



MAKING THE MOST OF CULTURAL AND CREATIVE RESOURCES

**The Mapping and Strategy Building Handbook for Creative
Towns and Regions**

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1. INTRODUCTION

The Creative Towns and Regions Initiative was launched in 2016 by the European-Union-Eastern Partnership Culture and Creativity Programme, funded by the European Union and implemented by a consortium led by the British Council in partnership with the Soros Foundation Moldova, the National Centre for Culture of Poland and the Goethe-Institut.

‘Cities,’ writes Charles Landry in *The Creative City: A Toolkit for Urban Innovators*, ‘have one crucial resource — their people. Human cleverness, desires, motivations, imagination and creativity are replacing location, natural resources and market access as urban resources. The creativity of those who live in and run cities will determine future success.’

But cities don’t stand still, and while some are shrinking and losing importance in the urban hierarchy, others are expanding and gaining new economic prosperity thanks to the ingenuity of newcomers, and to a mix of bold investments in cultural buildings and precincts, coupled with large infrastructural improvements. Since the recent global financial crisis, there is evidence that culture-led urban regeneration initiatives are beginning to have a positive impact on smaller cities (there is already a vast body of evidence of impacts on large cities and metro-regions). By focusing their resources on promoting their unique cultural identity and creative economy, these smaller centres are successfully reinventing themselves.

However, when it comes to urban and cultural policies there is no such thing as ‘one size fits all’. Each place has its own idiosyncratic way of working and its own cultural DNA. Here the question of which is the best way of providing policy makers, civic leaders and creative practitioners with the evidence and frameworks of analysis necessary to improve the understanding and awareness of a place’s unique creative ecology becomes central to our work.

By creative ecology we understand an interconnected system of community, educational, recreational, arts, cultural and entertainment, professional organizations, institutions, and businesses that, through individual and collaborative ideas, activities and programmes, make up the creative fabric of a city.

The Creative Towns and Regions Initiative deals in particular with smaller places. This is because it is becoming increasingly clear that despite well-established trends towards a globalizing economy, innovative activity is becoming more, not less, concentrated in city-regions and the smaller places populating those regions. Indeed, smaller cities occupy what some observers have identified as a cultural ‘third space’, positioned as they are in the shadow of large cosmopolitan cities yet still bound by rural history and traditions. The key comparative advantages of small cities are: accommodating to new migration patterns (e.g. especially those towards peri-urban areas); establishing growth-oriented social and economic networks; linking local planning to the cohesive communities agenda; dealing successfully with the questions of cultural diversity and cohesion; promoting the multiple faces and cultural layers of the city; generating a strong sense of place, and taking advantage of scale to promote community engagement and civic pride.

In particular, if smaller urban centres are to prosper and maintain their identities — in the face of mass cultural influences, big cultural events and large crowd-pulling retail spaces — they need to think critically about scale, space and place. They need to tell their own stories in a way that is compelling and at the same time forward-looking. In essence, they need highly nuanced ‘creative city’ policies capable of establishing urban climates that nurture and celebrate artistic creation, experimentation and openness (fertile ground for innovation spill-overs in the broader economic and social spheres). In addition, smaller centres enjoy much more scope for overcoming their constraints because they can be more agile, more in touch with their creative base and are better placed to close the gap between thought (strategy or policy) and action because they can potentially be less bureaucratic.

Essentially, with its six pilots, *The Creative Towns and Regions Initiative* sets out to test new methods and approaches to enabling smaller places (and their regions) to improve awareness of their distinctive cultural resources together with the variability of their unique economic foundations. Building creative cities is a slow process, the outcome of which cannot be guaranteed or preordained in advance.

So rather than applying formulaic ‘creative city’ initiatives that may have worked in larger metropolitan areas (or in core regions) in the past, these methods point to innovative ways of mainstreaming creativity by balancing cultural consumption with production, cultural niche tourism with heritage attractions, regeneration with quality of life and opportunities for meaningful creative employment in vibrant, outward-looking, tolerant places. The opportunity smaller cities offer is that they can more easily support sustainable productive interrelationships in the local economy while spill-over effects can be more easily recognized and exploited for improving the local capacity for innovation across the board.

Furthermore, the new economy makes creative clusters and networks within the local economy especially important for innovation and growth. The mapping approach used in the pilots shows how traditional urban characteristics such as density, diversity, turn-of-the-century architecture and vacant industrial, commercial and warehouse space — negative location factors in the old economy — can turn into positives in smaller places.

2. GLOSSARY OF KEY TERMS

Creative Capacity. The relative ability of a community or city to generate ideas, goods and services. This can also be understood as the strength of creative assets and resources of an organisation, community or city.

Creative City. Concept developed by Charles Landry in the early 1990s to describe a

new method of strategic urban planning where a culture of creativity is embedded in the way urban stakeholders operate. As increasing numbers of places are forced to deal with the challenges of deindustrialisation, a creative city is also a place with a strong social and cultural infrastructure, and with a high concentration of creative employment, thus making it attractive to inward investment.

Creative Cluster. A geographical concentration (often regional in scale) of interconnected individuals, organisations and institutions involved in the arts, cultural industries, new media, design, knowledge-based services, and/or other creative pursuits. Unified by the thread of cultural creativity, these forms of agglomeration differ from traditional industrial clusters in that they cut across multiple economic sectors.

Creative Economy. Concept developed by John Howkins in 2001 to describe economic systems where value is accrued through activities based on imagination rather than on the traditional resources of land, labour and capital.

Creative Ecosystem. The entire system from which creative activity emerges. It is where interlinked creative resources (human) come together with venues, workspaces and platforms either physical or digital. Human resources include policy makers, creators, professionals, entrepreneurs, intermediaries. Interdependency is the glue that binds successful ecosystems.

Creative Industries. The definition given by the UK government's Department for Culture, Media and Sport (DCMS, 1998) is: 'Those industries which have their origin in individual creativity, skill and talent and have a potential for wealth and job creation through the generation and exploitation of intellectual property.'

Creative Tourism. Concept developed by Crispin Raymond and Greg Richards in the mid-2000s, who define it as: 'Tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences, which are characteristic of the holiday destination where they are taken.'

Creative Hub. A place, either physical or virtual, that supports communities of practice, working either not for profit or commercial, large or small, part-time or full-time within the creative, cultural and tech sectors. Hubs have a wider remit than incubators.

Cultural Resources. The various elements that contribute to the unique culture and creativity of a place. Resources can be human, natural, social, economic, or built. Examples of cultural resources are: the arts and media activities and institutions; the local human, natural and cultural heritage; creative and cultural enterprises; festivals and events; youth cultures and lifestyles; the diversity of the local community; universities and private sector research centres; the repertoire of local products and skills in the crafts, manufacturing and services; the natural and built environment.

Place-making. An integrated and transformative process that connects creative and cultural resources to build authentic, vibrant and resilient communities.

3. MAPPING CULTURAL AND CREATIVE RESOURCES

3.1. Cultural Resources Mapping: Aims and Benefits

This handbook takes the view that in-depth cultural and creative industries mapping is a process for systematically identifying a community's broader cultural assets and for deepening understanding of local cultural ecosystems. Cultural mapping also recognizes the more intangible elements of a community's identity and sense of place. Thus, knowledge of a place's cultural profile can be useful for advocating change: it can inform policy development, attract funding and resources, and be instrumental in the adoption of new approaches to local development. A quick overview of the benefits and the reasons why stakeholders involved in improving the creative potential of smaller places (and their regions) should embark on a qualitative cultural mapping is provided below.

