and emerging professionals, in the form of scholarships, mentoring, advanced arts training and networking opportunities; and to established arts managers, through creative leadership and management courses, mentoring and field visits. The organisation is

planning to develop standardised training to help emerging Cambodian arts managers further develop their leadership skills. CLA also promotes a number of awareness-raising initiatives, such as the Cambodian Youth Arts Festival, to widen the dialogue on the revival of the arts in Cambodia among educators, students, artists and other interested observers.

CLA's objectives and activities contribute significantly to firmly placing culture and arts education in the national development and learning agenda, and to broadening access to traditional knowledge among communities across the country. Whilst the emphasis is not explicitly placed on creative skills, the organisation's activities operate as a basic structure on which further cultural learning could develop and through which synergies with other areas of knowledge could be explored. This is already clearly demonstrated by the advanced training opportunities to enhance the quality of cultural offer and of arts management and leadership. The holistic combination of awareness-raising activities, public performances and other cultural development initiatives, which underpin CLA's work, thus serve as an important aspect in ensuring long-term cultural sustainability.

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Creative Australia: National Cultural Policy

Australia



Organisations involved: Australian Government and other bodies, including the Australian Council for the Arts

Genesis: Published in 2013, building on previous initiatives

URL: www.creativeaustralia.arts.gov.au

Australia's cultural policy strategy of 2013 aimed to ensure that the cultural sector has the skills, resources and resilience to play an active role in the country's future. Although policy changes are expected with the arrival of the Abbott government, the previous strategy offers an interesting cumulative model. Reflecting the diversity of modern Australia, the 2013 strategy outlines a vision for the arts, cultural

heritage and creative industries that draws from the past with an ambition for the future. Its main goals include ensuring that all citizens have a right to shape national cultural identity and its expression; supporting excellence and the special role of artists and their creative collaborators; and, ensuring that Australian creativity thrives by supporting innovation, knowledge and new creative content. This document resulted from a broad consultation

exercise and its implementation involved modernising existing forms of funding and support.

Recognising that culture is created by the community and taking note of the federal system of government, the strategy relies on partnership across agencies, with state and territory and local governments, commercial and non-profit enterprises, educational institutions and with artists, philanthropists, teachers and community groups.

Creative Australia's key theme 'Creative expression and the role of the artist' involves measures to enable Australians to pursue careers in the arts and creative industries, develop cultural leadership skills and expertise, as well as the promotion of a universal arts education for lifelong learning and to drive creativity and innovation. Universal access to arts education is affirmed in a new national curriculum. The strategy stresses that existing in-school creative education programmes have improved retention rates and outcomes, particularly for otherwise disengaged students. In addition, creative thinking and design developed through these schemes play a key role in positioning young minds to be innovators. A wide range of initiatives were recommended in this context, including enhanced opportunities for artists, creative practitioners and elite training

organisations to work with schools; a new programme to support job seekers, school leavers and at-risk students to find arts careers through on-the-job training; new funding to elite arts training organisations to sustain and grow training opportunities; support for graduating practitioners to hone their business skills and apply their craft across a range of career opportunities; and, stronger partnerships between different tiers of government as well as between training institutions and arts organisations.

A key aspect of the policy that stands out is the recognition of arts education as a universal entitlement, as a cornerstone of national education and training with importance for innovation and personal skills. Another is the broadening of opportunities for creative practitioners to work in educational contexts.

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Lee Shau Kee School of Creativity

Hong Kong SAR, China



Organisations involved: Hong Kong Institute of Contemporary Culture (HKICC), a non-profit, non-governmental, community-initiated organisation

Genesis: Since 2006

URL: www.creativehk.edu.hk

The Lee Shau Kee School of Creativity (HSKC) is a senior secondary school devoted to arts, media and design education. With a comprehensive curriculum of subjects related to the arts and humanities, the school aims to nurture a new generation of professionals and researchers for the development of the creative industries and the local art scene in Hong Kong. Its mission is to foster students' curiosity, imagination, creativity, self-

discipline, vision and compassion for society.

The HSKC is managed by the Hong Kong Institute of Contemporary Culture (HKICC), a non-profit, non-governmental organisation that contributes to sustainable cultural pluralism and a creative civil society (through cultural exchanges between Hong Kong and the rest of the world), creative education, research

programmes and art development projects. The Schools' curriculum is based on three aspects: knowledge and theories; creative and expressive techniques; and, thinking and imagining skills. This is complemented by three 'learning experiences' (exploration and research; application of theories, creation and expression; and, appreciation and critique), in order to nurture students' multiple intelligences and to foster their overall cognitive and technical learning. The curriculum allows students to develop their knowledge and creative skills, improve self-discipline, express themselves in three languages (Chinese, English and Putonghua) and be compassionate towards society and culture. Recently, the School has included 'real' work and apprenticeships in the curriculum as a way to connect education and the work place. As a result, students are able to have valuable real life work experiences in the creative arts (e.g. as assistants and crew at design studios, film studios, performing art companies, etc.).

Students are required to pay tuition fees, although a remission scheme operates for candidates from disadvantaged backgrounds. According to HKSC's mission, upon completing their studies, students should access higher education institutes to further their learning in the humanities, art and culture,

design, media arts and related subjects, or join the creative industries or other professional training courses in creative areas. The School has recently obtained accreditation to award a Diploma of Creative Arts to students who complete their 3-year curriculum. The diploma is the first of its kind in Hong Kong and will facilitate students to prepare for entry into higher diploma and associate degree courses in higher education institutes.

This educational initiative is particularly relevant because it embraces a creative education curriculum towards developing a plural, sustainable society as well as a creative civil society, while also cultivating openness towards other cultures. It should be noted that the acquisition of knowledge and creative techniques is complemented by applied creative practice as well as thinking and imagining skills. This approach acknowledges the broad palette of abilities and skills deriving from creative learning as useful for later application, not only in the creative industries, but also in other economic fields. Finally, the HSKC has established partnerships with several institutions in education, the arts and the creative industries, in Hong Kong and elsewhere in Asia, thus reflecting its place at the crossroads of several agendas.

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Tandem – Cultural Managers Exchange

European Union & neighbouring countries



Organisations involved: European Cultural Foundation (Netherlands); MitOst (Germany) & other partner organisations

Genesis: Since 2011

URL: www.culturalfoundation.eu/tandem; www.tandemexchange.eu

A pressing capacity-building need in the arts is for cultural managers to develop long-term working relationships with each other, rather than mere one-off encounters. Tandem, a new type of cultural exchange programme, is making this possible. Since 2011, the programme has supported 150 cultural organisations from almost all EU countries and neighbouring countries/regions in the professional

development of new cross-border collaboration channels.

At the heart of the appropriately-named Tandem initiative are 20-30 early- to mid-term cultural managers from non-profit, public and private sectors. They are organised in pairs and realise the process together. Selected candidates first attend an expert-facilitated Partner Forum where they meet and select their

future Tandem partner organisation – together, the project idea is developed. Following the selection of ideas by an international jury, participants are encouraged to develop and implement their pilot projects. Over the course of a year, participants spend a vocational placement in their partner organisation. Here, they work on realising a joint creative idea and present the results of their collaboration ‘prototype’ to the public in their home regions. Each Tandem pair and organisation not only benefits from peer-to-peer learning sessions, intercultural skill development workshops and professional mentorship, but also receives mobility costs and start-up funding for incubating new project ideas.

In general, Tandem pilot projects are process-oriented and experimental in nature and have, among others, generated new international artistic co-productions, audience programmes for museums and a sustainable fashion line based on local craft traditions. Socially-engaged projects with a focus on local community involvement and advocacy for cultural policy reform have been another essential theme. An international Tandem alumni network has also emerged, providing space for new collaborations and for scaling up pilots to sustainable transnational initiatives.

The central motifs of Tandem are twofold: intercultural education in practice and professional experience building in transnational cultural collaboration. Tandem facilitates learning at three levels: first, cultural managers develop their personal skills in international collaboration. Second, the cultural organisations they belong to tap into new partnerships. Finally, local communities benefit from the influx of new ideas. The programme is distinctive because of its informal learning style among peers from different working backgrounds. New creative skills are developed by first testing open-ended prototypes rather than under the pressures of delivering spectacular outputs. This approach allows peer-to-peer learning on a truly equal footing. The laboratory nature of Tandem thus encourages colleagues from different professional worlds to enter a mutually-shared ‘safe space’ where fresh ideas can flourish. This methodology goes well beyond established cultural exchange mechanisms by allowing ‘real’ learning by doing (and possibly failing) and by creating room for testing creative ideas without strings attached. In the Tandem model exists the seed of an interesting idea for potentially strengthening connections between cultural managers in Asia and Europe.

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The Cultural Rucksack

Norway



Organisations involved: Ministry of Culture and Ministry of Education and Research, Norway (initiators), Arts Council Norway (secretariat), as well as counties and municipalities

Genesis: Since 2001

URL: www.kulturradet.no/english/the-cultural-rucksack

That the arts offer a valuable path to *bildung* or human growth is nowhere better reaffirmed than by the Cultural Rucksack (Den kulturelle skolesekken), Norway's flagship cultural education programme.

The Cultural Rucksack is a national programme for art and culture provided by professional artists and creative professionals in primary and

secondary schools across Norway. It enables school pupils to become acquainted with artistic and cultural expressions of a high quality and a professional standard, in a wide range of fields (including performing arts, visual arts, film, music, literature and heritage). As a universal and permanent scheme, it ensures regular access to professional artistic productions for all pupils between

the six and 19 years of age. Through exposure to workshops, debates, participative performances and guided tours, young students become acquainted with and learn to enjoy the arts. The initiative also assists schools in integrating different forms of cultural expression with their own efforts to attain learning goals. In this respect, the contents of the Cultural Rucksack are aligned with the goals of the national curriculum, including specific subject courses.

Individual schools, municipalities and counties are involved in the design of activities and the regional co-ordination of programmes, thereby fostering a sense of ownership and providing room for local variation. Funding for this initiative mainly comes from the surplus of Norsk Tipping, the state-owned gaming company, with additional contributions made by cultural organisations as well as regional and local authorities.

This arts-in-school programme is seen as an exemplary initiative because it significantly broadens opportunities for all young people to access culture in a sustained manner. To date, it remains one of the largest schemes in the world bringing arts and culture to children. It also enhances the careers of artists and creative professionals, through engagement in a high number of educational activities. The Cultural Rucksack is underpinned

by a strong evaluation component, which has allowed it to introduce new elements over the years and to highlight examples of good practice found across the country. According to existing studies, the involvement of professional artists and the prestige acquired by the programme have enabled it to ensure improved quality over the years. The regular engagement of cultural organisations and institutions at central, regional and local levels (including cultural and educational authorities) are notable aspects contributing to the success of the initiative.

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TILLT

Sweden



Organisations involved: TILLT, a company owned by Skådebanan Västra Götaland, a non-profit regional centre for cultural development

Genesis: TILLT was set up in 2009, although similar activities have been conducted in the context of Skådebanan Västra Götaland since 1999

URL: www.tillt.se

That the arts can serve as a powerful catalyst for the renewal of organisations is proved by Sweden's TILLT. TILLT explores how creative competencies could develop working life and vice versa. Through the promotion of collaboration between artists and organisations, TILLT produces artistic interventions in workplaces and facilitates the transfer of skills between creative

professionals and organisations in other sectors. In doing so, TILLT contributes to processes of human growth and organisational development, by integrating artistic competence as a tool to stimulate creativity, innovation and human development in workplaces (e.g. businesses, public authorities, hospitals, etc.). On the other hand, the organisation broadens opportunities

for artists to work and further develop their artistic methods.

Since its inception, TILLT has managed approximately 100 year-long projects, as well as about 500 of a shorter duration. Different formats have been tested, including long-, medium- or short-term projects and they generally involve the following steps: an artist being matched with an organisation; a period of initial research and discussions with employees; and, the devising of tasks designed to achieve the organisations' objectives. Research and observation of the processes initiated by TILLT and their results have pointed to beneficiaries' increased capacity to think laterally, be imaginative and think 'out of the box'. After the artistic intervention, employees have not only enjoyed higher levels of productivity but also found it easier to challenge traditional solutions and follow non-linear processes in order to allow the development of a new vision.

TILLT operates as a company owned by Skådebanan Västra Götaland, a non-profit regional cultural development centre in the Goteborg region. Its board consists of representatives of business, the cultural sector and adult education. Its operations are funded through its own revenues, membership fees and grants from the National Arts Council and the regional government. In recent years,

TILLT has been involved in several EU-funded projects, which have led to the establishment of Creative Clash, a European co-operative society that fosters creative spillovers and artistic interventions in organisations.

TILLT is testimony to both the progressive diversification of spaces for creative skill development, beyond traditional learning facilities as well as for a wide range of target groups, with a particular focus on employees. Artistic interventions in workplaces contribute to breaking sectoral barriers and enabling crossovers at the convergence of art, business, creativity and innovation. From the perspective of artists and creative professionals, the programme provides a challenging context requiring the development of new skills, while also enhancing individual employability by broadening potential career paths. TILLT's recognition by both public authorities and private businesses attests to an increasing social understanding of the importance of creativity and critical thinking.



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CREATIVE
ENTREPRENEURS

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SUCCESS, FAILURE AND CULTURAL ENTREPRENEURSHIP

Anmol VELLANI

Cultural entrepreneurship

Entrepreneurship is an attribute or aspiration of an individual. If organisations are entrepreneurial, it is because an individual embeds an entrepreneurial culture within them. Entrepreneurs create economic value, contributing to the economy by opening new markets and generating employment, for example.

Cultural entrepreneurs are no different in this respect. Their aim too is to create economic value, except that their focus is on the marketability of the creativity, talent, skills or products of agents of culture. However, while some cultural entrepreneurs create markets for cultural products and services as an end in itself, others treat the opportunities that such markets provide as a means to realising a cultural mission or objective. They may, in other words, be leaders of commercial enterprises in the cultural field (such as a publishing company) or they may be heading cultural enterprises (such as a dance company) that exploit the market to sustain or broaden their artistic pursuits. Cultural entrepreneurs, however, do not always work within organisational settings; some function in their individual capacities - independent

literary agents, designers or angel investors, for example, or a musician who makes CDs of her own compositions and sells them through informal networks. Cultural entrepreneurs may be artists (storytellers, performers, poets, filmmakers and so on) or they may not (film producers, publishers, event managers, financiers and so on).



Importantly, entrepreneurship speaks the language of success. Although an entrepreneur is someone who identifies a novel business proposition and pursues it in innovative ways, and is, therefore, a risk-taker who cannot be assured of success, his goal is to achieve market success.

Cultural entrepreneurship and state policy

It follows that the broad objective of state policy, besides stimulating cultural entrepreneurship, must be to create conditions that facilitate cultural entrepreneurs to attain market success.

To propel cultural entrepreneurship, the state cannot ignore paying heed to the whole ecosystem of the arts.

Some state policies and measures that encourage entrepreneurship in core business areas would apply equally to cultural entrepreneurship. These include tax incentives, assistance with accessing capital for startups, legal protection of intellectual property, providing space and services for new businesses, sharing relevant information, and honouring entrepreneurs and small business owners through prestigious local and national awards programmes.

Cultural entrepreneurship, however, also demands state policies and strategies that are peculiar and apposite to the field. As cultural entrepreneurs can range from visual

artists, performing artists, media artists, designers and architects, to cultural intermediaries such as literary agents, event managers, festival organisers and gallerists, to investors in artistic ideas and talent such as television, radio, publishing, music recording and film production companies, state policies and initiatives will need customisation to address the specific needs and challenges of these diverse types of cultural entrepreneurs.

