CROSSING BORDERS FOR CREATIVITY

Creative cities learning from each other
ORGANZA
CROSSING BORDERS
FOR CREATIVITY

Creative cities
learning from each other

Edited by
Ewan Lentjes & Dany Jacobs

Arnhem
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INTRODUCTION
Ewan Lentjes
Medium-sized creative cities learn from each other’s most inspiring experiences

Organza was an action research project in which thirteen partner organisations from nine medium-sized creative cities and regions throughout Europe collaborated to share knowledge and experiences about policies to stimulate the creative economy. The project, initiated by the Municipality of Arnhem, in cooperation with the Arnhem Centre for Creative Economy and Innovation (ARCCI), started in February 2010 and ended in December 2012. The Organza project focused on medium-sized creative cities and regions, which face a creative brain-drain to hotspots in nearby metropolitan areas. As such Arnhem is facing strong competition from Amsterdam, Nottingham from London and Manchester, Bremen from Berlin, Navarra from Barcelona, and Treviso and Varese from Milan. We noticed, however, that many creative professionals prefer the context of smaller creative cities, where they can work more quietly on the sidelines, while keeping in touch with the big centres.

Arnhem Bremen Flanders Iasi Navarra Nottingham Presov Treviso Varese

Throughout the project we have been working on an integrated approach to research and the systematic development of a body of knowledge that was furthered by analysing documentation, regularly meeting at Organza seminars to explore specific issues, and the profiling of all the insights on the Organza website: www.organzanetwork.eu. During the three years of the project there was a gradual shift from developing a common research framework to the searching for and selection of inspiring practices, some of which we tried to ‘transfer’ – or better ‘adapt’ – to other places. So we can distinguish the following three main phases in our project.

1. Research
In order to learn from each other it was, first and foremost, important to get to know each other better. Therefore, in the first year of the project (2010), a format was designed, based on the cluster analysis of Michael Porter, to help all partners describe the industrial structure of their region. Special attention was given to creative industries and related policies at different levels. On the basis of these regional profile descriptions, a number of mutual visits took place, in which the visitors reflected on what they had found interesting and learned in other regions.

2. Selection of inspiring practices
In the second phase (part of 2011) we made an inventory of the most inspiring practices that we found in the different regions. Classification of these practices was based on the following categories:
- Affordable accommodation
- Campuses and co-location of creative enterprises
- Business incubators
- Coaching of entrepreneurship
- Promotion of creative industries and interaction with other industries (crossovers)
- New forms of funding; provision of capital
- Other initiatives

This has led us to identify some seventy interesting initiatives in the different regions. Out of these we made a narrower selection of the nine most inspiring practices that formed the starting point for the eight pilot projects that followed.

3. Implementation of pilot projects
The pilot projects were part of the final phase of the Organza project. In these pilot projects the partners involved aimed at adapting elements of the selected practices to their situation. Stakeholders from each city were most actively involved. The pilots concentrated on five main themes in the realm of the support and development of creative industries: networking, coaching entrepreneurship, financial instruments, crossovers and urban upgrading.

From September 2011 the pilot projects were developed and implemented. Each pilot project was structured as follows:
- One partner organised the pilot plan in its region;
- Responsible stakeholders from inspiring practices in other regions functioned as coaches;
- Two or three other partners assisted as learning partners through observation and feedback.

With the completion of these pilot projects in June 2012, the Organza project has finally resulted in a range of inspiring initiatives for policy development for the creative industry. Most of the pilot plans have found a first foothold in their region. As a work in progress they may pave the way for similar and other initiatives that support creative industries to be established in the near future. Our Final Conference on 6th of November 2012 in Bremen, entitled How does it work? 10 years after Richard Florida, was the first step to demonstrate this. We hope that this publication and the Organza database with practices and policies will also contribute further.

We have prepared this publication as a reflective record of the Organza project. The second chapter examines What Organza was all about. It is a concise analysis of the process, starting from the regional profile descriptions, it points at the peculiarities as well as clear – and sometimes also surprising – differences between the nine regions. It gives an overview of policy developments and corresponding schemes that formed the basis for the selection of the most inspiring practices. Finally it explains the pilot projects, showing the barriers to and challenges in the adaptation of practices and schemes during actual implementation. The third chapter gives a systematic overview of the Nine Inspiring Practices. Chapter four offers the most important Lessons and recommendations that we can draw from the pilot projects. In chapter five Esther Ruiten, overall project coordinator, gives a final view on the Lessons and inspiration of the Organza project – also in relation to other European...
CCI-projects. And finally, in the intervening pages we guide you on an imaginative journey through all the meetings, visits, conferences and tours we undertook over the last three years to give an overview of the joint and joyful exercise we experienced with the partners and stakeholders of the nine creative regions of Organza.

For more detailed information: www.orgzanetwork.eu

‘The Organza project focused on medium-sized creative cities and regions that face a creative brain-drain to hotspots in nearby metropolises’
Treviso – Spazio Paraggi
Pilot Action: Networking
February - June, 2012

Bremen – Alte Schnapsfabrik
Pilot Action: Coaching Entrepreneurship
February - June, 2012

Flanders – Leuven: Flanders DC
Pilot Action: Crossovers
February - June, 2012

Iasi – Linden Project
Pilot Action: Urban Upgrading
February - June, 2012
ORGANZA SYNTHESIS REPORT
Dany Jacobs

Arnhem ∞ Bremen ∞ Flanders ∞ Iasi ∞ Navarra
Nottingham ∞ Presov ∞ Treviso ∞ Varese
2010–2012
What was Organza all about?

INTRODUCTION TO THE ORGANZA PROJECT
Organza is a research and action project in which nine medium-sized creative cities and regions from different parts of Europe have collaborated to share knowledge about experiences and policies that stimulate the creative economy. The project, initiated by the Municipality of Arnhem, in co-operation with the Arnhem Centre for Creative economy and Innovation (ARCCI), started in February, 2010 and will end in December, 2012. Organza is co-financed by the European Interreg-IVC-programme. The regions within Organza face a creative brain-drain to hotspots in larger cities such as Amsterdam, Berlin, and Milano. The most urgent question, then, is to devise actions that could be taken to improve their position.

The project was divided into three main phases:

1. In order to learn from each other partners needed to know each other better. Therefore, in the first year of the project (2010), a format was designed in which all partners described the industrial structure of their region. Special attention was given to creative industries and related policies at different levels. On the basis of this description, a number of mutual visits took place, in which the visitors reflected on what they had found interesting and had learned in other cities.

2. In the second phase (part of 2011) we made an inventory of the most inspiring practices found in the different regions. Classification of these inspiring practices was based on the following categories: incubating and coaching towards employment; new forms of funding and capital. Taken from some 70 interesting initiatives in the different cities, and a narrower selection of the seventy inspiring practices we found. On the basis of this, a series of pilot actions were organised in which coaching partners from some of these practices helped other regions to try to adapt these practices to their local situation. In the third part these pilot actions are briefly described, and conclusions are presented related to their relative success.

3. In the third phase, through these pilot projects, the partners involved have tried to adapt the selected practices to their situation. Stakeholders from each city have been actively involved in this.

This synthesis report summarises the main findings of the whole project. First, it gives an overview of the similarities and differences between the different cities and regions related to their economic structure. In the second part the policies in these regions are summarised, first on the national level and then on the regional and/or local level. This leads to our inventory of the seventy inspiring practices we found. On the basis of this, a series of pilot actions were organised in which coaching partners from some of these practices helped other regions to try to adapt these practices to their local situation. In the third part these pilot actions are briefly described, and conclusions are presented related to their relative success.

Table 1: Basic statistics of the nine Organza regions.

<table>
<thead>
<tr>
<th>region</th>
<th>year</th>
<th>populat.</th>
<th>employt</th>
<th>nr. of firms</th>
<th>firms per 100 inhabitants</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARNHEM NL</td>
<td>2008</td>
<td>143,596</td>
<td>98,005</td>
<td>68.25</td>
<td>8,984</td>
</tr>
<tr>
<td>BREMEN D</td>
<td>2009</td>
<td>661,716</td>
<td>283,071</td>
<td>42.78</td>
<td>22,500</td>
</tr>
<tr>
<td>FLANDERS B</td>
<td>2009</td>
<td>5,208,877</td>
<td>2,362,100</td>
<td>38.04</td>
<td>854,368</td>
</tr>
<tr>
<td>IASI RO</td>
<td>2009</td>
<td>315,649</td>
<td>107,248</td>
<td>33.98</td>
<td>8,161</td>
</tr>
<tr>
<td>NAVARRE E</td>
<td>2009</td>
<td>636,038</td>
<td>269,600</td>
<td>42.39</td>
<td>43,282</td>
</tr>
<tr>
<td>NOTTINGHAM GB</td>
<td>2009</td>
<td>1,069,900</td>
<td>496,000</td>
<td>46.36</td>
<td>33,320</td>
</tr>
<tr>
<td>PRESOV SK</td>
<td>2010</td>
<td>90,835</td>
<td>33,179</td>
<td>36.53</td>
<td>10,583</td>
</tr>
<tr>
<td>TREVISIO IT</td>
<td>2009</td>
<td>883,840</td>
<td>376,000</td>
<td>42.54</td>
<td>84,189</td>
</tr>
<tr>
<td>VARESE IT</td>
<td>2010</td>
<td>883,285</td>
<td>374,000</td>
<td>42.34</td>
<td>64,860</td>
</tr>
</tbody>
</table>

1. Percentages are own calculations on the basis of the Organza Syntaxis of Regional Profiles (19 September 2013); Table 1 and more recently supplied data from the Organza partners. Sometimes we had more recent data for one or more of the columns, but in order to calculate correctly the most recent complete data have been used.

2. A part of the explanation is that as a local centre, Arnhem employs relatively more people from outside its borders than people from Arnhem working in other places, whereas many people from Flanders work in Brussels, which economically is not part of the Flanders region.

3. The number of firms also varies a lot. This may be due to differences in economic prosperity and possibly culture (e.g. the degree to which women are employed), or maybe even the fact that such
companies are not always registered or included in statistical data.

In the context of the Organza project we call these regions creative, but in all of them creative or cultural industries are only a small part of the economy, as we will see in the next section. Six of our regions are relatively strong economically and have had a long tradition of economic prosperity: Germany, the Netherlands, Flanders and the North of Italy are export-oriented countries or regions with a tradition of international competitiveness since the Middle Ages. Also Navarra in North Spain is part of a region with a relatively strong tradition in internationally oriented industry. Within their countries Arnhem and Bremen are, however, a bit atypical. As a provincial capital in the East of the country, Arnhem traditionally has had a pronounced service economy character, whereas Bremen is a typical harbour city and, because of the crisis of its traditional industries, one of the poorer regions of West Germany. This doesn’t contradict the fact that both cities do have strong industries. For a long time Arnhem had strengths in the chemical industry (AkzoNobel, Tejin, BASF), but has moved more in the direction of energy and environmental technologies, and Bremen is, for example, one of the major production centres of Mercedes and Airbus.

The three remaining regions have had more economic problems in recent times. Nottingham is part of the English Midlands that have been suffering from decline of its traditional industries for a long time. Because Nottingham is an administrative centre, with a nearby airport and major road networks, it has developed more a service economy similar in character to Bremen and Arnhem respectively. Presov and Iasi are on the eastern, least developed, parts of their countries and on the Eastern extreme of the European Union. Some of their traditional industries have been in decline, although in Iasi in recent years a new upward dynamic appears to have taken place.

On the positive side, all of the Organza regions have institutions for higher level education, but not all of these have a link with creative industries.

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### ‘In the context of the Organza project we call these regions creative, but in all of them creative or cultural industries are only a small part of the economy’

- **Arnhem** has two universities of applied science (ArtEZ Institute of the Arts, famous in the realm of fashion, and product and graphic design; HAN University with departments for industrial product design and multimedia design) and an energy technology institute (KEMA).
- **Bremen** has two academic universities, two universities of applied science (one of which is the University of the Arts) and different technological research centres.
- **Flanders** (including Brussels) has five academic universities and a multitude of universities of applied sciences which – by law – have a connection with the academic universities. As in many other countries, creative arts tends to be taught in institutes for higher art education, and architecture and industrial design in the technical faculties of academic universities and universities of applied science.
- **Iasi** has no less than five public and seven private universities, among them The University of Fine Arts and the Gheorghe Asachi Technical University of Iasi, directly connected to the creative industries through some specialisations: The University of Fine Arts has a major specialisation on Visual Arts including a Fine Arts Faculty, the Gheorghe Asachi Technical University of Iasi includes different faculties and masters programmes focused on different creative industries (such as fashion, IT, architecture, etc.).
- **Navarra** hosts three universities. One of the main fields of these is architecture. Moreover, there are two art schools in which different design disciplines are taught.
- **Nottingham** has two large universities. At the academic University of Nottingham for instance architecture is taught, whereas the Nottingham Trent University has a College of Art, Design and the Built Environment, which includes fashion, graphic design and product design, and a School of Arts and Humanities, with an international reputation in broadcast, film and media studies.
- **Presov** has two universities which both contribute to creative industries.
- **Treviso** mainly gets intellectual inputs from different universities and art schools in nearby Venice; moreover, the department for fashion and design of Venice’s IUAV University is located in Treviso itself. Finally, **Varese** has two universities – LIUC and Insubria – but these are not active in the creative realm. For this the region looks to nearby Milan, where different art institutes and universities are located. And of course, there is also Centrocot, one of our Organza partners, which is a technical institute specifically set up for the textile industry.

