Hands-on

REGIONAL STRATEGIES FOR CREATIVE INDUSTRIES IN BERGEN, TARTU AND TURKU

Contents

Introduction

This publication is a result of a year-long project "Nordic Model for Creative Industries Development Centre" that had three cities - Bergen in Norway, Tartu in Estonia and Turku in Finland focus on creative industries development in the region and prepare creative industries strategies with the help of three external creative industries experts - Colin Mercer (United Kingdom), Robert Marijnissen (the Netherlands) and Henrik Sparre-Ulrich (Denmark).

The aim of the project were to develop creative industries strategies and to communicate this process through the present publication to other Nordic municipalities and organisations, who want to develop creative industries in their region.

The project was financed by the Nordic Innovation Centre and the three participating municipalities. The Estonian Ministry of Culture supported Tartu's participation in the current project by financing one of the mappings.

The introductory seminar in Tartu discussed creative industries and different measures of developing creative industries on a regional level. The three cities presented their situation and expectations and the three experts used their experience to suggest different measures for developing creative industries strategies. Each city was then assigned an expert who visited the area and gave a more tailored advice, also consulting the city all the way through the project. The project participants visited Amsterdam in June 2007 to see how creative industries development works in one of the leading creative industries cities.

The three cities were in different stages of creative industries development and had therefore different needs and expectations to the project. Bergen had a creative industries strategy already, but wanted to learn more about creative industries to assess the strategy, work out an action plan and get advice for the future steps. Tartu was in a situation where very little had been done in the field of creative industries and the city was open to suggestions from the experts about where to start when one wants to develop a creative industries strategy. Turku needed co-operation and coordinated development of networks.

The project gave Bergen, Tartu and Turku a chance to focus on creative industries this year. Making a city attractive for its creative people makes it attractive for everybody. The project showed the diversity of the field and enormous tasks ahead if one wants to make these strategies work. When Bergen and Turku entered the project they had already chosen the creative fields that they wanted to support more than other fields. Tartu tried to find out if there were any creative fields that needed more support. Do you choose the strongest areas with most potential or the weakest? If you support an area, do you support the whole area or a part of it? The question has not been answered yet, but one of the possible ways of solving it could be supporting features instead of fields – support young creative people one year and the latest technology the next.

In this publication, there are two articles concerning each city – one by the project participant of the municipality and one by the project expert assigned to that city. The project participant describes the project development and the creative industries situation in the city, the expert analyses the measures used in the city for developing creative industries and the experience of other cities in Europe. The strategies of the three cities were compared and analysed by Külliki Tafel and Erik Terk from the Estonian Institute for Futures Studies. It has been an interesting and challenging year and a privilege to see these creative minds at work. The strength of the project is not in a written strategy but in the implementation of it – it is not what we do but how we do it.

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BERGEN

Creative industries in Bergen

Ådne Meling

1. Background

Bergen is the largest city in the western region of Norway, with around 250 000 inhabitants. Bergen was European capital of culture in the year 2000. A substantial part of the economic welfare for the country is produced in the region, and 2008 shows high employment and general optimism in the region. Despite this, the region has a relatively small share of the national cultural funding. The region around the Norwegian capital Oslo has many of the national administrative functions, including in the cultural area, and is benefiting from having many national institutions. Thus, despite being a city with a rich history and a large part of the national export incomes, Bergen must finance much of its own cultural life. The status as second city in the country is therefore a tough challenge which the city is trying to compensate with its ambitious cultural policy. The city of Bergen values culture as a field of great importance in itself. In addition, the culture policy is also seen as a key instrument to attract productive labour, which is necessary to increase the standard of living in the region.

2. The NICe project and mapping of selected industries in Bergen Municipality and Hordaland County

The aim of the project "Nordic Model for Creative Industries Development Centre" was to focus on creative industries and prepare a strategy for creative industries development in the region. Bergen had already formed a strategy for the creative industries, and took part in the program to look at the strategy with a critical view. The first seminar in Tartu in May 2007 focused heavily on mapping of creative industries. A study visit to Amsterdam by the cities Tartu, Turku and Bergen gave further input concerning the cultural activities and creative industries policies of Amsterdam. The study visit of expert Colin Mercer in October also gave valuable knowledge about the nature of creative industries, and included study visits and discussions about the outcome of the mapping that had been carried out.

The city of Bergen has a cultural policy with planning documents for several fields in the sector. It also has its own Economic development planning document and a recently established regional business development organization, owned by the Hordaland County, the city of Bergen and several other neighbour municipalities. There has also been a growing focus on the potential of creative industries, which Bergen identifies as businesses with commercial ambitions that use culture as the main output.

In practice the main industries in the region have been audiovisual industry, pop- and rock music industry and design industry. These are industries with commercially ambitious companies that use culture as the main output. This is also why the Hordaland County took an initiative to do the mapping of these three industries in the region during 2007. The mapping was co-funded by Innovation Norway and the city of Bergen. The City of Bergen considered this as an integrated part of the NICe project and the right way to continue the project from the seminar in Tartu, with its heavy focus on mapping of the creative industries.

The mapping was made by questionnaires and interviews of creative businesses. The mapping gave a number of insights about employment numbers and productivity, including the following:

- The total number of employees in the Hordaland County is 7.609 persons, most of these are located in Bergen. They comprise 3,5 % of the total number of employees in the region, and represent 3,1 % of the output.

- The specially studied areas of music, audiovisual industries and design represent about a quarter of the employment and output within the culture field as a whole. But these industries are characterized by growth and innovation, and high number of new companies have been established during the last 5-6 years.
- When it comes to employment and companies, rhythmic music, audiovisual industries and design have grown faster than other creative industries. This has happened in a period when both the Hordaland county, Innovation Norway in Hordaland and the City of Bergen have had development of these industries as a priority.

The report also concluded that the creative industries are urban industries. Around 80 % of the employees within design and rhythmic music, and 90 % of the film workers in the Hordaland county are located in Bergen. The creative industries in the Hordaland county is even more city-centered than they are in the Oslo region. The following reasons were given by the respondents for the heavy concentration in Bergen:

- Several of the creative industries in the region are dependant on closeness with the market. This is particularly important for the performing arts where the cultural product is being presented on the scene. It is also important for large parts of the design industry that is dependant on selling products and services to other businesses.
- The businesses within the creative industries are also dependant on closeness to each other. A lot of the activity is organized as time-limited projects by networks of cooperating small businesses. Geographical closeness is a necessity for such a flexible and network-based way of production.
- Creativity and innovation appear in closely connected business environments that are strongly connected in competence, working methods and ways of expression. A certain "critical mass" is needed in order to get creativity and innovation.

3. Strategic planning for the ecology of the creative industries

The city of Bergen has worked out a number of different cultural planning documents, always working in cooperation with the cultural life in the city in the planning process. The creative industries can be seen as a part of the whole cultural field, and not in isolation from the more obviously professional non-commercial art sector. It is also an experience from the NICe project that the creative industries are often considered to also include the non-commercial sector. Even wider seems to be the term experience economy, which also focuses on fields of tourism, sports and cultural heritage.

This is why it seems inadequate to only focus on an action plan for the creative industries as it is defined in the presentation of a creative industries strategy for Bergen. A policy for the professional non-commercial art sector is equally important.

a) Bergen City of the Arts 2008-2017

In the plan "Bergen city of the arts 2008-2017" the following *developments* were identified as relevant for the professional art sector in the city:

- Increased international import/ export and cooperation, greater mobility, a hybrid and global arts environment and more artists going abroad for training. However, artists who maintain local ties tend to resonate best in a global context. Several Bergen-based institutions are forerunners in this respect, and Bergen's status as a European City of Culture is also significant.
- Widespread access to the Internet has resulted in interactive public dialogue and exchange of information across geographic borders and cultural barriers. New technologies have created new possibilities for artistic expression.
- Centralization at the national level. National institutions in Oslo are often fully funded by the government, while institutions of national relevance located elsewhere are often required to secure additional funding from municipal and country authorities.