That it would be unrealistic for the state to create 'one size fits all' policies for cultural entrepreneurs can be made clear with a few examples. Architects may need the help of legislation that mandates construction companies to hire architects, while designers may need the support of measures that raise awareness among companies about how design can give them a competitive advantage and respond to the needs and aspirations of their customers. Companies that produce and market books, films or music, on the other hand, may need to be supported with strong and effectively implemented anti-piracy laws, tax relief for their investors and tax deductions on profits. For performing arts groups, the state may find it necessary to support training programmes that help them to acquire entrepreneurial skills and adopt professional

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management practices. Greater attention to legislation and territorial agreements can facilitate the mobility of performing artists and enable them to pursue market opportunities across borders. Self-employed artist-entrepreneurs may need municipal authorities to introduce policies that address their interest in networking with peers, forging business partnerships, accessing data on sources of funding and leveraging opportunities to market their work.

Nor can the attention of the state be restricted to aspiring or practising cultural entrepreneurs. Cultural intermediaries and content-producing enterprises rely on a constant supply if not a growing pool of creative ideas and talent. This requires that the state, especially at the municipal level, nurture also artists who lack entrepreneurial talent or ambition. Initiatives could range from subsidising studio and rehearsal spaces to improve the conditions in which artists work, to supporting artists' centres where artists can share equipment and space, develop collaborative projects and exchange knowledge and skills. The state can also strengthen the funding environment for independent artists and not-for-profit arts organisations by, for example, offering tax credits to stimulate corporate giving to the arts, and creating a regulatory framework that motivates independent arts

philanthropy. In short, to propel cultural entrepreneurship, the state cannot ignore paying heed to the whole ecosystem of the arts.

State policy cannot be oblivious to the real desires and aspirations of local communities.

The state, moreover, cannot limit itself to playing a facilitative or supportive role in the area of cultural entrepreneurship. Often it must intervene directly, especially when non-state actors are unable to plug perceived gaps in the support the field requires. For example, governments alone might be in the position to help local cultural production access cross-border markets by creating forums and platforms to feature such production to impresarios, retailers and festival authorities operating in other parts of the world or internationally. The government may also need to step in to provide investment for entrepreneurial cultural initiatives at the start-up phase, for which little alternative funding is available, or make grants for innovative artistic projects, if private arts philanthropy is non-existent or at a nascent stage.

The state confronts a different set of questions in developing global

markets for traditional cultural expression. State policy cannot be oblivious to the real desires and aspirations of local communities, which may believe that the commodification of their crafts, textiles and performance forms disrespects the various ritualistic and sacred meanings that these hold for them. This requires the state to determine how local communities weigh economic advancement against cultural value and ensure that cultural entrepreneurs working in this field engage the market on terms acceptable to the producers and consumers of pre-industrial cultural materials and forms.



Traditional cultural producers, moreover, lose touch with inherited knowledge and skills which are not

being pressed into service to meet market demands. State policy will, therefore, need to obligate cultural entrepreneurs to combine their interest in expanding markets in this area with measures to document and renew all available knowledge and skills, so that traditional cultural producers retain the resources and flexibility to adapt to new market trends. The long-term sustainability of business in this area rests on nurturing the source from which such business derives its opportunities.

Cultural entrepreneurship and its critics

Cultural entrepreneurship has its detractors. State policy that values culture purely as a driver of economic development has faced criticism for ignoring under-represented minority and marginalised cultural expression, thereby eroding cultural diversity and neglecting social justice. Treating culture as an asset in which the state invests, moreover, as against a social good that the state must protect and nurture, disregards the fact that cultural actors, apart from creating things for sale, produce emotional, spiritual, metaphysical, symbolic, social and political meanings. Tying culture to entrepreneurship, therefore, diminishes what it means to be an agent of culture. Third, the market privileges popular art and mass entertainment; cultural entrepreneurs,

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responding to what market research reveals about audience tastes and preferences, will resist engaging with art that cannot immediately be grasped or appreciated - art which is edgy, unsettling, dissonant or counter-intuitive.

In the policy domain, this tension between cultural value and market value can be resolved if the state, as suggested above, gives separate attention to nourishing artistic talent and imagination because it is the source on which cultural entrepreneurship feeds and flourishes. After all, even that which in the arts is shockingly new today becomes uncontroversially mainstream tomorrow.

The state must spur the risk-taking propensity of the cultural entrepreneur as well as the artist absorbed in relating expression to self rather than to the market.

Indeed, to value the arts solely for the economic benefits they yield is to discard the very idea of the artist cherished by the modern age. Artists have always been connected to buying

and selling and want their work to find an audience, but they are primarily driven not by the thought of success but by an inner compulsion. The poet Rainer Marie Rilke once advised an aspiring poet not to write unless he felt he would die if he did not. If what that inner urge produces - a critique of the status quo, a vision of the future or an expression of the deepest anxieties of the age, for example - turns out to be 'market friendly', it will only be by accident. It is because the contemporary artist is preoccupied with the processes of self-discovery, with giving expression to his own experience, and with breaking new ground, that a chasm inevitably exists between what he feels compelled to say and what the public wants to hear.

Artists want to succeed, but they are haunted by failure. They are forever disenchanted by their creations, seeing them as falling far short of what they had imagined. Their desire to reinvent, express anew and reach beyond, produces this condition, best captured by playwright Samuel Beckett's haunting lines, "Ever tried. Ever failed. No matter. Try Again. Fail again. Fail better." He has also said, more plainly, "To be an artist is to fail and art is fidelity to failure."

The leap of the imagination is inconceivable without the courage to fail. The state must spur the

risk-taking propensity of the cultural entrepreneur as well as the artist absorbed in relating expression to self rather than to the market. Economic policies that enable the cultural entrepreneur to succeed must be moderated by cultural policies that allow the artist to fail. Governments must recognise that the need to protect and promote cultural value, whether in pre-modern or contemporary domains of creative expression, sets limits to any drive to profit from culture.

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BRAC-Aarong

Bangladesh



Organisations involved: BRAC, an international non-profit, initially known as the Bangladesh Rehabilitation Assistance Committee and Aarong, a social enterprise set up by BRAC

Genesis: BRAC, since 1972; Aarong, since 1978

URL: www.brac.net, www.aarong.com

BRAC is one of the world's largest, most diverse and successful non-profit organisations. It works in the areas of health, education, social enterprise development and social justice. Its mission is to empower people and communities through economic and social programmes that enable men and women to realise their full potential. The organisation's values include innovation, integrity,

inclusiveness and effectiveness. While maintaining its original base in Bangladesh, BRAC currently has affiliate organisations in the United Kingdom and the United States of America and operates in ten other countries in Asia, Africa and the Americas.

An interesting initiative as regards the creative sector is Aarong (Bangla for

'village fair'), a social enterprise set up in 1978 to facilitate market access for rural artisans, revive craft and interpret them for the contemporary marketplace. Currently an iconic fashion and lifestyle brand, Aarong caters to over 1000 artisan groups and entrepreneurs and ensures the livelihood of over 65,000 artisans (80% of whom are women) and their families. Reflecting the principles of fair trade, Aarong provides skills development training, product design and development support, quality control and marketing support, among others. It is one of BRAC's many social enterprises, which simultaneously aim to serve the needs of poor people, be environmentally friendly and make a surplus to ensure the sustainability of BRAC's development works. BRAC also provides microfinance, mainly to female entrepreneurs and small business owners. In 2013, over four million borrowers received support, totalling over United States Dollars (USD) 1.5 billion across seven countries.

BRAC's innovative approach to the development of creative entrepreneurship includes its provision of a wide range of services and support mechanisms that address the traditional obstacles for creative businesses, namely, access to tailor-made advice, finance, quality control, marketing support and market distribution.

The provision of microfinance and the establishment of a retail network both in Bangladesh and abroad are well-suited to the needs of small-scale crafts producers, and contribute to the sustainability of rural initiatives. In cultural terms, impact can also be perceived in terms of the recognition and continuity of traditional creative expressions: Aarong has given rise to greater demand for locally-manufactured fabrics, which have, in turn, played a key role in reviving the almost-extinct textile traditions of *jamdani* (fine hand-woven cotton) and *nakshikantha* embroidered quilts. Links have also been established with the social agenda, through the empowerment of women, the focus on vulnerable or disadvantaged groups and, environmental accountability. The organisation is also involved in research and documentation, which contribute to knowledge management and transfer in this area. In BRAC-Aarong's success story is an inspirational development model from Bangladesh.

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departure

Austria



Organisations involved: departure, a unit of the Vienna Business Agency and part of the Department for Economic Affairs of the City of Vienna, Austria

Genesis: Since 2003

URL: www.departure.at/en

While Vienna's reputation as a classic, historic city is irrefutable, the Austrian capital is also home to a new breed of young creative talent. Supporting the growth of this vibrant sector is departure, a unit of the Vienna Business Agency for the creative industries.

Established in 2003, departure was Austria's first independent business promotion agency and service centre

for companies in the creative industries. Its aim is to create an economically sustainable basis for Vienna's creative professionals, including most sub-sectors of the creative industries (fashion, music, audiovisual, multimedia, design, publishing, art market and architecture). departure's support complements that provided by other bodies in the City of Vienna, including the department in charge of cultural affairs.

Relevant services include funding (e.g. early or further development of creative businesses; innovative projects submitted by creative businesses; and, grants for the receipt of consulting or mentoring services in the context of growth strategies), consultancy, networking events and publications. Consultancy is provided through the set-up of a pool of business experts and mentors, who provide constructive and strategic support to entrepreneurs in the implementation of projects and the establishment of their companies. Focus is placed on finding solutions, with experts providing advice on issues such as business concept and plan; e-commerce and online marketing; financial and liquidity consulting; public relations and branding; organisation and management; partnering and co-operation; product and service development; and, legal and tax consulting. This is implemented under a formula of 'entrepreneurs supporting entrepreneurs'. In the case of startup companies, beneficiaries are assessed on the basis of their innovative business ideas; feasibility of the business concept; entrepreneurial personality and pioneering spirit; and, synergies for the image of Vienna as a business and cultural city. In the case of the further development of existing companies, selection criteria include growth potential, previous creative and commercial success as well as potential impact of the consulting services. Advice contributing to the

design of growth strategies can be complemented with funding for the implementation of the first steps of the resulting strategy.

departure offers a relevant model of support for the creative industries because of its strong integration in a local economic development strategy, following the recognition of the creative industries as a sector with a strong growth potential in Vienna. The design of a diverse range of support mechanisms adapted to businesses at different development stages should be noted. As must the combination of funding, advice and networking. Likewise, the contribution to the exchange of knowledge between established and emerging entrepreneurs - that reinforces both local and external networkers - arises as an aspect which could inspire similar developments elsewhere. Finally, departure's support does not replace or diminish, but rather complements, other public sources of support for the creative sector. This last feature is particularly significant as it reinforces the need for creative entrepreneurship to be seen as part of a broader ecosystem, requiring a range of services and support systems.

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Incubate Fund

Japan



Organisations involved: **Incubate Fund**, a venture capital firm

Genesis: **Since 2010**

URL: www.en.incubatefund.com/

Finding “the visionaries, the troublemakers and the builders of our tomorrow” and providing them with the resources they need to achieve their goals is the stated mission of the Incubate Fund, one of the most active and experienced seed stage venture capital firms in Japan.

The fund, which helps entrepreneurs build revolutionary companies, focuses mainly on business projects related to smartphones, social

aspects (in particular, how social networking and the social dimension drive business or engagement in commerce, content, games and communication tools) as well as data and analytics (in particular, technologies that make sense of available data in this age of smartphones and social media). To establish the fund, the firm fundraised from Infocom Corporation (the publisher of a bilingual news blog on Japan-made Android apps),

Sega, SME Support, D2C (a joint venture of Dentsu and NTT Docomo), Nissay Capital (an investment arm of Japan's second largest life insurance company), Mixi, and Mitsubishi UFJ Capital.

The firm has invested in or co-founded over 150 start-ups. Decisions are made on the basis of the competency of founders, market potential and the passion driving the project. The fund has been particularly active in supporting companies active in the fields of mobile social gaming, smartphone apps, crowdsourcing and related areas. Incubate Fund is known for investing in a number of notable Japanese startups including game companies Gumi, Pokelabo, Aiming, and Axel Mark; as well as seed and early startups like Coffee Meeting (people-to-people matchmaking on a chat over coffee), Storys.jp, Designclue, Voip, and Booklap.

Some of the companies have also benefitted from Incubate Camp, a 6-month programme managed by the founders of Incubate Fund that allows startups to accelerate their growth. Beneficiaries are able to receive advice and to present their projects at a 2-day camp attended by angel investors and venture capitalists, who gather with up to 20 successful entrepreneurs to build businesses together.

The combination of services provided by Incubate Fund and Incubate Camp, including direct investment, specialised advice and access to further venture capital, addresses some of the typical challenges faced by entrepreneurs, particularly in the early stages of project development. Whilst neither of these initiatives is focused solely on the creative sector, a large part of the projects selected by Incubate Fund deal with gaming and content generation for mobile technologies. This can also be seen as a pertinent example of a growing trend in several countries: as venture capital funds focus their resources on technology-based businesses, opportunities are widening for certain sub-sectors of the creative industries.

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Korea Arts Management Service (KAMS)

Korea



Organisations involved: KAMS, a non-profit, public foundation supported by Korea's Ministry of Culture, Sports and Tourism

Genesis: Since 2006

URL: www.eng.gokams.or.kr/main/main.aspx

Established in 2006, the Korea Arts Management Service (KAMS) is a non-profit, public foundation for the development of the performing arts in Korea, and is supported by the Ministry of Culture, Sports and Tourism. KAMS offers multi-faceted assistance to bolster the sustainability of arts groups and organisations as well as that of international exchange. At the same time, it works to strengthen competitive advantages

through effective and diverse support systems for more efficient arts management.

The range of services provided includes knowledge and information (e.g. newsletters, seminars); training and consulting; and, international development (e.g. funding, mobility support, organisation of networking events). Training and consulting activities promoted by KAMS as

regards entrepreneurship are particularly interesting. Services in this area include, among others, the provision of tailored advice (on, for instance, funding, legal and financial management) and the identification and analysis of best practices (on issues such as management, programme development and fundraising for professional arts organisations). A particular scheme worth mention fosters the certification of arts and cultural organisations as social enterprises in order to secure their self-sufficiency and competitiveness. It is also worth noting that support in the area of international development includes opportunities for Korean artists and arts organisations to present their work abroad, thus contributing to their visibility, creating networking opportunities and potentially broadening markets. The Center Stage Korea Focus funding programme, for instance, supports the presentation of Korean performing arts at major festivals and performing arts venues abroad. Long-term relationships and projects between performing artists and organisations from Korea and other countries have been established through the Connection programmes with the United Kingdom and Finland, among others. The Performing Arts Market in Seoul (PAMS) is another well-regarded initiative. Held every October, this international networking platform for

performing arts professionals consists of performances, information booths and seminars.

KAMS' experience points to several key issues for the development of arts organisations and entrepreneurs. An important learning is the value of specialised bodies gathering intelligence on the specificities of arts management and the international dimension of the creative sector. Knowledge management by the organisation can subsequently be exploited in the form of training, publications, tailored advice, funding and networking opportunities, among others. Whilst being part of the public sector, KAMS is also in a position to establish partnerships with a wide range of actors in Korea and abroad (e.g. arts organisations, individual advisors, trainers, researchers, etc.) and to fulfil a set of varying roles. This broad ecosystem of actors and relations clearly demonstrate how creative entrepreneurship can be related to the operations of different actors in the creative sector, including public and private bodies, large and smaller stakeholders.

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Media Deals

Europe



Organisations involved: **Media Deals**, a pan-European network of private investors
Genesis: **Since 2008**
URL: www.media-deals.org

Media Deals is a pan-European investment network gathering venture fund managers as well as business angels focusing on early-stage companies active either in the creation of new digital contents (film, TV, videogames, music, etc.) or its dissemination. Its mission is to support the ecosystem of investment in the mediatech, digital media and/or creative industries sectors.