In all countries an important development can be observed during the last decade. It shows an increased awareness that teaching and coaching of entrepreneurship need to get separate and special attention in education programmes.

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### ‘Teaching and coaching of entrepreneurship need to get separate and special attention in education programmes’
Creative specialisations
With the overview of different knowledge institutions in the previous section, we have begun to focus on the creative industries in the Organza regions. Creative industries are another realm where we see considerable differences between our nine regions as is evident from Table 2. As these statistics were more difficult to assemble, we are less sure about their validity, but since the difficulty of obtaining and interpreting data is one of the findings of the Organza project, we have tried to delve deeper to make as much sense of them as possible.

In terms of industries, fashion is most clearly present in Arnhem, Bremen, Lasi, Flanders, Nottingham, Presov, and Treviso; Varese, in its turn, is more active in the realm of textiles.

Looking at the creative industries in the nine Organza regions
- In a few cities there are strong concentrations of creative entrepreneurs in one neighbour-hood which makes them relatively visible: in Arnhem in Klarendal, in Nottingham the historic Lace Market district; in Flanders the Nationale Straat in Antwerp is the location of both the Mode Museum and the famous Fashion Academy as well as shops of many of the best known Flemish fashion designers; in Bremen there is a policy of concentrating creative schools and firms in the old harbour district, and Treviso had the idea to try something similar in a previous military barracks district in its city centre. A possible drawback of such visibility is of course that this may bias the view of what the creative industry really looks like in the wider city and region.
- In most other cases creative industries are more spread out in the region, and as a consequence less visible.

What Was Organza all about?
Organza regions we broadly see two patterns:
- In a few cities there are strong concentrations of creative entrepreneurs in one neighbour-hood which makes them relatively visible: in Arnhem in Klarendal, in Nottingham the historic Lace Market district; in Flanders the Nationale Straat in Antwerp is the location of both the Mode Museum and the famous Fashion Academy as well as shops of many of the best known Flemish fashion designers; in Bremen there is a policy of concentrating creative schools and firms in the old harbour district, and Treviso had the idea to try something similar in a previous military barracks district in its city centre. A possible drawback of such visibility is of course that this may bias the view of what the creative industry really looks like in the wider city and region.
- In most other cases creative industries are more spread out in the region, and as a consequence less visible.

Let us now look a bit more closely into the creative specialisation of the different regions.

### Arnhem NL

Arnhem nowadays is most famous for fashion. This is indeed the creative industry in which a few larger firms (Score-Chasin', Open 32) and designers with international networks (People of the Labyrinths, Humanoid, Spijkers & Spijkers) are active. Besides this, every two years a Fashion Biennale (MoBA = Mode Biennale Arnhem) is organised – 2011 saw its fourth edition. But Arnhem certainly has also strengths in product and graphic design. The presence of ArtEZ Institute of the Arts has certainly contributed to these different design strengths, but it has also led to some weaknesses: for a long time the commercial side of creative industries was neglected if not ostracised; and it also remains difficult to break down barriers between the different creative disciplines. Even cooperation between ArtEZ and an important vocational school with creative disciplines was non-existent. More recently, these different weaknesses are being addressed. The establishment of ARCCI (Arnhem Centre for Creative economy and Innovation) by ArtEZ and HAN University of Applied Science is a nice example of this. Even where there is fierce competition between creative entrepreneurs, strong and very active platforms have been created in the realm of design (O-P-A = Ontwerp Platform Arnhem), architecture (CASA), and the arts (G.A.N.G). For the last two years these three platforms have even shared ‘Showroom Arnhem’.

### Bremen D

When we look at Table 2, we see that Bremen, together with Arnhem, has the highest percentage of creative firms and also a relatively large proportion of creative employment. This does not hide the fact that its creative profile is a bit diffuse: there are a lot of fashion and graphic designers, but there is also strength in advertising and gaming. The good news is that there seems to be a good interaction between traditional industries and creatives. The University of the Arts, influenced by the Ulmer School (after Bauhaus historically the best-known German design school), has a good reputation. Within the creative industries a lot of activity is taking place in old neighbourhoods such as Steintor and Schlachte, and around the small design museum in the Wilhelm Wagenfeld Haus, in which one of the Organza partners is located. The city government, however, tries where possible to locate creative schools and firms in the old harbour region which is further away from the centre. We are curious whether this will work.

### Flanders B

Flanders is a somewhat different case in our project, as it accounts for more than half of its country with no less than five provinces and at least as many creative centres. Since the launch in 1986 of the ‘Antwerp six’, fashion – mostly originating from the Antwerp Fashion Academy – has had a good reputation. Moreover, beside Antwerp, Hasselt also has a good fashion museum. For the remainder, although the picture is somewhat vague, the most obvious growth sector in the creative realm is that of TV and other audiovisual production, and gaming. In product design there is a relatively strong specialisation in the field of lighting.

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**Table 2: Statistics of creative industries in the nine Organza regions**

<table>
<thead>
<tr>
<th>region</th>
<th>year</th>
<th>creative firms¹</th>
<th>creative firms²</th>
<th>creative employment¹</th>
<th>creative employment²</th>
<th>creative employment¹ (%)</th>
<th>creative employment² (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARNHEM NL</td>
<td>2008</td>
<td>801</td>
<td>730</td>
<td>17.04</td>
<td>4,852</td>
<td>2,546</td>
<td>7.60</td>
</tr>
<tr>
<td>BREMEN D</td>
<td>2008</td>
<td>2,466</td>
<td>1,359</td>
<td>17.00</td>
<td>10,934</td>
<td>9,801</td>
<td>7.33</td>
</tr>
<tr>
<td>FLANDERS B</td>
<td>2008</td>
<td>29,864</td>
<td>30,221</td>
<td>7.03</td>
<td>38,931</td>
<td>30,978</td>
<td>2.96</td>
</tr>
<tr>
<td>LASI RO</td>
<td>2009</td>
<td>653</td>
<td>526</td>
<td>14.45</td>
<td>3,869</td>
<td>1,676</td>
<td>5.17</td>
</tr>
<tr>
<td>NAVARRA E</td>
<td>2008</td>
<td>1,415</td>
<td>1,191</td>
<td>6.02</td>
<td>3,139</td>
<td>2,606</td>
<td>2.13</td>
</tr>
<tr>
<td>NOTTINGHAM GB</td>
<td>2009</td>
<td>855</td>
<td>2,100</td>
<td>8.87</td>
<td>6,148</td>
<td>12,921</td>
<td>3.84</td>
</tr>
<tr>
<td>PRESOV SK</td>
<td>2010</td>
<td>48</td>
<td>17</td>
<td>0.61</td>
<td>2,905</td>
<td>282</td>
<td>9.61</td>
</tr>
<tr>
<td>TREVISO IT</td>
<td>2009</td>
<td>7,197</td>
<td>1,641</td>
<td>10.50</td>
<td>50,662</td>
<td>5,568</td>
<td>14.95</td>
</tr>
<tr>
<td>VARESE IT</td>
<td>2010</td>
<td>5,428</td>
<td>3,339</td>
<td>13.69</td>
<td>28,799</td>
<td>9,095</td>
<td>13.94</td>
</tr>
</tbody>
</table>

¹ Creative firms: 1. fashion, design, architecture; 2. advertising, publishing, media, art.
² Employment.

3 Percentages are own calculations on the basis of the Organza Synoptic of Regional Profiles (19 September 2011), tables 1.2f and 1.2g and more recently supplied data from the Organza partners.
Spain and Morocco. Around the world, with production located in many countries all around one hundred people. Another well-known car accessories and postcards, all of them with things, clothes, porcelain products, key rings, the flea), a firm which produces, amongst other productions. Most creative enterprises are small and publishing and to some extent audiovisual have closed. Strengths remain in book printing sector but because of the crisis many companies have closed. A somewhat similar picture emerges for Navarra. A somewhat similar picture emerges for Navarra. In days gone by the textile industry was a strong sector but because of the crisis many companies have closed. Strengths remain in book printing and publishing and to some extent audiovisual productions. Most creative enterprises are small and interaction between them appears to be difficult. Most famous is Kukuxumusu (i.e. ‘kiss of the flea’), a firm which produces, amongst other things, clothes, porcelain products, key rings, car accessories and postcards, all of them with distinctive creative, humorous designs; it employs about one hundred people. Another well-known firm is El Naturalista, a well differentiated shoe company which is found in many countries all around the world, with production located in Spain and Morocco.

Navarra E

A somewhat similar picture emerges for Navarra. A somewhat similar picture emerges for Navarra. In days gone by the textile industry was a strong sector but because of the crisis many companies have closed. Strengths remain in book printing and publishing and to some extent audiovisual productions. Most creative enterprises are small and interaction between them appears to be difficult. Most famous is Kukuxumusu (i.e. ‘kiss of the flea’), a firm which produces, amongst other things, clothes, porcelain products, key rings, car accessories and postcards, all of them with distinctive creative, humorous designs; it employs about one hundred people. Another well-known firm is El Naturalista, a well differentiated shoe company which is found in many countries all around the world, with production located in Spain and Morocco.

Nottingham GB

Nottingham has been very successful in presenting itself as England’s gaming capital. Every year the successful Game City festival is organised there, with Game City 7 taking place in 2012. Other than computer games, the largest growth has been in architectural services, partly fuelled by large scale redevelopment of many of the city’s historic industrial buildings into City Living apartments and other uses, as well as retrofit projects to improve building sustainability. In audiovisual production there is a clear strength too, coming second in this field in England behind London, with Confetti and Broadway as private incubators. Also Nottingham’s fashion and textile design have a good reputation, notwithstanding the fact that its traditional manufacturing base in this realm has declined. Think for example of Paul Smith who started his business there and still has a flagship store in Nottingham, beside his first shop.

Presov SK

Presov is a more difficult case. With only sixty five creative firms, one may argue whether this is really a creative city, but these firms together still employ more than 3,000 people – not bad for a city of 90,000 inhabitants – the majority of them in apparel and textile manufacturing and retail. Even then it appears that fashion design is declining.

When we look at Table 2, we see that our two Italian Organza regions have the highest levels of creative employment. To a strong degree this is related to fashion.

Varese IT

The Treviso region is the breeding ground of some of the most important innovative street-style fashion firms in Italy: Benetton, Diesel, Replay, Gas, Stefanel, and in the realm of footwear, for instance, Geox. In spite of this, in recent years several fashion firms have encountered big problems. Benetton also has its product and graphic design centre Fabrica near Treviso. Other very successful creative clusters are also present: for example in the realm of eyewear (near Belluno) or skiwear (near Montebelluna). In these highly specialised clusters, dozens of firms are present which together serve more than half of their relevant world market, manufacturing products for all major brands within their realm, worldwide, and sometimes under their own brand (e.g. Luxoticca in eyewear). Also the manufacturing of furniture is important in this region. Treviso Design is the local platform for designers, while people from Treviso are also quite active in the national design association ADI. Moreover, the ‘Heads’ collective tries to stimulate crossover projects between the realm of art, visual communication, design, video, illustration, photography, and music. Notwithstanding this, our Treviso partner in Organza, Treviso Tecnologa observes that crossovers between creative industries are also difficult in this region, as a consequence of intense rivalry and mutual exclusion; at the same time they showed us the private incubator H-Farm where such crossovers are actually realised.

‘Some cities benefit from a strong concentration of creative entrepreneurs in one neighbourhood’

4 A first achievement of the Organza project is the fact that we brought together fashion designers from Arnhem with apparel manufacturers from Iasi in order to produce larger collections.
02. POLICIES IN THE CREATIVE INDUSTRY REALM

As there is an extensive Policy Context Report available, written by our NTU partners from Nottingham, I only make a kind of cross-reference to this. We first look at the national level of the different countries – taking Flanders as an equal for the national level – and then we look at the main themes that are tackled at the local/regional level at which our Organza partners are working.

Polices on the national level

From the collection of policy documents in our different partners’ regions we get the impression that creative industries receive the most explicit attention and support in North-West Europe. In the following overview we can observe a kind of decreasing explicit interest in these industries the further we move to the South and the East. Flanders was probably one of the first regions in the world to adopt Richard Florida’s ideas about the creative economy by setting up Flanders DC (District of Creativity) in 2004, a small but very focused organisation that promotes and supports creative entrepreneurship and creativity in business. This organisation has been taking a lot of initiatives, from small tools and workshops, to extensive studies and large, biannual international Creativity Conferences. As a consequence the focus of innovation policies in Flanders was broadened from a technology orientation in the 1990s to creativity and entrepreneurship. However, creative industries received a lot of interest even before this. In the eighties, for example, as part of the Textile Plan of the national government, young fashion designers were linked to traditional apparel firms, and internationally promoted with the slogan ‘Fashion, this is Belgian’. Also in the UK, the important opportunities for the economy provided by creative sectors have been recognised especially in recent decades. NESTA, the National Endowment for Science, Technology and the Arts, the mission of which is to stimulate innovation, has published various studies and policy statements related to creativity and has taken initiatives to create new partnerships in this realm. Other important policy documents supporting creative industries have been ‘Staying Ahead’ (2007) and ‘Creative Britain’ (2008), both by DCMS (Department for Culture, Media and Sport), although by 2012 the priority of the DCMS has shifted to building a digital economy (and delivering the London 2012 Olympics, of course!).