The following *requirements* for artists were identified:

- Continued artistic innovation, production and presentation require adequate working conditions, sufficient resources for research and production, and suitable venues and networks for presentation and performance.
- International networks must be maintained and expanded, with a view to increased high quality export and import
- Opportunities for artists to develop their skills and talents, international perspectives and communication skills
- Decentralization of national functions and mandates in order to achieve greater local and regional synergies and create employment opportunities.

The following *challenges* were identified for the local professional cultural life:

- Facilitating artistic innovation and production in a ten-year perspective
- Strengthening artistic quality, competence and recruitment efforts
- Making objectives financially viable, while accepting that much of this work does not generate revenue
- Addressing copyright issues and income potential relating to technological advancements
- Supporting broad artistic representation while further developing key institutions
- Developing models to promote Bergen-based art and artists abroad
- Demanding equal application of financing requirements, greater recognition and support of regional strengths and initiatives by government authorities

The following strategies were made for the Bergen City of the arts 2008-2017:

- Ensure artistic freedom and independence. Allocate more of the budget to innovative projects while providing stable conditions for working artists
- Ensure improved conditions for art and artists. Stable and long-term arts policies consisting of dynamic and flexible systems. Good balance between production and presentation. Strengthen conditions for competent criticism and commentary.
- Emphasize and strengthen the role of art in creating a sense of identity in a diverse and multifaceted city. Further develop Bergen's artistic identity. Support institutions while ensuring balance between festivals and year-round production. Develop market strategies and import/export strategies.

b) Economic Development plan 2006-2009

Bergen has also, in cooperation with neighbour municipalities, worked out a strategic plan for economic development in the Bergen region for the period 2006-2009. This emphasizes that the Bergen region is one of the most rich on natural resources in Europe. The Bergen region has competences on a globally leading level, and is the heavies export region in Norway. In other words, the Bergen region has a good starting point for business development. At the same time, it was underlined that the region presents great challenges. Regions that are not focused on research and innovation will stagnate in the global economy. Regions that are tolerant, diverse and open to creativity are the most attractive regions. In order to succeed on the international arena, there has to be cooperation between businesses, researchers and the public sector in the region. The stakeholders involved must create a common platform, develop visions and find explicit strategic focus areas.

The focus areas in the strategic development plan are:

- Innovation and entrepreneurship
- Maritime and energy industries
- Culture and experience industries

This means the culture industries development has also been emphasized within the framework of the strategic planning document for economic development.

An important result of the strategic economic development plan was the establishment of the new regional business development organization, Business Region Bergen, which will work for the productivity of the Bergen region.

4. Action plan for the creative industries 2008-2011

4.1 Background

Increased purchasing power in large parts of the world has lead to an increase in the demand for cultural products. Thus there has been an increasing interest in the business potential of the cultural sector in recent years. Cultural workers are an important part of something that the American professor Richard Florida calls "the creative class". Professor Florida argues that in order to prosper, cities and regions are dependant on this class.

The City of Bergen's policy for the creative industries has three main focuses:

- Commercial private companies working with cultural products as their main focus
- Specific institutions working in the intersection between culture and business
- Market building by non-profit culture institutions

The action plan is based on the Strategic Planning Document for continued strengthening of policy for art and culture in Bergen 2003-2013. The Bergen City Council recommended that this strategy should form the basis of local and multisectoral plans of action, and the action plan for the creative industries is a development of Chapter 8 in the Strategic Planning Document, "The Culture Industry".

In addition the city of Bergen has a budget post specifically designed for the creative industries, established in 2005. This post has had the following guidelines:

- Stimulating activities and projects within the creative industries
- Stimulating activities and projects on a general level for larger parts of one or several business sectors
- Film/media, rhythmic music and design were the areas of priority in 2005 and 2006

4.2 The creative industries in Bergen

Bergen has a rich cultural life, including higher education and established culture institutions that contribute to the development of the city. In the process leading to the Strategic Economic Development Plan for Bergen 2006-2009 it was emphasized that this cultural life makes the region attractive for inhabitants and companies. On the other hand the Bergen region can benefit more from the competence and creativity in the city's higher education institutions.

There is a variety of producers and companies within most fields of the creative industries, with particular successes in film, music and design.

The film industry has grown significantly in the recent years. Bergen is now home to around 35 producers, documentary film is a particularly strong sector. Companies from Bergen produce a substantial amount of TV programs. Short film makers with a high level of originality have won several international prizes, on the negative side there is a limited commercial potential to short films. In the full-length film and TV-drama sector there has been little activity among local producers, partly due to increasing competition for support from the Norwegian Film fund. Bergen also has filmmakers working on animations and music videos, and companies that work in the intersection between audiovisual production and design.

Bergen has a music industry with most of the relevant functions, but the popular music industry in the city is vulnerable and in many cases based on idealism. A large part of the recruitment to the industry comes from an active student environment that gives experience to new artists, concert producers, agents and managers. Competence and networks are often more important than formal music or business education. Digital technology has lead to lower recording costs, but on the other hand property rights are a challenge for the industry. The report "Behind the Music" from 2003 concludes that Bergen has a dynamic and innovative music industry, but that Bergen and Hordaland have surprisingly low employment rates in the music industry compared to the rest of Norway.

Bergen has an innovative and original, but also fragmented design industry. the national design organizations have little coordinating activity on a local level. Bergen has a national university with design education, and thus shows leading competence within design. Most design fields are represented in the city, and in the recent years there has been a growing interest in the growth potential in the design sector. Many local design companies serve customers in a global market.

4.3 Vision, objectives and strategies 2008-2011

Vision:

- Bergen, European City of Culture, is to be among the foremost Nordic venues for innovation, courage, openness and creativity. (From Strategic Planning Document 2003-2013)

Goal:

- Within 2012 the Bergen region is to be a center for the creative industries – based on innovation and complete value chains.

Strategies:

- Strengthen the most important institutions within the creative industries so that the different sectors develop into competitive industries with high level of competence.
- Strengthen the different parts of the value chain within the creative industries so that the creative industries can become vital contributors to the economic development of the city and the region, with audiovisual production, music and design as areas of priority. The focus areas of the value chain are recruitment and talent development, marketing and distribution, competence development and network development.

4.4 The city of Bergen will in this action plan support 3 new institutions:

Incubator: one or more incubators for the creative industries, where candidates can benefit from cluster environments. In a pilot period from 2007-2009 the City of Bergen will cooperate with the Bergen National Academy of the Arts to launch a design incubator in the former United Sardine Factory (USF).

Network organization for design: The City of Bergen has worked together with a group that has an aim to create a new network organization for design, which could coordinate the development of the design industry in the region. The new network organization for design will be invited to participate in the new regional business organization Business Region Bergen.

Audience Development Company: There is a potential for higher audience numbers, increased visibility and lower marketing costs for cultural life in Bergen. the City of Bergen also needs knowledge about audiences and audience needs. There is a potential for introducing the rich cultural life of Bergen to new audience segments, and to increase efficiency of the audience development work that is done today. The City of Bergen will establish a new audience development company for these tasks, and the company should start in the second half of 2008 as an offer to cultural institutions that wish to enhance the efficiency of their audience development work.

In addition to these new institutions a number of other cultural institutions are supported in the action plan for creative industries, as well as the Bergen City of the Arts planning documents. Perhaps particularly important for the development of creative industries as industries is the funding of the local film fund FUZZ, which makes investments in locally produced films and TV-drama.