SOME USES OF CULTURAL MAPPING	
Increasing Knowledge and Appreciation	Helping to define the local culture. Providing evidence of the breadth and variety of cultural and other activity in the towns and regions.
Identifying Previously Unknown Resources and Activities	Discovering assets and providing information to elected officials, citizens, and other key stakeholders in diverse fields (culture, planning, tourism, economic development etc.)
Gaining a Fresh Perspective	Looking at evidence from different points of view (social, urban, cultural) but also from different disciplines, professions, etc.
Locating Gaps, Needs, Overlaps, Challenges	How much duplication or scarcity is there in a given sector, or area of the city. What are the challenges? Where are the blockages?
Connecting Resources to People. Applying Creativity	What kind of actions should we do to ensure our assets work better for our people? How do we get a dialogue going across the towns and regions?
Evaluating Projects	Is this the right course of action? Does this solution respond adequately to the problem/challenge? How does the community view this initiative? Who should be involved in the delivery of this project?

Cultural and creative capacity mapping tools such as those adopted for *The Creative Towns and Regions Initiative* bear similarities to SWOT analysis techniques, but they are broader and deeper, and they involve the two dimensions of the tangible (geography, topography, clusters, cultural spaces and facilities present in the place) and the intangible (for example, the natural and cultural heritage, the urban feel, the layers of history that shaped the people and the physical layout of the place, the social networks that animate the civic life of the towns etc.). By cross-referencing the information gained from the different mapping exercises conducted in each town/region the stakeholders involved in the mapping are better placed to produce

bespoke creative development action-plans.

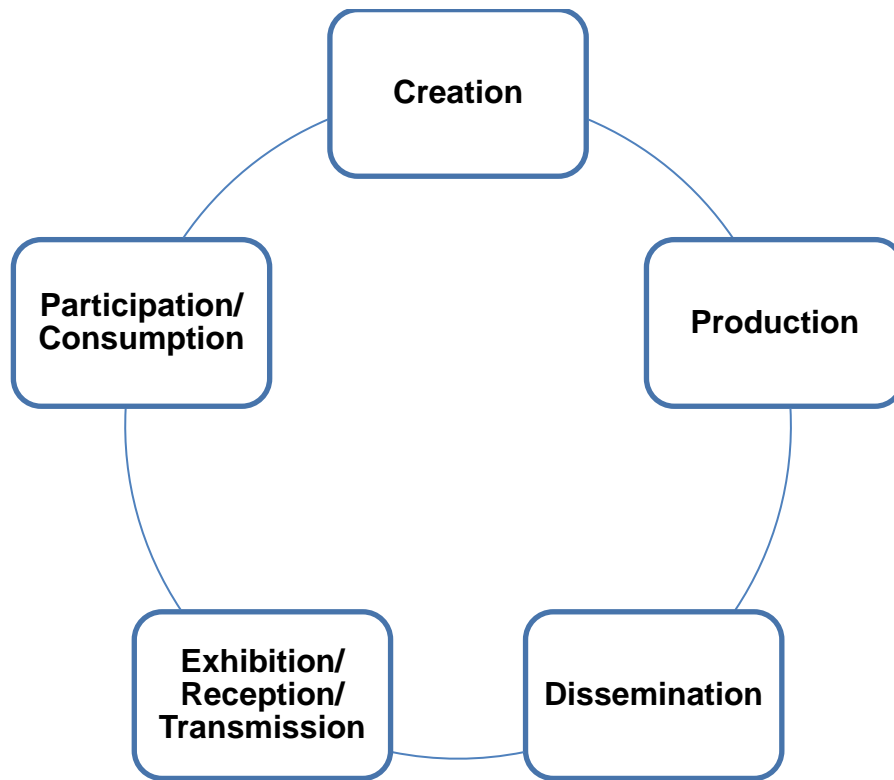
3.2. Classification of Cultural and Creative Sectors

To ensure our classification of the CCIs sub-sectors to be analysed is as sensitive as possible to the context of the countries involved in The Creative Towns and Regions Initiative, we have combined the most widely used definitions of CCIs across the EU (e.g. the European Commission's 'Priority Sector Report' Innova Paper 16, 2011) with those adopted in countries such as Georgia (e.g. Creative Georgia 2016). Thus, in this handbook the sub-sectors include:

Cultural and Creative Sub-Sectors	Description
Advertising	both print and online advertising
Architecture	including landscape architecture
Broadcasting and media	television, radio, newspapers
Crafts	glass, ceramics, wood, metal, jewellery, graphic and leather crafts, etc.
Design	fashion design, graphic design, interior design, product design, etc.
Entertainment IT	computer and video games, entertainment applications
Film and video	film and video production, film services, cinemas
Cultural heritage	both tangible and intangible heritage, including museums, libraries, and archives.
Literature and publishing	including e-books
Music	both live and recorded music
Performing arts	theatre, dance, ballet, opera, musical theatre, circus, etc.
Visual arts	painting, sculpture, drawing, print, photography, etc.

3.3. Production Chain — A Quick Explanation

The creative production chain (or value chain) consists of an initial creative idea, which is usually combined with other inputs to produce a culture good or service, through a series of interlinked stages between its production and use. The value chain used for *The Creative Towns and Regions Initiative* has been adapted principally from descriptions contained in key papers and reports created by KEA (2006, 2009) on behalf of the EU; UNESCO (2009, 2010) the UK's DCMS (1998, 2001, 2015). Basically, it shows how a product must be created, produced, manufactured or reproduced, distributed, exhibited before it reaches, or is used by, a consumer or audience. In this model, the value chain measures not just economic connections, but also the feedback processes at any point on the chain, which in turn can inspire new creation. Below is a visualization of the chain.



graph: Value chain (adapted from UNESCO 2009)

However, it is worth mentioning that there are factors that could intervene to produce a blurring of the boundaries between stages and elements of the chain. Technology, for example, is influencing the relationship between producer and consumers, thus shortening the gap (now at times overlapping) between the two. Increasingly information and communication technologies allow users to create their own content, they can gain access to creative content produced by others, and can co-create with them.

Plus, the physical agglomeration and clustering of creative activity in a place is still important. The value chain has a spatial dimension, and although some activities may be clustered in one place, or region, others may have international or even global dimensions. Establishing the precise nature of this articulation requires empirical analysis (of the type proposed) because this has implications for both the regulation of the creative and cultural sector, and for the benefits that are accrued locally.

3.4. Elements of the Mapping

The mapping toolkit proposed for *The Creative Towns and Regions Initiative* features two distinct elements. The first is dedicated to understanding the creative industries capacity, and the other to describe the quality and scope of the local cultural infrastructure and audience.

The first element is an assessment which fulfils a *Diagnostic Function* and has been especially devised to determine the strength of the key local creative economy sub-sectors. This assessment is done in the first instance by conducting an in-depth examination of each, locally important, sub-sector across the production chain. Examples of grids can be found in the Methodological Toolbox section (Tools 1&2).

These have been specifically designed to deal respectively with Craft and Film, and contain a number of key questions aimed at collecting evidence of the scale and scope of these particular sub-sectors in any context.

In addition, a *Creative Capacity Development Scale* is also provided in the Methodological Toolbox section (Tool 3). This is useful for ranking the overall state of play of the creative sector in any particular place, and for tackling challenges, identifying gaps and determining what level of infrastructure is needed in order to fulfil local aspirations and move up the scale towards a fully-fledged creative town. Level 1 on the scale means minimal activity and facilities, and 10 means a fully developed creative town (where strategic decision-making, spatial clustering, communication and value-added services are located together along with a well-developed cultural and tourism infrastructure, a well-functioning public realm, and highly regarded educational establishments).

In practice, the diagnostic element of the mapping involves an initial desk research to get both a basic sense of whether a particular sub-sector is emerging as important and to establish what kind of initiatives have been taken locally to support, develop and network the creative economy. The rest of the diagnostic mapping exercise is *interactive and participant driven*. This works by setting up a series of *sub-sector focus groups*, and one-to-one meetings with key players involved in any particular area of the local creative industries/economy. A useful list of questions to guide one-to-one interviews is featured in the Methodological Toolbox section (Tool 4).