In Spain, in 2010 a new action plan for promoting cultural industries was presented by the Ministry of Culture, with a budget of €34 million, an increase of 12.5% compared with the previous plan. In Germany, the federal ministry of economics and technology presented a report in 2009 on the macro-economic perspectives of cultural and creative industries in which quite a few challenges were raised, together with policy recommendations. It is, however, not clear to what extent these were actually implemented. In Italy, the creative industries should be seen as part of ‘Industria 2015’, a policy statement on industrial policy published at the end of 2006. But the accent of this policy seems to be more on new technologies than on creative businesses. Romania and Slovakia, finally, haven’t formulated any national policies in the creative realm.

Polices on the regional and local level

In the Organza project we have made an inventory of 70 inspiring policy schemes and practices, which is represented in Table 3. From this table it emerges which issues have been the most important as policy makers and practitioners have apparently been occupying themselves with these. After making up this inventory, we have made the following classification which was used to draw up table 3:

- Affordable accommodation.
- Campuses and co-location of creative enterprises.
- Business incubators.
- Coaching of entrepreneurship.
- Promotion of creative industries and interaction with other industries.
- Funding; provision of capital.
- Other initiatives.

Table 3 (see pages 32-35) summarises the differing priorities embraced by policy makers in recent years. In the following overview these practices are briefly presented within the framework of regional and local policies.

Arnhem NL

In Arnhem for a long time there has been special attention for artists. The most concrete measure in this realm was providing affordable accommodation (working and/or retail space, sometimes combined with living space) for artists and designers. In recent years more attention has been given to the economic potential of creative industries, for instance in the City’s ‘Economic Agenda 2015’. Beside energy and environmental technology, fashion and design are viewed as the most promising clusters of the local economy. Partly for this reason fashion designers have been co-located in the Kralendijk neighbourhood as part of a policy to upgrade this old city district. More recently a fashion incubator and a sample workshop have been located there as well. The sample workshop is also the place of the Arnhem Fashion Connection project in which students from the ArztE’s fashion design bachelor programme are learning to cooperate with students from the vocational study programme of Rijnjssel. Design Platform OPA and the Platform of Creative Technology are initiatives to bring designers together and in touch with principals from more traditional sectors. This latter issue is also the objective of the Open Minds Open Sources project of ARCCI, one of the Organza partners (via ArztE). The Mode Biennale Arnhem is clearly a cultural manifestation through which Arnhem is being promoted as a city specialising in fashion and design. Finally there are some schemes to promote and coach creative entrepreneurship: IkStartSmart (which is not only directed at creative industries and which also provides micro-credits) and ArztE’s Art Business Centre which is directed
at ArTEZ's students and alumni. Several of these initiatives have been brought together at the end of 2010 in a ‘Masterplan Mode en Vormgeving’ (Fashion and Design) in which the City of Arnhem, the Province of Gelderland and ArTEZ cooperate.

**Bremen D**

In Bremen in 2009 a policy document ‘Strategie zur Förderung der Kreativwirtschaft’ was published by the local ‘senator’ for economy and harbours. Creative sectors are also recognised here as an asset in themselves, and as possible partners that can help to improve innovativeness in traditional industries. In fact, we can observe a similar policy mix here as in Arnhem. The Zwischenzeit Centrale is aiming at affordable workshops for artists and designers and other creatives, the Freihafen is an incubator in the creative realm, our Organza partner promotes creative industries at Wilhelm Wagenfeld Haus and brings people from creative and other industries together in its Klub Dialog. The Brenner! | next generation lab provides scholarships for students from creative curricula working together with companies in real-life projects. In Bremen there are no less than four initiatives in the realm of coaching entrepreneurship; one of these also assists creative startups to find financial support. As stated earlier, Bremen also tries to develop the old harbour district through co-location initiatives in the field, and has been partner in the East Midlands Textiles Association, has established a creative incubator called ‘La Fornace’ in Asolo. A similar but private initiative is H-Farm in the village of Roncada. In the realm of promotion and networking Treviso Design and of course Benetton’s Fabrica have to be mentioned.

**Flanders B**

The situation in Flanders is a bit different as it is a relatively large region with many creative centres. In a few of these (Antwerp, Genk) there are co-location initiatives, but not at the level of city districts. Bar d’Office is a co-working initiative with offices for rent in four Flemish cities, but these are not only directed at creative firms. De Winkelhaak in Antwerp is a creative incubator. Beside this there are coaching initiatives in different cities. In a few places there are also platforms to promote design and creativity where sometimes also interaction with traditional industries is stimulated. As said above, Flanders DC (District of Creativity) supports interaction and learning between all these initiatives, partly also by confronting them with international examples. Flanders DC also organises coaching of creative entrepreneurs. The PLATO project, in which experienced managers from larger firms coach start-up entrepreneurs, was already developed a few decades ago (in 1987), but has now also been adapted to creative industries. Finally, also in the realm of financing, there are interesting experiments, such as CultuurInvest described above.

**Iasi RO**

In Iasi we find different innovation policies directed at new technologies and industrial or scientific parks and campuses, but none of these appears to be specifically focusing on creative industries. There is, however, an Association of Creative Industries and FIT (Future in Textiles) Association which, in cooperation with our Organza partners there, wants to set up a few focused initiatives (if possible for instance a fashion and design school, a fashion incubator, a creative business centre) through which creative industries can be better anchored in the region. Hand craft initiatives are supported by the Municipality and encouraged to develop. Iasi’s Municipality constantly encourages private initiatives in the field, and has been partner in the British Council Romania project regarding Creative Industries and co-financed the organisation of three editions of Romanian Fashion Week in Iasi.

**Navarra E**

In Navarra some reports have been published about the state of the art and related to culture in the region, but it appears that no regional policies have been formulated related to these. In the framework of Organza a strategic diagnosis about the creative sector has been undertaken. In the meantime, the Municipality of Pamplona – the capital of the region – is working on a Strategic Plan of Culture for the City and an application for European Cultural Capital in 2016. The regional policy mix mainly focuses on teaching and coaching creativity, craft and entrepreneurship.

**Nottingham GB**

The Nottingham region has been the object of institutional change. In 2010, EMDA (the East Midlands Development Agency) published a policy document on ‘Unlocking the Potential of the Creative and Cultural Sector’, but shortly afterwards Regional Development Agencies were abolished and EMDA has subsequently closed. However, EMDA’s policy document was more about challenges and examples of good practice in the region and elsewhere than about specific new actions. The City of Nottingham presented a growth plan for creative industries in 2007, to ensure that these industries contribute to local economic development. This supported various interesting initiatives, especially in the private sector, such as Confetti/Antenna, Broadway, and Game City which to some extent have been subsidised by local and national government. Our local Organza partner, Nottingham Trent University, has set up interesting coaching initiatives such as The Hive and the Skillset Media Academy, and Future Factory a project promoting sustainable design in SMEs. Finally, the Designer Forum, initiative subsidiary of Emtex, the East Midlands Textiles Association, has supported fashion designers with all kinds of information and knowledge since 1994, though its remit has changed as the clothing industry has declined. In mid 2012, Nottingham City Council announced a comprehensive Economic Growth Plan, including, as a focal point, the development of the Creative Quarter, a government funded initiative to foster innovation, jobs and entrepreneurship. Specific focus is on promoting digital industries, as well as life-sciences and clean technology. Expansion of Antenna, a networking and incubator centre for digital and creative industries, is one of the Creative Quarter’s main objectives.

**Presov SK**

In Presov in 2008 a policy document was published about regional innovation, not directly focusing on creative industries, and moreover, not providing much more than some vision. Most important are a few initiatives in the realm of coaching entrepreneurship.

**Treviso IT**

In the Treviso province, all relevant policy documents seem to address innovation or culture in general. At the local level in 2007 a more specific strategic plan was published related to industrial design and woodworking. In an action plan of the local Chamber of Commerce in 2009 special attention was given to industrial design, fashion, and other artistic and craft production (among other industries), and the development of entrepreneurial skills in these realms. The most tangible result of these plans has been the establishment of a creative incubator called ‘La Fornace’ in Asolo. A similar but private initiative is H-Farm in the village of Roncada. In the realm of promotion and networking Treviso Design and of course Benetton’s Fabrica have to be mentioned.

**Varese IT**

Last, in the province of Varese, the Chamber of Commerce published in 2009 a multi-annual programme 2008-2012, in which creativity is described as a critical success factor of the local economy, but not as a separate sector. As a consequence, innovation in products and services should be stimulated to safeguard competitiveness. Attention for the environment was recognised as a priority in this respect. Most activities in the creative realm have been focused on promotion, cooperation and coaching entrepreneurship. Beside these, there is an initiative in the municipality of Busto Arsizio (where also our Organza partner Centrocot is located) to co-locate firms which are active in the realm of sportswear: Polo TexSport.
<table>
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<tr>
<th>70 INSPIRING PRACTICES</th>
<th>AFFORDABLE ACCOMMODATION/ CHEAP HOUSING</th>
<th>CAMPUS/ CO-LOCATION</th>
<th>INCUBATOR</th>
<th>COACHING OF ENTREPRENEURSHIP (EXCL. INCUBATORS)</th>
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<th>FUNDING/ CAPITAL INVESTMENT</th>
<th>OTHER</th>
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Table 3: Overview of inspiring policy schemes and practices related to the creative economy in the Organza regions.
**WHAT WAS ORGANZA ALL ABOUT?**

From the overviews in these first two sections it probably becomes clear that even when the Organza regions share some characteristics – for instance in most cases a relative specialisation in fashion in and around medium-sized cities – there is a lot of diversity. Policies specifically directed at creative industries are most developed in North-West Europe, whereas traditional strong manufacturing specialisations in textiles and clothing are still most present in South and Eastern Europe. From our experiences in the framework of the Organza project it emerged that this provides room for transnational synergies and learning. This is precisely what we further explored in the last phase of the project on the basis of the different pilots we have organised.

**Preliminary conclusions**

Table 3: Overview of inspiring policy schemes and practices related to the creative economy in the Organza regions (continued).
Looking back at the pilot projects a first, probably obvious, conclusion is that we could not change the world in less than one year. The more ambitious a pilot project, the higher the chances for failure, especially when it had to start from scratch. To illustrate this, I begin with probably the most ambitious projects, those in the realm of urban upgrading that indeed started from nothing. In Treviso two possible places for upgrading were inspected. One was in the city centre where there was a clear case of one neighbourhood in need of upgrading. But related to property issues and budgetary constraints, the City of Treviso withdrew its original interest. Then, together with the Province of Treviso, a second place was considered: an old theatre building near the new office location of the Province, about 4 km outside the city centre.

In the beginning there was quite some interest and enthusiasm. In this place a highly successful Fashion Day was organised, involving fifty students from the local fashion and design high schools. However, after this event the project slowed down. Moreover, even a minimal restoration of the building would have been too expensive at a time when, due to the financial crisis, all governments in Italy have to economise. There is even insecurity whether the Province of Treviso itself will survive administrative reorganisation in the country. So, for the moment there is no prospect for any continuity of this project.

Also in Iasi, there were more barriers to implementation than expected. A whole range of meetings with many local stakeholders was organised in order to create support for creative industry initiatives. So, a positive result has been the increasing alignment of several stakeholders in the city, even when at the policy level the crucial decision-makers do not yet seem to be really convinced of the relevance of the creative sector for further economic and cultural growth.

In the meantime, a positive development is that a group of creative entrepreneurs, called the Creative Industry Association, has come into being. It is organising regular gatherings, virtually around its inspiring website, and materially with its ‘Creative Coffee’ meetings, in which actual issues are discussed. Related to urban upgrading itself, in Iasi there is certainly no dearth of old buildings and neighbourhoods. However, there is still a lot of insecurity about ownership of many properties and buildings. So, a plan has been developed, the ‘Linden Project’, to build a series of modern, small new workshops for fashion designers on the river banks near the Gheorge Asahi Technical University of Iasi (TUIASI). This university appears to be highly committed to bring this project forward. So, the prospects for the continuity of this pilot project seem to be good.

Urban upgrading was not the main objective of the pilot project in Nottingham related to crossovers. Last year the outlook for new developments in the creative realm appeared to be bleak as a consequence of the institutional changes that were taking place (see Section 2). However, in 2012 a positive turn took place when Nottingham was selected as one of eight cities in which the City Deal programme will be implemented. As a consequence, millions of pounds of funding will be available, not only for working on crossovers with other industries, but also for funding creative investment, new incubation programmes (including support for ‘stage 2 entrepreneurship’) and young, Generation Y entrepreneurs), improving the digital and transport infrastructure and upgrading retail and workshops, especially in the Creative Quarter, which includes the Lace Market District. The ambition is to create ‘thousands of jobs’, partly through the availability of no less than 300 specialised apprentices! While Organza cannot claim credit for the City Deal, this does provide an environment where the transfer of successful practices could, in time, succeed.