5. NICe project, mapping and additional actions in 2008

a. *Music investment company.* The mapping of the creative industries in Bergen and Hordaland made in 2007, as a strategic part of the Bergen city participation in the NICe project, confirmed the vulnerability of the music industry in the region. The companies are for the most part small, and they are not financially secure. Artistic creativity can be limited by this financial situation. The city of Bergen gives support to CD-recordings, tours and equipment for music artists, but the city also needs a strong music industry if talented artists are to reach their full potential.

   In 2008, the city of Bergen will put 5 million NOK as venture capital in an investment fund that for music business companies. Representatives from the investment fund will take an active part in the development of the businesses it invests in by seeking posts in the company boards. In this way the fund will not only give an access to capital for the music industry, but also the industry will get competence from experienced business developers.

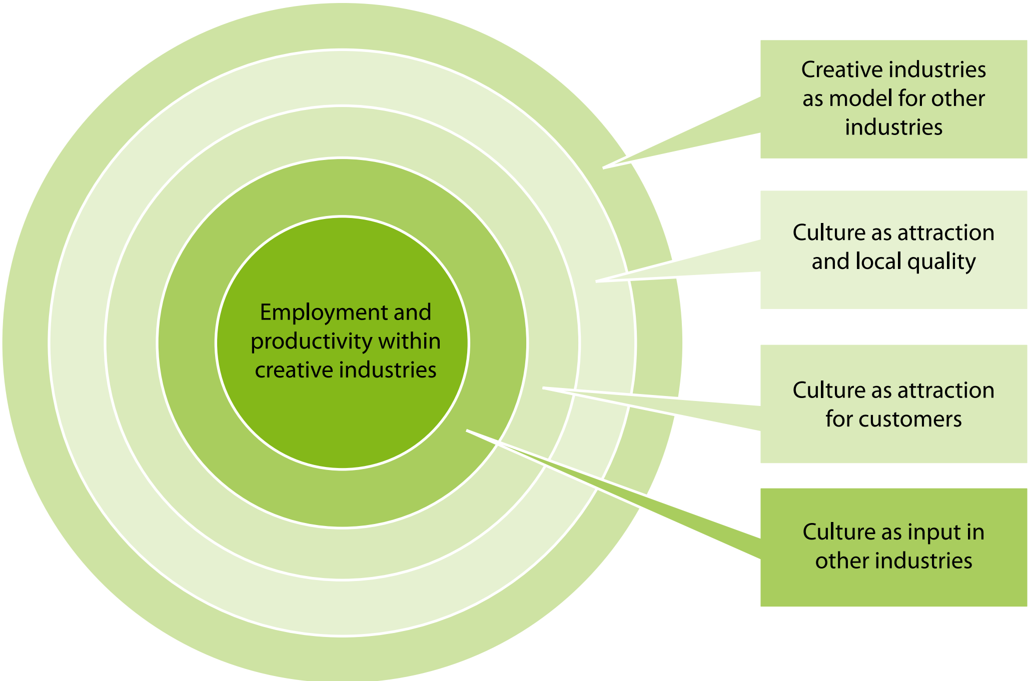
b. *Seminar for design.* The mapping also confirmed the important role of the network organizations in the region like the "Rock Organization", Bergen Media City and Western Norway Film Centre. On this background the increase in the support for these organizations in the action plan seems plausible, as it is expected that these organizations will play a vital role for the film and music industries in the years to come. In addition, support to the new network organization for design can be very important, in order to build a strong design industry in the region. The city of Bergen will also make a very specific contribution to the design development in the region by arranging a seminar concerning design, in March 2008.

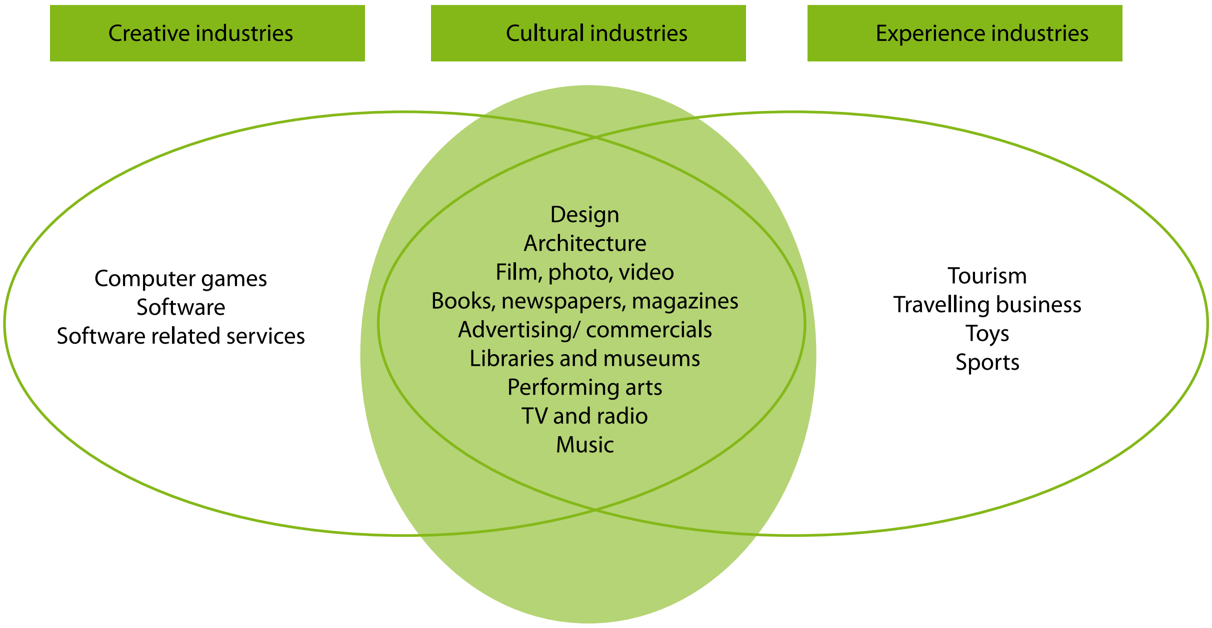
c. *Regional policy planning group.* A strategic group with local official partners and network organizations. The City of Bergen will participate in a group consisting of regional authorities and creative network organizations in order to follow up planning documents and generate new ideas for creative industries development.

6. Conclusions

The NICe project has given the City of Bergen more knowledge of creative industries both in general terms and in the region, and contributed to improve the municipal strategies for the creative industries. The mapping that was made in the region showed that the basic strategic policies of the city of Bergen seem to be going in the right direction, but there is room for additional improvements. The City of Bergen will work with regional partners within authorities and creative industries to ensure that different sectors contribute to the cultural life and the economy of the region. The mapping showed that the creative industries in the region are dependent of public support, and that they can not live from income from the market alone. This means the City of Bergen must have an active policy for the creative industries, and make informed decisions about which projects to support and why.

Appendix: Concepts of creative industries from the 2007 mapping





Bergen and Beyond: the role of municipalities, cities and city-regions in developing the creative economy

Colin Mercer

1. Bergen: the creative economy and the cultural ecology

The City of Bergen, Norway's second largest city and its first European Capital of Culture in 2000, which the author of this article visited in October 2007, is well-advanced in its strategies for the creative industries and the wider creative and knowledge economies. Its *Action Plan for the Creative Industries 2008-2011* is strategic, focussed, and makes the relevant connections to both the economic and social dimensions of contemporary cultural development from industry incubators to social inclusion. The three main policy and planning foci of this document are:

- Commercial companies working primarily with cultural products
- Specific institutions working in the intersection between culture and business
- Market development for non-profit cultural institutions.

Bergen has decided to focus its creative industries strategy on both its established and emergent strengths in film/media, music, and design rather than cover the entire creative industries sector.[1] This is an appropriate strategy at city and city-region level: to build and capitalise on established and emergent strengths.