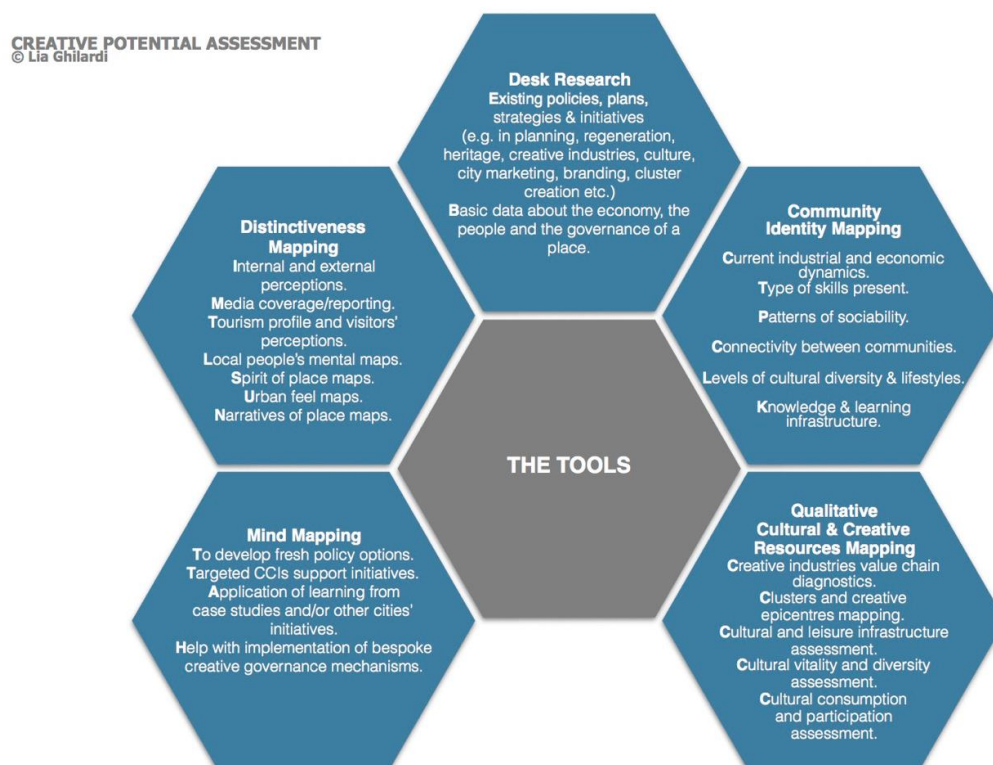
Conducting a qualitative analysis of this type can help in many ways. It can, provide information that allows national, regional or local agents to identify key aspects of the local CCIs dynamics. It can help to design solutions to tackle gaps, and/or respond to the needs revealed through the analysis.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

Another exercise stakeholders can run during the diagnostic mapping phase is the *assessment of the distinctive cultural elements* of a place. Culture here is broadly defined to include the tangible aspects of the local cultural ecology as well as the specificities of the local lived culture/s. Information about the scope and potential offered by tourism and heritage can also be gathered during this stage of the mapping.

Here too the tools proposed for this element of the mapping feature *a mix of desk research and workshops and/or interviews* with key political stakeholders and civic leaders; representatives of local cultural institutions/organizations; artists and cultural practitioners; stakeholders from informal, independent cultural groups; tourism and heritage stakeholders; the local chamber of commerce; business organizations, and key individuals with a stake in the growth and reputation of the town.

The Methodological Toolbox attached (Tool 5) contains three grids (adapted from *London: A Cultural Audit* by Alan Freeman *et al.*, a 2008 study conducted for the London Development Agency) which can be useful in terms of cross-referencing the information gathered through interviews and focus groups, with a snapshot of both the capacity and scope of the cultural infrastructure and the level of consumption for

culture. The first grid assesses the local infrastructure and the outputs deriving from it (i.e. the institutions and organisations which make culture available, such as theatres, libraries and other more informal venues). The second grid deals with the cultural vitality of a place (i.e. the informal cultural production and consumption, together with other factors that add to the vibrancy of a town or region as experienced at street level), together with the diversity of an area's cultural scene. The third grid focuses on consumption (i.e. the use made of cultural infrastructure: watching, reading, hearing, visiting and participating). The illustration below shows the choice of tools available for the mapping phase as a whole.



Having dealt with the CCIs diagnostic tools in some detail earlier in this handbook, and while tools such as Desk Research and Community Identity Mapping broadly concern information gathering, (and as such do not require dedicated participatory exercises), the other tools, such as Distinctiveness and Mind Mapping, need further explanation.

This is because gaining a deep understanding of the cultural context in which a particular policy is going to intervene is key to successful creative towns initiatives. Conducting mapping exercises borrowed from the ethnographic field of investigation can be a way of engaging the local communities in visualising the future of a locality. Areas in need of change and the issues associated with them can also be explored in this way. Furthermore, by provoking discussion on creative rather than confrontational grounds, these exercises can be instrumental in discovering new resources, talent, and/or opportunities, and can provide the basis for effective alternative policies.

PERCEPTION AND DISTINCTIVENESS MAPPING	
<i>Internal and external</i>	<i>Dedicated exercises – for the purpose of getting to know how</i>

<p><i>perception maps</i></p> <p><i>Community mental maps</i></p> <p><i>Spirit of place maps</i></p> <p><i>Urban feel maps</i></p>	<p>people feel about living in a place, their mental images, their favourite spots, their likes and dislikes, together with narratives they inherited from history and the ambitions they each inhabit – can be done in different ways. Vox pops, online surveys, TV and newspaper reportage of interviews with key local personalities, digital diaries, food festivals which include community open-air dinners, open mic events, social media initiatives, participatory public events – all these are good ways of collecting information.</p> <p>The visualisation of the information collected can then take a form of digital or physical maps, which the stakeholders involved in running the mapping exercises can use to illustrate key strategic areas of intervention. A word cloud showing negative patterns of using town-centre facilities and venues speaks volumes about the cultural vibrancy (or lack of) in a town. An interactive online map (GIS supported) pinpointing the creative epicentres and workplaces, together with the spaces of inspiration of a place can give a sense of how creativity is flowing, reveal hitherto hidden creative industry geographies, and zero in on any blockages. A twitter feed that shows enthusiasm for the latest public art installation, or for the opening of a new gallery, is a good indicator of both people's sense of ownership and the strength of local identity.</p>
<p><i>Analysis of media coverage</i></p> <p><i>Tourism profile</i></p>	<p>These two exercises share similarities in that it is possible to conduct them both through a close reading and/or content analysis of either printed, online, broadcast, and social media material; plus tourism, marketing and branding literature either printed or online. The point of the exercise is to create a set of visual maps of the recurring words, slogans or sentences used to define a particular location. Tables with statistics about what kind of visitors a place normally attracts, where they stay, and motivation for visiting are also useful here. Such close reading can be done either manually or through a computer programme called DEVONthink Pr, which can pick out key word sequences and word repetition patterns from any text. The important thing is to compile enough information to be able to establish the real messages a place gives out, the challenges it is facing, and the potential areas that could benefit from innovative policies.</p>
<p>MIND MAPPING</p>	
<p><i>Brainstorming maps</i></p> <p><i>Synergies and ideas maps</i></p> <p><i>Strategic actions maps</i></p>	<p>Mind maps have been used for centuries by educators, engineers, psychologists and people in general, in order to learn, brainstorm and solve problems.</p> <p>Mind maps are useful tools to employ during the mapping phase when resources, potential and challenges have been identified (e.g. after a preliminary SWOT analysis has been conducted). In the first instance, this type of exercise requires the stakeholders involved to take a positive view of their unique cultural/creative resources/assets. Which means focusing on the synergies that could be drawn between those assets and policy aspirations on the ground. Often, new ideas can be generated and opportunities identified simply by listing the resources of a place.</p>