A private initiative, Media Deals also aims to bring together public authorities and private investors to meet and discuss the best ways to support entrepreneurs in these areas, including through the set-up of public-private partnerships. These collaborative spaces mainly take two forms. On the one hand are innovative projects that aim to stimulate investment through research, knowledge dissemination and testing of new investment models.

A good example is the European Investor Gate (EIG) project, a cross-national, match-making space between European research projects in the field of information and communication technologies (ICT) and investors with an interest in innovative, early-stage research projects and their economic potential. On the other hand, Media Deals regularly organises investment forums in different locations, in partnership with local and regional authorities, Directorates-General of the European Commission and other relevant stakeholders. These forums provide entrepreneurs with consulting to achieve investment-readiness and to pitch in front of selected investors. Recent events have taken place in Vilnius, Nantes and Barcelona.

This initiative addresses one of the traditional hindrances encountered by creative entrepreneurs in establishing and developing their projects, namely, access to finance. It also stresses the economic potential of the creative sector, placing particular emphasis on technology-based content creation and dissemination, thereby attracting potential investors towards this field. The ability to bring together a varied set of stakeholders, including public and private bodies, as well as local, regional, national and EU-level actors, should also be highlighted, as it epitomises the cross-border, cross-sector nature of this industry and

its ability to foster synergies among public and private interests. Finally, as with other projects in this field, it is worth noting that attention to funding is coupled with the provision of specialised advice and consultancy, reflecting both the needs of creative entrepreneurs to be provided with adequate knowledge and the importance of devising tailor-made support schemes in this area.

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Quartier de la Création, Nantes

France



Organisations involved: SAMOA, a local public society for the metropolitan area of Nantes, which received a mandate from the metropolitan authority, Nantes Métropole and the General Council of the Department of Loire-Atlantique, to set up a creative district

Genesis: Since 2011

URL: www.creationduquartier.com

Quartier de la Création (Creative Arts District) is located on a 15-hectare site in the river-side city of Nantes, France that was once occupied by the shipbuilding industry. This district is the result of a mandate to promote the creative industries entrusted to the public development agency, SAMOA by metropolitan authorities in Nantes in 2011. It aims to foster the emergence

of a creative cluster in France's largest city and build a European centre of excellence in the field of the cultural and creative industries. To achieve this end, the organisation provides a range of services that can be grouped under three pillars: provision of co-working spaces (accompanied by a 'showroom' that presents local talent involved in the arts, culture or research); support

for project development (personalised advice in project design, management and fundraising; access to specialised information; opportunities to network with financial and legal experts; connections to other companies to develop innovative projects, etc.) and promotion of a creative network through targeted events (seminars, pitching sessions, networking events). In parallel, the team at Quartier de la Création also supports the local university's development of a research and training centre dedicated to the creative industries, and plays a bridging role between research stakeholders and the general public.

The Quartier de la Création initiative builds on the Nantes metropolitan area's ongoing engagement with cultural policies linked to sustainable development. In 2013, the city earned the title of European Green Capital from the European Commission. It also consolidates the city's participation in a series of European Union (EU)-funded projects that have provided for the exchange of knowledge and good practices in the field of the creative industries. In this way, the Nantes initiative highlights the notion of the creative sector as an 'ecosystem', which requires both internal and external networking. It also highlights the potential of the creative industries to contribute to urban regeneration, through the set-up of creative clusters and districts.

Also noteworthy is the adoption of an intermediary role by public bodies aiming to facilitate a space for networking among a range of diverse, public and private actors at regional and cross-border levels. The complex, sophisticated approach adopted by Quartier de la Création could well serve as a model for study.

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Tekes: Feelings and Skene Programmes

Finland



Organisations involved: Tekes, a Finnish Funding Agency for Innovation, which is part of the Ministry of Employment and the Economy.

Genesis: Tekes was set up in 1983 and manages a range of support programmes of varying length: among them, Feelings is operating between 2012 and 2018, whereas Skene is active between 2012 and 2015.

URL: www.tekes.fi/en/

With high levels of investment in research and development (R&D), both public and private, Finland is widely recognised as an innovation leader in the EU. Tekes, the national agency for innovation and technology, aims to improve productivity, renew industries, increase wellbeing and develop the capabilities necessary for the next generation of innovation in

Finland. The agency does so mainly through the provision of risk funding for significant R&D and innovation projects, which would not be feasible at this scale without public funding. This includes particular support for 'young' emerging companies as well as for universities, research institutes and established companies. Other forms of support include the provision

of advice, the dissemination of knowledge and the enhancement of international opportunities and visibility for Finnish organisations involved in innovation and technology.

Tekes has identified six focus areas in which Finnish companies and research have significant potential. Among them are digitalisation, 'intelligent living environment' (e.g. safe living environments that make good use of digital systems), 'vitality of people' (including work and learning that regenerate human skills and affective, meaningful leisure experiences) and 'services and intangibility as value creators'.

Almost half of the total funding available to the agency is channelled through its strategic programmes. Currently, this includes Feelings - Intangible Value Creation and Experienced Value, which aims to improve customer experience, emotions and meanings as key business drivers besides technology and expertise. Feelings also seeks to help companies better exploit their intangible assets such as brand value, reputation and knowledge capital. Another strategic investment is through the Skene - Games Refueled initiative, which aims to strengthen Finland's position as a hotspot for the gaming and entertainment industries. Depending on the type of programme, support services may

include funding, practical tools and guides, business development and matchmaking services for meeting foreign companies and investors.

The ultimate vision of the Feelings programme is to make Finland the leading country in customer experience by 2030. To reach that goal, it supports the creation of new knowledge networks and unexpected partnerships between the creative industries and companies in other sectors. This approach points to increased understanding of the complexity of issues addressed by actors in the creative industries. It also acknowledges the need for cross-cutting and complementary forms of support that allow new spaces for experimentation and project design. The Skene programme, on the other hand, attests to the increasing importance of the gaming industry in the Finnish national economy. Taken together, the two Tekes programmes highlight the value of research and innovation for the development of competitive and sustainable creative industries. They also endorse the need for support to individual entrepreneurs to be complemented by other, longer-term forms of development of the national creative fabric.

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Thailand Creative & Design Center (TCDC)

Thailand



Organisations involved: TCDC, a public organisation, set up at the initiative of the Thai government

Genesis: Since 2004

URL: www.tcdc.or.th, www.tcdcconnect.com

The Thailand Creative & Design Center (TCDC) defines itself as a ‘playground for creativity’, one that inspires the tone of creative thinking in Thai society and builds awareness on the value of design among Thai people.

Established in 2004, TCDC is one of five divisions under the aegis of the Office of Knowledge Management and Development (OKMD) within

the Office of the Prime Minister of Thailand. The Center’s aim is to promote interaction among creativity, skills, cultural assets and businesses in order to create a climate conducive to producing quality products and services to meet global market demand. In doing so, TCDC responds to a key learning from Thailand’s economic crisis of 1997, namely that a new economic system based on knowledge and creativity is the key to

create opportunities and advantage in the international arena.

Since 2008, TCDC has been pushing forward the development of the creative economy in Thailand and promoting creative entrepreneurs as a central element of the national economy. The centre aims to provide an enabling environment for entrepreneurs through a range of services and programmes. Of particular interest for creative entrepreneurs is the TCDC Resource Center, which includes a library of publications and online materials, as well as an online database of over 7000 materials and a physical library with over 3000 material samples. Together, they provide comprehensive knowledge on design-related matters. The online network of creative entrepreneurs (tcdconnect.com) is another noteworthy initiative. It provides relevant news and information to the design community. It is also worth noting that, in addition to its main headquarters in Bangkok and a regional office in Chiang Mai, a network of 13 mini-TCDCs has been set up across Thailand in co-operation with as many regional universities. This has created a multiplier effect and, resultantly, learning resources are being shared with students, professors, designers and entrepreneurs across the country.

The TCDC stands out as a pioneering

initiative by the Thai government to insert and enhance the role of the creative industries within the national economy, through the provision of direct services to the sector and awareness raising in society. Whilst the centre places particular emphasis on design, some of its activities are open to other creative actors and the broader public, including students and other stakeholders in education. The setting-up of an online network for creative entrepreneurs and the cross-country presence of the centre are some valuable elements for centres of excellence elsewhere to draw inspiration from.



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CREATIVE CITIES
SUSTAINABILITY

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Good Practices in the Creative Industries

CREATIVE CITIES AND SUSTAINABILITY

Charles LANDRY

Preface

The most vital creative challenge of our time is to create a counter image of sustainability as a story of the 'good life' so that one-planet living feels like desirable common sense. This is an immense cultural project that requires us to use our imaginative and inventive capacities to the full in order to shift mind-sets and behaviour.

Overture

Cities are the most complex artefact created by human beings and their most significant investment. They make civilisations manifest. They drive cultures, they embody their values, they anchor identity and are crucial to development. Cities are hubs of creativity and potential since they are accelerators of opportunity, force feeding transactions and connections. Skills, talent and expertise cluster in them as do trade, commerce and markets. This generates vitality, energy and possibilities out of which innovations develop, business prospects emerge and cultural richness grows. Increasingly cities are the wealth generators rather than nations. This requires dense circuits of information exchange, talented people and high levels of expertise and research competences.

Cities are compelling and the predominant narrative focuses on their triumphant achievements. Yet, there is an untold darker side to this narrative – a lack of awareness of the looming threats cities face, involving a series of interlinked crises mostly out of their control. This new pattern of risks is global in scope and, tightly intermeshed, it forms a collective systemic crisis.

The most important creatively cultural project of our time is to show how becoming more sustainable is better than excessive consumption.

The greatest mass movement of people in history is unfolding and 140 people per minute are moving to cities. China, for instance, plans to build 500 new cities of 600,000 each over the next 15 years. This exacerbates the pressures and requires elaborate infrastructures, well-functioning institutions and networks for cities to survive and flourish. The predicted growth

suggests that USD 100 trillion needs to be spent over the next 15 years on infrastructure, like roads, airports, sanitation systems or housing - imagine the energy output of the steel and cement required and their effects on climate change!



The risk nexus

The risk landscape of cities threatening their sustainability involves a dozen primary issues: climate change, food, health, resource, poverty and inequality crises leading to a security problem and the financial crisis limits the resources available to deal with them. Add the growing population, now 7 billion up from 2 billion 60 years ago, which exerts pressure on everything and the mass movement of people across the globe, which causes the identities of cities to shift often with

explosive impacts, as people are often living side by side with fundamentally differing views about how life should be lived. The inability to grasp the complexity of these risks and how to deal with them causes a governance and management problem. Finally there is urgency and limited time to act, a crisis in itself. It is an interlocking interdependent chain - a risk nexus.

Dramatic decisions need to be taken to ensure cities continue to survive sustainably well further into the twenty-first century. The systemic global risks threaten to overwhelm the capacity of cities to manage them. It cannot be dealt with by a business-as-usual approach. You can deal with one problem at a time - like food production, which needs to double by 2050 or water, but implementing solutions inevitably increases energy inputs, thus endangering the wider climate which in turn worsens the situation. Silo thinking, where each issue is tackled separately, risks policy cannibalism as the solutions to one problem serve simply to add to the difficulties of another.

Authority & legitimacy

To avert the worst, a shift in power from nations to cities is required. They can act more nimbly in delivering an integrated response. They are the natural magnets to drive the

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necessary innovations and have the critical mass to implement them. Yet cities acting on their own will have little impact whatever good initiatives they undertake. They do not have the authority to set the legislative framework and to create the necessary incentives and regulations regime to allow them to act forcefully in implementing solutions. Cities, though, are closer to their citizens and so have more legitimacy to get things done. Cities are the laboratories to tackle the difficult solutions. They have the critical mass to scale up new technologies.



The growing crisis of legitimate authority within national governments has reached ever higher levels. This loss of esteem hinders the ability of governments to make the difficult decisions, like asking individual

taxpayers to bail out banks at a cost estimated at USD 14 trillion in 2008. Different priorities would have helped kick-start the fourth lean, clean, green industrial revolution with its spin-offs in helping to avert climate change - a missed opportunity.

This puts the urgency of the sustainability agenda centre stage. We need to think about creativity differently and with a wider scope. It is beyond the artistic or scientific and includes social innovations and how cities communicate their intent to be sustainable. The most important creatively cultural project of our time is to show how becoming more sustainable is better than excessive consumption.

Missed opportunities

Every product, process, technology and technique can reduce energy once the lens of sustainability or 'cradle to cradle' thinking is embedded in how we think, plan and act. The technologies and imagination are there as are vast databases and examples in cities of solutions tried. There is no lack of ideas, but too many initiatives remain pilot projects dependent on time-dated funding streams, resources are rarely available to mainstream them and the business case is often challenged, so scaling-up to generate critical mass does not happen. Many chances to build and

retrofit sustainably were missed, such as adopting green building codes. Investors and developers claim often it is too expensive and political will is missing.

Cities are the laboratories to tackle the difficult solutions. They have the critical mass to scale up new technologies.

The planning agenda has typically focussed on issues like renewable energy sources, such as wind turbines, solar panels, or bio-gas created from sewage given cities provide economies of scale that make these sources viable. Or novel methods to reduce the need for air conditioning such as planting trees, developing natural ventilation systems or increasing green spaces to counter the heat island effect. Increasingly the results are seen as aesthetically beautiful. There is a focus on improved public transport, walkable neighbourhoods and a reduction in car use. This requires a radically different approach where more integrated business, industrial, and residential zones make driving difficult or creating optimal building densities to make public transport viable and reduce urban

sprawl. The mass of other initiatives include green roofs, zero-energy buildings and even urban agriculture to reduce food miles. A central issue is the city form itself which is difficult to shift.

A helicopter view of cities globally shows practically everything has been tried from zero energy buildings to sensorizing the city. Sensors create a new urban information system that is interoperable, immersive, self-regulating, interactive and ubiquitous. Embedded in physical objects, from domestic appliances, to utilities, to buildings, to cars and consumption goods, to highways, the object world senses the environment and adjusts energy consumption through self-regulating systems and optimises processes. This includes pricing utilities dynamically or sensorizing manufacturing processes to reduce energy, waste and to optimise material's use.

The narrative redefined

The most difficult problem to address is the addiction to consumption and the associated culture of entitlement. This is why the counter-image of the good city must be strong.

How do you change peoples' minds and shift the cultural template so that one-planet living feels like desirable common sense? We

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face a communications challenge. Becoming a sustainable city is less a technological issue than one of mindset, understanding and behaviour change. Too many people still believe there is no problem. How can this be overcome? Do we approach it by engendering fear, cajoling, or persuasion or by providing evidence of threats or examples of good practices? Do we jolt people into focus by ascending graphs of problems or imagery of iconic events? It is best to show how the shift is doable and already happening and that those at the forefront have a better life economically and socially. The image of the sustainable city needs to feel as emotionally satisfying - and if not more - as the lure of consumer culture.

The narrative needs to be wrapped into desire, which is a motivating source for action. A message needs to get across that the more you live it the better you feel.

Several steps need to happen simultaneously: blending a vision of society with roles for different actors and a sense that everyone benefits; it needs to address people and organisations (both as citizens), to engender responsibility, and consumers, to feed their needs and wants, with clear steps that can be taken and how to get there. What promotes change is a picture of

where to go; presenting consumers, the electorate and the media with a tangible, compelling image of this world if we unleashed the potential. This image needs to be strong enough to make consumer culture feel old-fashioned. Without threatening, it should communicate how consumerism is not a cultural pattern or paradigm that works and that it is bad for you directly and personally, because it touches your pocket, your health and your happiness.

It involves redefining the 'good life' and how opportunities are fleeting by for business if they are not involved or how high level expertise or young talents' companies need increasingly choose their green city first before the company or the job within it. Spelling out the prizes from the green industrial revolution (and that it is about to happen) is key, where national governments, with the panoply of right strategies, programmes and resources to match, show that greening the economy solves a range of other problems, such as unemployment, economic vitality or social fragmentation. The innovative drive needs to embed in civic values that which makes a sustainable lifestyle the norm, where holistic accounting is popularised.