Also appropriate, and an approach being developed in other cities in Europe, Australasia, and the Americas, is an emphasis on the wider *cultural ecology* or 'cultural ecosystem' which recognises the importance of the relationship between the public funded, not-for profit sector and the wider creative economy. A Report of the Canadian Government's Ministry of Culture, Tourism, and Recreation more than 10 years ago outlined the importance of this ecology:

> *…the health of our cultural industries is inextricably linked to the flourishing of the arts…[to] the essential role that the arts sector plays in developing cultural products and in training and supporting the writers, choreographers, composers, dancers, producers, musicians, playwrighters, filmmakers, designers, actors, technicians and others who work in [our] cultural industries. During their careers, cultural workers move back and forth between the commercial and non-for-profit sectors. This flow of talent, skills and experience is of inestimable benefit to both.*[2]

This argument is well-supported by field research that the author of this article has undertaken in various cities and counties in the UK including Bath, Brighton, Cornwall, Hastings, Nottingham, Somerset, and Swindon. It is also evident in the City of Barcelona's cultural policy and planning framework, especially in the work of the City Council's Institut de Cultura. More recently this ecology, and its strategic relationship to capacities for innovation has been identified in the influential work of Richard Florida when he argues that, to compete in the knowledge economy in the context of globalisation, it is important to create a 'broad ecosystem which nurtures and supports creativity'[3]. He defines this as:

> *…a supportive social milieu that is open to all forms of creativity – artistic and cultural as well as technological*

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[1] In the UK definition, the creative industries are comprised of 13 sub sectors. In a wider definition of the creative economy developed by John Howkins in his influential book *The Creative Economy: how people make money from ideas* (London, Penguin, 2001) it comprises 15 sub-sectors. (See Appendix 1 for both definitions).

[2] Cited in Toronto Arts Council *State of the Arts* Report, (http://old.city.toronto.on.ca//4service/tac/starts/htm) p.15

[3] Richard Florida (2002) *The Rise of the Creative Class…and how it's transforming work, leisure, community and everyday life*, New York, Basic Books.

and economic. This milieu provides the underlying eco-system or habitat in which the multidimensional forms of creativity take root and flourish. By supporting lifestyle and cultural institutions like a cutting-edge music scene or vibrant artistic community, for instance, it helps to attract and stimulate those who create in business and technology.[4]

The Bergen *Action Plan for the Creative Industries 2008-2011* and the *Strategic Planning Document for Continued Strengthening of Policy for Art and Culture in Bergen* (a 10 year framework covering the period 2003-2013) also emphasise the importance, in any creative industries strategy and policy framework, of being attentive to the cultural 'value production chain' or the 'culture cycle' as the Canadians call it. This means recognising that culture is not just about creativity but also about the entire 'business system' or 'creative industries production system' of creation, production and reproduction, marketing and promotion, dissemination and distribution, and understanding markets, consumers and audience development.

The identified institutional strategies in the *Action Plan* are focussed on activities which work across this value production chain including:

- *Incubators* for the creative industries and the development of clusters including new uses for important and innovative centres such as the United Sardine Factory which is a privately owned and part public funded adaptive use/industrial heritage facility comprising spaces for creation, production, marketing and consumption of cultural product across the creative industries spectrum.
- *Network organisations* (especially, but not exclusively, for design) to assist organisations in collaborative and competitive development in marketing and disseminating their products, in training and in understanding their audiences and markets.
- *Audience development*, including the establishment by the City of an Audience Development Company to both understand and build cultural audiences and the significant 'lifestyle' and consumer base for culture.[5]

These are appropriate emphases and actions and fit into a bigger picture of creative industry and creative economy development which we now address.

2. The Bigger Picture

It was the UK, and the Blair government, elected in 1997, which, in real policy and operational terms, invented the concept of the 'creative industries'.[6]

There were a number of important, nationally visible, and strategic actions which supported and gave substance to this process and got the cultural sector and the creative industries into the mainstream of public policy for the first time. These include

- Leadership by the new Prime Minister and the establishment of an interdepartmental *Creative Industries Task Force* including key industry figures such as Richard Branson (Virgin) and Paul Smith (Fashion).
- The re-naming and re-shaping of the former Department of National Heritage as the Department for Culture, Media, and Sport (DCMS) and the elevation of the Minister for Culture (Secretary of State) to full, senior, Cabinet level.

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4 Ibid.

5 This is significant. In the UK, for example, household expenditure on 'Recreation and Culture' is now the second largest expenditure category after 'Motoring' and ahead of 'Housing Costs', 'Food and non-alcoholic drinks' and other 'essentials'. This is likely to be similar to most of the Nordic countries and can be identified as an important demand indicator for the products of the creative industries, the wider cultural sector, and the 'experience economy'.

6 But the concept had already been mooted and developed partially elsewhere, especially in Australia, with the publication and launch, by the then Prime Minister, Paul Keating, of the *Creative Nation* cultural policy framework in 1994.

- Making the connections with wider strategic initiatives in economic and new, knowledge-based industry development as in the following quote from a report of the powerful Department for Trade and Industry:

  *"...nurturing creativity and enabling the growth of the creative economy is a crucial element in the UK's economic success in the emerging new knowledge-based economy." (*Department for Trade and Industry, *Our Competitive Future: Building the Knowledge Economy, 1998)*

- The publication of two comprehensive *Creative Industries Mapping Documents* in 1998 and 2001. These were the first ever economic mapping exercises which identified the key impacts of the sector, defined it, and established it as the fastest growing industrial sector in the UK (see Appendix 1). This included the definition, in the 1998 document, of the creative industries in the following terms, as:

  '…those activities which have their origin in individual creativity, skill and talent and which have the potential for wealth or job creation through generation and exploitation of intellectual property.'

- The establishment of a statistical monitoring unit within the DCMS which is now responsible for the annual *Creative Industries Economic Estimates* identifying economic impacts in terms of annual employment, business count, and GVA impacts and change. (see www.culture.gov.uk)

- The establishment of Regional Cultural Consortia in each of the nine new English regions with membership from each of the key cultural funding agencies in arts, heritage (including museums, libraries, and archives), sport, and tourism plus local government and industry representation, with research and policy development and co-ordination responsibilities. Working closely with the Regional Development Agencies on creative industry and cultural sector mapping and development, the regionalisation agenda, including the establishment of Regional Cultural Observatories has given considerable momentum to the process and established a culture of research and building the quantitative and qualitative evidence and knowledge base for policy development and planning.

- The crucial development (initiated by the Regional Cultural Consortia) of what was originally called the *Regional Cultural Data Framework,* but now called the *DCMS Evidence Toolkit* which, for the first time, defined the cultural sector in the UK as comprising seven domains (Visual Arts, Performance, Audiovisual, Books and Press, Heritage, Sport, Tourism – the first 4 of these are the creative industries) with six functions along the value production chain from creation to consumption. This has been enormously important in 'rolling out' the creative industries agenda from national to regional and local government levels by providing advice on the collection of data, especially in the form of Standard Industrial Classification (SIC) and Standard Occupational Classification (SOC) codes at local and regional levels which are accessible, free of charge or at minimal cost, on a national database from which the data (from the *Annual Business Inquiry* – SIC codes, and the quarterly *Labour Force Survey* - SOC codes, can be relatively easily downloaded. The *DCMS Evidence Toolkit* (DET) can be viewed online at the DCMS web site (www.culture.gov.uk)

- The establishment, in 2006, of a *Creative Economy Programme,* with significant regional and local involvement.[7]

The establishment of the *Creative Economy Programme* is, to date, the culmination of this policy agenda, with the aim, modestly (!), of establishing the UK as the 'world's creative hub'.