	<p><i>Mind maps provide a simple visual aid which enables you to look at information differently. Such a fresh take allows users to problem solve by getting different perspectives on a particular challenge (which could, for example, be: how to more proactively use the local industrial heritage to respond to the needs of local creatives for workspace). Furthermore, mind mapping exercises can help to recognise the potential connections (and the weak links) between local institutions/organisations (such as, for example, universities and cultural institutions) and initiatives aimed at retaining talent in the locality. Also, mind maps can put the spotlight on potential areas of weakness in the local governance for culture and creativity (for example by highlighting duplications of roles and/or initiatives).</i></p> <p><i>Mind maps can be created either on paper during stakeholder engagement workshops, or through dedicated software (FreeMind or Curio are a good start) and for a small fee, all computer-generated maps can be shared in real time so that all participants in the mapping exercise can contribute thoughts, ideas and visuals towards the establishment of a truly participatory creative town strategy.</i></p> <p><i>Examples of mind mapping exercises conducted in small towns in the UK are available at: enquire@noema.org.uk</i></p>
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Ultimately, these techniques are designed to elicit a broader spectrum of opinions, perceptions and ideas from different sources about how the distinctive local cultural and creative resources can be made to play a more proactive role in bringing in fresh investments and revenue for local development. Such mapping, furthermore, identifies issues and challenges, and may in some cases bring to the table new stakeholders to share insights, propose new ideas and reveal opportunities for partnership and networking. Below is a comprehensive illustration of the mapping process.

Building Creative Towns
The Process (Ghilardi 2009)



However, it is important to highlight the fact that the mapping and strategy-building tools presented here are part of an *emerging practice* of introducing participatory methods into the creative urban development task. These are essentially ‘open source’ methods, and, as such, require a new approach to risk management by governments and those in charge of collecting evidence on the ground. Negotiating participation by a variety of community stakeholders requires extended efforts at building trust and confidence, and this takes time and process. This is why it is particularly critical that mapping exercises are delivered in a coordinated manner (i.e. are led by a multi-departmental working groups) and are supported by civic leaders from the very start.

4. STRATEGY FOR A CREATIVE TOWN – A HOLISTIC PLACE-SPECIFIC APPROACH

In the first section of this handbook we introduced the notion of the creative city as a process and not just as a label, a process not only of raising awareness of the economic and social importance of mobilizing local cultural resources, but also of taking strategic steps towards growing, nurturing, supporting and connecting those cultural assets so that even the smallest of towns can develop into a resilient creative ecosystem.

Mapping is just the first step in this process, and supporting and connecting the distinctive resources of a place with cross-departmental and cross-sector collaboration is another key component of making creative towns and regions successful. Many cities and towns have in place unsystematic creative initiatives which have a limited effect (in some cases they don't convince the politicians and remain at grassroots level for a long time before running out of steam; or they become dependent on constantly chasing funding; or they don't get the high-level exposure and support required to give confidence to local talent to stay and grow in the city). In other words, these cities haven't mainstreamed creativity across the different aspects of local development and quality of life.

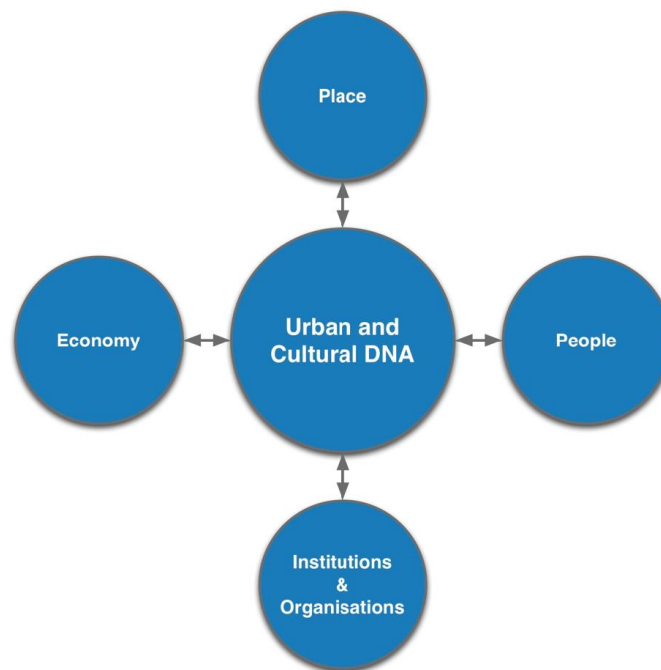
It is our belief that a *creative town strategy needs to be holistic*, and make links with other existing policies and plans, and that it should seek to create bridges between different local constituencies and groups of interest so that duplications are avoided and innovative ideas explored and implemented. To make full use of their comparative advantages, smaller places need to be more agile in working across departments and layers of government, less bureaucratic in regulation, more prepared to take calculated risks, and more open to sharing their experience while learning from other places with similar challenges.

Creative places do not arise spontaneously — they require leadership at the top. A sign of good leadership is when a town shows an attitude of being determined, but not rigidly deterministic; has the courage to think beyond the political cycle when making change happen; and keeps to strategic principles while maintaining flexibility and adaptability to changing circumstances. There are many examples of creative city strategies, but there is no one size fits all, and especially for smaller places the so-called 'fast policy transfer' (i.e. cutting and pasting from assorted creative city manifestos) very often results in stakeholder demoralization and resignation to the status quo if applied without regard to local needs, and to the local context of governance.

4.1. *Interconnected Actions*

In this section, we provide illustrations and templates to help stakeholders to approach the task of creative development by looking at creative place making as an interconnected ecosystem requiring a 360-degree perspective in policy-making terms. Our approach is place specific because it starts by taking into consideration the local

urban, cultural and socio-economic dynamics and the unique qualities, opportunities and challenges (all of which we call the Urban and Cultural DNA) of a particular location across four domains: Economy; Place; People; Institutions and Organizations as described in the matrix below (Ghilardi, 2001).



Such a holistic culture-led way of working — grounded in mapping, cooperation between local and regional bodies, and between local actors from the public and private spheres, plus capacity-building measures involving stakeholders and experts — has shown an ability to deliver tangible and sustainable regeneration in smaller centres. *Inspiring examples* linked to this way of working are:

- > *The small town of **Parades** in Portugal, where a coordinated strategic partnership managed to revitalize the industrial district, with its furniture manufacturing, by locating new functions related to design and innovation in the downtown area.*
- > ***Mantua** (a small town in Italy), where the creation of a Literature Festival has successfully used important heritage sites, the local traditions of civic debate and conviviality, in order to rebrand itself as the prime centre for publishing and creative writing in the country.*
- > *Ten medium-size cities of the **Ruhr Metropole** in Germany, where a multi-agency-led programme to house artists and creatives in empty or abandoned industrial buildings (Creative Quarters strategy) is achieving great success not only in regenerating run-down industrial sites, but also in embedding creative talent in the local economic fabric.*
- > ***Zlin** in the Czech Republic, where the establishment of a creative region strategy (underpinned by a radical rethink of the local educational system) has brought an entirely new focus to nurturing, incubating and retaining creative talent in the city and region.*
- > ***Sligo** (a small centre in the west of Ireland), where a creative tourism strategy is complementing the heritage and literary traditions through the creation of a food and green technology cluster in partnership with the local cultural and higher*

However, in the emerging countries involved in *The Creative Towns and Regions Initiative*, the post-1989 leap into market economy is still sending shock waves across institutional systems and governance alike. Here, it is even more important to raise awareness among policy makers and civic leaders of the need for such a holistic place making approach to deal with local challenges. Culture and creativity are the new raw resources. They truly are ‘the business of cities’, as urbanist Sharon Zukin once famously said. But for this to happen the policy makers and civic leaders of these towns and regions must show leadership; they must become the ambassadors and the confident facilitators of change, thus helping the new generations of creatives and cultural actors to fulfil their potential.