Charles LANDRY is an international authority on the use of imagination and creativity in urban change. He invented the concept of the Creative City in the late 1980s. This became a global movement and changed the way cities thought about their capabilities and resources. Charles facilitates complex urban change and visioning processes and undertakes tailored research often creating his own projects. These include the 'creative city index' in

collaboration with Bilbao, the concept of 'civic urbanity' and the 'creative bureaucracy' jointly with the South Australian government. In 1978 he founded Comedia, a highly respected globally oriented consultancy working in creativity, culture and urban change. He has completed several hundred assignments for a variety of public and private clients and given key note addresses and workshops in over 55 countries across the continents.

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Future Cities Laboratory

Singapore-Switzerland



Organisations involved: This transdisciplinary research programme is managed by the Singapore-ETH Centre for Global Environmental Sustainability (SEC), a collaboration between the National Research Foundation of Singapore and Swiss Federal Institute of Technology, ETH Zürich (German: Eidgenössische Technische Hochschule Zürich).

Genesis: Since 2010

URL: www.futurecities.ethz.ch

Laying the foundation for a new form of urban studies programme is the Future Cities Laboratory (FCL), a programme focused on sustainable urbanisation. FCL is co-initiated by ETH Zürich's departments of Architecture and Civil Engineering, and is the first research programme of the Singapore-ETH Centre for

Global Environmental Sustainability (SEC). It is home to a community of over 100 doctoral, post-doctoral and professorial researchers working on diverse themes related to future cities and environmental sustainability. Considering both the threats and potential of the contemporary city, FCL explores how cities might be designed,

produced, managed, maintained and inhabited in a way that supports the aims of global sustainability. It does so through the adoption of 'urban metabolism' as its conceptual framework, which considers the city as a complex system made up of flows of a wide range of resources (e.g. energy, water, capital, people, space and information). This model seeks to encourage circular flows of these resources, rather than accepting the conventional, unsustainable and linear logic of inputs and outputs.

FCL's work takes place through 10 research projects, each of which foster cross-disciplinary approaches and explore the 'urban metabolism' framework. Among the FCL's research modules is Urban Sociology, which aims to build a comparative typology of global urbanisation processes, analysing the mechanisms that generate urban uniformity and difference, and proposing appropriate urban development models. The understanding is that a supple conceptual framework is needed to accommodate global processes of urbanisation while remaining sensitive to the diversifying local manifestations. Case studies focus on several Asian and European metropolitan areas, including Tokyo, Hong Kong/Shenzhen, Singapore, Kolkata and Paris. On the other hand, the Transforming and Mining Urban Stocks module focuses on

the cultural capital that is embodied in Singapore's heritage building stock and aims to activate it through scenarios for the preservation of cultural, social, physical, economic and natural resources in the city's future. The links between diversity and sustainability are also being investigated by the Urban Design Strategies and Resources module.

The FCL initiative is significant because of its cross-disciplinary, multidimensional perspective on sustainability and its focus on cities as research spaces. The notion of 'urban metabolism' includes aspects related to information flows and knowledge. Whilst the case for cultural or creative aspects is only made explicitly in some research modules, the framework integrates a cultural dimension in practice. This is explored from an academic perspective, yet with the aim of providing cities with practical solutions to address sustainability challenges. The collaborative nature of the initiative, involving institutions from Switzerland and Singapore alongside an extensive, diverse network of in-house researchers and external partners highlight the very global character of the issues addressed by the FCL.

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Gängeviertel

Germany



Organisations involved: This initiative, launched by a group of artists and activists, led to the setting-up of Gängeviertel eG, a registered co-operative; a non-profit association, Gängeviertel e.V., also exists. Local development strategies have been designed in partnership with the Hamburg Senate (local authority).

Genesis: Since 2009

URL: www.das-gaengeviertel.info; www.gaengeviertel-eg.de

In the summer of 2009, a group of 200 people moved into 12 empty buildings in Hamburg's Gängeviertel area, which housed the last remains of the city's historic workers' quarter that once stretched from the port to the new town. The 'occupiers', who included artists, architects, designers, students and unemployed people, were protesting against negotiations

between the local authorities and a private investor to demolish period houses in the area to make way for an apartment and office complex. The citizen's group denounced the gentrification of several city neighbourhoods and conceived an elaborate alternative plan re-imagining the place as a centre of culture, with work places and social housing. They

rallied under the banner of *Recht auf Stadt* (right to the city), inspired by the work of French sociologist Henri Lefèbvre, and received overwhelming support from broader groups of citizens as well as leading intellectual figures. A Right to the City network was set up and became active in several city neighbourhoods; it called for a vision of urban development that is determined by the city's inhabitants. The vision was articulated in four main principles: making the area accessible to all; providing opportunities for the community to take part in future design plans; conceiving an urban neighbourhood open to diverse activities and social groups with space for discussion on socio-cultural issues; and, preserving the area's architectural heritage. City authorities began negotiations with local groups and, later in 2009, the Hamburg Senate decided to buy back the area from its private owners.

In the years since, the Gängeviertel has become an active cultural and social space, offering concerts, exhibitions, debates and other public activities. In 2011, an agreement was signed between the Hamburg Senate, the district authority, the urban development agency and the Gängeviertel groups, providing a roadmap for the preservation and refurbishment of the area. Rehabilitation work started in late 2013 with the understanding that

historical buildings would be saved and social housing preserved. Local activities were expected to continue. In 2012, the German Commission for UNESCO included this example of an alternative social model as one of the experiences demonstrating the meaning of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and its implementation in Germany.

This initiative can be seen as an interesting example of the adaptive re-use of urban architecture for new functions. Rather than demolishing old buildings and setting up a new district, a final choice was made to preserve what existed. Larger questions regarding sustainability were raised, including the importance of community ownership in urban development processes, as expressed, firstly, in the grassroots movement which occupied the Gängeviertel and, secondly, in the setting-up of a public-private partnership to guarantee local urban dynamism and continuity. The 'right to the city' principles and the Gängeviertel movement's vision express the need for local sustainability to take into account a wide range of dimensions, including citizen participation, cultural diversity, social inclusion, environmental preservation and economic opportunities for all.

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George Town Festival

Malaysia



Organisations involved: Penang state government, Municipal Council of Penang Island, George Town World Heritage Inc. and Penang Global Tourism

Genesis: Since 2010

URL: www.georgetownfestival.com

Located in the north-east corner of Malaysia's Penang Island, George Town is a historic city of the Straits of Malacca and a UNESCO World Heritage Site since 2008. Celebrating this urban heritage site by showcasing the unique diversity of its culture is the month-long George Town Festival, inaugurated in 2010.

This annual international festival of theatre, music, dance, film, visual arts,

food, fashion and photography serves as a catalyst to arouse wider public interest in the arts and to encourage artistic expression, cultural exchange and dialogue. The 2014 edition of the George Town Festival focuses on the living culture of the city and will aim to showcase the rich diversity of its global community.

The festival is inspired by four core beliefs: collaboration, community,

reinvention and accessibility. Different artistic communities - amateur groups, cultural groups and professional performers - based in the city and abroad, are brought together by the event. Audiences include locals, tourists and the arts community across southeast Asia. Connections are also forged with schools and other educational institutions to widen the reach of the artistic productions presented. The initiative is also linked to other local cultural projects contributing to the promotion of a sustainable and vibrant urban environment, including a planned creative design centre.

The values of reinvention and accessibility translate into the use of a wide range of unusual spaces as performance venues (e.g. corner coffee shops, five-foot ways, colonial shophouses, sidewalk galleries). The festival thus envisages George Town as a 'blank canvas', which performers, audiences and citizens bring to life. This approach can also be interpreted in the light of the recognition of the city as a heritage space with world relevance, which raises its attractiveness and also interest in designing innovative, inclusive uses of public space.

The festival stands out for the integration of contemporary creative expressions in a wide range of unusual urban spaces. In addition to

providing a good example of creative adaptive re-use of buildings, this also contributes to re-thinking the city and highlighting its diverse sources of attractiveness. The city itself emerges as the performative space.

The importance of cultural aspects in local development strategies appears to be secured through George Town's recognition as part of UNESCO's World Heritage List – in this context, which can at times bring forward challenges derived from tourist pressure, the festival's aim to combine tourist attractiveness and local involvement presents a suitable, sensible approach.

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Julie's Bicycle

United Kingdom



Organisations involved: Julie's Bicycle, a non-profit organisation

Genesis: Since 2007

URL: www.juliesbicycle.com

How can creative organisations minimise their environmental impact? Since 2007, the curiously-named Julie's Bicycle has been attempting to find the answers. A non-profit organisation, its aim is to make sustainability intrinsic to the business, art and ethics of the creative industries. The organisation bridges the gap between the creative industries and sustainability through, among others, consultancy, Industry Green (IG) Certification for the creative

industry as well as practical online and offline tools (such as guides, monitoring systems and case studies).

Julie's Bicycle works with over 1000 arts organisations, both large and small, across the UK and internationally, to help them measure, manage and reduce their environmental impact. A strategic partnership with Arts Council England involves Julie's Bicycle's direct support and expertise for major funded arts

and cultural organisations across the country, via training, IG tools and online monitoring systems. The aim is to embed sustainable ways of working across the sector and highlight the long-term financial as well as environmental benefits of measures in this field. Similarly, a three-year sustainability partnership with 13 venues of the London Theatre Consortium has involved green champion workshops and knowledge-sharing opportunities for staff, addressing behaviour change, envisioning the future of a sustainable theatre sector, IG certification and an energy reduction campaign. Furthermore, Julie's Bicycle carries out awareness-raising campaigns and promotes public debates, such as the ongoing Sustaining Creativity project which through conversations and events, aims to understand how the creative community is thinking about the coming decade and what it perceives as critical drivers for change, focusing in particular on environmental challenges. Along with other European and international partners, the organisation is currently working on Green Arts Lab Alliance (GALA), an EU-funded project investigating what environmental sustainability implies for the visual arts and design sectors in particular.

The case of Julie's Bicycle highlights the responsibility of the creative sector vis-à-vis the challenges of

sustainability, including efficient energy use, sustainable construction and mobility. The positive approach to sustainability, which stresses how adapting to change can bring about both environmental and financial benefits, is worth highlighting. Likewise, the ability to establish partnerships with a wide range of actors in the UK and abroad, stresses the need for broad coalitions when addressing the cultural components of sustainability, as well as the fact that knowledge in this area remains concentrated in a limited number of expert organisations. Practical tools produced by Julie's Bicycle could be used by organisations in other countries and inspire similar developments elsewhere, including by public authorities aiming to foster the adoption of environmental policies by cultural and creative actors.

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Pla BUIITS (Urban Empty Spaces with Local and Social Engagement)

Spain



Organisations involved: City of Barcelona and non-profit community groups

Genesis: Since 2013

URL: www.bcn.cat/habitaturba/plabuitts

In 2012, the City of Barcelona identified 19 publicly-owned, empty spaces across the city for which no short-term building or development plans existed. An open call for tenders was launched, inviting public or private non-profit bodies to submit proposals for potential projects to be implemented in these areas. The aim was to facilitate urban regeneration, foster positive neighbourhood engagement and prevent crime and social exclusion.

The so-called Pla BUIITS (Empty Spaces Programme-Urban Empty Spaces with Local and Social Engagement) was open to non-profit projects in the areas of education, sports, leisure, culture, environment and social affairs, or a combination thereof. Local authorities offered beneficiaries the possibility of using each of the empty spaces free of charge for one year (and renewable for two further one-year terms). Thirty-two proposals were submitted, mainly involving neighbourhood

groups, co-operatives, non-profits and foundations. Following the selection of beneficiaries and awarding of renewable one-year contracts, activities on the site commenced in late 2013. Beneficiaries are mainly in charge of the costs and management of their spaces, although occasional contributions have been made by the local authority, and additional sources of funding have been explored (e.g. fundraising events, crowdfunding, donations).

Projects currently underway include the Recreant Cruïlles initiative, which addresses neighbourhood challenges and builds on pre-existing demands for public spaces in the Esquerra de l'Eixample area, and conceives innovative solutions through active citizenship processes. This initiative, involving several community groups, was designed through public discussions and includes urban gardening, sports, non-formal education and arts activities. Another initiative, Can Roger, focuses on disadvantaged families in the Sagrada Família area and has created an accessible soup kitchen, an urban garden and a space for arts expression. Arts workshops for disadvantaged groups are organised regularly and emerging artists are supported to present their work. This project fosters shared responsibility for community development among public and private actors. Similarly,

the ConnectHORT initiative in the Poblenou area involves a variety of activities including recycling workshops on furniture design, cultural events, exchange markets, public discussions and urban gardening.

This initiative, originally inspired by a similar programme in Glasgow, emerges as a means of addressing three social issues: the interest of neighbourhood groups in the management of public affairs, the limited ability of local authorities to invest in new public works in these times of financial crisis and the need to conceive new approaches to urban sustainability (through efficient use of urban spaces, adaptive reuse of empty spaces, new forms of ownership and the promotion of public debates on sustainability). It is worth noting that, although urban gardening emerges as the most recurrent activity in the selected local projects, several of them also involve a creative dimension, through the broadening of opportunities for cultural education and the organisation of arts events, thus contributing to decentralisation of cultural activities across the city.

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Rujak Center for Urban Studies (RCUS)

Indonesia



Organisations involved: Rujak Centre for Urban Studies (RCUS), a non-profit group of individuals

Genesis: Since 2010

URL: www.rujak.org; www.bumipemudarahayu.org

Jakarta, the capital and largest city of Indonesia, is one of the most populous urban agglomerations in the world. The Rujak Center for Urban Studies (RCUS) was founded to fill the gaps in the process of Jakarta's transformation into a sustainable metropolis. Rujak – whose name alludes to a popular fruit salad but also serves as an acronym for *RUang JAKarta* (Bahasa Indonesia for 'Jakarta Space') – aims to facilitate

the transition into an ecological age by working together with communities in generating innovative knowledge and practices to build sustainable cities and regions. RCUS is a non-profit initiative with a non-institutional framework.

RCUS focuses on cities as human territories where most contemporary and future human challenges are amalgamated. Starting from

Jakarta and elsewhere in Indonesia, reflections are extended to the whole of southeast Asia. The centre adopts a multi-dimensional notion of sustainability, which includes cultural aspects, and helps address major urban issues including poverty, justice, pluralism and diversity. This vision is expressed in initiatives such as the Bumi Pemuda Rahayu sustainability learning and arts centre, set up in partnership with the KUNCI Cultural Studies Center and architect community Arkom Jogja. Bumi Pemuda Rahayu supports a vision of environmental sustainability within the arts on practical and theoretical levels. The purpose is to bring together young people of different backgrounds to co-produce knowledge and practices of architecture, urbanism and the arts that support the change towards sustainability. This philosophy is expressed in the design and building of the centre and its surrounding gardens: with focus on recycled materials and low energy impact to minimise carbon footprints. Sustainable architecture training has been provided to the local community, which has been actively involved in the building and development process. Local craftspeople have even provided some of the building materials. The centre offers residency spaces for artists, writers and researchers to develop projects related to sustainability. Additionally, it organises workshops on traditional crafts,

nutritional health and the sustainable use of natural resources, both for the local community and for professionals.

The initiative is significant because of its complex approach to sustainability in urban spaces, which factors in the place of culture and creativity. This approach leads, on the one hand, to the involvement of cultural actors in cross-disciplinary teams exploring sustainability challenges. On the other hand, the integration of cultural aspects is achieved in reflection and awareness-raising spaces (e.g. training workshops), the design of buildings (by ensuring sustainability in construction, food production, use of water) and the involvement of artists in residencies and other projects.