[7] It should be noted that while these were key developments at the national level, consolidating cultural and creative industries as a legitimate object of national public policy, the ground had been well-prepared by various initiatives at regional and local levels, especially in the declining industrial cities in the Midlands and North of England, in Wales, and South West England, to support the cultural and creative industry sectors through the use of EU structural funds (especially the European Regional Development Fund – ERDF) for the purposes of regeneration. This led to the establishment of both cultural/creative industry quarters and clusters in cities such as Sheffield, Manchester, Bradford, London, Newcastle and, equally important, 'Creative/Cultural Industry Development Services' part-funded by local government to provide advice, training, business and other support structures to the sector.

International competitive hubris aside, however, this programme has produced several useful reports and documents[8] and a new 'joined-up' policy architecture which is increasingly being rolled out at regional and local levels.[9] Of most relevance to the NICe programme I cite or paraphrase the following from the *Infrastructure* report of the *Creative Economy Programme* because it is the one that has most relevance at municipal, urban and regional levels (see www.cep.culture.gov.uk).

This report identifies the following key issues and needs.

- Our creative critical mass and the advantage generated through knowledge is based around the connectivity of concentrations of infrastructure and activity seen most prominently in our Core Cities, London and the South East.[10]
- A key challenge is to position cultural and creative infrastructure at the heart of place and community
- The significance of place as the main driver of creativity in the UK. It is through the connecting up and synergy of specific infrastructural conditions in specific places that the creative industries gains its stimulation, inspiration, ideas and confidence
- The relationship between individual creative practitioners and businesses and cultural infrastructure needs to be developed.
- Cultural infrastructure needs to mix opportunities for production and consumption and connect to distinctive, animated and innovative creative landscapes.
- [the need for] world class, high profile cultural and built infrastructure – such as galleries, museums, concert halls and events programmes, as well as a fit for purpose built environment with elements of design excellence, including civic and public spaces and buildings.
- [the need for] a wide range of specialist and accessible facilities for different parts of the creative industries – such as through media centres, rehearsal space, studio space, and workspace.
- The need to recognise 'diversity advantage' – where complexly diverse communities are supported to project themselves as a major feature of the creative asset base of a place.
- Globally, creative industries and culture are increasingly significant as a driver of tourism. Internationally, … positioning their creative economies at the heart of their offer to both leisure and business travellers. The UK's culture and creative industries tourism offer is developing fast, linked as it is to increasingly nuanced and sophisticated branding of cities and regions. It enables cities to move beyond traditional tourist themes such as heritage, and thus 'widen the shoulders of the tourist season' through initiatives that profile processes of creative production (such as cultural quarters) and consumption (such as the night time economy).

In brief, this report sets out the concept of a 'creative grid' organised around core cities and city-regions with the following aims and objectives for ten 'infrastructural conditions' for creative industries growth and competitiveness. These are as follows.

- Firstly, world class, high profile cultural and built infrastructure – such as galleries, museums, concert halls and events programmes, as well as a fit for purpose built environment with elements of design excellence, including civic and public spaces and buildings. Affordable accommodation and even run-down spaces that can be colonised by creative communities are also important. The wider the range of this infrastructure, the greater the competitive opportunities for the city's creative businesses.

8 The Creative Economy Programme has produced 7 reports in Infrastructure, Competition and Intellectual Property, Access to Finance and Business Support, Education and Skills, Diversity, Technology, and Evidence and Analysis.

9 As witness the numerous 'creative industries mapping' and policy development exercises in the UK in which this author has been involved in Cornwall, Devon, Hampshire, Folkestone, Nottingham, Somerset, Swindon, and Sussex.

10 London and the South East Region of England account for 20-30% of all creative industry activity in the UK.

- Secondly, a wide range of specialist creative industries support services with a focus on growth – such as business acceleration and investment programmes, high quality network initiatives, and continuous professional development. Vitally, such services support an existing dynamic creative industries sector.
- Thirdly, a wide range of specialist and accessible facilities for different parts of the creative industries – such as through media centres, rehearsal space, studio space, and workspace. Crucial is affordability and accessibility – across the creative industries value chain.
- Fourthly, a strong and specialised Higher Education Sector, with outward-facing knowledge transfer, incubation and convergence programmes, strong links across creative and non-creative sub-sectors, and a commitment to inter-departmental approaches to creativity. Key is building management and entrepreneurial skills for undergraduates and supporting them effectively into business creation.
- The next condition is an innovative further and school education sector, plus a strong informal learning sector – mainstreaming creativity, identifying positive career path opportunities, brokering mentoring programmes, and building confidence.
- Another factor is spaces of convergence and connectivity, where creative knowledge workers can meet, exchange and build relationships towards ideas generation and trade. Key is the facilitation of ownership for these workers – allowing them to imprint their identity on the space so they can inhabit it on their own terms. The most successful spaces of convergence and connectivity – such as Cornerhouse in Manchester and Showroom in Sheffield – successfully broker new business relationships through the informal and exploratory ambiance they allow to flourish.
- Global partnerships and trade initiatives – with the most effective focus based through the facilitation of business to business relationships and with the one to one of partnership above competition. Initiatives include the work of Creative London to engage with BRIC {Brazil, Russia, India, China] economies, and the North East region (focused through Newcastle as the Core City) working to forge trade and exchange with Nordic countries.
- Diversity advantage – where complexly diverse communities are supported to project themselves as a major feature of the creative asset base of a place. Infrastructure that effectively provides spaces for exploring and promoting a city's diverse assets… are vital symbols and drivers of knowledge creation through diverse assets.
- Strong spaces of cultural consumption connecting spaces of production – towards highly networked, high energy creative clusters where processes of cultural consumption are symbiotic with processes of cultural production. Such processes undertaken in such places breed innovation and in turn lead to competitive creative businesses capable of attracting the highest quality creative knowledge workers.
- Lastly, a cultural infrastructure at the centre – where the above are recognised as central to the competitiveness of the creative economy, but also as crucial for growth and competitiveness in other sectors through the added value creativity brings, and for strong sustainable, confident and inclusive communities. This relates to introducing infrastructure that maximises the value of the cultural and creative industries asset base.

It should be clear from these directions that, while this is a national policy framework, most of the key and operational imperatives and responsibilities fall within the remit and jurisdiction of local/municipal, and regional/provincial government. It is at these levels that the creative economy organises itself in clusters and city-regions. It is at these levels that culture, in its widest sense, is experienced and practised most directly on a day-to-day basis. It is local and municipal government which has most responsibility for the quality and upkeep of the places, spaces and amenities where culture takes place. It is also local and municipal government which provides the largest allocation of funding to cultural activities and venues in the UK in most European countries. This is the area to which we now turn.

3. Build Local, go Global.

The Australian author Thea Astley once wrote that 'all great art has its origins in the sense of the parish'. It doesn't stay in the parish, or the city, or the region, or the nation, but it starts there. A sense and quality and texture of place is important: in Dickens' London, in Balzac's or Hugo's Paris, in Van Gogh's Provence, in Raymond Chandler's Los Angeles or San Francisco, in Woody Allen's New York, in Yothu Yindi's contemporary Aboriginal Rock, in Bob Marley's Jamaican Reggae, in Rhythm and Blues, New Orleans Jazz, and Country and Western from Nashville, it matters. And these are the media and genres through which we know something about these places even though we may not have visited them. As Richard Florida and many others have argued, a distinctive sense and quality of place is crucial to creative innovation in whatever form. It is crucial as a source of inspiration, affiliation, and belonging, and it is crucial, in more instrumental and demonstrable economic terms, to attract qualified and 'lifestyle'-oriented workers (the 'creative class) for the high value-adding creative and knowledge economies, to attract inward-investment, and encourage the visitation of high-yield cultural and knowledge-based tourists who 'stay longer and spend more' thus contributing significantly to the demand-based 'experience economy' which is an important stimulant and partner to the supply-based creative economy.