In the realm of financial instruments, pilot projects were set up in two cities. In both we were confronted with the fact that in principle there are already various financing opportunities and schemes, for instance in the realm of micro-credits. However, because of the different cultures of ‘sneakers’ (creative entrepreneurs) and ‘suits’ (the financial institutions) it is very difficult to bring both ‘tribes’ together. From the coaching partner, CultuurInvest in Flanders, we learned that for this reason a dedicated group of financiers is needed, who literally do not don suits when dealing with the creatives. Such financiers must also have a special eye for potentially interesting creative investments that would be worth the effort needed to convert from business plans to viable business propositions. Both in Bremen and in Arnhem it was, however, nearly impossible to convince the people of the financial institutions to adopt such an approach. In Bremen the Bremer Aufbau Bank took another perspective. It was prepared to work on a communication plan directed at creative entrepreneurs to show them more clearly the existing opportunities.
for finance. In Arnhem we got a bit further, also because there are developments in related projects. As discussed in Section 2, at the national level the creative industry has been recognised as one of nine top sectors of the Dutch economy and as a part of this the issue of finance is being re-assessed. Moreover, in our province of Gelderland a new project has been set up, ‘Gelderland valoriseert’ (‘CLD is creating value’). As a part of this, new opportunities are being developed together with the same stakeholders that were involved in Organza. Moreover, a first meeting has been organised to bring creative entrepreneurs together with ‘angel investors’ of the region. For this Maurizio Rossi, one of the founders of H-Farm, and one of the inspiring cases presented to us by the Treviso partners, has been invited as the keynote speaker.

In the pilot project on coaching entrepreneurship, Bremen got quite a bit further as a consequence of a new, unexpected development. Two creative entrepreneurs took the initiative to set up a shared office building in a former liquor factory.8 They convinced all in all some twenty colleagues to join them, so that a convincing business case could be presented to the owner of the building. The Bremen Organza partner supported the development of a concept for the open space ‘Nordpool’ which is established on the ground floor of the building. Nordpool includes co-working as a central aspect, but the intention is to gradually add coaching of the entrepreneurs to this. Furthermore the scheme ‘Brennerei | next generation lab’, a scholarship programme for students of creative curricula is being located in the building as a portal for universities and companies.

Similarly near Treviso the public incubator La Fornace has been looking closely at the programmes of coaching partner The Hive of Nottingham for selecting and coaching possible start-ups. This will hopefully be taken up by its new director who will be appointed shortly. However, one weakness in the region remains – entrepreneurship is not yet a part of the education of designers at the local university, even when the Chamber of Commerce is one of its shareholders. Probably as a consequence, in La Fornace, which originally was only aimed at creative entrepreneurs, no entrepreneurs are present who graduated from this university. In the meantime, interestingly, the pilot project has led to a higher international awareness and attitude of both the pilot and the coaching partner!

Also in the realm of networking, the Treviso pilot project had only limited success. As a consequence of government cutbacks and insufficient awareness of its relevance, the Treviso Design network has not been continued. Instead, the cultural association Spazio Paraggi has been prepared to play a role in bringing together different actors from the creative sectors, culture, and business. This is also seen as a possible means to connect design students more with business opportunities. On the model of Bremen’s Klub Dialog already two evenings were organised, one together with the Fornace incubator, another about publishing and poetry. There is certainly interest in continuing this experience, but lack of funding remains a bottleneck.

A short comment on a few regions that played the role of learning partners. The participants from Varese and Presov learned a lot about the lack of awareness in their region about the opportunities related to creative industries. Nevertheless our Varese partner Centroco is working on a plan to turn its building in Busto Arsizio into a centre where cross-sector innovation will be stimulated, relying on R&D and design on the one hand, and contact with the end consumer on the other hand (customer-driven innovation). The Flanders’ participant did not learn much, possibly because already a lot is happening in the region in the creative realm. Maybe the Navarra partner CEIN was most able to adapt some of the lessons to its region. It actively tries to bring together creatives into a more organised cluster. For this it also tries to establish a higher presence in the city centre of Pamplona.

8 In this ‘Alte Schnapsfabrik’ on 6 November, 2012 also the final conference of Organza has been organised.

Importantly is the alignment of all different actors in the creative realm: The higher the level of alignment, the higher the chances of success'
<table>
<thead>
<tr>
<th>THEME</th>
<th>PILOT REGION</th>
<th>LOCAL STAKEHOLDERS</th>
<th>COACHING PARTNER</th>
<th>ACTIONS UNDERTAKEN, FIRST RESULTS</th>
<th>CONTINUITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>NET WORKING</td>
<td>Treviso</td>
<td>Spazio Paraggi</td>
<td>Klub Dialog</td>
<td>two evenings organised; not yet much interest from the Municipality</td>
<td>interest from Spazio Paraggi, but funding an issue</td>
</tr>
<tr>
<td>COACHING ENTREPRENEURSHIP</td>
<td>Treviso</td>
<td>La Fornace (incubator)</td>
<td>Bremen</td>
<td>a special interest for the selection and tutoring programme of startups of the Hive; more international attitude of incubator</td>
<td>dependent on new director to be appointed</td>
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<td></td>
<td>Bremen</td>
<td>Former Liquor Factory</td>
<td>The Hive</td>
<td>private initiative with co-workings spaces plus coaching plan</td>
<td>good perspectives</td>
</tr>
<tr>
<td></td>
<td>Bremen</td>
<td>Bremer Aufbau Bank</td>
<td>Confetti</td>
<td>work on a communication plan of the bank in the direction of creative entrepreneurs</td>
<td>only little progress</td>
</tr>
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<td></td>
<td>Arnhem</td>
<td>Oost NV, PPM Oost, Province of Gelderland</td>
<td>CultuurInvest</td>
<td>new financial instruments for creative entrepreneurs in development at national and regional level; a first meeting of creatives with angel investors</td>
<td>work in progress; follow-up through new project Gelderland Valoriseert and national Top Team Creative Industry</td>
</tr>
<tr>
<td>FINANCIAL INSTRUMENTS</td>
<td>Nottingham</td>
<td>NTU School of Art &amp; Design &amp; The Hive, Nottingham City Council, East Midlands Media</td>
<td>Flanders &amp; Confetti</td>
<td>interest for Winkelhaar’s materials library, but this appears to be expensive; new plan developed related to support of ‘Stage 2 entrepreneurship’, plans in development for incubation, workspaces and branding</td>
<td>very good prospects as a consequence of selection of Nottingham as one of 8 cities to win UK City Deal funding to support the “Creative Quarter”</td>
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<tr>
<td>CROS-overS</td>
<td>Nottingham</td>
<td>Winkelhaar &amp; Flanders DC</td>
<td>Confetti &amp; Flanders</td>
<td>two places for urban upgrading were examined, but abandoned because of lost interest of respective stakeholders; at the second location one successful Fashion Day was organised</td>
<td>basically failed pilot as a consequence of lost interest of Municipality and Province</td>
</tr>
<tr>
<td>URBAN UPGRADEing</td>
<td>Arnhem</td>
<td>Volkshuisvesting</td>
<td>Arnhem</td>
<td>many meetings held to create support; Linden Project developed for new workshops and shops for fashion designers</td>
<td>prospect for Linden Project good through commitment of the TUIASI university</td>
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<tr>
<td></td>
<td>Iasi</td>
<td>TUIASI, FIT Association, City Council, Association of Business People Iasi, Academy of Art, Creative Industry Association</td>
<td>Confetti &amp; Flanders</td>
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</table>

Table 5: Overview of actions undertaken in the pilot projects and their possible continuity.
Conclusions

As already indicated, the Organza project was not able to change the world, especially when the pilot projects had to start from scratch as was the case in Iasi and to a large extent also in Treviso.

In the preliminary conclusions at the end of Section 2, I observed that awareness about creative industries and, related to this, policies specifically directed at these, are most developed in North-West Europe. As a consequence we should not be surprised that the pilot projects got relatively further there and have better prospects for continuity. But there we encountered problems also, for example in the realm of finance. Looking at the less successful actions, we were most surprised by the difficulties encountered by the pilots in Treviso. As one can see from Table 2, this is the region with the highest level of creative employment, for example in the realm of fashion, sportswear and eyewear. But, maybe because these are established firms, as a rule they have not been labelled ‘creative’ and as a consequence, awareness of the importance of creative industries at the level of policy making and education has remained low.

So, a first conclusion is that awareness is a crucial precondition. One of the recommendations of the project is therefore that more should be done in this field, for example by providing more facts and figures about the contribution of creative industries to the economy, directly through their own products and indirectly through the value they add to other industries.

A second step in general is the alignment of different related actors: creative enterprises, associations of different kinds of creatives, business associations in general, investors, financial services, support schemes, incubators, building corporations, education and research institutions, chambers of commerce, and policy-makers at different levels. The higher the level of alignment of these actors, the higher the chances of success of the actions. However, in no case was there total alignment, as for instance appears from the pilots in the realm of finance.

As also appears from the pilots on finance, an important misunderstanding still blocks a number of actions: that of creative entrepreneurship. This is partly related to the cultural gap between what we have called ‘sneakers’ and ‘suits’. From different studies at ARCCI we know that creative people are more than average entrepreneurial, but in many cases don’t define themselves as entrepreneurs. As a consequence many of them do not organise their business in a professional way, which leads to prejudices from more traditionally oriented outsiders. These latter professionals may want more creativity and innovation, but sometimes seem to expect that this will be organised in an old-fashioned way – quite a paradox. From their side, the ‘sneakers’ have to understand that they sometimes need the ‘suits’ and that with a little creativity it is even possible to communicate with each other! In fact, for many creatives, economic gain is not their first motive. They want to realise something special that is culturally recognised. Outsiders do not always appreciate this and tend to forget that without cultural recognition and reputation creative entrepreneurs also cannot survive.

For this reason within ARCCI we talk about the ‘double success criterion’ of creative enterprises: cultural recognition and commercial gain have to be combined in a smart way. In most cases it takes creatives some time before they succeed in finding the right balance. Education and coaching can speed up such a process. Just like most of the inspiring practices from which we have tried to learn, Organza partners in the pilot projects have found themselves quite often in the middle ground between these two parties. This was sometimes frustrating and stressful, but quite often also interesting and rewarding. In chapter 4 on conclusions and recommendations of the pilot projects we will go deeper into the real lessons we learned from this project. We hope this will help other people to learn as we have.

What was Organza all about?
Trevixo
Regional Seminar
April, 2011

Nottingham
Regional Seminar
October, 2010

Arnhem
Regional Seminar
November, 2011
Iasi Regional Visit March, 2011

Iasi Regional Visit October, 2010

Bremen Regional Visit June, 2011

imagInatIvE oDyssEy (II)

orgenza
NINE INSPIRING PRACTICES

Confetti | Antenna ∞ CultuurInvest
Fashion District Arnhem ∞ FIT Association
Flanders DC ∞ H-Farm ∞ De Winkelhaak
Klub Dialog ∞ The Hive
Confetti

Media Group:

Antenna

Short description

Confetti Institute of Creative Technologies was set up as a learning institute by industry professionals. The aim was to provide a dedicated training facility with direct industry engagement through guest lectures, visits, work placements, and job prospects offered by the other companies in the Confetti family and Confetti's extended network in the creative industries. The Confetti Media Group also includes the 5 businesses in the Confetti portfolio: Spool Production – pre and post production service for sound and visual editing; Constellation – support for installing studios in education institutions; Denizen – record label; Antenna – social and meeting space/restaurant, events and networking for creative professionals, providing incubator and business space for early stage businesses; Amplify – consultancy and mentoring for new start businesses.

Objective

Confetti's objectives are to enhance education, technical skills and entrepreneurship in the target industries. While Confetti caters for the TV, media & film industries, music, art & performance, and computer games subsectors, Antenna is popular among all types of creative industry businesses. Confetti's success factors include the cross-subsidy between the different business activities: with profitable ventures funding not-for-profit activities, such as business support for SMEs. Confetti has also been successful in attracting other sources of funding for specific projects, e.g. UK National Lottery, ERDF, Nottingham City Council and Arts Council England. Other success factors include the drive and commitment of Craig Chettle, Confetti's CEO, its location outside London which helps to bring costs down and add to the available talent pool, and high quality facilities that attract businesses and students.

Evidence of success

The list of accolades for productions, such as the film ‘Tyrannosaur’ and TV drama ‘This is England’, in which Confetti has been involved, is testament to its commercial success. Furthermore, Confetti Institute of Creative Technologies has become one of the most forward thinking educational institutes in the UK with over sixty staff, delivering courses to over 1000 students a year. Antenna has a membership base of several hundreds of creative freelancers, professionals and students, many of whom participate in monthly events. The recent announcement of Nottingham’s City Deal (July, 2012) Programme ‘Creative Quarter’ will see further growth in Antenna facilities.