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Stanica Cultural Centre

Slovakia



Organisations involved: A cultural centre managed by the non-governmental organisation, Truc Sphérique

Genesis: Since 2003

URL: www.stanica.sk/en/stanica/

Since 2003, the Stanica Cultural Centre is based at the still-operational Žilina-Záriečie train station in Žilina, Slovakia's fourth largest town and an important transport junction. The centre - which combines the roles of independent venue, artistic laboratory and activists' collective - defines itself as a 'cultural node'. Just as in the case of railway stations, it acts as the hub where connections are made and

news about past and present trips are shared and passionately discussed.

The centre's building includes a variety of cultural and leisure spaces (gallery, workshop, artists' residency space, cafe, waiting room, multifunctional venue for arts events and discussions) and is surrounded by an outer space that features a garden, park, summer

stage and children's playground. The centre was built on the basis of voluntary involvement by students, young designers and architects. It continues to be constantly rebuilt and rethought, following the organisation's philosophy that 'the architecture of Stanica Cultural Centre will never be finished'. The purpose of rooms, their interior design and the positioning of walls have been modified regularly. The centre has invited architects to carry out residency projects, which has led the team and local community to discuss the centre's further development, as well as the whole area around Stanica. Two new cultural spaces and a public park have been developed through collaboration and following public discussions in the years since the centre was first established. Among them is the S2, a new theatre space made up of 3000 beer crates, straw bales, wood, railway sleepers and other recycled material. It was built by a group of 120 volunteers over three months and its cost is estimated to be 12 times less than that of similar buildings made from more conventional materials. The organisation also relies on a strong network of local supporters and collaborators as well as international partners, including the members of the European network, Trans Europe Halles.

The Stanica Cultural Centre project provides an interesting example of the adaptive re-use of buildings and the efficient use of space. Whereas several cultural centres exist in former industrial sites and public buildings, Stanica is notable for its continued co-existence with a railway station. This feature has also facilitated accessibility to the site for a broader segment of the public. Stanica has a strong record of collaboration with architects and designers, who have enabled a sustainable construction model for the centre, through the use of recycled materials and regular adaptation to emerging needs. Several encouraging issues related to social sustainability also emerge, including the active involvement of volunteers, networking and exchange of assistance with other local partners as well as the improvement of the centre's surrounding area.

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World Heritage Eco Learning Programme International



Organisations involved: A joint programme of the United Nations Educational, Scientific and Cultural Organization (UNESCO) and Panasonic, a private corporation
Genesis: Since 2011

URL: www.whc.unesco.org/en/panasonic; www.panasonic.net/promotion/worldheritage/

In 2011, UNESCO's World Heritage Centre and Panasonic Corporation signed a strategic partnership agreement to promote sustainable development through World Heritage conservation and environmental education for the next generation. The two-year partnership agreement, which was renewed in 2013, included the launch of the World Heritage Eco Learning Programme. This initiative

- implemented in co-operation with UNESCO and designated World Heritage sites in several countries - encourages students to learn about the conservation of world heritage conservation.

In particular, between 2011 and 2013, the programme included visits to World Heritage Sites in, among others, Cambodia, India, Indonesia,

Japan, United Kingdom and Viet Nam, attracting around 4000 children. The visits enable children to experience the beauty and importance of World Heritage Sites and to access a 3D video and photo shooting session. Harnessing the power of technology, the young visitors are able to view World Heritage Sites in full high-definition 3D. Students write down and draw what they have learned from the visits in their World Heritage Eco Picture Diary, as a step towards putting their environmental awareness into practice in daily life. This latter scheme, which is being implemented in 51 countries across the world and has reached approximately 300,000 children, invites pupils to write down and illustrate the actions they have taken during the day to protect the environment, and share how they propose to do even more. These initiatives are held under the umbrella of Panasonic Kids School, which includes a range of easily-accessible educational programmes focusing on climate change and environmental protection. The World Heritage Eco Learning Programme is also underpinned by other measures in the partnership between Panasonic and UNESCO, including those in the area of communication and awareness-raising on World Heritage and sustainable development.

This initiative contributes to raising awareness of the importance of

cultural and natural heritage as well as of sustainable development, through a set of attractive and innovative measures in the educational field. The use of 3D technology in presenting cultural heritage and the engaging learning methodologies used to foster children's understanding of and reflection on environmental issues should be noted. Likewise, the programme is based on a public-private partnership involving a large corporation and a UN agency, providing an interesting model which could inspire similar, smaller-scale initiatives elsewhere.

FAITH, GOATS & GOLD

STORIES OF MONEY
PRACTICES AND
FINANCIAL SERVICES



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CREATIVE CITIES
QUALITY OF LIFE

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DESIGNING QUALITY OF LIFE: A CO-CREATED SMART CITY

Mary-Ann SCHREURS

We can change our world and our cities through the design tool that is co-creation.

I first discovered the power of design, almost by sheer accident, when I opened the Dutch Design Week in 2004 (a rather small event at the time). I realised that design thinking makes possible a simple objective that we, as politicians, strive to achieve, but often fail at: improving the lives of our citizens.

But how does design thinking create such possibilities? It was a decade ago, in the year 2004. An era characterised by policymaking in silos and in accordance with the rules of the institutional system. These rules tended to be a reflection of the structure they served, rather than an expression of how to help fellow human beings. They had a dehumanising effect – reducing citizens to objects, or rather, parts of objects. After all, the factory – the icon of the industrial city – saw each creation as little more than a product with uniform qualities. The focus of such a system lay not in its effects, but on processes and internal logistics, blinding everyone involved to alternative ways of doing things.

Designers, however, maintain an open mind toward the system and, at times, even step outside the system. This quality is their first asset. Second, they focus on getting things done. Instead of engaging in talk or writing reports, they focus on creating tangible impact. Third, they focus on what truly works for end-users. While these three qualities already constitute a significant advantage, designers who engage in co-creation (i.e. with the inclusion of end-users) take this process to yet another level. In co-creation, all stakeholders play an active role in contributing to an effective solution. It is an egalitarian process, a move to achieve the collective wisdom-of-the-crowd, in which everyone can be a source of knowledge.

The more perspectives we involve, the more effective our solutions are likely to be. As a chemist, I would like to cite that the process of co-creation is very much akin to a chemical reaction. As an illustration, let us consider the act of mixing hydrogen and oxygen, which - in theory - is not a particularly interesting experiment. However, the reaction between the two substances results in water – a completely new substance with qualities unlike

either! This is, indeed, mindboggling! The result was not predictable beforehand. It also entailed hard work. Similarly, co-creation allows us to create the unexpected. It may not be easy, but the constant process of experimentation gives rise to creative invention. As Hegel describes, theses and antitheses are combined in synthesis – similar to the *yin* and the *yang* coming together in the *tao*. Societies would do well to encourage creativity, by incorporating an inclusive and collaborative orientation.

Designers maintain an open mind toward the system and, at times, even step outside the system. This quality is their first asset.

In this way, creative design brings about new solutions and adds value to our lives. Boroughs in the Netherlands, for one, utilise the knowledge and expertise of designers to solve problems faced by various groups and communities. Design is also helping families cope with family members suffering from dementia, by improving accessibility to physical exercise and other amenities; they also help citizens to generate ideas to improve their public space.

In the minds of citizens, this is a welcome change from the compartmentalised and dehumanising thought processes of the past. Now they too can become active players with the capacity to influence their environment and their lives. Design thinking and co-creation are thus increasingly becoming valuable tools, much like information and communication technologies. This growing empowerment of people has received a big boost from information technology and open data. As a result, solutions are emerging organically, and are, very often, bolstered by the creative work of app developers, hackers, gamers, etc. The move is, without doubt, a step towards increasing self creation within the city and towards a new society.

Technology has increasingly been pushing boundaries and has led to cross-overs between different fields. No longer is one able to achieve collective goals without collaborating and co-operating with others. The freshest products, for instance, are being created by consortia of companies and knowledge institutes. Traditional innovation has become open innovation, with competitors building consensus on various issues and jointly investing in research facilities. The kinds of products being created today are interesting from

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both economic and (local) government perspectives, in that the focus on positive experience and quality of life has become just as valuable as the creation of technological enablers (such as new materials, new machinery, etc.). Increasingly, these products also affect the functions of (local) governments. Improvements in care or home environments, for example, will have an impact on the way local governments respond to an aging society. With the gradual greying of Europe, the goal is to be able to let the elderly stay longer in their own environment. The demand for innovative solutions in this area is bound to rise. Evidently, designers have always been an intrinsic part of industrial and technological development, but now the trend is moving toward making cities like Eindhoven a living laboratory, in which citizens and industries develop products and services through a process of co-creation.

In our bid to build a smart city that works for people, we have created roadmaps with the Eindhoven University of Technology focusing on various areas of development from now till 2030. Roadmaps for light, energy, and education have been designed and a number of living labs – especially for care – are underway. Implementation of these roadmaps is interactive and

localised; this entails customisation based on location, cultural context, and stakeholders, as well as through constant interface between citizens, companies, knowledge institutes, social organisations, and the local government.



Treating the city as a living lab for co-creation is a progressive, iterative process. It is by no means definitive, for we learn and adapt along the way. Perhaps what is most interesting is that the roadmaps, rather than merely being used in the process of co-creation, are themselves, in fact, created through co-creation. This process of co-creation was undertaken by designers from the Eindhoven University of Technology along with researchers in information technology, other disciplines of technology and societal domains, together with

industry and the local government. None of them were able to solve the multi-faceted puzzle singlehandedly. Together, they succeeded.

For the Netherlands, the societal effects of co-creation are of utmost significance. All 'desired' societal effects are, ultimately, a political choice – but also one that we wish to co-create with our citizens, other stakeholders and partners in the city. Specifically, our political discussion revolves around the question: how to incorporate the aspect of public good in the system? With regard to lighting, for example, this meant ensuring that the system was based on open infrastructure, open access, open data, and open services. At the same time, the ethical discussion about how the new lighting system would cater to citizens' needs (and not the other way round) remained unresolved. We also have to address, along with our stakeholders, the very interesting question of what the city should feel like at night. This topic would attract a lot of feedback from creative professionals.

Our goal remains: to create better quality of life for all. Products and systems must also be cost-effective, sellable, and adaptable to different circumstances, thus resulting in eventual economic benefit.

The Netherlands is strengthening its industries by encouraging open innovation with knowledge institutions, companies, and cities across the country. Beyond our national borders, we also look to forge relationships with other cities in Europe and Asia through joint innovations that address societal challenges, as well as by strengthening mutual capabilities in research and development.

It is only through design and creativity, and through the active participation of all stakeholders, that we may find success in creating smart cities that truly work for people. And it is thanks to the combination of design and information technology that we are now reinventing our society and our democracy.

Mary-Ann SCHREURS is the Deputy Mayor of Eindhoven. Her portfolio includes culture, design, innovation, real estate and land development, public space (water, green spaces, and light, including maintenance), cultural heritage, monuments and archaeology. She has co-initiated several European innovation projects linked to design.

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Good Practices in the Creative Industries

Agenda 21 for Culture

International



Organisations involved: Promoted by United Cities and Local Governments (UCLG), a global network of cities, local and regional governments.

Genesis: Since 2004

URL: www.agenda21culture.net

The Agenda 21 for culture was approved in May 2004, and by taking this step, cities and local governments from all over the world enshrined their commitment to human rights, cultural diversity, sustainability, participatory democracy and creating conditions for peace.

The Agenda 21 for culture includes a section of 'principles', which describe the relationship between

culture and human rights, diversity, sustainability, participatory democracy and peace; one on 'undertakings', which concentrates on the scope of local government responsibilities, and gives a detailed description of the request for the centrality of cultural policies within a perspective of local sustainable development; and one on 'recommendations', which advocates the renewed importance of culture to be recognised in the programmes,

budgets and organisational charts of local, regional and national governments and international organisations. Overall, the document stresses the connections between culture and other areas of sustainable development, including issues such as urban design ('public spaces as cultural spaces'); citizen participation in cultural policy design; access to culture and creative expression for all as a basic dimension of human dignity and social inclusion; education and lifelong learning around culture and the arts; health and welfare; and, the economic impacts of culture.

United Cities and Local Governments (UCLG), a global network of cities and local and regional governments, adopted the Agenda 21 for culture as a reference document for its programmes on culture. Inspired by this document, UCLG's Committee on Culture provides a meeting point for cities, local governments and networks that place culture at the heart of their development processes. In recent years, UCLG has campaigned for the recognition of culture as the 'fourth pillar' of sustainable development, alongside the economic, social and environmental dimensions. Since its adoption, the Agenda 21 for culture has been used by over 500 cities and local governments around the world, which have either formally adopted it as a policy document or been inspired by it to develop their

own policies and programmes. UCLG's Culture Committee provides a range of support mechanisms to facilitate the adoption and implementation of the Agenda 21 for culture and the transfer of experiences among cities which have adopted it. Based on the practical experiences gained in the last decade, a new version will be launched at the beginning of 2015. The new document will provide more space to promote good practices, networking and peer review.

This initiative highlights the central role played by cities in ensuring quality of life for all, and the importance of integrating a cultural dimension within sustainable development strategies. An all-encompassing document, the Agenda highlights the need for cultural policies to be interwoven with other public policies and private initiatives and address wider social and environmental issues, thus providing guidance to a wide range of actors in areas related to sustainable development. The emphasis placed on the need for new forms of cultural governance, which facilitate citizen participation and public-private partnerships, should also be noted. The use made of the Agenda by an increasing number of governments points to its relevance in tackling contemporary challenges.

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Good Practices in the Creative Industries

Ākina Foundation

New Zealand



Organisations involved: Ākina Foundation, a social enterprise incubator
Genesis: The organisation was set up as the Hikurangi Foundation in 2008 and became the Ākina Foundation in 2014.
URL: www.akina.org.nz

Ākina is a Maori word used as a call for bold action. The aptly-named Ākina Foundation has the mission of growing the emerging social enterprise sector in New Zealand by activating talent, raising awareness and building capacity for social enterprise; supporting high-potential social enterprises to deliver scalable solutions to pressing social and environmental challenges; and, facilitating new market and investment opportunities for social enterprises.

The organisation was established in 2008, under the name of Hikurangi Foundation, to support practical action on climate change and the environment. In the years thereafter, it funded and supported a wide range of grassroots and community-led innovation projects, in areas such as transport, housing, consumption and waste, land and ecosystems, and energy. Social enterprises across the country were provided with incubation support.

Among them were entrepreneurs developing smart ways of improving housing stock by addressing energy efficiency and then sharing their knowledge with industry and training institutes. Another enterprise developed employment opportunities for young people through the promotion of craftsmanship, skill sharing and appreciation of the reuse of wood waste from demolished homes.

In May 2014, the organisation was renamed the Ākina Foundation, following the New Zealand government's Position Statement on Social Enterprise, which expressed a commitment to 'identify any policy barriers to social enterprise growth and to work collaboratively to create an enabling, supportive environment where more social enterprises can grow and attract investment.' The new foundation continues to offer development support to people with ideas for social or environmental change, either within early stage or established social enterprises, or organisations which are interested in exploring whether a social enterprise model is right for them. A range of services and activities is designed in their direction, including training workshops, clinics in different locations, advisory services, a 'launchpad' to coach and test business ideas, and an incubator, providing space over 12-36 months, from the discovery to the graduation phase.

This case of the Ākina Foundation exemplifies the increasing attention being paid to social entrepreneurship by both civil society and public authorities in many countries. It also foregrounds the growing links between this sector and the sustainability agenda - note the focus on a wide range of areas including housing, transport, energy and waste. Whereas the creative dimension is only implicit in the projects supported, the development of beneficiary social enterprises often relies on creative processes or opens employment pathways towards the creative industries. The project is also significant because of the endorsement of social enterprises by the New Zealand government, thus linking the policy agenda with efforts made by the private sector and non-profit foundations.

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BEEpart

Lithuania



Organisations involved: BEEpart, a non-profit organisation

Genesis: Since circa 2009

URL: www.beepart.lt/intro/en/idea/

The creative workshop BEEpart is a platform for cultural and social innovation in the Pilaite District, one of the peripheral suburbs of Vilnius, Lithuania's capital city. The organisation provides space for communal cultural, educational, social and business initiatives open to community members, and encourages participants to take an active role in socio-cultural projects. Ultimately, its mission is to disseminate culture and promote a sense of community and a spirit of innovation in

the neighbourhood – taking into account that most cultural supply is concentrated in the city centre.