As well as discussing in some detail the question of who should be leading the delivery of strategic actions, this section of the handbook also highlights examples of interventions (micro-strategies) that towns could take (once the mapping has been conducted) to respond to their specific needs and make the most of their potential. We start by dealing with the question of leadership, and to this end, the box below presents a discussion of the benefits and the drawbacks of two different approaches.

Who Is Driving the Process?

In both the Mapping section and in the general introduction to this section we have highlighted the importance of leadership as the starting point for creating an environment where awareness of the importance of creativity and the value of local resources is raised, strategic alliances formed and measures (based on local mapping and diagnostic assessments) are implemented in a coordinated manner.

The question of who is driving the process and how they will express the creative town's philosophy so that there is buy-in across the local community and practitioners is fundamental. Typically, there are two possible leadership drivers for developing and implementing a creative town strategy:

- *Administration-driven, usually by a high-level head of department or equivalent role from the mayor's office. This person will have become involved with, or is aware of, the benefits of creative town strategies.*
- *Community-driven, usually led by a coalition from the arts, heritage and cultural and creative sectors.*

Depending on the context, in the first case the implementation process will require involvement (starting with the mapping) by a variety of stakeholders from business, community and the cultural and educational field; high-level leadership of this kind can bring new players to the table, and they can express their needs and expectations, as well as dealing better with challenges in a spirit of collaboration. With this set up it is easier for politicians to endorse the evidence from the mapping. Having the ear of senior people in the local council means that the gap between thinking and action is much shorter (less time spent lobbying to raise awareness of the value of a particular strategy or set of initiatives) as well as having the necessary clout to negotiate high-level partnerships (e.g. with universities). The outcome is a much more confident environment for a creative town to grow.

The community-driven approach, on the other hand, is more problematic as it tends to operate outside local authority departments and as such is likely to encounter some scepticism among politicians and key people in the local administration. Community initiatives can sometimes be misinterpreted (a classic misapprehension is the view of some

politicians that cultural activists simply want more support or funding for their work). Community-driven approaches tend to rely on 'insider champions' from within the local administration, but, given the instability of political cycles, such champions may not always be there to provide help. In addition, it sometimes takes a long time to convince the broader community (and administrations) that things need to change. Awareness raising and lobbying can be frustrating and at times demoralising if not followed by swift action.

Ideally, the mapping stage of the creative town strategy as described in this handbook provides the necessary safeguards in respect of community engagement and leadership. Examples of joined-up strategic leadership merging community concerns with high-level governance are to be found in the mechanisms that cities bidding for EU ECoC (European Capitals of Culture) status put in place to manage the bidding process and the programme.

References available at:

https://ec.europa.eu/programmes/creative-europe/sites/creative-europe/files/library/capitals-culture-25-years-conclusions_en.pdf

Defining priorities, and designing an architecture of integrated interventions capable of responding to local needs while activating local resources, is what a creative town strategy is about. Following on from the mapping, each town should have in place a Stakeholders Group to lead the process, as indicated in the process matrix in this handbook.

Inspiration from case studies, initiatives and policies introduced by other cities with similar challenges can be helpful at this stage. The important thing, however, is to engage with the distinctiveness of the locality and with the political, cultural and social specificities of the place the strategy is aimed at. A creative town strategy should be seen as having a 360-degree take on place (i.e. it should take into consideration and cut across the four domains: economy, place, people, institutions & organisations); and it should be an incremental process of testing out and implementing step-by-step actions which together will bring change.

4.2. Developing a Strategy

This final section is a concentrated *mini-guide* to the strategic actions and initiatives towns or regions should take to reach the goal of mainstreaming creativity across all aspects of local life. The guide is arranged around three headings under which we provide explanations and discuss examples, provide advice and signpost good practice. The three headings (which, at times, may overlap) are broad enough to accommodate different types of situations, aspirations or challenges. These are:

- 1) Culture, the creative industries and cultural heritage for economic development;
- 2) Culture and creativity for urban regeneration and place making;
- 3) Culture and creativity for talent development and social inclusion.

1. Culture, the Creative Industries and Cultural Heritage for Economic Development

Actions under this heading may include:

- **Establish awareness raising, support and funding schemes to embed locally the notion that creative industries are the new engines of local**

development. The 2010 report by the OMC — Expert Working Group on maximising the potential of cultural and creative industries — highlights the importance of this sector for post-industrial economies. It states that the economic value of the CCIs at national and regional level is now an undisputed fact. However, the hard reality of small places is such that at times the only way of raising awareness of the creative economy is that of embarking on collecting evidence (of activity starting from one, or possibly two, sub-sectors that show signs of emerging as potentially important. This can be done by using diagnostic bespoke grids such as those contained in Tools 1 & 2 of the Methodological Toolbox attached to this handbook). Once the mapping is done, then it is a question of designing support mechanisms to get those sub-sectors growing.

There are many examples of creative industries development and support mechanisms in Europe (and outside) operating at national, regional and/or local level. These include Addict: Creative Industries Portugal; Creative Estonia; Creative Latvia; Departure — The Creative Agency of the City of Vienna (Austria); and Creative Region Zlin (Czech Republic). These mechanisms tend to function as intermediary bodies which operate outside (sometimes independently) of local authority structures while maintaining a presence and profile capable of informing key decision-makers at city level, regional agencies, and other key decision-making bodies. The development of funding, clustering, incubating, training and the establishment of financial mechanisms are also part of the remit of such agencies. The Case Studies section of the Resources chapter of this handbook contains many relevant examples which could easily be adapted to the needs of smaller locations.

- In some towns, heritage assets are underused, access is limited and premises are badly maintained. This is in part due to an approach to heritage management which hides outmoded legal and administrative frameworks behind a rhetoric of ‘custodianship’. **Instead, a fresh, proactive, more entrepreneurial attitude should be adopted by developing creative tourism strategies based on the existing and distinctive tangible and intangible history, heritage and cultures of a town/region.**

As well as coming into contact with the ‘real’ inhabitants of a town, creative tourism is about providing memorable experiences. Authentic experiences, in turn, contribute to improving the brand and the image of a location, thus releasing spin-offs into the wider economy. Examples of small towns that have benefitted from such innovative approaches to tourism include the town of Mantua in Italy (mentioned above re the Literature Festival) and the town of Ludlow in the UK (with its ‘slow city’ strategy and the valorisation of local products, particularly through a network of bio-retailers, and high-quality gastronomy). The Case Studies section of the Resources chapter of this handbook contains many other interesting examples and in particular in the document called Culture for Cities and Regions Catalogue of Case Studies.

- **The mapping method suggested in this handbook can be helpful in identifying the traditional industries and skills that may still exist and that are culturally embedded in a location** (albeit in a reduced form due to deindustrialisation). Bringing such ‘cultural’ capacity back to life through support for new and innovative products is one way not only of providing opportunities for employment, but also of putting a town – which until recently may have been suffering from shrinkage of population and/or bad image – back

on the map. Coalitions of entrepreneurs, business organisations, chambers of commerce, universities and technical schools are key in making such strategies viable.

There are many towns and regions that have managed to turn around obsolete industries in this way from Paredes in Portugal (mentioned earlier), which revitalized its industrial district in furniture by developing new functions related to design and innovation, to Zlin in the Czech Republic, which is reviving its furniture district (mainly chairs and street furniture) through careful partnership schemes with the local university, the chamber of commerce and the local manufacturers (see the Zlin Report in the Case Studies section of the Resources) plus other examples in the Culture for Cities and Regions Catalogue of Case Studies. The Handbook of Industrial Districts by Becattini et al. (2009) is also a good source of case studies.