NOTTINGHAM = UK

MAIN FOCUS: The Confetti Media Group is a unique combination of resources that support the media, film, and TV industries through a forward-thinking centre for learning. It houses commercial recording studios, a film production company and a creative business networking centre. The Confetti Media Group was founded in 1994.

The Organza evaluators rated this instrument as highly transferable and a desirable business model in the changing business support climate.

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CultuurInvest

BRUSSELS – BE
MAIN FOCUS: CultuurInvest has been investing in cultural and creative enterprises since 2006. The fund was established because of the lack of private investment in the sector. CultuurInvest invests in target groups from new media and computer games, the audiovisual sector, the music industry, fashion, design and printed media, communication and advertisement, performing arts, to architecture and heritage.

Short description
CultuurInvest was established as an independent investment fund that is managed by Participatie Maatschappij Vlaanderen (PMV), the investment company of the Flemish Region. Its main objective is to invest in creative businesses with market potential that try to achieve economic independence and growth based on a balanced business model. CultuurInvest operates where creativity and economy meet – serving the creative sector that has a difficult time obtaining money from private investors or banks.

Objective
CultuurInvest can help creative companies in two ways:
1. Through loans, subdivided in short term project funding, and subordinated loans (max € 300,000 euro) in the long term.
2. Through equity investment, like venture capital.
CultuurInvest always invests new capital (between € 75,000 and € 500,000) and never takes over existing shares. CultuurInvest only participates at the highest possible level of a company’s organisational structure and it always aims to exit a company after 5 to 7 years.

Evidence of success
Starting with a capital of approximately € 21,5 million (half from PMV – the other half from private partners), the aim was to invest € 3,5 million annually. CultuurInvest is a ‘rolling fund’; which means no erosion of funds and returning resources will be reinvested. Since its establishment CultuurInvest has invested € 8,1 million. After some 4 years, CultuurInvest can be considered a success: it has had a deal flow of 415 applications, has invested in 51 of them and its investments have had a multiplier effect of € 6,3 million, which brings their total impact on the market to € 14,4 million. The financial impact of CultuurInvest on the Flemish market (including also joint-investments with other parties) is € 18,6 million. CultuurInvest has invested € 6,6 million in the form of loans.

The investments intend to have a multiplier effect (leverage) through joint funding. Banks often are hesitant to grant loans to creative businesses but an investment by CultuurInvest often helps to open doors. CultuurInvest’s commitment guarantees a solid business plan and a close monitoring of its execution. Besides, investments are always backed by an equal share of private investments.
The fund does not invest blindly in companies. Only 12% of the dossiers submitted are accepted by CultuurInvest. It has to prevent the gradual erosion of the fund by avoiding bad investments and by finding more private equity deals. In three quarters of the investments the target figures are achieved.
For every euro of capital that CultuurInvest invests, a one-on-one match is required. This means that for every euro from CultuurInvest, an euro’s capital is also required from the entrepreneurs themselves or from other financiers, for at least the amount contributed by CultuurInvest.

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Fashion District Arnhem

ARNHEM = NL
MAIN FOCUS: The Fashion District Arnhem started in 2005 as part of an urban upgrading process. It offers workspaces, shops, and places to live for fashion designers. At the moment more than 50 fashion designers and other creative entrepreneurs have located their businesses in this neighbourhood, situated closely to the city centre. The whole fashion chain is present: from designer clothes and accessories, to a model agency, a fashion photographer, stylist, small scale production facilities (sample workshop) and a fashion incubator (Arnhem Mode Incubator).

Short description and Objective
The Fashion District started as part of an urban upgrading process with the objective to bring liveliness and economic activity back into the deprived neighbourhood Klarendal. The plan also met the city’s wish to better promote the famous Fashion Design department at ArtEZ Institute of the Arts. There was a strong need to find out how to support talented designers in order to keep them in Arnhem. As a result the Fashion District was established offering designers a combination of affordable workspace, shops, and living apartments. The whole project was a cooperation between the housing association ‘Volkshuisvesting Arnhem’ and the City of Arnhem. Volkshuisvesting Arnhem invested in making the premises they own in the neighbourhood suitable for the designers, as well as in buying real estate at locations that were important ‘stepping stones’ in the neighbourhood. The City of Arnhem invested in reconstructing streets and public spaces, as well as projects for coaching and training designers to become more entrepreneurial. Both Volkshuisvesting and the City worked to improve the social climate of the neighbourhood. As a third party, the province of Gelderland has (financially) supported the project. From the start the Fashion District was defined as a project: the end date pending on a critical mass of entrepreneurs and their ability to become self-organising. By 2011 more and more responsibilities were handed over to the entrepreneurs themselves, resulting in the Association of entrepreneurs in the neighbourhood taking its place as an important new stakeholder. Current attention focuses on bottom-up cooperation with other organisations of entrepreneurs in the area and, not least, investment in a good marketing strategy for the Fashion District as a whole.

Evidence of success
This practice is considered successful on a policy level where upgrading of a deprived neighbourhood is connected with start-up support of fashion designers (workspace, shops etc.). Besides, the project has succeeded in keeping more creative talent in the city. More than 50 jobs were created, the neighbourhood is much safer and the quality of life has improved. By the middle of 2011 the Arnhem Mode Incubator had started their coaching and training programs for designers, tackling their lack of entrepreneurial skills. Transfer of the initiative in its precise form is limited, because the concept is dependent on the local context of fashion as a main economic cluster (as in the city of Arnhem) and the conditions in the district. However, the model and strategy of the initiative could be transferred, including to sectors other than fashion.
FIT Association

IASI » RO
MAIN FOCUS: Support to fashion and textile SMEs (since 2006)

Short description and objectives
Future in Textiles Association (FIT) brings together fashion designers, textile and clothing producers, and education experts and organisations. Three major instruments have been developed for members as well as young designers.

1. Supporting a selection of young designers to present their debut collection at the Romanian Fashion Week catwalk. In an open competition four or five of the most promising collections are selected by a commission of fashion critics and professionals. All costs involved (materials, production, models, photo shoots, PR and advertising, catwalk presentation) are covered by FIT Association’s industry members.

2. Connecting young designers with the fashion and clothing industry, to produce and sell their collections in specialised shops offering both parties PR opportunity. A wider selection of the designers that apply for the Fashion Week catwalk is given a chance to find a match with FIT industry members for further collaboration. A successful match offers textile and clothing companies the chance to develop innovative and trendy collections and, vice versa, young designers the chance to start a new label in cooperation with established Romanian brands.

3. Offering entrepreneurs and businesses in the textile industry access to foreign markets by covering project and PR costs to international fairs and exhibitions. FIT Association supports both member and non-member fashion and clothing companies to find public funding for the international promotion of their business. Public funding is made available under the condition that at least seven companies are willing to take part in an international fair or exhibition which has been identified one year in advance by one of the petitioners.

Evidence of success
These three instruments are successful, having achieved the following:

1. Up to now 28 young designers made their debut on the Romanian Fashion Week catwalk, 24 of them are now established names in the Romanian fashion market.

2. More than 40 young designers were presented to collaborate with textile and clothing companies, out of which 12 established a joint label with such companies.

3. Over 50 companies where subsidised through FIT’s growing export programme. The total budget used for this project in the last two years has topped 1 million euro.

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Flanders DC

LEUVEN ∞ BE

MAIN FOCUS: Flanders DC (District of Creativity) is the Flemish organisation for entrepreneurial creativity. Its mission is to make entrepreneurial Flanders more creative and creative Flanders more entrepreneurial. It carries out research, organises events, develops tools and brings people together. Flanders DC started in 2004.

Short description

Flanders DC intends to build knowledge, raise awareness, and design useful tools for anyone wishing to launch a creative and enterprising project. To this end, Flanders DC established a Knowledge Centre at the Vlerick Leuven Gent Management School and the Antwerp Management School. Research topics include innovation, entrepreneurship, internationalisation, and the creative industries.

Flanders DC focuses on entrepreneurs, teachers, students, policy makers, and the general public. It offers free online training in creative thinking, a creative skills test, a toolkit for brainstorm sessions; it invites entrepreneurs to speak in class rooms or at events, and encourages people to discover - e.g. in an online game - how well they score as innovation managers.

Objective

Entrepreneurial creativity is taken as a means to turn Flanders into an internationally top scoring, competitive region, as a necessary objective to ensure that the region remains economically strong and new jobs are created. Flanders DC wishes to contribute to this goal by stimulating more entrepreneurial creativity and by making the creative industry stronger. Through entrepreneurial creativity, companies are able to find innovative responses to their current and future challenges. Creativity enables them to anticipate change and to give them a competitive edge.

Entrepreneurial creativity encompasses all non-technological aspects of innovation.

Flanders DC believes that creativity and innovation originate when new links are established. This is why the organisation also wants to provide a networking platform where various initiatives, companies and regions can easily find one another.

Evidence of success

Given its broad scope and ambitious aim, it is almost impossible to list all of Flanders DC’s tangible results or prove conclusively that it has reached its target. But if we focus on involvement at the policy level, Flanders DC has been very active in setting the agenda for the CI in Flanders. Twenty-five of the most important stakeholders (support organisations, federations and associations) have been invited to take part in a platform for CI knowledge sharing. As a result a document was published with recommendations to optimise the creative industries, to explore CIs potential role as a driver for innovation, and to find answers to the challenges our society faces today. To meet this challenge, six main themes were identified:

1. internationalisation
2. strengthening of entrepreneurial skills
3. protection and fair remuneration of creativity and intellectual property
4. more investment opportunities tailored to the needs of the sector
5. improving the physical and virtual infrastructure of CI
6. increased cooperation and clustering

Related to the CI sector and to policymakers – at both the Flemish and Federal level, as well as within the EU – these recommendations have become the base for the present and all future debates on the role of CI in the Flemish economy and in society in general.

The platform, established by Flanders DC, is quite unique in that it developed a uniform strategy for the creative industries in their entirety.

The Flemish CI now speak with one voice, with the effect that the research and policy recommendations have been very well received by both stakeholders and policy makers.
H-FARM

RONCADE (TREviso AREA) = IT
MAIN FOCUS: Support to creative start-ups (since 2005)

Short description
H-Farm is a venture incubator which operates internationally on the Web, through digital and New Media, promoting the development of start-ups based on innovative business models. H-Farm offers itself to the market as both incubator and investor. On the one hand it provides start-ups with the capital required to commence operations (seed capital). On the other hand it supports the starting businesses with an entrepreneurial approach, supplying a range of administrative, financial and commercial services. The H-Farm model combines the traditional venture capital approach, aimed at maximising the portfolio value, with that of the incubator, remunerated by the monthly fees received for the business development services provided to the start-ups.

Objective
H-Farm has access to an ongoing high quality deal flow: well over 400 investment proposals are evaluated and selected by a dedicated team. The initiatives thus identified undergo an incubation period which ranges on average between 36 and 48 months: once an idea is chosen the business model is defined, the business plan drawn up, the investments in R&D allocated, and the entrepreneurial team completed. It is an approach that aims at speed and a fast time to market, its objective being that of exposing the business to its target market as soon as possible. And, finally, the approach concentrates on income generation so as to eventually enable the businesses to reach full financial self-sufficiency. The incubation process culminates with the sale of the company to third parties, agreeing with the management, where possible, to remain with H-Farm for at least 5 more years during which the start-up will continue to pay the incubation fees. The key elements of H-Farm’s success:
- An innovative approach, unique in Europe and capable of combining rapid growth focused on the Web and digital media, with venture capital investments, exemplifying the concept of ‘smart money’.
- An international presence: Italy, US, UK and India.
- Vertical competences: the founding shareholders, successfully operating in the reference market for more than 15 years, are supported by a team of highly professional partners capable of offering a significant contribution to the administration and development of portfolio initiatives.

Evidence of success
So far, H-Farm, founded in 2005, has invested more than € 9 million of private capital in developing new entrepreneurial activities and is going to invest € 10 million more in the next 5 years. To date, the portfolio comprises 30 start-ups, of which four have already been sold with successful track records: 3 deals were closed profitably (the IRR was generally above 100%) with important international counterparts. H-art, web agency established with a seed investment of € 100,000, was sold for € 5 million to the WPP group, world leader in advertising and marketing services. In 2011, having become a reference point for Internet in Italy, H-art reached a turnover of approximately € 10 million.
De Winkelhaak

Antwerp = BE

Main focus: The initiative provides incubator services to creative businesses and was established in 2001. The infrastructure of the Design Centre De Winkelhaak and its services are tailored to small start-up businesses. De Winkelhaak is also the focus of a Design District in the city of Antwerp, upgrading the area, while emphasising the creative flavour of the city.

Short description
At the end of the 20th Century, the area around Lange Winkelhaakstraat, near the Central Station in Antwerp, was known as a troubled urban district. The City government welcomed the idea to establish a design centre as a generator of activity and creativity in this run down area. Within the plan, designers and architects would interact with the neighbourhood in order to create confidence and bring about inspiring ideas for regeneration. In September 2001 the Design Centre De Winkelhaak opened in an attractive new building. The building's design promotes interaction between designers within the building and offers a dynamic perspective to those in the surrounding area.