The lack of cultural infrastructure in the suburb - among the last micro-districts to be initiated during the Soviet era in the late 1980s - is one of the challenges faced by the organisation. In this context, BEEpart promotes a range of diverse activities, including creative workshops for community members, artistic installations in public

spaces and the annual international light installation festival, Beepositive. On the other hand, some of its activities also serve to raise awareness on and give visibility to the cultural offer in the Pilaite area, as shown by the elaboration of a tourist map for the district, as well as the building of BEEpart's own creative workshop building. The latter, which was nominated for the EU Prize for Contemporary Architecture – Mies van der Rohe Award 2013, is made up of two large containers and uses other recycled and organic materials, as well as collecting rain water from a green roof and being heated by burning wood and paper waste from creative workshops. Therefore, it provides innovative ecological and architectural solutions, whilst also having a strong potential for community involvement. The latter aspect has also been stressed by EU-funded project Cross Innovation, which highlighted BEEpart's role as a meeting point for community members, guest artists and experts, whose combined knowledge is then employed for cultural and social integration of the Pilaite community. This is done through laboratory spaces that enable experimental ideas to thrive and contribute to improving the community's daily life.

The project clearly illustrates the combination of different dimensions that can jointly contribute to enhancing quality of life: community participation, decentralisation of opportunities and

resources at neighbourhood level, co-operation between neighbours and professionals from different areas, engagement with social issues and a participative approach to culture and creativity, which, in turn, becomes a vector for local sustainable development. Whereas the project is initiated by a grassroots movement, its ability to serve the public interest is apparent. The sustainable concept behind the design of BEEpart's own creative workshop building space is also worth noting.

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Città della Scienza (City of Science)

Italy



Organisations involved: The project is led by Fondazione IDIS – Città della Scienza, a non-profit organisation; the setting-up of the museum and accompanying infrastructure, as well as some individual projects, have been supported by the City of Naples, the Province of Naples, the Region of Campania and the Italian government.

Genesis: The first exhibition space opened in 1996, with further areas added until 2003.

URL: www.cittadellascienza.it

Città della Scienza is a museum focusing on science, nature and culture. Based in Bagnoli, a former industrial district of Naples, its facilities were mainly built in 19th century industrial workshops. The initiative is led by the IDIS Foundation, an organisation set up in the late 1980s, to build a new knowledge economy and

valorise territorial resources, in order to foster social cohesion.

IDIS' values include the promotion of science for younger generations (rich scientific communication to arouse young people's interest and foster their creative skills); the social uses of

science (fostering dialogue on science with citizens); the place of science in economic development (an economy of knowledge, taking advantage of communication technologies); accessibility and sustainability; a culture of work (promotion of skills, competence, professionalism and employment opportunity as a key factor of social dignity and identity); innovation skills; valorisation and promotion of culture; and, opportunities for all for the active production of knowledge.

The City of Science area comprises several elements. The interactive, educational Science Centre, aimed particularly at children, families and schools, offers learning laboratories and workshops. It also promotes learning networks involving schools, universities, research centres and local authorities. (The Science Centre was destroyed in a fire in March 2013. Following a crowdfunding campaign and several support initiatives at local and national levels, it partly reopened in November 2013). An advanced training centre provides regular courses on entrepreneurship, innovation, cultural heritage, scientific communication and related areas. A technology hub provides a variety of spaces and services for the creation and development of innovative businesses; these include a Smart Lab Incubator, mainly for business projects related to smart cities; a business park for companies and research centres active in areas connected to the City

of Science's objectives; a co-working space and a FabLab workshop on ecological design and digital fabrication form makers. Other features include a children's theatre Teatro Galilei 104 and a conference centre. It is also worth noting that, over the years, the project has forged partnerships with local, regional and national authorities, as well as with some international organisations (e.g. UNESCO and UNICEF) and is regularly involved in European and Euro-Mediterranean networks and projects.

Resulting from a private non-profit initiative developed in close co-operation with public authorities, this project is inspired by a vision to enhance quality of life at the local level. A strong vocation for the promotion of education, knowledge, business development and their social implications inspires the set of schemes and facilities that make up the district, as well as the identification of target groups (including children, families, schools and, for certain activities, disadvantaged groups). Although the main focus is on science, this is complemented by educational and cultural activities and the promotion of training and entrepreneurship in areas related to creativity and innovation.

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Dasra

India



Organisations involved: **Dasra**, a private foundation

Genesis: **Since 1999**

URL: www.dasra.org

Dasra is India's leading strategic philanthropy foundation. It works with philanthropists and promising social entrepreneurs to bring together knowledge, funding and people to catalyse social change.

Since its establishment in the late 1990s, the organisation strengthened the growth plans of 500 successful non-profits and social businesses. It does so by addressing some of the perceived needs within its two target

sectors. Indian non-profit organisations lack managerial skills needed to scale. Most of them have small budgets and less than 3% measure their impact in a robust manner. On the other hand, Indian philanthropy gives much less than its equivalent in other countries, and only 25% of giving comes from individuals, as opposed to, for example, 75% in the United States. Dasra connects non-profit organisations, social entrepreneurs and philanthropists by addressing these challenges through the provision of

knowledge (research reports, training, consultancy), funding (promotion of philanthropy forums and a networking and fundraising platform) and people (generating dialogue on philanthropy, building skills).

Dasra Social Impact is Dasra's flagship accelerator programme for high potential growth stage social enterprises poised for scale. The programme employs a training format that fosters peer learning, organisational skill development, network building and collaboration. Since its inception, a record 180 participants have graduated from this programme. It has helped visionary social change makers build the skills required to operate their organisation at scale.

Dasra provides a good example of the growth of social entrepreneurship and the need for a suitable financial environment supporting it. Promoting this enabling environment involves bringing together non-profit organisations and private donors, thus generating innovative spaces for governance and discussion on public affairs. Dasra provides support to a wide range of areas of social interest, through entrepreneurial projects which often integrate an implicit creative dimension – this being, at times, the glue that connects the several dimensions of a project. Dasra's strong, underpinning research and awareness-raising efforts, particularly through the publication of

research reports, training in the field of social impact for entrepreneurs and the convening of forums where philanthropists and social entrepreneurs can meet, should also be noted.

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Óbidos Criativa (Creative Óbidos)

Portugal



Organisations involved: The Town of Óbidos and other local and international partners; a public company, Óbidos Criativa E.M., has also been set up.

Genesis: Activities related to the promotion of the creative industries have been implemented since 2002; the Creative Óbidos strategy was launched 2009.

URL: www.cm-obidos.pt; www.pt-obidos.com

A town of approximately 11,000 inhabitants, Óbidos in central Portugal boasts of significant tourist attractions, including its coastal strip, rural surroundings and medieval walled town. Over the past decade, Óbidos has implemented a sustainable development strategy based on the combination of culture, tourism, the environment and the economy, which has allowed the

town to both enhance quality of life and strengthen its national and international profile.

Within this context, the Creative Óbidos strategy, launched in 2009, aims to foster creative production and maintain a cultural environment of excellence and high-quality tourism. Ultimately, the strategy seeks to attract talent, foster job creation,

support wealth growth and improve quality of life. Among its major initiatives is the ABC support scheme for creative entrepreneurs, which provides businesses with working space and support infrastructure (e.g. internet access, use of a small auditorium, etc.), specialised advice and consultancy (business plan development, fundraising, etc.) and external communication. The scheme provides support to several dozen companies in sectors ranging from crafts and cultural tourism to fashion and mobile technologies (including an increasing number of companies receiving 'virtual' incubation). The Óbidos Technology Park, unique in the region because of its focus on the creative industries, plays a major role in this respect. Links with the education and lifelong learning agenda exist at different levels: on the one hand, a creative education approach pervades school education. The use of the new technologies in education is reinforced and children are encouraged to choose and develop their own creative paths. Digital storytelling is also widely promoted among pupils and teachers. This is further supported by the Town Council's establishment of a research, innovation and knowledge network, which encourages research on the links between culture and other areas of development in Óbidos. These initiatives are underpinned by the refurbishment of heritage buildings as

spaces for creative entrepreneurs, the promotion of an attractive programme of cultural events throughout the year, the adoption of measures aimed at reducing carbon emissions and Óbidos' leadership of a number of national and European networks, including the Creative Clusters in Low Density Urban Areas project funded by URBACT, the European exchange and learning programme promoting sustainable urban development.

In Óbidos is an interesting example of how the creative industries agenda can be placed at the heart of sustainable development strategies, impacting education, the environment, the economy and tourism. Creative Óbidos transfers the international 'creative cities' paradigm to a small rural town, through a range of complementary measures which could inspire similar developments elsewhere. A key step is making the local context more attractive for external talent. At the same time, the preservation and sustainability of remarkable natural and cultural heritage assets is to be ensured, while also broadening educational and cultural opportunities for all. Other noteworthy features include strong political leadership, the establishment of specialised public companies to manage certain services and the transfer of knowledge at national and international levels.

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Proximity Designs

Myanmar



Organisations involved: Proximity Designs, a non-profit social enterprise

Genesis: Since 2004

URL: www.proximitydesigns.org

Proximity Designs makes a strong case for human-centred design and innovation in Myanmar. Set up in 2004, this non-profit social enterprise works to help boost incomes in rural families across the country. The organisation designs and markets products and services that low-income farmers purchase and use to supplement their incomes, including foot-powered irrigation pumps, water storage tanks, drip irrigation systems,

solar lighting and farm advisory services. The products are designed to help farmers grow higher value crops and significantly increase their annual incomes. Over the years, the organisation has helped 250,000 rural people across Myanmar increase their incomes. With the irrigation products alone, customers have made an average of USD 200 more per season, a 30% increase in annual income.

Proximity Design applies design thinking to its mission: its approach starts by understanding user needs and involves work in a Yangon lab that focuses on designing affordable products. Following an initial test by potential users, products are manufactured in Myanmar, thus reducing the carbon footprint and investing in the local economy. Proximity distributes its products and services through a network of more than 180 private agro-dealers and over 800 independent village-level agents, thus reaching approximately 80% of Myanmar's rural population. The same user-centred design method has been applied to create short-term financial solutions for rural smallholders (including product loans, investment capital and microfinance) and to conceiving village infrastructure (including bridges and footpaths).

This organisation reaffirms the potential of design in broadening opportunities for communities in terms of increased income and improved quality of life – as shown, in particular, by the production and broad dissemination of irrigation pumps, solar lighting and related equipment, but also the ability to access innovative financial systems and village infrastructure. Design-based creativity proves its ability to adapt to a wide range of contexts and respond to users' needs. Whereas the

nature of the country and the needs identified mean this is clearly a rural-oriented project, its approach could inspire similar developments in other contexts, including cities.

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Spark Center for Social Entrepreneurship Development (Spark Center)

Viet Nam & Netherlands



Organisations involved: A Vietnamese non-profit organisation, originally co-founded by the SNV Netherlands Development Organisation, the Viet Nam Center for Community Support Development Studies (CECODES), the Vietnamese branch of international NGO PACT and the Center for Sustainable Rural Development (SRD Viet Nam)

Genesis: The Spark Center was officially recognised as a Vietnamese non-profit organisation in 2011.

URL: www.spark.org.vn/en

The Spark Center is dedicated to resolving social issues in Viet Nam through the promotion of social entrepreneurship and the capacity development services market, particularly in the field of support for social entrepreneurship. In this respect, one of its key activities

includes identifying and attracting innovative business solutions and social enterprises that can create positive social impact. Further, the Spark Center works to support social enterprises and addresses their capacity and resource development needs, while also offering direct

technical assistance and advice on enterprise development. Raising awareness about Spark's mission through communication and networking with other actors is also undertaken and is particularly relevant in the context of the growing recognition of the role of the creative industries in the national economy. Viet Nam launched its National Creative Industries Strategy in December 2013.

Spark was originally set up in the context of the Netherlands Development Organisation's Local Capacity Development Facility (LCDF), which helps rural businesses, local governments and non-profit organisations improve their capacities to prosper and scale up their own solutions and innovations. Spark's Social Entrepreneurship Development Programme places emphasis on business projects addressing social issues with a local resonance. It also actively engages women, ethnic minorities or people with disabilities as project managers. Projects supported include those preserving the continuity of traditional crafts. Environmental concerns are also regularly featured, including the recycling and efficient use of resources.

Through its Capacity Development Market Programme, the Spark Center regularly organises a 'marketplace'

for providers and users of capacity development services to meet, learn about what they each need and can offer and reach agreements that will improve their organisational capacity. Such events are held in cities and provinces across Viet Nam. It is worth noting that a broader 'Spark Movement' has also developed, involving a network of individuals and organisations contributing to the development of social entrepreneurship in Viet Nam.

This initiative provides a good example of emerging schemes that provide support to entrepreneurship related to social innovation. Even though the Spark Center's initiatives do not explicitly refer to creative aspects, the nature of projects supported include cross-disciplinary initiatives where social, economic, cultural and environmental dimensions are brought together – this being a key factor when aiming to enhance beneficiaries' quality of life. Projects in the area of social entrepreneurship are generally rooted in and adapted to a certain local cultural context – this needs to be taken into account in similar initiatives which may be set up elsewhere. Another significant factor is the involvement of several national and international organisations as initiators of the centre, as a first step before its establishment as a separate, autonomous entity.



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SPECIAL FOCUS

THE NETHERLANDS

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Breeding Competent Rebels: Creative Industries in the Netherlands

Guus BEUMER

Over the past few decades, the Netherlands has built a reputation as a country in which culture can take on myriad forms – due, in part, to a sophisticated academic infrastructure of universities, schools of higher education and art academies as well as a diverse funding system that allows graduates to embrace experimentation.

Ms. Jet BUSSEMAKER, the Dutch Minister of Education, Culture and Science, recently asserted that culture plays a role that can never be summed up in purely economic terms. She explicitly emphasised the importance of the creative industries and innovation and, in accordance with her policy letter Culture Moves: The Meaning of Culture in a Changing Society (2013), stated that attention should be paid to the social context within which the innovation process takes place (and that culture fulfils an important function in this regard).

In this context, not only does the relationship between culture and economy need to be reformulated, most of the paradigms of the post-war era between West and East, between state and market or between local and global are under pressure.

And it is exactly this perspective - in which the importance of innovation is considered within a social context and includes both economic and cultural components - that informs the central questions of this year's Asia-Europe Culture Ministers' Meeting.

Attention should be paid to the social context within which the innovation process takes place. Culture fulfils an important function in this regard.

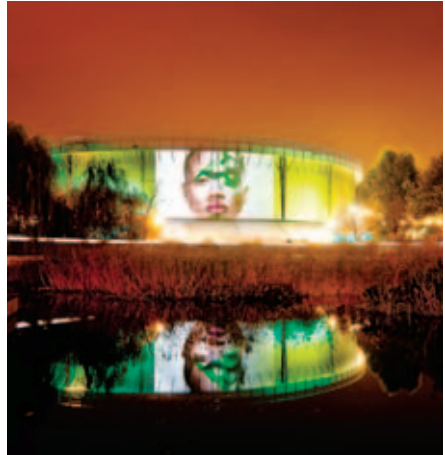
The Dutch creative sector is consistently ranked among the top 10 worldwide. This is true, for example, in the area of trade figures, job opportunities and registrations of brands and patents. In its new business policy, the Dutch government has identified the creative industries as one of the Netherlands' key economic sectors.