It is also worth mentioning here that initiatives to capitalize on strengths, such as the quality of place (e.g. landscape, topography, nature, countryside), could help to launch sustainable creative rural economies. In this context, viniculture and gastronomy stand out as activities with high growth potential, representing a new economic dynamic in an alliance between agriculture and tourism.

2. Culture and Creativity for Urban Regeneration and Place Making

The way a town works, the diversity of the texture of its urban fabric, the feel and look of the public realm and the quality of the public spaces are the key elements to look out for when embarking on a creative based strategy. Streets choked with unnecessary cluttering of signage, unkept public buildings, dereliction of public parks and the sight of dilapidated facades are both discouraging to visitors and potential investors, and create an atmosphere of disengagement and resignation among local people. A creative town, on the other hand, is convivial and welcoming. It's a place where different cultures and lifestyles mix, where cafés and night time entertainment venues are complemented by a rich cultural infrastructure for both production and consumption, with events and festivals animating public spaces and parks.

- **The establishment of public art and cultural initiatives is a good way to improve the urban feel of a town.** Green spaces strategies and town centre niche retail revitalization projects are equally important in fostering the conviviality and networking required to support creative milieus. The involvement of the community and the preservation of authenticity and identity of the territory are also very important factors in the quality of life of the people who live there. Green spaces and public art initiatives have delivered great improvements to the image of many cities, including Borås in Sweden, Montpellier in France, Freiburg in Germany, Turku in Finland, Sligo in rural Ireland, the Gardening Citizenship of Ljubljana, and the Incredible Edible movement, which started in the small town of Todmorden (UK).
- **In addition, the revitalisation of town centres through the reuse of empty shops has been at the top of the agenda of many cities large and small, especially after the 2008 global financial crisis.** There are many examples of the temporary reuse of shops across Europe (meanwhile spaces, or pop up shops). In the UK (where this movement started in 2009), places from Govan and Perth in Scotland to Liskeard in Cornwall and Margate in Kent have all

adopted strategies based on local authority deregulating licensing laws to allow for temporary uses by artists, creatives, makers and community groups. This, in turn, has helped to raise the profile of the potential that creative products and activities bring to the local economy among local communities (demoralised by the economic crisis).

- **A creative town strategy may also feature proposals for the implementation of urban regeneration and revitalization programmes, the objectives of which should be to cluster creative spaces (i.e. workspaces, hubs, artists' studios etc.), cultural buildings, public spaces, retail, lifestyle and night time venues.** The practice of transforming derelict town centres or former industrial quarters started in the 1990s when the Basque capital of Bilbao was forced reinvent itself as a city focused on services and in particular on culture seen as a key factor for economic growth and development. Since then many cities large and small have benefitted from the adoption of a similar approach.

In the early 1990s the Temple Bar district in Dublin started the restoration of the cultural heritage of the area and within ten years created the most famous cultural quarter in Europe, with galleries, cultural centres, leading cultural organisations, creative businesses and retail activities. In 2011 there were 80 cultural and creative companies in the area. Temple Bar has created 1,900 long-term jobs in the cultural and service industries, together with 3,000 temporary jobs in development and construction. The culture-led regeneration of the Ruhr Region, culminating with the Essen ECoC in 2010, is another key example. Here, each town in the region has undergone some form of regeneration by balancing cultural production and consumption, with exceptional spin-offs in terms of quality of life, environmental sustainability, creative tourism, and creative industries expansion. Such models of regeneration require different management mechanisms. The *Culture for Cities and Regions Catalogue of Case Studies* in the Resources section contains many examples of such mechanisms. Examples of creative hubs, incubators and creative districts developed out of old industrial/heritage buildings, are also contained in the Case Studies section of the Resources.

- **Mobilising existing resources (e.g. the built assets, or intangible elements such as the spirit of place, a particular tradition, or the cultural diversity of a place) for local community initiatives such as gatherings and festivals, are ways of making visible the qualities of a town and of showcasing talent.** Although festivals and public gatherings take different forms – from music, theatre, street art, food, craft, to political and lifestyle parades – they have one thing in common: they are powerful tools for showcasing what's unique in a place and what makes people proud to live there. Typically, partnerships between the city, the private sector, cultural institutions and community groups drive these initiatives, but there are also examples where community groups and local practitioners drive the initiatives (see, for example, the case of the Mantua Literature Festival where the Italian city contributes very little to the festival, which is instead managed and delivered by a group of local citizens with knowledge of publishing and literature working on a voluntary basis); or the Pride parade in London which relies entirely on sponsorship, or the wine festival in Franciacorta, Northern Italy, also working in the same way). There are many publications detailing the contributions that festivals and parades make to the attractiveness and economy of places. The report by Garcia et al.,

Measuring the Impacts of Large Scale Cultural Events: A Literature Review (2009), gives a comprehensive picture.

3. Culture and Creativity for Talent Development and Social Inclusion

Creativity is increasingly seen as a new driver for growth in all industries. *The European Commission Sixth Progress Report on Economic and Social Cohesion*, 2009, highlights the fact that the intelligent application of creativity and design allows businesses of all sizes to access new markets simply by increasing the distinctiveness of products and services (and by extension their unique appeal to consumers). This being the case, what should a town do to nurture talent and creativity upstream, and what policies should be put in place to ensure that the people's element within the local creative ecosystems is well cared for? Earlier we have discussed a package of actions that cities could adopt for supporting the creative industries on the whole, now we want to put more focus on the people working in the sector and highlight the benefits such creative talent brings to the whole of the community.

- **Fostering creative entrepreneurship should be a priority, and measures could include tax reductions, the provision of cheap workspace, the establishment of networking platforms, venture capital systems and/or linkages to business angel networks.** Networking programmes give access to speakers, ideas and spaces that wouldn't usually be freely available to local people and bring interested parties from outside of the area to experience first-hand a positive event and atmosphere. Such events also build confidence and pride, and can provide 'word of mouth' promotion.
- **Networking is also about learning from other places,** so, taking delegations of civic leaders and high-level local stakeholders (e.g. chambers of commerce reps, tourism managers, business leaders, together with cultural and creative practitioners) on study visits is a good way of broadening views on particular issues and boosting confidence in creative towns processes.
- **Hosting conferences or high-profile events for a local, regional and national audience can also have a positive effect.** Hackathons, boot camps or gatherings such as PICNIC (which started in Amsterdam and which is now a global phenomenon) are all good practice. But providing an ecosystem that encourages creativity is also about showcasing the talent of a place. Hosting, or participating in, events such as Northern Futures (UK event with a focus on design), organising prize giving competitions for ideas and prototypes (Zlin University design awards), can have the double effect of presenting the town to the outside world in a positive way while at the same time injecting energy into local talent.
- **Any city taking a serious approach to mainstreaming creativity also needs to develop innovative and creative local education systems.** These cities are incubating the talented local people of the future. Universities, technical schools, colleges and specialist schools (e.g. art or music schools, drama schools etc.) all have a key role to play in nurturing talent. Establishing links between different levels of educational institutions to up-skill young people just out of secondary school; the setting up of training and mentoring schemes between industry and educational establishments; the creation within universities of incubators to help enterprises through the early stages of development and

change; the provision of accelerator-type services, are all ways of engaging with support for local entrepreneurship and another tool of nurturing and retaining talent in the locality. Schemes to enhance creative competences in business education, as well as the setting up of business skills development networks between creative companies and education organizations to foster interdisciplinary approaches, are also good ways of nurturing talent across the board.

However, the challenge in some smaller towns starts with the local primary and secondary schools where curricula are often outdated and not in tune with the necessities of the job market in regard to creative occupations (this applies in particular to art or music schools). Insufficient specialised training for teachers and lack of consistent careers advice can mean many young people – and their parents – are discouraged from following a creative path.