Which agencies are responsible for the governance and management of these crucial physical and experiential resources? The answer should be clear by now and, depending on the government structure of the participating cities and countries, it is: local and regional government and locally and regionally attuned development agencies.

There is a new, demanding, but exciting agenda for local and regional government in these areas which is impelled by two key factors:

- The development of digital new media, and interactive platforms from computers to mobile telephony, street-based wireless internet and PSPs. The *iPod/YouTube/Facebook* generation does not live in a world of 'one to many' broadcasting and cultural transmission which was the situation in the previous generation, but in a culture of 'many to many' communications and transmission and, especially, *interactivity*, where you can write a personal, one-to-one letter or note, order a pizza or a MP3 download, or broadcast yourself globally. The contours of the cultural landscape have changed massively and our policy frameworks for culture and creativity have to change accordingly.

- The demand of this new industry and these platforms for distinctive and non-mainstream 'content'. 'Where do I want to go today?' as an old IBM or Microsoft advert put it while showing scenes from a Scandinavian woodworker's workshop, folk dancing from Macedonia, etc, put it. Another example is the 'World Music' phenomenon which has brought the most difficult to access music from Africa, Asia, Latin America, the Caribbean, into the global cultural marketplace. And the *Buena Vista Social Club*! What options for Nordic countries here in establishing their own creative brands, markers and presence in the global creative economy?

In the face of the hegemony of global media industries, whether US, British, French or Japanese, there is a strong demand, both commercial and ethical, from the iPod generation with their flexible cultural mobility (and their parents), for something different, something new, something distinctive, and this is where local government is both strategically and competitively advantaged with the right creative industries strategies and policies. Whether Bergen, Tartu, or Turku, about which the author of this article knew very little until recently, and still not enough, people need to know more about the distinctiveness of their cultural content: narratives, images, stories, memories, expectations. This is creative diversity or productive diversity and, in simultaneously economic, social, and ethical terms, has important implications for the role of local government in stimulating the creative economy and encouraging sustainable cultural development.

4. Creative Diversity and the Creative Economy

There is an important- and economically persuasive - relationship between cultural diversity and creative industry development as recognised in a recent report for the Council of Europe:

> *… the development of transnational businesses and enterprise may now be regarded as a new - and growing - form of immigrant economic adaptation … What we are seeing is the emergence of new kinds of enterprises, and of diverse kinds, operating on the basis of transnational economic and social networks… Whereas, previously economic success and social status depended exclusively on rapid acculturation and entrance into mainstream circles of the host society, at present they depend (at least for some) on cultivating strong social networks across national borders… For immigrants involved in transnational activities and their home country counterparts, success does not so much depend on abandoning their culture and language to embrace those of another society as on preserving their original cultural endowments, while adapting instrumentally to a second….From one perspective, what has emerged is the fact that cultural diversity can be a vital stimulus to cultural entrepreneurship, opening up new cultural and creative markets.* [11]
> The report notes that this has significant implications for – and effects on - the creative industries:
>
> *…creative industries have become more attuned to transnational markets and audiences. Their response to diverse cultures has stimulated the cultural sector, contributing to the development of new cultural products. In the last decade or so, then, we have seen significant transnational developments in the creative industries themselves, to the extent that transcultural production has become routine.* [12]

But cultural diversity should not be equated simply with ethnic diversity. It is also about the diversity of the forms of cultural production and consumption by different sub-cultural, age, gender and socio-economic groups: the types of diversity which are most acutely and regularly experienced in local, especially urban, environments and which are both the source and driver of new cultural and lifestyle experiences.

This, again, is where local government has a crucial role to play in local policies for cultural diversity which simultaneously develop the robustness and health of the local cultural economy and encourage policies and strategies for social inclusion, the recognition, understanding and mobilisation of cultural diversity, encourage cultural tourism and inward investment and provide a basis for moving confidently and assertively into the creative and knowledge economies.

As a recent, landmark, report on the creative industries in the UK by the Work Foundation, led by the eminent economist and political commentator Will Hutton recently put it:

> *The creative industries depend on diversity for their success. There is a complex and critical relationship between creativity and diversity, whose centrality to the creative process cannot be underestimated…Diversity and competition are interdependent.*
>
> *Staying ahead: the economic performance of the UK's creative industries*, 2007, pp.138,140

In this *European Year of Intercultural Dialogue* it will be important to recognise the role of local government in developing a cultural policy and creative economy which is simultaneously about understanding, enabling and mobilising diversity, job-creation, economic development and regeneration, engaging the realities of globalisation, enhancing quality of life and well-being and, basically, joining things up at policy and operational levels. Local government is uniquely positioned to do that.

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11 Kevin Robins, *Transcultural Diversities: Cultural Policy and Cultural Diversity,* Strasbourg, Council of Europe, p.37

12 Ibid, p.38

5. Coda: local knowledge and joining things up.

It is at local and city levels that these realities are best understood and made operational. That is both the evidence and the lesson of this project, and hopefully its ambitions across the Nordic region. It is from the level of local and regional government that the best 'local knowledge' – of clusters, the 'proximity effects' of institutions and networks, of cultural expressions and their diversity, preferences, experiences, skills, and practices, of the cultural ecosystem or ecology – is most effectively produced and translated into policy and planning contexts.

This is also the context in which policy and practice for the cultural sector can be 'joined up' between economic, social, and ethical domains and their related fields of management and assessment. As the report *Creative Consequences*, published by the UK Local Government Association in 2003, put it:

> *Culture is already 'joined-up'. It is joined up with our personal, community, regional and national identities. It is joined up with our diverse lifestyles and social environments. It is joined up with the way we live, work and play. It is increasingly joined up with our capacity for sustainable economic development and attracting inward investment in a knowledge-based and creative economy. It is joined up with the ways in which we can make communities and places physically attractive, socially and economically dynamic and diverse. It is joined up, ultimately, to our whole quality of life.*[13]

That is the practical reality – and the real imperative – for creative industry development in the Nordic countries, cities, and communities, as elsewhere.

[13] *Creative Consequences: the contribution and impact of the arts in Essex 2001/2002*, London, Local Government Association, October 2003 – www.lga.gov.uk/Publication.asp?ccat=1068&id=SX5CD7-A781C4B0

APPENDIX 1

The Creative Industries sub sectors (UK Definition, 1998)

- Advertising
- Architecture
- Arts and Antiques
- Crafts
- Design
- Designer Fashion
- Film
- Interactive Leisure Software
- Music
- Performing Arts
- Publishing
- Software
- Television and Radio

The Creative Economy sub sectors (Howkins' Definition)

The Creative Economy Sub-Sectors and Market Size (Global, US, UK, 1999 in $US billions)

[Sub]SECTOR	GLOBAL	US	UK
Advertising	45	20	8
Architecture	40	17	2
Art	9	4	3
Crafts	20	2	1
Design	140	50	27
Fashion	12	5	1
Film	57	17	3
Music	70	25	6
Performing Arts	40	7	2
Publishing	506	137	16
R&D	545	243	21
Software	489	325	56
Toys and Games	55	21	2
TV and Radio	195	82	8
Video Games	17	5	1
Total	**2240 (2.24 trillion)**	**960**	**157**
Total by 2020[1]	**6050 (6.05 trillion)**	**2060 (2.06 trillion)**	**424**

Source: John Howkins (2001) *The Creative Economy: How People Make Money from Ideas*, London, Penguin.