Up till about 2011, sectors in the Netherlands such as fashion, architecture, gaming, and design were organised separately into different branch-oriented organisations. But

despite financial cutbacks in the cultural infrastructure, the ambition to reinforce ties between culture and the creative industries (as well as the separate areas of talent development, knowledge generation and knowledge sharing in architecture, design and new media) has been united in the Creative Industries Fund NL (www.stimuleringsfonds.nl). The fund's tasks include encouraging cross-sector collaboration, promoting good commissioning practices and increasing public awareness. Eight professional associations have organised themselves into the Federation of Dutch Creative Industries (www.dutchcreativeindustries.com). Two new institutes were formed: CLICKNL (www.clicknl.nl) to stimulate innovation and research relevant for the creative industry and the Dutch Creative Council (www.creative-council.nl), an independent, cross-sectoral advisory board for both government and the sector.

Another recent initiative is the launch of Het Nieuwe Instituut, or The New Institute (www.hetnieuweinstituut.nl), which I am heading. Het Nieuwe Instituut, with its remit in the arts sector and funded by the Ministry of Education, Culture and Science, was given the possibility to approach the creative industries as the last incarnation of the progress-based

school of thought that has so characterised the twentieth century.



Progress has long been regarded the incorruptible precursor to improvement, but - in the meantime - the world has lost its naivety and the big issues around energy, sustainability, mobility are some expressions of this. It is precisely this inquisitive, reflective approach to progress and innovation, and an awareness of the potential conflicts linked to any innovation, in which Het Nieuwe Instituut finds its legitimacy and value. This takes the form of exhibitions (on themes such as bio-design or materials such as wood and historical reflection on utopian Dutch agricultural policy in the second half of the twentieth century), research in the oeuvre of Dutch designers and architects and a studio that links

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experiments with complex economic and political realities.

One of the recent buzzwords in the Dutch media and political circles is ‘participatory’ society. This term should be understood not only in the sense of government gradually taking a backseat, but also in the way top-down and bottom-up strategies can be made productive for issues like health care and construction.

Het Nieuwe Instituut takes the innovative potential of architecture, design and e-culture and matches them with specific social and cultural contexts. Our way of working is still finding its feet, but the potential is beginning to prove itself in diverse ways, including through a recently formed-study centre, the Jaap Bakema Study Centre, set up in partnership with Delft University of

Technology to explore the issue of global housing.

There are, of course, new issues arising all the time. One of the recent buzzwords in the Dutch media and political circles is ‘participatory’ society. This term should be understood not only in the sense of government gradually taking a backseat, but also in the way top-down and bottom-up strategies can be made productive for issues like health care and construction.

These policies reveal that the classic questions around hierarchy are still fundamental. During her opening speech at the recent design conference, What Design Can Do For You, Minister Bussemaker stated that the Netherlands has a shortage of “competent rebels”. I fully agree. In fact, the world has a shortage of competent rebels in the wake of the larger issues our society is currently facing.

Guus BEUMER is the director of *Het Nieuwe Instituut* in Rotterdam since 2013. He has been the director of *Marres*, the Centre for Contemporary Culture in Maastricht since 2005. Since 2006, he has also served as artistic director of *NAiM/Bureau Europa* in Maastricht. He has a background in social sciences

and has years of experience in the cultural field. He became known as the initiator and art director of fashion labels Orson + Bodil and SO by Alexander van Slobbe. In 2009, he was also the Artistic Director of Utrecht Manifest, Biennial for Social Design. He is an experienced publicist for, amongst others, Metropolis M and Elsevier and has

been advisor for, amongst others, the Mondriaan Foundation, Co-lab and the Netherlands Foundation for Visual Arts, Design, and Architecture. He was the curator for the Dutch Pavilion at the Venice Arts Biennale of 2011 and is co-curator for the Dutch Pavilion at the Venice Architecture Biennale of 2014.

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Buzinezzclub



Organisations involved: The project was designed by PopVox, a company; alliances have been established with the Cities of Rotterdam and The Hague, Rabobank, ABN AMRO, the Chamber of Commerce of Rotterdam as well as several foundations and funds.

Genesis: Since 2009

URL: www.buzinezzclub.nl

Support for unemployed young people wishing to start their own enterprises is not always easily forthcoming. Buzinezzclub provides just such a service to youth aged between 17 and 27 years of age. Taking account of the fact that almost one in five young people in the Netherlands is currently unemployed, the Buzinezzclub concept was developed in Rotterdam in 2009 by

the creative company PopVox. PopVox specialises in turning the language of research and policymaking into the language of people, thus helping building bridges between them to address social challenges in cities.

A typical training process at Buzinezzclub is spread over six months and involves several stages: initial

design of the business plan; a series of workshops provided by experts and successful young entrepreneurs; personal and group coaching; a two-month internship in a relevant company; the design of a personal itinerary involving networking and finance opportunities, with advice from banks and financial institutions; and, further networking events to facilitate the success of the startup. Business projects in a wide range of areas are supported, with specific focus on social and creative initiatives.

Since its establishment, the project has guided over 400 young people. Research conducted in Rotterdam in 2013 showed that participants in Buzinezzclub were on unemployment benefits 211 days less than their average peers. Additional statistics indicate that, after taking part in the project, 49% of beneficiaries were employed, 21% went back to education or training and 15% set up their own business.

It is worth noting that a volunteer mentoring scheme has emerged unexpectedly, as former participants began sharing their experience and network with current participants.

Owing to its success, a new Buzinezzclub was launched in The Hague in early 2014, and more cities are expected to join the initiative in the coming years. A significant additional

element is the launch of the 1st Social Impact Bond in the Netherlands in late 2013. A joint initiative of ABN AMRO bank, the Start Foundation and the City of Rotterdam, the scheme provides an investment of Euro (EUR) 680,000 to Buzinezzclub for the development of projects by young entrepreneurs. The City of Rotterdam pays investors back on the basis of the unemployment benefits it saves.

Buzinezzclub offers an interesting and complex model, where traditional entrepreneurship support schemes (such as training, advice, access to funding and networking) are combined with a strong social vocation. The participation of young entrepreneurs as trainers and that of former beneficiaries as peer advisors is another relevant feature, as are the strong partnerships with a private company, local authorities, banks, business organisations and social-oriented foundations. In this way, the Buzinezzclub offers a regional ecosystem for the development of youngsters facing multiple problems.

Accompanying research on the results and impact of the initiative has contributed to its visibility. The initiative is also remarkable for its contribution to devising new financial schemes.

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CREATIVE CITIES
QUALITY OF LIFE

Creative Industry Scientific Programme (CRISP)



Organisations involved: The programme is implemented by a consortium involving 63 partners, including universities offering design programmes, design schools and other organisations in the creative industries, as well as the Netherlands Organisation for Scientific Research (NWO), with funding provided by the Dutch government.

Genesis: Since 2010

URL: www.crisplatform.nl

The creative industries employ over 180,000 people in the Netherlands and generate 3% of the country's Gross Domestic Product. Further, a large number of companies in other sectors capitalise on Dutch design and advertising to compete in international markets. It is within this framework that the Creative Industry Scientific

Programme (CRISP) aims to help the Dutch design sector maintain its leading position.

Universities and design schools involved in the CRISP consortium have - in collaboration with companies, other industry bodies, public organisations and research institutes

- identified a number of bottlenecks which limit growth in this sector. For instance, creative professionals, who work on a project basis, are often asked to concentrate on the end product, rather than become involved in the strategic potential of the project at hand. CRISP thus focuses on the development of new Product Service Systems (PSSs). It seeks to generate and disseminate the knowledge, tools and methods needed to design complex combinations of intelligent products and services with a highly-effective user experience. PSSs are meant to bridge the traditional gaps between design, development, manufacture and retail, as all players are involved in the final result. These ideas have translated into eight specific projects. Three are particularly worth highlighting. Enhanced Care Service through Improved Mobility for Elderly People supports independent living among and social connectivity for the elderly, contributing both to their improved health as well as the economic efficiency of care. Services of Electro-Mechanical Care Agencies explores novel assistive technologies – in the form of robots, computer-based agents and virtual worlds - for elderly people and those suffering from mental health disorders. Designing Motivation - Changing Human Behaviour Using Game-Elements looks at the application of the motivational effects of game elements in health care and human resources to enable

structural behavioural change. Each project involves a diverse network of partners, whereas the overall CRISP programme is underpinned by an extensive online communication platform, regular public events as well as research and publications for the dissemination and transfer of knowledge. Furthermore, the PSS design-knowledge is embedded in new educational modules and programmes within design schools and universities offering a design curriculum, thus contributing to the improvement of productive models and their impact in broader society.

The CRISP initiative explores how innovation in the creative industries, particularly design, can benefit society as a whole. To create such benefits, it becomes necessary to involve not only educational institutions and the design sector, but also end-users, such as elderly people and people with disabilities. A broad range of intermediaries and stakeholders (e.g. health institutions, care organisations, broader industry groups, public authorities, etc.) must also be engaged. Ultimately, projects such as CRISP can positively impact everyday life in contemporary cities, rendering the link between design, creative education and quality of life more visible.

ENABLING CROSSOVERS

Good Practices in the Creative Industries



Virtual Endosuite



Organisations involved: Grendel Games, a gaming development studio, developed Virtual Endosuite in close co-operation with the LIMIS Foundation, an institute for healthcare innovations and training; and, Olympus Europe.

Genesis: Developed circa 2011

URL: www.grendel-games.com/index.php/products/13-vor

Virtual Endosuite is an online, educational simulator that aims to help staff assisting in hospital operating rooms improve their skills and quickly adapt to the fast-changing work environment. The virtual space depicted by the game is a fully-equipped operating room, where virtual instruments are endowed with the full possibilities of real equipment. This sets the stage for learning by

enabling participants to simulate real-life problems and then solving them. The game is built on the premise that since several different types of personnel are involved in medical procedures, the success of any surgery in an endoscopic environment depends on more than just the skills of surgeons. It depends crucially on those of assisting staff as well, who need to be familiar with the handling

and operation of complex surgical instruments and equipment.

In the Virtual Endosuite, players are confronted with a multitude of scenarios - the game features a scenario editor that allows users to customise and design a wide range of situations. Trainee responses to these custom-built scenarios can be measured and, subsequently, reflected upon by trainees and instructors. Results can also be compared using an online database. Virtual Endosuite was developed by Grendel Games, a development studio known for both 'entertainment' and 'serious' games. Several of its productions have been developed for the health sector. When crafting its 'serious' games, the company actively strives to make them as visually attractive as other more leisure-oriented games. This approach serves to both increase value and engage players.

This project provides a good example of the applicability of creative products to a wide range of contexts, including professional development in the health sector. The extension of online technologies and the growth of software and gaming are creating opportunities for use in new environments. The educational potential of gaming in both school and lifelong learning contexts is also growing. The visual attractiveness of products, inspired by designers'

experience in entertainment games, becomes an asset for this cross-sectoral transfer, which also relies on the collaboration between a creative company and a specialised institution in the area of health and technology.

ENABLING CROSSOVERS

Good Practices in the Creative Industries

CREATIVE CITIES
SUSTAINABILITY

Westergasfabriek



Organisations involved: The Westergasfabriek buildings are managed by Westergasfabriek BV, a private company; a foundation has also been set up to strengthen the cultural identity of the place; and the local government is responsible for the surrounding park area.

Genesis: The park opened in 2003, whereas the building area opened in its current form in 2007.

URL: www.westergasfabriek.nl; www.project-westergasfabriek.nl/english

The Westergasfabriek was first built as a coal gas factory complex in Amsterdam in the 1880s. Over the past decade, it has become the site of a large urban park and a wide range of cultural activities within its built areas, including working spaces for creative entrepreneurs, high-profile cultural events and festivals.

In the 1990s, following two decades of decay, the potential uses of the area became a subject of public debate. The local government then allowed cultural events and festivals to be held in the area. In 2000, the City of Amsterdam decided to sell the old buildings on the site, with the condition that the

redevelopment of the whole complex should be based on creativity, culture and sustainability. Following the cleaning of the area, a part of it was redeveloped as a park owned by the local government. This section opened in 2003. The buildings, owned by a small company and renovated with support from the Dutch National Restoration Fund, reopened in 2007.

Nowadays, the old gas factory buildings are home to approximately 20 locales occupied mainly by creative entrepreneurs (graphic designers, web- and game developers, interactive media producers, etc.), as well as two television studios, an art house cinema, a theatre, a school for creative leadership, the North Sea Jazz Club and several restaurants and cafes. Five other buildings are being rented on a temporary basis. Several festivals, fairs, exhibitions and concerts take place at the Westergasfabriek every year. The buildings welcome approximately 700,000 people annually, whereas roughly 5.2 million visit the surrounding park each year.

The renovation of the site has received a number of awards, including in the Conservation category of the EU Prize for Cultural Heritage/Europa Nostra Awards in 2010. The jury commended 'the eco-friendly renovation and adventurous interpretation that had successfully revived this former

industrial estate'. It appreciated the simple, durable renovation that enabled the industrial character of the gasworks to be maintained and highlighted the Westergasfabriek as 'a model for the implementation of a new creative, social and cultural life into an industrial heritage site'. Another relevant aspect of the initiative is its governance model, which includes the co-ordinated efforts of public and private bodies. In 2012, the Westergasfabriek and the local council presented The Green Manifesto - Vision for the Westergasfabriek 2025, a document that builds on the achievement of the original development programme and the success of the public-private co-operation, whilst making suggestions for what could be improved or done differently in the future.

The Westergasfabriek provides an excellent example of the adaptive reuse of existing spaces for creative purposes, as well as the integration of green areas and cultural venues in an urban context. The creative dimension of the initiative is reinforced by the combination of working spaces for creative entrepreneurs, several mid-to large-sized cultural organisations and a wide range of visible cultural activities. This aspect is combined with a strong sustainability rationale, thus reinforcing the links between the cultural and environmental dimensions of urban development.

EPILOGUE: Summary Report

6th ASEF Experts' Meeting and Public Forum
Creative Economy in Asia and Europe:
Emerging Pillar of Economic Growth and Development

4-5 December 2013
Hanoi, Viet Nam

Over the past decade, the creative economy has come to be regarded as an important part of the international economic agenda. In addition to its valuable contributions to job creation, income generation, export earnings and economic development, creative and cultural industries have come to play a significant role in fostering social inclusion, cultural diversity and human progress. In this duality lies the unique characteristic of an industry that is emerging as one of the most dynamic sectors of world economy. This was the message from Viet Nam's Deputy Minister of Culture, Sports and Tourism, Mr. HO Anh Tuan at the 6th ASEF Experts' Meeting and Public Forum on the creative economy in Asia & Europe in Hanoi last December.

The meeting brought together 30 civil experts and public officials from Asia and Europe for two days of deliberations on existing policies shaping the creative economy and their particular potential for innovatively addressing development challenges. Over 35 Vietnamese cultural professionals and representatives of international cultural agencies also attended.

Creative industries were identified as an important area of mutual interest and common relevance for Asia-Europe dialogue at the 2nd ASEF Experts' Meeting on Cultural Policy (7 October 2011, Melbourne, Australia) organised in the framework of WorldCP-Asia. The topic is also high on agenda of the Ministers of Culture in Asia and Europe, who meet biennially in the framework of the Asia-Europe Meeting (ASEM). The 6th ASEM Culture Ministers' Meeting (19-21 October 2014, Rotterdam, Netherlands) specifically focuses on the benefits and challenges of the creative industries. In this context, the meeting aimed to facilitate the sharing of ideas, experiences and good practices from Asia and Europe on the creative industries.

The meeting was organised in partnership with the International Federation of Arts Councils and Culture Agencies (IFACCA) and the Ministry of Sports, Culture and Tourism, Viet Nam and with the support of the Ministry of Education, Culture and Science, the Netherlands and the British Council. It was organised as part of the ASEF

Cultural Policy Dialogue Series and complemented ASEF's support to the WorldCP-International Database of Cultural Policies, a searchable website of country-specific profiles of arts and culture (www.worldcp.org). The Hanoi meeting marked the launches of the country profiles of India, South Korea and Viet Nam.