- There are various good practices around Europe to support the above-mentioned aims. In the Netherlands, between 2008 and 2012 all students in secondary education received a Culture Card (as a pilot scheme). This electronic card had 15 Euro of credit. Almost 100% of secondary schools and students used the Card in cultural establishments. The Cultural Rucksack is Norway's flagship cultural education programme, supporting tours by artists, mainly performers, to Norway's widely distributed schools. While the Escolas d'Óbidos programme (part of the Creative Óbidos strategy) is a comprehensive scheme which not only deals with the school curricula but also with the physical design of the new school buildings in this Portuguese city. The Find Your Talent programme (now sadly ended) was a UK-wide government pilot cultural offer for all children and young people, aiming to ensure that they had access to a wide range of quality cultural experiences essential to unlocking their talent and realising their potential.
- There are lessons here also for cultural institutions and organizations. Culture is the breeding ground without which there would be no creativity. Without engagement with the work of art (from an early age) and exercise of the imagination there is no civilisation and no scope for innovation in other spheres either. A town with a strong cultural ecology working in synergy with creative talent and opportunities is a place where communities thrive and are allowed to achieve their potential. Nurturing and retaining creative talent upstream should be part of the remit of cultural institutions and organisations and especially in those smaller centres which already suffer from cultural marginalisation and creative brain-drain to the big cities. But in order to fulfil this key role of facilitators of creativity, cultural institutions need to be given the tools and the necessary professional training.

Outdated views of what culture, heritage and the arts can achieve in economic and social terms, coupled to a poor and outmoded cultural infrastructure, and a lack of qualified and ambitious culture managers and leaders, are some of the challenges small places encounter.

Actions in this domain may involve:

- **Initiatives aimed at the coordination of isolated cultural initiatives in rural areas, by involving a variety of stakeholders so that a comprehensive and**

far-reaching cultural agenda can be developed (thus, among other things, avoiding duplications). See for example the Artistic and Cultural Territorial Projects, or PACT, created in the Val De Loire region of France. This new policy instrument approaches culture as a dimension of rural planning by involving a variety of actors.

- In Iasi in Romania and Cēsis in Latvia the modernisation of cultural institutions has gathered momentum through their bidding process for ECoC. In Iasi, the new management strategy for a major institution (the Romanian National Opera) also included **capacity building for the staff; the establishment of partnerships with local authorities, institutions and art schools; and awareness-raising through aggressive marketing and public relations**. Such actions have helped the Opera to attract media partners, as well as to raise the interest of the business community in the Opera's activities. Regarding professional development of cultural workers, the UK-based Cultural Learning Alliance provides good background information about the professional development and qualifications for artists and cultural practitioners alike.
- **There are also many Arts Plans (cultural strategies are the British version) developed in different cities (large and small) in Europe. These are worth considering when facing issues of fragmentation of cultural initiatives, competition for scarce resources, and/or the decline of audiences.** Such plans address the need for a strategic network of institutions so that they rely less on public funding and more on sharing their resources (think for example of marketing and audience development). The plans are also a unique opportunity for creating new synergies, fostering partnerships and encouraging knowledge transfer between cultural institutions. This way of working not only promotes entrepreneurial spirit within cultural organisations but also helps cities to maximise the economic impact of culture and creative industries.

5. RESOURCES

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5.3. Case Studies

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The Culture and Creative Cities Monitor. Launched in July 2017, this shows how well European cities (ranging in population size from 1 million to 50,000) perform on a range of measures describing their ‘Cultural Vibrancy’, ‘Creative Economy’ and the ‘Enabling Environment’, using both quantitative and qualitative data. The scores of

these three measures are aggregated in an overall index (the 'C3 Index') based on a set of weights designed together with experts in the field. Accessible at: <https://composite-indicators.jrc.ec.europa.eu/cultural-creative-cities-monitor/>

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6. METHODOLOGICAL TOOLBOX

6.1. Film Diagnostic Matrix

Creation	Production	Distribution/ Circulation	Exhibition/ Reception	Consumption/ Participation
<p>What is the scope, scale and quality of local creative writing?</p> <p>Is there evidence of local creative talent?</p> <p>Are there support mechanisms for script and project development?</p> <p>Film schools?</p> <p>Are there research and development activities. Screenplay and film development activities?</p> <p>Are there basic facilities for not-for-profit and original work to be fostered at the local level?</p> <p>Are there casting agencies?</p> <p>Are there local TV broadcasting companies nurturing local writing, filming, photographic or music composition talent?</p> <p>Are there fine art colleges, higher and further education courses dealing with creative writing and script writing? Media courses?</p>	<p>Are there adequate broadcast film and video facilities (production/postproduction) and other video making facilities?</p> <p>Are there picture, film, music libraries and/or archives?</p> <p>Is there a sufficient pool of A/V skilled labour?</p> <p>Are there adequate media and/or film production services (studios, lighting, cameras, photo-labs, film processing, duplication etc)?</p> <p>Are there intermediary facilities such as sound recording, reproduction and mixing?</p> <p>Are there film commissions or agencies? Grant giving services?</p> <p>Are there general policy strategies to address training, education, funding and investment?</p> <p>Are there film location commissions/agencies? Advertising agencies?</p>	<p>Are there film and TV distribution companies?</p> <p>film promoters, marketeers, impresarios, agents, managers for artists, entertainers?</p> <p>Are there film/media trade fairs?</p> <p>Are there DVD wholesalers and general media distributors?</p>	<p>Is there a range of exhibition outlets from multiplexes to arthouse cinemas?</p> <p>Are there student awards events?</p> <p>Are there film festivals, summer schools, seminar programmes or events?</p> <p>Are there film or media magazines?</p> <p>Are there outlets for critics and general media commentators?</p> <p>Are there dedicated film institutes showcasing your country's talent?</p>	<p>Is there a presence of cultural intermediaries, public figures related to film?</p> <p>Are there audiences receptive to new and cutting edge work?</p> <p>Is there a degree of cultural diversity of both cultural producers and consumers?</p> <p>What are the average figures for attendance at cinema, rental of DVDs, film downloads? Membership of particular cinemas/venues?</p> <p>Are there video and DVD rental shops?</p> <p>Are there dedicated A/V culture book stores?</p> <p>Is there any information on streaming and downloading of local products?</p>