TARTU

Creative Industries Development in Tartu

Ave Anniste, Chief Specialist, Department of Culture

Background

City

Tartu, with a population of 100 000, is the second largest city of Estonia and the centre of Southern Estonia. It is home to University of Tartu, the largest and oldest university in Estonia – one of the reasons for the rich and vivid cultural scene of the city. Tartu has a large theatre, a concert hall, several art galleries, two major libraries and many museums. In addition to smaller cultural events, Tartu hosts various festivals (theatre, film, literature, music) throughout the year.

Creative industries and Nordic Model for Creative Industries Development Centre

The aim of the project "Nordic Model for Creative Industries Development Centre" was to focus on creative industries and prepare a strategy for creative industries development in the region. Tartu wanted to learn the basics about creative industries development on a local government level and receive help from people who have worked with creative industries in other countries. Tartu also wanted to know where to start and what measures to use for creating this strategy. The present project has been used to spread knowledge about creative industries through various meetings and seminars. This years' annual cultural conference of Tartu, taking place in March 2008, is also dedicated to creative industries. The project has been used to initiate discussions about creative industries environments in Tartu, order mappings and analyse the situation. This has been a difficult process, but we feel that a lot has been achieved and we have a clear picture now of where to go and what else to do in the near future. Most of the people in charge of carrying out the project work in the Tartu City Government, Department of Culture.

Creative industries strategy

The first seminar in May 2007

The first seminar brought the project participants and experts to Tartu. They explained the notion of creative industries and described their field of work. It was held important to get some mapping done to analyse the situation and see the weaknesses and strengths of the region. Robert Marijnissen from Amsterdam stressed that in creative industries "you have to be in *active waiting*, creative industries cannot be planned ahead, you have to support the people and movements as they pop up". Henrik Sparre-Ulrich stressed the importance of mapping and the ways to analyse the results and how the action plans are based on the analysis from extensive mapping. He agreed with Robert Marijnissen that you have to be flexible in the field of creative industries. As Estonia learns a lot from UK model of creative industries, it was interesting to hear about Colin Mercer's experience from different regions in the UK, where creative industries' mappings have been completed. The three cities outlined their needs and explained the situation where they were in the beginning of the project. As Turku and Bergen had worked with creative industries before, they both had chosen prioritised areas which they wanted to promote in the field of creative industries. Turku emphasized the need for cross-administrational and cross-sectorial development in the field of creative industries and Bergen needed an action plan for creative industries. Tartu had to start from scratch and see what was needed for creating a strategy. Our expert advised us to start with mapping but at the same time, already work with focus groups and assess their needs. Tartu also had to introduce the term *creative industries*, especially to the people needed for creating the strategy.

Study trip to Amsterdam

The representatives of the participating cities Tartu, Turku and Bergen visited centres and institutions dealing with creative industries in Amsterdam and exchanged experience. The representatives of Tartu included Krõõt Kaljusto-Munck (the project manager), Kristiina Reidolv (the Head of the cultural service) and Ivar Põllu, an independent culture manager from Tartu.

The basis of the strategy

In July 2008 we examined the Tartu cultural development plan 2008-2012 and searched for everything related to creative industries and their development in this document. We found that quite a few key points had already been put down in the development plan.

It was clarified later that for creating a creative industries strategy for Tartu region, other departments had to be involved, too. This demanded a cross-institutional cooperation and therefore other departments' development plans have to be included in the future to form a more comprehensive strategy for the region. The heads of different departments agreed to cooperate in the context of creative industries. However, during the NICe project stage, it has mainly been managed by the department of culture. Preparation of the strategy consisted of various stages: mapping the creative industries enterprises, interviews with teachers and headmasters of music and arts schools, a survey among the students of music and arts schools, meetings with the creative people and seminars carried out by the project expert.

Mapping

For starters, we decided to gather some background information about creative industries enterprises active in Tartu. Our project expert Henrik Sparre-Ulrich advised Tartu team to start with intensive mapping to get a better picture of the situation of the creative industries sector. So we turned to a social and market research company Turu-Uuringud AS and asked them to map the creative industries enterprises in Tartu. The mapping process consisted of various steps:

- compiling a database of creative industries enterprises in Tartu. To make the database, we used the data ordered from the Centre of Registers and Information Systems and the classification of creative industries prepared by the Estonian Institute of Economic Research.
- compiling a questionnaire. Simultaneously with compiling the database, we were in contact with Henrik Sparre-Ulrich, an international expert from Denmark, who helped us to put together a questionnaire to be sent to the enterprises mentioned above. The questionnaire concentrated on finding out what the situation of creative industries enterprises in Tartu today is like.

The main results of the mapping were the following:

- Most of the creative industries enterprises in Tartu are either private limited companies (PLCs) or non-profit associations (NPAs).
- Most of them (41%) are rather young (1-5 years). 27% have been on the market for more than 10 years.
- Most of the NPAs (40%) did not have a turnover. 55% of all the enterprises had a turnover less than 1 million kroons/year.
- Most of the creative industries enterprises in Tartu pay salaries to 1-5 employees (55% of PLCs; 30% of NPA-s). 44% of NPAs don't pay salaries.
- 20% of PLCs and 62% of NPAs employ volunteers.
- In NPAs most employees work part-time, in PLCs they mostly work full time.

- Most of the employees in the creative industries sector in Tartu are younger than 40.
- The most popular fields include recreational activities, events/festivals/event management, design and architecture.
- Enterprises mostly train/teach or organize/present/intermediate or create.
- 89% of PLCs and 83% of NPAs cooperate with other enterprises/self-employed people in their field. Most of the partners come from Tartu or other parts of Estonia.
- 48% of PLCs and 52% of NPAs cooperate with enterprises from some other field. Partnership is usually born in the fields of events/festivals/event management, recreational activities or advertising.
- the most important qualities concerning the city context were: availability of qualified labour force, good infrastructure, local economic environment and creative environment. Tartu also earned good points for its safety, creative environment, culture & history and beautiful surroundings. The city earned the least points for the distance between cooperation partners and also the least points for infrastructure.
- The strengths of the enterprises mostly included qualified labour force, existence of a unique market niche and high-quality products and services.
- Financing problems, lack of ideas, structural problems, poorly qualified labour and lack of space were mentioned more often as problems inside the enterprises.
- Outside factors that hold back the development of creative industries enterprises in Tartu: lack of space, lack of support services, structural problems, high prices, lack of investment possibilities, lack of cooperation partners, lack of qualified labour, lack of initiative from the municipality, small market size.
- Of all the support services, trainings were listed as the most necessary (42% of PLCs, 50% of NPAs), especially computer, professional, finance, law, management and marketing related training.

Survey and interviews

In addition to the research described above, the specialists of the cultural service also carried out two smaller researches: they interviewed the headmasters and teachers of Tartu Art College and Eller Music School and made a survey among the students and graduates of Tartu Art College, Department of Arts of Tartu University and Eller Music School.

The main results of these activities were the following:

- The conclusions of the interviews with headmasters and teachers showed a vast gap between art school and music school regarding the attitude towards creative industries. The art school staff seemed to be more willing and ready to co-operate, find new methods of doing things, work on the international level etc. The staff of the music school seemed more conservative and could not quite see musicians as one part of the creative industries sector.
- The results of the survey among the students show that ca 60% of all the students and graduates who took part of the survey were willing to start an enterprise in their field after finishing their studies.
- There's a great need for legal/business advisors who would help young people to start their own business.
- There's a great need for some kind of an information centre where young people could get information about jobs, scholarships, project partners etc. in the creative industries sector.

Meetings

After having gathered and studied all the information mentioned above, the cultural service of Tartu City Government was ready to organize meetings with the creative people of Tartu. We sent e-mails to ca 50 people who operate in the fields of culture and business, or both, in Tartu. In the first letter we described briefly our plan to start developing creative industries in Tartu and emphasized the need to receive first-hand information about the needs and expectations of the creative class. We also encouraged everybody to spread the message and/or bring along people who might contribute to the strategy meeting. Our aim was to elaborate the key points related to creative industries mentioned in Tartu Development Plan by introducing them to people whom they actually influence. In this stage we did not divide them into groups according to their field of activity but brought them all together to create a brainstorm. In addition to getting some feedback, we also hoped to get new ideas on the basis of which we could develop the creative industries strategy.