Funding capital for the building project came from the European Union, the Flemish District and the City of Antwerp. In addition, a number of private investors were asked to become shareholders in the public limited company De Winkelhaak, in order to cover the interior décor and the initial running costs. It was important to the vision of the Centre that these shareholders be actively involved in the design industries and willing to invest in the social and professional impact of the Centre, not just the economics. These private funds guaranteed the Centre's operation until it became self-financing. The active commitment of these shareholders is considered at least as important as their financial support.

Objective
De Winkelhaak operates as an incubator, providing both administrative and promotional support to the designers who are expected to move on to other premises as soon as this becomes appropriate. The hope is that they will remain in the area and the Centre actively promotes this, offering continued use of various facilities for an agreed fee, negotiating with landlords on their behalf, and encouraging other design companies and new and specialised trades (for example a computer shop and an art materials supplier) to move into the area.

The Centre houses a reception area, exhibition space, library, photo studio, lounge. 18 studios for rent and is now a self-financing business centre for young designers. Tenants pay an inclusive rent which covers space, light, heat, internet access, print facilities, tea/coffee and the use of the communal spaces for meetings, presentations, press conferences, etc.

Evidence of success
After the initial public investments, De Winkelhaak is now financially independent. To date, the Centre has succeeded in transforming the neighbourhood from a problem area to a positive landmark within the city and every year, more than 15,000 people visit the Centre's exhibition space. Since 2002, De Winkelhaak has housed and supported the start-up of 92 businesses. That amounts to about 250 creative professionals who work or have worked from the Centre's central location in the city. Of the most successful companies, 17 remained in the surrounding neighbourhood after progressing from the incubator and more than half of all tenants soon grow too big for the incubator and leave the Centre as ‘successful’ companies.
Klub Dialog

BREMEN € DE
MAIN FOCUS: Building network activities for creative industries in Bremen. Creative entrepreneurs and SME’s are stimulated by Klub Dialog to start a dialogue and collectively raise awareness. Klub Dialog started in 2009.

Short description and objective
The aim of Klub Dialog is to raise the visibility of the creative industries in Bremen, to connect people and ideas, and to foster the cooperation of the cluster. The networking process started with Klub Analog in 2009, showing what Bremen has to offer by organising thematic evening meetings, dinner talks and an open stage for all the exciting projects in and around Bremen. Klub Dialog’s aim is to build a home for the representatives of the creative industries, stimulating and supporting them to increase the visibility of all of the various creative sectors in Bremen.

Evidence of success
Klub Dialog is widely accepted as a platform of the creative industry’s cluster in Bremen. This shows the high number of participants at its regular events. Besides, as noticed in a policy document (2012), most of the network activities initiated lead to political engagement with the creative industries. Klub Dialog’s success derives from its easy access. The Organisation has been approved as a platform for the creative industries by all kinds of stakeholders in Bremen because of the bottom-up approach. Starting from this basic bottom-up approach, the practice could be transferred to any other region. Klub Dialog has, to date, organised more than 70 events and has an audience of 4000-5000 creative entrepreneurs, practitioners and associates.

A large-scale project was launched in 2011: the ‘Expedition’, that sent creative professionals from Bremen on an expedition to their European neighbours to explore inspiring examples of great ideas and successful projects beyond Bremen’s borders. Klub Dialog examines how these projects and ideas were implemented. Exchanging ideas with actors and designers, architects and town planners as well as politicians and industrialists, is the first step to see how you can be inspired by other initiatives and the dedicated people behind them.

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The Hive

Short description
The Hive helps graduates and students from Nottingham Trent University to evaluate business ideas and equips them with the essential knowledge they need to develop their ideas into successful business ventures. The Hive provides: expert help, mentoring and in-house training, first class business support and excellent facilities, access to invaluable expertise, both external and University based. The Hive delivers support through its 'HeadStart' Programme which helps determine business potential and opportunity, and through 'SmartTrak', which provides a three year mentored pathway to develop proof of principle and incubate the venture. The Hive also provides a range of programmes and summer schools to embed understanding of entrepreneurship and entrepreneurial skills into the University's curriculum, thereby contributing to the graduate employability agenda and raising awareness among students of the possibility of running their own businesses.

Objective
The Hive operates from two sites, in the centre of Nottingham and Mansfield, a nearby industrial town. The Hive is principally funded through the Higher Education Funding Council for England (HEFCE), Higher Education Innovation Fund (HEIF), European Regional Development Fund (ERDF) for the Mansfield facility and private sector resources. Key success factors include the structured programme, regular mentoring, a pragmatic approach to new-start business support from a range of professionals and practitioners, and a modest resource set within the University infrastructure. All of these contribute to the Hive's transferability and potential for success in a different context, either as a whole or as the constituent parts.

Evidence of success
The Hive has supported the start-up of more than 250 businesses since 2001, with an 85% survival rate after 3 years and almost 70% still trading in 2012, far exceeding national and sectoral average business survival rates. Collectively, the businesses turn over more than £5 million per annum and employ almost 300 staff.

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PILOT ACTIONS
SYNTHESIS REPORT

By Fabiana Mei &
Elena Zanatta
LESSONS AND RECOMMENDATIONS FROM THE ORGANZA PILOT ACTIONS

INTRODUCTION

The Organza project pilot phase aimed to produce significant benefits for all project partners and it is hoped that the results will also stimulate further debate on local policy-making capable of sustaining creative industries. The focus of governments and local administration has recently been on assessing the economic impact that cultural and creative industries have in EU regions. However, creative sector companies are essential drivers of renewal and innovation and the development of creative industries has moved from the margins of policy-making to the top of the strategic agenda of many governments at the European, national and regional levels. Nevertheless, we have to consider that support policies at the local level means adaptation, or even creation, of specific methods, relevant to the cultural character and economic context of each country and region. Public administrations and development agencies can therefore benefit from this exchange of experience on how creativity and entrepreneurship can be best supported and subsequently focus on the development of more effective schemes for creative growth. It is with this in mind that, in the final months of 2011, the Organza project started its concluding phase, which sought the adaptation and implementation of the most inspiring practices that had previously been investigated and selected in the research phase. The quality of good practices is high, as a result of the initial research and evaluation project stages, and this has enabled the partners involved in the pilot phase to choose the most transferrable and inspiring practices. The Pilot phase has profited from the help of: Arnhem Fashion Factory and Volkshuisvesting (Arnhem), The Confetti Media Group and The Hive (Nottingham), Cultuur-Invest, De Winkelhaak and Flanders DC (Flanders), and Klub Dialog (Bremen). Pilot actions have considered the five major themes of creative industries support, which are: Networking, Coaching entrepreneurship, Financial instruments, Crossovers and Urban upgrading. Each pilot action has seen partners collaborating closely with stakeholders and local policy-makers to optimise the approach and better support the cultural and creative industries.

After a brief presentation of the most relevant success and failure factors that have characterised each pilot action experience, the discussion will progress to some comprehensive recommendations from the Organza Partners, by synthesising the major lessons learnt during the project piloting phase.

Networking

The Treviso pilot, related to the topic of Networking, has ended this experimental phase with good prospects, but still has many results to be achieved in order to connect the different creative audiences of the city. Beyond the Treviso Design project experience, currently on hold as a consequence of reduced public funding, the cultural association Spazio Paraggi was found to be the best partner to play the role of facilitator, thanks also to its location in the city centre and its already established agenda of cultural activities. Indeed, the association played a perfect role by opening its doors to bring together different actors related to the creative sectors, culture and business. Based on the model of Bremen’s Klub Dialog two evening get-togethers have already been organised: one together with La Fornace incubator and testimonials from two successful start-ups, with the aim of connecting design and fashion students of the city with business incubation opportunities; and the other one about publishing and poetry, with the participation of the Bremen poet Sönke Busch. The enthusiasm of stakeholders involved in the actions and the motivation of Spazio Paraggi to establish a permanent creative hub in the city centre provide good prospects for the continuation of the activities, even if the sustainability of the project is still uncertain as public sector interest has yet to be secured.

For an overview of the different phases of the Organza project see chapter 2 of this book.
Success Factors:
- Enthusiasm of the stakeholders involved and real interest in the possible development of the action.
- Good connections among different creative industry subsectors (entrepreneurs, creatives, painters, poets, etc.) have been established.
- Increasing interest in cultural crossover activities among the various audiences of the city.
- The participation of a local public business incubator (Fondazione la Fornace di Asolo) and testimonial of two successful creative start-ups gave the right kick off for a cross-thematic event and put into contact one of the main creative actors of the city and the most important publicly supported creative incubator in the local area.

Failure Factors:
- Scarce self-financing capacity of Spazio Paraggi for the sustainability of the activities after the project’s end. A search for investors will be carried out in cooperation with Treviso Tecnologia, especially among public entities such as the Chamber of Commerce or the Province of Treviso.
- Scarce direct involvement of policy-makers in the pilot actions performed. This illustrates the difficulties that creative initiatives still encounter to play their role in the development of the economy of their region. At the beginning it was planned to involve also the Province of Treviso and link the actions to those of the Urban Upgrading pilot, but unfortunately they paid little attention.
- Pre-existing good cooperation among different actors in policy-making and creative initiatives would have provided the perfect context for a fruitful development of the pilot action. However, since it was necessary to start the relationship with Spazio Paraggi almost from scratch, this meant arranging a number of meetings to find a common plan in order to develop the action. This wasted precious time that could have been used for improving the networking connection earlier.

Policy recommendations:
- Give creative people more opportunities for networking and exchanging experiences.
- Involve outsiders in the events related to creative industries in order to increase awareness about this topic.
- Experienced creative industry professionals should be integrated in CCI education in order to present and discuss, on a regular basis, successful business cases and examples of inspiring practices.
- Support interregional cooperation projects that focus on creative industries to enable EU regions to benefit from a similar exchange of experiences;
- A dedicated platform advertising events, seminars, awards, should be provided in order to facilitate the connection between research, education and creative enterprises.

Coaching entrepreneurship
The pilot actions that have been undertaken by Treviso and Bremen in the realm of coaching entrepreneurship resulted in interesting developments for both partners involved. In the city of Bremen a refurbished former liquor factory became the headquarters for two creative entrepreneurs, who decided to open a co-working space for others in their sector. At the same time, the Bremen partner supported the development of a concept for the open space ‘Nordpool’ which has been established on the ground floor of the building. Nordpool includes co-working as a central aspect, but the intention is to gradually add the coaching of the entrepreneurs to this. Furthermore the scheme ‘Brenneri next generation lab’, a scholarship programme for students of creative curricula, is also being located in the building as a portal for universities and companies, following the model of the coaching partner Confetti from Nottingham.

Supporting interregional projects on creative industries enables EU regions to benefit from a similar exchange of experiences’
**Success Factors:**
- Pre-existing good cooperation between local creative actors helped to quickly organise the work plan for the development of both pilot actions.
- Deep interest of Fondazione La Fornace in renewing its tutoring services and implementing good practice exchange with foreign countries. This attitude is becoming more and more a standard behavior of the Fondazione La Fornace, which has recently strengthened its international network.
- As a consequence of previous experiences in the city of Bremen, the implementation of new activities finds a fertile base from which to grow. The already established redeployment plan for the old factory has provided the perfect context for the development of the pilot plan that Bremen wanted to carry out during the Organza Project.
- Very good transferability of the inspiring practices of The Hive and Confetti, since they involve the exchange of methodologies and attitudes rather than the implementation of new spaces or the creation of new events. So, less effort has been required to implement the actions and achieve positive results.
- In early October 2012 a proposal for establishing a fund of around 200 million euro has been made by the Italian Minister of Economy to support innovative start-ups.

**Policy Recommendations:**
- Increase the presence of co-working spaces in business incubators to enhance interaction and crossovers. Studies bringing evidence of the relevance of co-working spaces and business incubator services for the sustainability of initiatives should be carried out.
- A detailed map of incubators and specific tools should be maintained in order to improve the exchange among best practices at different geographic levels and among different creative milieus.
- Enhance connection between education and business. Entrepreneurial skills development programmes must be included in the curriculum of creative professionals.
- Enable opportunities for joint programme activities between students and companies (work experience schemes, internships) and between creative and traditional industries.

**Financial instruments**
The coaching partner of both pilot actions undertaken on the topic of financial instruments has been CultuurInvest in Flanders. This is a public-private investment company especially directed at CCI with a dedicated staff that carefully evaluates the business potential of creative initiatives and if necessary coaches these entrepreneurs to improve their business plans. However, the outcomes of the two pilot actions were quite different. The background condition in Arnhem, where the CCI have already been selected as one of the priority sectors for the economy, helped to bring the importance of a more open minded approach to credit and micro credit for CCI to the attention of local policy makers. Further steps will be carried out in trying to match ‘business angels’ and creative of the region, following also the inspiring example of Treviso’s H-Farm, a venture incubator of international renown. From Bremen’s perspective, the attention shifted more to the communication side, since a number of financial schemes supporting CCI have been found to already exist in the territory. The pilot action therefore focused more on the necessity to advertise the services already present to creative stakeholders under a unique brand of ‘creative businesses support’, and succeeded in opening the way for a more constructive dialogue between financing actors and intermediary associations to support CCI funding schemes.