Experts' Meeting: Conclusions

- Despite the widespread acknowledgement of the dynamism of the sector, the precise definition (or, more importantly, understanding) of the creative industries varies across countries and regions, making policy co-ordination extremely challenging. Embedded within these views is also the notion of a 'developed/developing' country divide. In attempting to map areas of common interest for Asia and Europe in the creative industries, major debates – mostly conceptual – have emerged.

The first involves an unresolved discussion of what constitutes the 'creative', since dominant discourses that refer to the creative industries often signify dissimilar meaning and establish different boundaries for action. The second revolves around the (perceived) tension between the intrinsic (culture for culture's sake) and instrumental (culture for economic growth) values of

culture, as these hold implications for the justification of State support. The third is especially provocative – namely, that the simultaneously transcendental and culturally distinct nature of trans/sub-national identities presents a distinct challenge (whether real or imagined). The above are fundamentally ontological questions that are not easily answered; any attempt to construct strategies or operationalise them therefore requires, first and foremost, a deep appreciation of the complex diversity and contextual realities of the creative economies of Asia and Europe.

- Much of the literature has placed culture and creativity against an economic backdrop, measuring its contribution in terms of the economic payoff (namely, contribution to Gross Domestic Product or GDP) derived by a predetermined category of enterprises deemed as 'creative'. Increased state support for the creative economy is also often justified on economic grounds. However, encouragingly, recent developments see the creative economy being benchmarked against non-commercial aspects of development, e.g. employment (as in the measurement methodology of the World Intellectual Property Organization/WIPO). Italy's White



Paper on Creativity (2009) also promulgates a new model of ‘creativity for social quality’ that emphasises culture, human values, and ethics. This model looks beyond the economic angle and acknowledges the social impact of creativity – it treats creativity as a means and not an end. Creative industries are increasingly finding innovative solutions to social problems.

- The integrity of ideas is a vital component of the creative enterprise. Copyright gives creative practitioners due assurance that their work is protected, as well as support their freedom of expression. WIPO sees intellectual property rights (IPR) as a catalyst for the development of the creative economy, and has, as mentioned above, even gone so far as to develop a methodology for measuring the contribution of copyright industries to GDP and employment. However, IPR can be harder to ensure when intangible heritage is involved. The ‘copyrightableness’ of traditional arts is an unanswered question; and, often copyrighting runs counter to the logic of traditional arts, which often anonymise the creator. Commercialisation, therefore, needs to be combined with documentation of resources and skills to ensure the building up of significant IP assets. Participation of the creators and

of local communities is critical to this endeavour and market opportunities must be facilitated only to the extent wished by the community. The issue of cultural violation for economic gain continues to be relevant.

- The creative industries appear to have stronger ambitions for internationalisation than the rest of economy. Despite the exchange-dominated globalisation narrative, a one-size-fits-all approach is a myth. Policies must ensure relevance to the specific (and hugely varied contexts) in which they operate. The lack of domestic demand can, for instance, become a hindrance in the development of the creative industries, as is the case in the Philippines. An interesting example is that of Aarong, set up in Bangladesh in 1978 by the NGO BRAC to revive craft and interpret them for the contemporary marketplace as well as facilitate market access for rural artisans. Interestingly, this social enterprise primarily harnesses local demand and mainly serves Bangladeshi customers, with only 2% in export earnings. China, on the other hand, has seen an increase in its creative exports (although this increase may also be attributed to the overall growth of its creative economy).
- Transparent and efficient

access to credit is essential for the creative industries to flourish. This industry cannot survive if only funded by the state; hence, multiple forms of support are critical. Public-private partnerships as well as microfinance for culture must be explored.

- Research & development (R&D) must be prioritised to enable long-term growth. Low priority for R&D is a severe obstacle to innovation in several countries.
- The creative economy exists on the intersections between multiple domains – arts and culture, technology, environment, education, etc. While the difficulty lies in delineating roles and responsibilities, this should not detract from the need to reduce fragmentation and make sense of the complexity that exists. More horizontal connections need to be actively built; and, cross-sectoral collaboration and transfer further reinforced.
- While much of policy is at the national level, practice is primarily in cities and communities. Therefore, it becomes important to integrate the role of arts and culture as part of long-term city planning as well as to document evidence for culture's value to the city.
- Policy measures should reflect the new technology-enabled modes of cultural dialogue and exchange, as the production and distribution of culture, as well as the transmission of knowledge have been fundamentally transformed in recent decades. Policies must also respect the autonomy of business and civil society, while enabling them to mutually share capacities and skills. Effective inter-agency co-operation between government ministries is particularly important because the creative industries have a spillover effect in the rest of the economy. Therefore, there is also the urgent need to develop interesting strategies beyond cultural policies.
- Beyond growing the economy around cultural products and services, it is critical to nurture the broader creative ecology (covering investment, legislation, education, etc.) to ensure long-term sustainability. For creative entrepreneurship to thrive, it is important, for instance, to encourage creative ability, originality and imagination. The distinctive aspects of creative products result from passion, sympathy and the expression of the human spirit. Developing creative talent thus becomes vital to ensure the emergence of a generation of cultural creators and entrepreneurs. The human

capital agenda should connect education to entrepreneurship.

- Developing culture is not only about taskforces, capacity building and beneficiaries. It is also about alternative and independent spaces. Creativity must be placed in unusual spaces as a way of reaching out of traditional contexts, making public space more inclusive and ensuring social participation.
- The failure of the creative industries to engage with the non-commercial aspects of culture remains a key challenge. Societies must necessarily support the development of diverse artistic practices without prior knowledge of what their economic benefits will be.

Public Forum: Conclusions

The meeting included a public forum on Viet Nam's Creative Industries Strategy: Next Steps and Challenges on 5 December 2014. The draft of the National Strategy for the Development of Cultural Industries in Viet Nam by 2020, with a Vision to 2030 was launched and discussed at the forum. At the heart of this strategy is the vision to make Viet Nam a "major centre and market leader in the creative industries in south-east Asia by 2020 and the world by 2030". To this end, the strategy proposes structured support to arts and

culture with specific focus on creative education and skills; government investment and regulation; audience and market development; clusters and networks; and, international positioning of Viet Nam. The strategy - prepared by the Ministry of Culture, Sports and Tourism, Viet Nam with the support of UNESCO and the British Council - marks a key transition in the positioning of culture within Vietnamese society. Where it was once strictly defined as tradition, culture has now come to embrace diversity and innovation and there is more openness to exploit opportunities to monetise it.

The next steps in the translation of the vision into concrete action were discussed at the forum. To make the strategy an effective policy tool for cultural development, it was suggested, among others, that implementation be planned through an arm's length organisation; more innovative funding models (such as microfinance) be explored; and, greater ownership of this vision be fostered among the arts community.

Potential areas for Asia-Europe collaboration

Through this meeting, we have identified some gaps as well as areas for potential collaboration in the Asia-Europe context:

- Creativity is easier to talk about than evidence. There is an urgent

need to document case studies (as against existing anecdotal proof) in order to promote evidence-based discussions that highlight the causal relationships between culture, health, sustainability, quality of life, etc. Further, good practices in legislative, tax and other financial measures with positive impact on creative industries should be researched, documented and widely shared.

- Knowledge exchange between Asia and Europe needs to be further strengthened. In particular, cultural administrators and intermediaries (such as festival or music producers) in both regions can be better and more closely connected through peer-to-peer learning programmes. Forums and platforms may be created to share existing policy initiatives and practice in Asia and Europe. Existing platforms need to be documented and shared.
- Co-production and co-creation must be widely advocated and actively supported. This is premised on supply and value chains being inherently global, in addition to the mobile nature of modern society and workforces. The mobility of cultural professionals must be strengthened and reciprocal exchange emphasised upon. Digital technologies may also be

harnessed to facilitate co-creation.

- Mediating curatorial initiatives must be encouraged to support cultural products that suffer from poor accessibility to markets.
- Regular channels of dialogue and communication between the arts community and policy makers must be fostered.

Following up on these recommendations, ASEF is organising/ supporting the following initiatives in 2014:

To document information & good practices

- *Enabling Crossovers: Good Practices in the Creative Industries* (2014, ASEF)
- Commissioning country-specific arts and culture profiles as part of *WorldCP-Asia*, an initiative of the WorldCP-International Database of Cultural Policies (www.worldcp.org). In partnership with the International Federation of Arts Councils and Culture Agencies (IFACCA); Ministry of Education, Culture and Science, Mongolia; Arts Council Mongolia; Ministry of Sports, Culture and Tourism, South Korea; Ministry of Culture, Sports and Tourism, Viet Nam; and, Ministry of Culture, Community and Youth, Singapore.

- *Mobility Funding Guides: Funding Opportunities for International Cultural Exchange in Asia* (2013, 2nd edition)

In partnership with Arts Network Asia, Japan Centre-Pacific Basin Arts Communication (PARC), Korean Arts Management Service (KAMS), and the Tokyo Performing Arts Market (TPAM)

(All available for download on www.asef.org & culture360.asef.org, ASEF's arts and culture portal)

To promote knowledge exchange between cultural mediators

- *Creative Encounters: Cultural Partnerships between Asia and Europe* is promoted by ASEF and Arts Network Asia (with the support of Trans Europe Halles) to facilitate and support artistic collaborations between cultural professionals and arts organisations. Two initiatives supported through Creative Encounters particularly aim to connect creative industry professionals from Asia and Europe:

Ties that Bind: Asia-Europe Film Producers Workshop
 Alongside the 16th Far East Film Festival
 29 April – 3 May 2014
 Udine, Italy
 In partnership with Busan

International Film Festival (Korea), EAVE-European Audiovisual Entrepreneurs (Luxembourg), Far East Film Festival (Italy) and Fondo Audiovisivo Venezia Giulia (Italy)

EARS on Helsinki 2014
 Alongside the Helsinki Design Week
 4-7 September 2014
 Helsinki, Finland
 In partnership with Europe-Asia Roundtable Series/EARS (Finland) and Modern Sky Entertainment (China)

- The ASEF *Creative Networks* initiative is promoted by ASEF to build sustainable connections between cultural professionals in Asia and Europe. Two initiatives supported in 2014 particularly promote knowledge exchange:

Network as Learning Experience: Connecting the European Network of Cultural Administration Training Centres (ENCATC) and the Asia-Pacific Network for Education and Research (ANCER), with the support of the Hong Kong Institute of Education, China
 Throughout the year with activities in Brno, Czech Republic; Brussels, Belgium; Hong Kong & Shanghai, China; London, UK; and, Singapore

Establishment of the *Asia-Europe Network of Urban Heritage for*

Sustainable Creative Economies
Promoted by the Indian National Trust for Art and Cultural Heritage/INTACH (India), International Institute for the Inclusive Museum (Denmark), International National Trusts Organisation (UK), Europa Nostra and Yangon Heritage Trust (Myanmar)

To promote cultural mobility & environmental sustainability

- *Create your future/focus on cultural mobility in Asia & Europe:* training and networking meetings 17-19 June 2014
Metz, France & Luxembourg City, Luxembourg
In partnership with On the Move (Belgium) and Plurio.net (Luxembourg)
- *Green Art Lab Alliance (GALA)* series
Throughout the year with activities in Amsterdam & Maastricht, The Netherlands; Glasgow & Oxford, UK; Prague, Czech Republic; Ljubljana, Slovenia; and, Visby, Sweden
In partnership with a consortium of partners led by DutchCulture/Transartists (The Netherlands) and Julie's Bicycle (UK)

To facilitate dialogue between policy makers and arts communities

- *7th ASEF Public Forum on the Creative Industries in Asia & Europe: Enabling Crossovers*
18 October 2014,
Amsterdam, The Netherlands
As an official side-event of the *6th ASEM Culture Ministers' Meeting*
19-21 October 2014,
Rotterdam, The Netherlands

Download this report from www.tinyurl.com/ASEFcreativeeconomy

ABOUT THE PUBLISHER



The Asia-Europe Foundation (ASEF) promotes understanding, strengthens relationships and facilitates cooperation among the people, institutions and organisations of Asia and Europe.

ASEF enhances dialogue, enables exchanges and encourages collaboration across the thematic areas of culture, economy, education, governance, public health and sustainable development.

ASEF is a not-for-profit intergovernmental organisation located in Singapore. Founded in 1997, it is the only institution of the Asia-Europe Meeting (ASEM).

Together with about 700 partner organisations ASEF has run more than 650 projects, mainly conferences, seminars and workshops. Over 17,000 Asians and Europeans have actively participated in its activities and it has reached much wider audiences through its networks, web-portals, publications, exhibitions and lectures.

www.asef.org

In partnership with



Ministry of Education, Culture and Science

The Ministry of Education, Culture and Science works to create a smart, skilled and creative environment in the Netherlands. Its mission is to ensure that everyone gets a good education and is prepared for responsibility and independence. The Ministry also wants people to enjoy the arts, and aims to create the right conditions for teachers, artists and researchers to do their work.



Het Nieuwe Instituut is a Netherlands based institution involved in activities focussed on the values of design and innovation. The institute aims to foster discussions on topics related to the field of design. Het Nieuwe Instituut organises exhibitions, lectures and fellowships, carries out research and development projects, and publishes reports on the outcomes of its projects. The institute was established from a merger of the Netherlands Architecture Institute; PremSela, the Netherlands Institute for Design and Fashion; and Virtueel Platform, the e-culture knowledge institute.

In the framework of



Asia-Europe Meeting

The Asia-Europe Meeting (ASEM) is an intergovernmental forum for dialogue and cooperation established in 1996 to deepen relations between Asia and Europe, which addresses political, economic and socio-cultural issues of common concern.

ASEM brings together 49 member states (Australia, Austria, Bangladesh, Belgium, Brunei Darussalam, Bulgaria, Cambodia, China, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, India, Indonesia, Ireland, Italy, Japan, Korea, Lao PDR, Latvia, Lithuania, Luxembourg, Malaysia, Malta, Mongolia, Myanmar, Netherlands, New Zealand, Norway, Pakistan, Philippines, Poland, Portugal, Romania, Russian Federation, Singapore, Slovakia, Slovenia, Spain, Sweden, Switzerland, Thailand, United Kingdom, Viet Nam) plus ASEAN and the European Union.

www.aseminfoboard.org



Creative Industries

6th Asia-Europe
Culture Ministers Meeting

Building on the outcomes of the previous ASEM meetings, the 6th ASEM Culture Ministers' Meeting (CMM) aims to further contribute to a shared future between Asia and Europe. Countries from both the regions share the experience of fostering the creative industries for job and wealth creation and promoting sustainable development, social inclusion, regeneration and empowerment. The 6th ASEM CMM will focus on the exchange of experiences and discuss the benefits and challenges of the creative industries.

It will take place from 19-21 October 2014 in Rotterdam, the Netherlands and is being hosted by the government of the Netherlands.

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the British Council, Pakistan

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James Allen 2013



**7th ASEF Public Forum
Creative Industries in Asia & Europe**

**ENABLING
CROSS
OVERS**

18 October 2014, Amsterdam

In the framework of



**Creative
Industries**

**6th Asia-Europe
Culture Ministers Meeting**

<http://tinyurl.com/asefcreativeind>



Creative industries are emerging as key components of the global economic and development agenda. These industries have demonstrated the ability to employ culture to provide insights into and solutions for the pressing social and economic challenges of our times. Creative industries, like no other, are capable of fostering innovation by enabling crossovers. Adequately nurtured, creativity fuels sustainable human-centred development. Asian and European countries alike have experience in enabling job and wealth creation through creative industries, while also promoting social inclusion, cultural diversity and environmental sustainability, particularly in cities.

This collection of 36 good practices in the creative industries across Asia and Europe showcase examples of policy and practice that may serve as inspiration for networking, collaboration and policy making. The mapping covers four areas being addressed at the 6th Culture Ministers' Meeting of the Asia-Europe Meeting (ASEM): creative skills, creative entrepreneurs, creative cities: sustainability, and creative cities: quality of life.



Ministry of Education, Culture and
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