6.2. Crafts Diagnostic Matrix

Creation	Production	Distribution/Circulation	Exhibition/Reception	Consumption/Participation
<p>Is there a traditional history/culture of craft in the locality?</p> <p>Is there a pool of skilled traditional and/or contemporary artisan/crafts persons?</p> <p>Is there a particular area of craft activity emerging stronger than others? (E.g. Ceramics, Textiles, Spinning, Metal Work, Jewellery, Furniture, Weaving, Print Making, Glass production.)</p> <p>What is the level of education/training infrastructure for local practitioners? (E.g. degree courses at a college or university; foundation courses; other courses within fine arts schools/colleges; part time or short courses with a qualification.)</p> <p>Any formal apprenticeships schemes with or without qualifications attached? Mentoring from experienced crafts person or other industry partner.</p> <p>Opportunities for independent experiential learning opportunities? (E.g. online tutorials.)</p>	<p>What level of provision is there for work-spaces, studios and/or co-working spaces for makers?</p> <p>Access to digital production (3D printers et al)?</p> <p>University departments supporting/encouraging innovation of products? (E.g. by providing model making/prototyping facilities or other similar services?)</p> <p>Are there libraries specialising in design, arts & crafts books or other helpful learning materials?</p> <p>Any public policy/schemes for supporting innovation of products and/or processes?</p> <p>Any evidence of private/industry-led sponsorship of makers? Any bursaries/placements, apprenticeships?</p> <p>Are local producers mainly small and freelance? Are there interesting models of enterprises employing makers in different areas of the crafts sector?</p>	<p>Presence of formal and informal networking with other craft practitioners?</p> <p>Existence of formal trade associations or guilds?</p> <p>Existence of specialist business support organisations?</p> <p>Is there a city/district-wide directory of makers, artists, crafts persons to advertise their products? Is this in digital form?</p> <p>Is the local media championing makers and artists in general?</p> <p>Are there PR or marketing firms specialising in branding local craft products? Are local products branded as 'made in'?</p> <p>Are there marketing companies or market and licensing agents to propagate ideas and products?</p>	<p>What is the market for traditional and contemporary craft like? Local? National?</p> <p>Is there the capacity to sell crafts products to foreign markets?</p> <p>Are products mainly aimed at tourists or is there a local audience/market aware of the creative value of craft products?</p> <p>How do local producers showcase to tourists?</p> <p>Are there dedicated digital platforms (crafts portals, websites, social media tools, etc.) where makers can show their products online?</p> <p>Is there a Craft Centre for the exhibition, celebration, support, promotion of the sector?</p> <p>Are there local galleries for showcasing contemporary design, showrooms for lighting/furniture/ textile products? If present are these venues high profile or small and mainly for local audiences?</p> <p>Are there bazaars, street markets or fairs where makers can exhibit and sell their products?</p> <p>Is there a festival in the city celebrating and showcasing local crafts?</p>	<p>Are there curators of craft exhibitions? Other ways to consolidate public knowledge of local crafts and design?</p> <p>Are there collections, exhibitions and events, publications and active public programmes, aimed at raising the profile of crafts and building community engagement and participation?</p> <p>Online platforms for selling products and raising awareness of local products?</p> <p>Any specialised retailer selling on behalf of artists and crafts persons? Are there craft retail outlets with mixed-businesses, combining a retail outlet with a gallery, workshop or exhibition space?</p>

6.3. The Creative Capacity Development Scale – A Self-Assessment Tool

1	Very basic activity, minimal facilities or support services. No creative sector public visibility. Activity, if it exists, is submerged, amateur or low intensity. Public sector support non existent or minimal.
2/3	The beginnings of a local creative economy. Awareness by those who are active that their enterprise constitutes a sector. Some encouragement from the public sector, but fragmented and no overall support strategy. A few local entrepreneurs from large creative industry firms provide first ladders of opportunity through their contacts. Small galleries showcase local artists. Audio-visual facilities, film, design studios may be located within university departments or art schools. There may be small regional publishing houses. One or two recording studios are present perhaps within the premises of a concert hall or theatre. Aspirations are basically local. Leakage of talent strong.
4	A higher level of pressure for recognition by those active in core sectors. A greater number of higher quality educational and cultural facilities and institutions exist, and they inspire and showcase local talent. A small market for local services (e.g. in design, advertising, fashion). A few more venues for creatives to meet informally. At least one dedicated creative hub or co-working space. Local business associations and chambers of commerce are aware of creative businesses' importance. Leakage of talent beginning to reverse.
5/6	Individual creatives begin to meet their aspirations within the location. A basic workspace infrastructure with a mix of public, NGO and commercially run spaces; incubators, prototyping facilities, 3D printing etc. are present and may be linked to a university department or art school, and in a few cases to local creative industry firms. The city hosts regular festivals and cultural initiatives mainly for a regional audience. National media shows interest and coverage of news and events is more positive and optimistic. Individual creative practitioners' connections to the rest of the country, Europe and outside are stronger. Evidence of sector's strength provide a magnet for others to emulate and stay. A level of co-ordinated public intervention is present in some cases via a dedicated strategic creative industries support framework.
7/8	Clear recognition of the importance of the industry by both public and private sectors. The sector is capable of nurturing creatives so that they can meet their aspirations within the location. Some sub-sectors are strong across the whole of the production chain, while others still lack the necessary confidence and support to emerge. Some evidence that the creative economy is adding value to the wider economy (e.g. tourism) and inward investment. Evidence of initial spillover effects on other industries. The informal cultural scene is buzzing, risk taking, confident, well networked internationally.
9/10	To varying degrees, the location is known for its high profile cultural activity at both national and international level. The local cultural and leisure infrastructure is well funded and wide-ranging. There is a diversity of specialist facilities dedicated to supporting different parts of the local creative industries value chain (e.g. tech-hubs, makers spaces, accelerators, media centres, cultural experimentation and rehearsal space, artists studio space, workspace, etc.). These are affordable and accessible. Here formal and informal education and learning organisations and institutions are capable of mainstreaming creativity by identifying career path opportunities, brokering mentoring programmes and industry connections. High-level facilities, international flagships and all types of necessary professional services. At level 10 there is a critical mass of activity featuring joined-up spaces of cultural production and consumption. There are highly connected creative clusters driving innovation and competitiveness. The place is known as a trend setter, and as an attractor of high-quality talent and skills in its own right. Here diversity is prized not feared. The city is confident, highly networked globally (e.g. it organises high profile trade initiatives, fairs, and/or hosts major cultural events). Openness to new ideas and interdepartmental work help to spread creativity across all aspects of local life.

6.4. Creative Industries and Local Clusters Checklist

1	What is the current level of activity related to the creative industries in your location?
2	Are some sub-sectors stronger than others in your location? Which are they? What are their internal dynamics? (i.e. occupation, type of employment, skills, demographic profile of owners/workers, geographic clustering, level of maturity of enterprises, average life cycle, impact on local economy and place making, networking, connectivity.)
3	What are the challenges creative workers in those sectors encounter in their daily activity? What are their needs, aspirations, expectations? Any inspiring champions/business models/stories?
4	Any existing initiatives, schemes, policies aimed at supporting, developing, incubating, networking, training, funding for the creative sector? Any major initiatives: festivals, fairs, cultural events, etc?
5	In general, how sensitive is the political environment to the benefits of the creative economy? How does the media portray the sector?
6	In an ideal world what would be the first step you would take to stimulate the growth of the creative economy locally? Any particular catalyst action that would improve the creative capacity of your location?

6.5. Cultural Infrastructure and Output Assessment

Indicator	Town/City	Region
Number of major theatres		
Number of theatrical performances at any major theatre per year		
Total number of theatre venues and concert halls		
Number of music venues		
Number of major concert halls		
Number of music performances per year		
Number of public art galleries		
Number of commercial galleries		
Number of specialist arts/architectural HE establishments		
Number of students at specialist art and design institutions		
Number of bookshops		
Number of rare and second hand bookshops		
Number of local newspapers and readership for each		
Number of museums of national importance		
Number of other museums		
Number of public libraries		
Number of public libraries per 50,000 population		
Number of book loans by public libraries per year		
Number of heritage sites		
Number of UNESCO heritage sites		
Number of botanical and zoological gardens and nature reserves		
% of land mass accounted for by green space and water		

6.6. Cultural Vitality and Diverse Infrastructure Output

Indicator	Town/City	Region
Number of festivals		
Number of dedicated folk festivals		
Number of folk venues for dance, music etc.		
Number of events, parades, festivals for/by diverse ethnic, cultural groups		
Number of events, parades, festivals for/by diverse lifestyle groups		
Number of nightclubs, dance venues, evening and night-time entertainment		
Number of bars and cafès (excluding those in hotels)		
Number of informal meeting places (e.g. community centres, youth centres etc)		
Number of students studying at HE institutions/number from foreign background		

6.7. Cultural Consumption and Participation

Indicator	Town/City	Region
Total admissions at major theatres per year		
Total admissions at major theatres per capita per year		
Total visits to top museums and public galleries per year		
Total visits to top museums and public galleries per capita		
Cinema admissions per year		
Cinema admissions per capita per year		
Number of admissions to film festival/s per year		
Total admissions at major concert halls per year		
Total admissions at major concert halls per capita		
Estimated attendance at main festivals per year		
Estimated attendance at other festivals and niche cultural events per year		
Number of foreign/outside participants at main festivals per year		
Number of foreign/outside participants at other festivals and niche cultural events per year		



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