**Success Factors:**
- New discussions opened for the transfer of a financing scheme like the one proposed by CultuurInvest.
- Attention paid to creative industries by financing institutions is increasing, albeit not yet sufficient. Further exchange of experiences between regions on the issue would be beneficial.
- The development of the cultural and creative industries has moved from the margins of policy making to the top of the strategic agenda of many governments at the European, national and regional level.

**Failure Factors:**
- Some innovative public intermediaries have set up creative industries’ funds – often with the assistance of regional banks. However, such interventions remain scarce and insufficient.
- Creative sector companies have a basic lack of knowledge about existing financial instruments and lack the skills needed to attract investors.
- The economic crisis in Europe apparently detracts from the economic opportunities related to creative industries.

**Policy Recommendations:**
- Provide evidence of the contribution of CCI to the European, national, and local economy through specific research and surveys – stakeholders, policy-makers and banks need numbers! These activities should be carried out with the commitment of public bodies or the help of European Funding.
- Tailor specific economic incentives to enable the development of companies with high creative potential. Pushing bank credit through the creation of warranty measures for funding this sector or tax relief for CCI in the initial period could help. These kind of initiatives would need public support, in order to give even more reliability and a consistent approach.
- Create more consistency in local, regional, national and European (CCI funding schemes through better information (online) about available resources, and funding schemes.
- Stimulate cooperation between creative professionals and traditional SMEs through the use of non-bureaucratic and quick supporting methods (vouchers, favourable taxation, etc.) in order to attract private investors.

**‘Increasing the presence of co-working spaces in business incubators enhances interaction and crossovers’**

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**Notes:**

**Lessons and Recommendations from the Organza Pilot Actions**

- New discussions opened for the transfer of a financing scheme like the one proposed by CultuurInvest.
- Attention paid to creative industries by financing institutions is increasing, albeit not yet sufficient. Further exchange of experiences between regions on the issue would be beneficial.
- The development of the cultural and creative industries has moved from the margins of policy making to the top of the strategic agenda of many governments at the European, national and regional level.
Crossovers

The Pilot Action started by Nottingham aimed at identifying possible ways to implement some processes that could support crossover actions. The pilot experienced a slow start, due to restructuring of agencies responsible for regional development funding across the East Midlands. However, during the pilot phase, Nottingham was awarded UK Government support through the City Deal Programme which will guarantee a budget of around £60 million to support the city’s growth sectors (creative firms in the digital technologies sector, life sciences and clean technology) of which £25 million will be used to redevelop the Creative Quarter around the Lace Market. Priorities include keeping graduates in Nottingham by supporting fast growth and fledgling businesses and the creation of 300 apprenticeships (trainee jobs) for young people. As a result of these developments, progress of the Organza Pilot has been slower than planned, but with a greater chance of long-term impact. One aspect of the pilot included learning from the experiences of Flanders DC by establishing an evidence base to back-up support for creativity. This is already being pioneered in a small way by a research project being undertaken by Nottingham Trent University’s Economic Strategy Research Bureau for East Midlands Media, an organisation that supports media and cultural industries. Flanders DC also facilitates a creative industries platform which helps ensure that all interests are represented, potentially useful as the ambitious Creative Quarter plans are progressed. From a more practical perspective, a very frank exchange of experiences was provided by the incubator, De Winkelhaak, which supports more established businesses than those based in The Hive, including through its retail and exhibition space. This has inspired a number of ideas, including input to Nottingham City Council’s retail strategy, an action plan for collaboration between the ‘Organza incubators’ and a forthcoming proposal to support growing businesses. Finally, with the theme of crossovers as a priority, the Nottingham delegates were so impressed by the library of new and innovative materials, Materio, with a base at De Winkelhaak, that the Future Factory team now have a programme in place to host a materials workshop in the short term, with a view to shaping longer term plans to establish a similar resource in Nottingham.

Success Factors:
- City Deal opens up possibilities to support a number of initiatives that will link traditional companies and creative industries, leading to greater potential for crossover impact.
- The level of transparency and openness of the coaching partners – especially De Winkelhaak, has helped to create a spirit of collaboration.
- Participation in different pilot actions has led to crossover between the various actors and objectives.

Failure Factors:
- The City Deal is not specifically intended to support CCI but more traditional economic sectors, and access to resources will be competitive.
- Complex chains of stakeholders slow down plans. The more direct engagement of The Hive and Future Factory has been easier to manage.

Policy Recommendations:
- Local, regional, national and EU policy-makers should maintain a focus on CCI and devote funds to the fostering of collaboration between traditional and creative economic sectors, trying unusual connections and experimental programmes.
- The involvement of policy-makers from other fields can help raise awareness of the potential for cross collaboration.
- In the current context, exchanges such as this facilitate ‘ready-to-go’ policy action plans, enabling organisations to take advantage of opportunities as they arise.

Urban upgrading

The pilot actions with the most difficult level of implementation, for the complexity of the theme and level of starting which was actually from ‘square one’, were the two carried out by Treviso and Iasi in the realm of Urban Upgrading. As far as Treviso is concerned, the motivation was the possibility of reusing an abandoned military barracks in the city centre and converting it to a free space for young creative people, following the model of the Arnhem Fashion District (Klarendal). However, this first proposal was stopped by the City Hall since the condition of the building was not considered safe for public access. Unfortunately, following the spending view of the National Government, no budget could be allocated to fixing the structural problems, so the attention was shifted to the new Treviso Province Administration head-quarters in the Sant’Artemio Park, a former mental hospital completely restored and located in an ancient park, 4 kilometres outside Treviso city centre. Following the proposal of the Province administration to bring new life to its new, yet isolated, location the pilot was revised to organising some creative events in the nearby old theatre, a building not yet devoted to any office activities.

However, this proposal wasn’t blessed with good luck either, since the uncertain future of Provincial Administrations themselves, strongly affected by national public resource cuts, shifted the remaining reserve of funds to more essential services. The one activity carried out was the so called ‘Fashion Day’, a workshop held in the theatre which involved about 40 fashion high school students. So, at the present time, there is little prospect for development on this topic in Treviso, until the economic crisis has been resolved and/or the importance of supporting creative initiatives is better understood by public authorities.

A better prospect for sustainable development is foreseen in Iasi, where a number of meetings were organised by the partners involved in order to raise the attention of CCI stakeholders. This eventually resulted in a positive alignment of intentions among the various creative initiatives. The Creative Industries Association that brings together creative entrepreneurs on a regular basis to discuss hot topics and inspiring practices in their creative milieu became involved in the stakeholder group. This is just one example of a local private initiative that, through its energetic and committed approach, demonstrates the necessity for more cooperation and concerted actions to promote local creativity. This creative initiative depends on private impetus, since the public sector still seems reluctant to invest in a formal scheme for the creative sector in Iasi. Similarly, with the backing of the various stakeholders, the ‘Linden Project’, a range of inspirational workshops and showrooms for new designers, will be built on the river banks near the George Asahi Technical University.

‘The key to success is the enthusiasm and drive of all the actors involved’
Success Factors:
- The Pilot actions had the positive result of focusing attention towards the necessity for a more active alignment of creative initiatives.
- If the pilot action can build on an already existing redevelopment plan, the prospects for continuity of the project increase significantly, even when starting from scratch.
- Enthusiasm and drive of the actors involved is a fundamental key to the success of such complex initiatives.

Failure Factors:
- The local governance's immobility, currently accentuated by the global economic crisis, has often negatively affected pilot development.
- The short time available for developing urban upgrading plans and the slow reaction coming from public administration, only provided a partial indication of the effectiveness and future prospects of the actions undertaken.

Policy Recommendations:
- Partners involved in a European project about how to sustain creative industries should act as intermediaries and help public administrations to become more aware of the importance of the creative sector for the cultural and economic sector.
- The involvement of policy makers from other fields can help raise awareness of the potential for cross collaboration.

OVERALL CONCLUSIONS AND RECOMMENDATIONS

After concluding the pilot actions, we organised an evaluation workshop with all the Organza partners where we arrived at a series of overall conclusions accessible to all interested parties, especially policy-makers at their different levels.

First we looked at the various barriers to the better use of cultural and creative industries in our different regions. The following were the most important ones that were articulated. These led to a range of related questions.
- Missing awareness. How do we break into new audiences and not just engage the same crowds?
- The added value of creativity is not clear. How can we better capture the return on investment?
- Creativity is not deemed a priority. How can we improve understanding of the value of creativity among different target audiences?
- CCI is not yet included in statistical classifications. How can we measure it effectively?
- The CCI is a fragmented sector. How do we make the sector operate more cohesively and speak with one voice?
- Creatives stay too much in their own box. How do we stimulate crossovers between different CCI and between CCI and other industries?
- Different cultures of 'sneakers' (creatives) and 'suits' (financers and possibly principals in other industries). How can we bridge the gap between different business cultures?
- Lack of a coordinated approach. How do we align the different stakeholders?
- Sustainability. How can we ensure that organisations that receive public funds can make the most of them and will not need support again in the future?
- Creativity is not allowed for in procurement processes. How could we increase the value of creativity in the eye of public authorities?

What are the possible solutions to tackle these challenges?

Challenge: Entrepreneurship in education.

Proposals:
- Academia-industry collaboration programmes in order to stimulate ‘valorisation (creating value) of knowledge’, such as knowledge transfer partnerships in Arnhem and Wales.
- A permanent office at the university offering different classes such as entrepreneurship and other courses as an extra.
- Retrain lecturers to teach entrepreneurship.
- Organise internships in successful creative firms in which students are induced to study real business cases.
- Organise ‘commercial labs’ in which creatives exercise role playing in commercial situations.
- Include the importance of transaction or commercial innovations as well as product innovations in creative curricula.
- Organise ‘commercial labs’ in which creatives exercise role playing in commercial situations.

‘How can we share a wider understanding of the value of creativity’
Challenge: Sustainability of initiatives.

Proposals:
- Evaluate projects two years down the line to understand their impact and challenges, including the level of financial contribution they are able to attract.
- Organise exchanges between practices in order to learn from each other.
- Consider continuity, rather than stop-start support.

Challenge: Awareness and the problem of ‘suits and sneakers’ (different cultures).

Proposals:
- Adapt generic programmes to be specific for the CCI and examine to what extent they are transferable.
- Learn from initiatives such as CultuurInvest in Flanders where financiers do not don suits when dealing with interesting creative prospects.
- Those involved in creative events have to bring someone from outside this realm.
- Organise matchmaking events where traditional entrepreneurs state the problems they have to solve and creatives offer their creative expert advice.

Challenge: The added value of creativity is not clear.

Proposals:
- Conduct research on the rationale for and the needs of the sector, and about the value of creativity in the economy.
- Organise promotion schemes such as Flanders DC in order to continuously diffuse inspiring practices in the creative realm from around the globe.

Challenge: Fragmented sector, lacking crossovers.

Proposals:
- Organise co-working spaces and joint team projects, for example addressing social problems using different scenarios.
- Provide ‘design vouchers’ to entrepreneurs in traditional industries they can use to hire creatives.
- Stimulate transnational projects for creative SMEs.
- Facilitate vertical (at different geographic levels) and horizontal (between different industries and clusters) networks and platforms.

Challenge: Lack of employment opportunities.

Proposals:
- Manage students’ expectations and skills while studying.
- Set up work experience schemes and encourage companies to take on interns and placements.
- Organise creative incubators in which start-ups are coached, from very early stages in their entrepreneurial development.
- Organise matchmaking events between ‘angel investors’ and creative start-ups.

Lessons and Recommendations from the Organza Pilot Actions
Treviso – Fabrica
Regional Seminar
April, 2011

Flanders – Antwerp: De Winkelhaak
Pilot Action: Crossovers
February - June, 2012

Flanders – Antwerp: De Winkelhaak
Regional Visit
October, 2010

ImagINatIvE oDyssEy (III)
Arnhem
Regional Visit
November, 2010

Iasi
Regional Visit
March, 2011

Varese
Regional Visit
October, 2010

imagINatIvE oDyssEy (III)
Arnhem
Launching Conference
February, 2010

Navarra – Pamplona
Steering Committee
September, 2012

Flandres – Antwerp: De Winkelhaak
Pilot Action: Crossovers
February - June, 2012

Treviso
Steering Committee
February, 2012

ImagINAtIvE oDyssEy (III)
INTERVIEW WITH

Esther Ruiten

Project coordinator Organza
City of Arnhem

By Ewan Lentjes
Lessons and inspiration from Organza

Over the past three years, since February 2010, a range of actions and activities have been carried out within the Organza project. This goes without saying, if you think about the construction of the project, where nine European cities or regions had to identify and explore interesting learning examples that could be useful for one another. Many details, therefore, still had to be developed during the course of the project, to make them fit the needs of such a varied group of partners with a wide diversity of experiences and – not least – of interests. Questions had to be tackled: about a useful definition of the creative industries; or of interests. Questions had to be tackled: about a useful definition of the creative industries; or whether fashion designers in the western part of Europe could be matched with production facilities in the East.

An important part of the project was the series of regional visits, where partners could see what a certain practice or scheme really was about and discuss all details with stakeholders and representatives. Here the aim was to connect the description of the region (based on the Porter cluster analysis) with practical understanding and even critical investigation of whether the practice could be adapted to another context and situation. Next came the selection of innovative practices, from which a robust selection of the most inspiring practices was made. Here it was not just enthusiasm that counted (about what the scheme could offer and what had already been achieved), but there was also a strong need to develop a clear set of criteria as a basis for this selection. All this exploration in the first phase of the project helped to build a solid ground for the final phase, in which eight pilot plans were implemented in 5 different regions. Now, at the end of the Organza project, it is about time to look back on the main results of the project with Esther Ruiten, senior advisor for Culture and Creative Industry of the City of Arnhem, and coordinator of the Organza project. What follows is a short review of the most important successes, the pitfalls and lessons learned from Organza.

What was the basic aim of Organza?
As you can read in more detail in chapter 2, the aim of Organza was about exchanging knowledge and experiences among partners to learn from each other’s initiatives in order to develop and implement innovative policies to stimulate the creative economy. Besides, it was important to create an active network of similar medium-sized creative cities in Europe, and to share our experiences with other existing networks of the Cultural and Creative Industries in Europe. Most of the participating cities wanted to use the Organza project to put themselves on the map as creative cities with their own identity. For most of the nine cities and regions, fashion and design – and related industries – were the core of attention in Organza. Interesting here was the relationship with Eastern European partners like Iasi in Romania and Presov in Slovakia that, more or less, still had a well functioning textile and clothing industry. In line with that, another aim of the Organza project was to find out whether fashion designers in the western part of Europe could be matched with production facilities in the East.

Numerous possibilities, so it seems, right from the start. Do you think, now, that the aims were met by the actual developments of the project?
Well, of course, once approved, the project started with a very optimistic and positive feel. But, as is mostly the case, the next step to really start the project was much more complicated. For instance, some people who had collaborated in the development of the project plan had moved to other institutions or functions. That also happened in Arnhem. I was not involved in developing the project plan as such; it was done by a colleague. By the time Organza was approved, he had moved to another job and I had to take over the coordination function for the City of Arnhem as Lead Partner. So I started with a project that was carrying the signature of people who knew why and how they came to make certain decisions, but who were no longer in the driver’s seat. In some respects I had to more
What do you think was the most important job for you as coordinator? One of the biggest issues right from the start was to make sure the project would be carried out successfully. Therefore, my main concern was about how to keep all partners on the same wavelength. Organza consists of a network of partners with quite different backgrounds. Some were quite experienced through their role in earlier EU-projects. Some already shared connections in previous projects or networks, like people from Flanders, Nottingham, Bremen, or Treviso. But others just started from scratch, like Navarra or Presov. This is one of the wider issues that has also been identified at the EU-Interreg-Ivc meeting on policy recommendations for the creative industry in Narni, Italy (July, 2012). One of the lessons learned, thus, is the urge to think of a better structure to connect more experienced (senior) partners with inexperienced (junior) ones, without obstructing the process too much.

And did you find ways to improve the structure? It is not that simple, as you may understand. Each project is different and unique, at least in the eye of the participants. But let me try to draw the picture of the Organza project. Looking back, there are some aspects – of which we should be aware when planning future projects – that unmistakably have contributed to making the process more complicated. The first thing to notice is that the Organza project had a structure in which ties and tasks were very closely interwoven. It was meant to support and strengthen the internal process of commitment: project tasks were delegated among different partners, operating as component and task leaders to certain stages of the project; and feedback would be given by a specific operational team related to each task. In practice, the project did not really benefit from this idea. Many tasks, or contributions to a task, suffered from constant delay; partners regularly seemed to be very busy and occupied with other matters of higher priority.

That is something you have to face these days. But what about email and new media communication? Well, that’s a good point to tackle here! What we found out is that the supposed ‘death of distance’ as an effect of digital communication and new media is a nice promise but still fiction. Email contact often did not work: it was easy for a partner not to react, or to reply that they were very busy working on the subject, or still waiting for important information from stakeholders, or whatever... The best way, therefore, to make further progress was to organise face to face meetings with a clear agenda. And I think the idea to organise six extra Technical Meetings with task leaders during the Organza project was not only very useful but also a necessary addition to keep the focus on the next steps that had to be carried out, and to safeguard the development of the content.

But it is not all about communication, I guess? No. As I mentioned before, another problem we faced was that not all partners were backed up by supporting knowledge institutes in their region. Part of the programme was about defining and using research instruments in order to analyse and describe the regional context according to the most updated data. Not every partner, therefore, seemed to be well equipped to the job. This has provided us with delays and extra work on the side of those partners that were supported by researchers. But differences in experience will always be there, that’s not the problem. Speaking in general, it would be good to think of a construction where senior partners operate more in the lead of a project, together with junior partners that may function as learning partners, bringing in a new context with fresh ideas or questions. Experience is important for a broad and sound view of the research programme, but – and this is something to keep in mind – the importance of junior partners is to bring in fresh blood in the easily closed circles of partners that (from their experience in all kinds of EU-projects) may rely on repeating shared routines.

That’s one issue! Are there more important lessons to be taken from Organza? Indeed, if you look at the connection of such a wide circle of partners, covering from Romania and Slovakia at the ultimate eastern borders of Europe to Bremen, a German ‘city-state’ in the north, with Arnhem, Flanders and Nottingham (even a bit more) in the west, the Italian cities of Treviso and Varese, and finally Navarra in the south of Europe, you can imagine there were still some problems we had to face. Apart from the unequal construction where many partners were lacking support of the connection with a knowledge institute, we had to cooperate with partners that covered a whole region: like Flanders covering around half of Belgium, the Spanish region of Navarra, or the province of Treviso! In such a context it seems an unimportant statement to point at the cultural differences. This is something that really has to be taken seriously from the start of a project.

And beware, some of the differences have a deeper subdued effect that constantly touches the project’s communication. Can you give us some examples of the effects of these cultural differences? In general we noticed a huge difference in governing practices: in the east but also in the south of Europe, for instance, status quo seems to be more affected by bureaucratic regulations, whereas in the north-west the structure is obviously more informal. As mentioned before, differences are not the problem as such, but you have to be very aware of them during the course of the whole project. And although partners get to know each other better and even become quite familiar with each other, these cultural differences will always be there.

‘The best way to make progress was to organise face to face meetings with a clear agenda’

‘Not all partners were backed up by supporting knowledge institutions in their own region’
Is there, apart from the process, also something to learn from the content side of Organza?

Most striking, as far as I can see now, was the lack of research competences within many partners. Most of these competences had to be developed from scratch during the project. In that respect, I think the Organza project sometimes was too over-ambitious. Because of a lack of understanding, for instance, about what was really at stake in using the Porter cluster analysis, some partners treated it as a quick scan fill in exercise. But to really make it work well, the available data (sometimes dating back five or ten years and therefore not always properly ascribed to the precise context of CI) should have been gathered and scrutinised meticulously.

Is this not a good example of what you described as a learning phase for junior partners?

More or less, maybe. But the problem is that it took us an awful lot of time to really rework and adjust all the data properly. And this brings me to another issue: EU-projects like Organza create a situation in which partners do have enough money, but don’t have enough time at their disposal. This is the more striking, as the option to make use of the support of external experts is very restricted, a result of efforts to avoid clever consultant agencies from making easy money from EU-financing. But the question of research competences is something to discuss further.

Are there any examples of EU-projects in which the issue of the distribution between money and time-investment is better solved?

As far as I know, from my involvement with earlier projects, only the Urbameco project (2008-2009) shows another option. Here also nine partners, one of which was Arnhem, were involved in developing local economic action plans for disadvantaged urban areas. Instead of delegating the research to the involved partners, Urbameco had one expert who was in charge of the development, implementation, and execution of the research method for this project. It looks quite effective compared to the situation of Organza, because the application and understanding of the research method are clear (being in the hands of an expert). But the interesting fact in the case of Organza is, indeed, that all partners were involved in collecting data of their own region, and therefore had to understand their own context and situation by themselves.

So, maybe here we could move on to the most important successes of Organza?

Indeed, you can look at problems inversely as offering a first step to success.

- As such, the use of the Porter cluster analysis also turned out to be very fruitful and effective. It forced us to make use of the same set of concepts and notions for describing the regional profiles. And in fact, by using similar instruments, we were able to come to a serious comparison of completely different contexts.
- Besides, I think that the use of (and struggle with) the Porter analysis did in the end provide all partners with a very clear view about the overall situation and condition of the creative industry in their region, both from a quantitative as well as a qualitative perspective.
- A next step of success, for me, lies in the effort we made to connect the description of regional profiles with the actual situation of the related city or region. Therefore a series of regional visits was planned in which every partner visited at least three other partners. And although we did not manage to have all the regional profile descriptions fully completed before these visits started, visitors probably learned as much about the partner’s context by seeing and experiencing the situation on the spot, having contact with a wide number of stakeholders from different schemes in the region, and finding time to compare these schemes with circumstances in their own region.
- Regional visits also helped to further contacts and cooperation of the partners involved in the Organza project with local stakeholders. I think a good example here is the connection of fashion designers from Arnhem with textile and clothing companies in Iasi, which during the course of the project were extended and intensified. But also the cooperation of partners with local stakeholders in their own region was better supported and intensified. During the regional seminar in Iasi (May, 2012), for instance, a representative of the Creative Industries Association was invited. Initially it caused some turmoil amongst the Iasi partners, provoking a discussion of the extent to which the Association should be involved. But now this group of young new media related entrepreneurs, which has a strong bottom-up approach, is participating in the Organza plans for the city. In the case of Treviso, the Organza project helped to revitalise the contacts with regional stakeholders from Spazio Paraggi and Fabrica, the Benetton Group Communications Research Centre.
- Another success was the ongoing debate among partners and closely related stakeholders in a succession of Organza seminars. Apart from the content related technical meetings that were scheduled within the project, every half year of the project a thematic seminar was organised by one partner. The first seminar (October, 2010) was held in Nottingham on the topic of ‘Policy development and research within the creative industries context'; the second seminar in Treviso (May, 2011) was about the selection of best practices within the scope of the Organza project; the third in Arnhem (November, 2011) discussed the issue of ‘Creative Entrepreneurship'; the fourth in Iasi (May, 2012) dealt with ‘Urban Upgrading'; and the last one in Bremen (November, 2012) is the project’s final conference relating the outcomes of Organza to the perspectives outlined by Richard Florida in his seminal book about the creative class, published ten years ago.
- Furthermore, the series of Organza Newsletters and the corresponding Organza database (www.organzanetwork.eu) act as a strong base for information about the project and more detailed exploration of the wider range of practices and schemes that have been run by and evaluated by participating stakeholders.
- As far as they are now developed, the eight pilots (as described and analysed in chapters 2 and 4), seem to function as a kind of crowbar to settle things in the partner’s region. For me, of course, the example of the situation in Arnhem is most clear.

“All partners were involved in collecting data, and were stimulated to really understand their own context’
Here we have organised a pilot action plan to develop new financial instruments for the creative industry in the region. This allowed us to start negotiations with the province of Gelderland. By inviting the province together with Oost NV (East Netherlands Development Agency) and PPM Oost (Participation Company East Netherlands) as stakeholders we managed to widen their view. Instead of a concentration in this region on the sectors of health, food, and energy & environmental technology, the focus has broadened to include the creative industry sector as well. Of course, this is just a first step and we still have to cope with some challenges here (see chapter 4, p 77), but it’s a good start. And in fact, we can see the same effect appearing more or less in some of the pilots in Treviso, Nottingham, Iasi and Bremen.

- Finally, as coordinator of Organza I have been taking part in several meetings with the project coordinators of other Interreg IV C-projects dealing with Cultural and Creative Industries (CREA.RE, SEE-project, InCompass, creative-metropoles and Creative Growth).
  During these meetings we shared and discussed most of the challenges and successes I have mentioned here. As a result we have developed a list of policy recommendations related to the cultural and creative sector and we will present these later this year to the European Commission for optimising future EU-programmes for the CCI.

- In short, the Organza project, starting with the selection of a proper research model, from there on producing regional profile descriptions, and selecting inspiring practices, all complimented with regular debate and interactive conferences, has paved the way for a series of eight pilot actions. Quite an interesting experience, I dare say. But, of course, it is up to the reader to assess the qualities of the pilots as final results of three years of investment in the Organza project.

Lesons and Inspiration from Organza

‘Pilot projects seem to function as a kind of crowbar to surface and resolve issues in the partner’s region’
Iasi
Regional Visit
March, 2011

Nottingham
Regional Visit
October, 2010

Flanders - Antwerp: De Winkelhaak
Pilot Action: Crossovers
February - June, 2012

Antwerp
Launching Conference
February, 2010
Imaginative Odyssey (IV)

Nottingham
Steering Committee
October, 2010

Organza

Regional Visit
May, 2012

Organza Factsheet
‘Creative people are more than average entrepreneurial, but in many cases don’t define themselves as entrepreneurs’