We carried out four such meetings with ca 30 participants altogether. Unfortunately, not a single investor/businessman/entrepreneur showed up. So in the beginning we cooperated only with creative people – artists, photographers, writers, fashion designers, etc.

The first meeting was intended to be an introductory meeting into the subject of creative industries – we understood that in order to start developing creative industries in Tartu we had to have a common understanding of what we mean by the term „creative industries". The idea of creative industries was and continues to be a new and difficult concept in Tartu and we have to be prepared to further explain and illustrate it. We used examples of best practices of creative industries from other countries and introduced the points related to creative industries present in the development plan of Tartu. Brainstorms and discussions of these meetings lead us to various conclusions about the needs of the creative class of Tartu. The most important conclusions were the following:

- the creative people of Tartu need more different scholarships and support to develop themselves abroad;
- the creative people of Tartu need an information centre that would give information and support about possibilities to study/work/practice both abroad and Estonia, about funding possibilities and finding investors;
- the creative people of Tartu need trainings to be able to write projects, to have basic knowledge about entrepreneurship, management, accounting, IT and law;
- there is a lack of cooperation and partnership between the creative people, the local government and potential investors.

Seminar

In addition to the meetings, we also held a seminar dedicated to introducing creative industries to a larger audience. On October 17, 2008 we had a creative industries seminar in Tartu. Petra Nilsson from the Nordic Innovation Centre introduced Nordic creative industries projects. Mr Ragnar Siil from the Ministry of Culture of Estonia told about creative industries in Estonia, the term and the projects and the financial support to the sector. Project manager Ms Krõõt Kaljusto-Munck and Ms Ave Anniste from the Department of Culture, Tartu City Government introduced the project. We used the chance to reach out to people who had not been to our strategy meetings, inviting them to attend the meetings and be more active in expressing their expectations and needs. The audience of the seminar consisted of about 60 people active in the cultural scene of Tartu.

The Department of Culture hired Ms Külli Hansen to conduct meetings with separate interest groups, do SWOT analysis and analyse the needs of different interest groups in the field of creative industries. Külli Hansen has been active in the cultural scene of Tartu for many years, has worked in the Department of Culture and has a lot of experience in writing projects and developing strategies. She conducted many meetings with people from separate fields of creative industries and finalised the strategy.

Conclusions and visions for the future

Tartu started from scratch with creative industries and even though we have learned and experienced a lot during this project year, this has only been a kick-off for the whole process.

Challenges of creative industries in Tartu

One of the most important challenges of creative industries in Tartu is awareness. The term "creative industries" is not familiar to most of the people of Tartu. There is still a lot of explaining to be done, also on a political level.

One of the problems that need special attention is connected with young people – the graduates of Tartu Art College, Department of Arts of Tartu University and Heino Eller Music School. After graduation they tend to leave Tartu because the city is not attractive enough for them and they do not have enough possibilities to fulfil their potential. In addition, they do not get any business-related courses at school or receive it on such a low and superficial level that they are not prepared to start their own business even though the schools do aim at schooling freelance artists. It is quite clear that if Tartu wishes its young artists to stay here, it needs to start developing in the direction that would correspond to the needs of the graduates – it needs to start creating jobs and/or setting up a creative industries "incubator" to encourage young artists establish their own businesses.

In the framework of the project, the Department of Culture has already initiated a survey about creative industries environments in Tartu. The aim of the survey is to find out what kind of services the young people need to start their own businesses, whether there is a need for a creative industries incubator in Tartu and, if yes, what it should be like (whether there is a need for just one or several, whether it should be in the centre or the outskirts of the town, what kind of support services it should offer, what kind of enterprises it would favour, etc). The Department of Culture should receive the final results of the survey by the end of March.

In addition, there are a number of problems that the creative people of Tartu have to struggle with:

- lack of space (work space, space for exhibitions (galleries), space for doing rehearsals, store rooms, studios…);
- low or no salary (as a result, people leave Tartu for a better salary in Tallinn or are forced to keep several different jobs at the same time, which often has a negative effect on their creative potential);
- lack of possibilities of self-fulfilment (lack of jobs for the graduates of art and music schools; lack of space with affordable rent);
- lack of skills and knowledge related to management, accounting, law, IT, writing projects, starting businesses, etc;
- lack of an institution that would stand for the general development of creative industries (the creative class only interacts with people active in the same field and as a result, does not recognize the potential and possibilities that lie in cooperation with other fields).

Future plans

According to the experience of other countries, the following steps should be taken to develop creative industries:

- recognize the importance of creative industries at political level, and explain the term to as many target groups as possible;
- find out the priorities for creative industries development in Tartu;
- carry out necessary researches to determine the priorities;
- make a strategic plan for the development of creative industries during the next 5-10 years;
- create a vision and an action plan for new organizations and a consulting centre and determine their objectives, activities and financing schemes.

In Tartu there is still a lot to be done in the creative industries field. Taking into consideration the needs and expectations of the creative people of Tartu, the following goals have been set for the future:

- continuous mapping of creative industries enterprises, organizations and self-employed people to be constantly aware of the changes that take place in the creative industries sector in Tartu;
- establishing a fund dedicated to supporting study-visits, trainings that take place abroad, international cooperation, etc. of people who are active in the creative industries field;
- establishing a creative industries incubator for new entrepreneurs that would also serve as a coordination (helping creative industries enterprises and creative people to find partners in Tartu, Estonia and abroad; being responsible for developing the priorities of creative industries in Tartu), consulting (how to write projects? how to find funds? etc.), information (study/work possibilities abroad, scholarships, etc.) and training (courses on management, accounting, law, IT, etc.) centre;
- establishing a "culture factory" that would offer rooms meant for cultural activities (concerts, plays, performances, etc.) and office space for rent and organize cultural events.

The project expert Henrik Sparre-Ulrich said that mapping of Tartu is going well, but the main task is still ahead – namely, how to use it. In this respect it could be very useful to have a dialogue during the next 1-2 years with a Danish town (Copenhagen, Herlev, Ballerup, Hillerød or Gribskov). Tartu could make an additional mapping using the Danish questionnaire in the summer and use the results as a dialogue platform with the Danish towns. The mapping should result in a mapping report which analyses the numbers.

A very good investment would be to pay someone to find a way to get the email addresses of the small 1-2 persons creative companies in Tartu, that we did not include in our last mapping. These are things that could be developed further.

The project made it clear that the creative industries development in Tartu takes place in small nests all over the city in cultural institutions and micro-clusters and when we speak about the needs for creative industries development, we do not speak so much about physical space (incubators and such) as much as need for an engine, some dedicated people, to make it work. Creative industries have been a new term in Tartu and there are very few people who work with them, the first projects are only now starting to pop up. A lot more mapping has to be done. There is yet no database of creative industries people in Tartu. In stead of trying to find which groups to prioritise, Tartu could also choose to focus on horizontal topics – e.g. young creators across the field or latest technological achievements. The project has given Tartu a much needed boost in the creative industries development.

Mapping is about avoiding functional blindness of planners.

Mapping culture and creative businesses in the capital region of Denmark, followed by comparative notes to the August 2007 mapping of culture and creative businesses in Tartu, Estonia.

by Henrik Sparre-Ulrich[14]

The EU experts related to the project have been assigned to make three consultancy visits to each partner city, to support the process of producing a local creative industry strategy and to contribute to the final report with a relevant article.

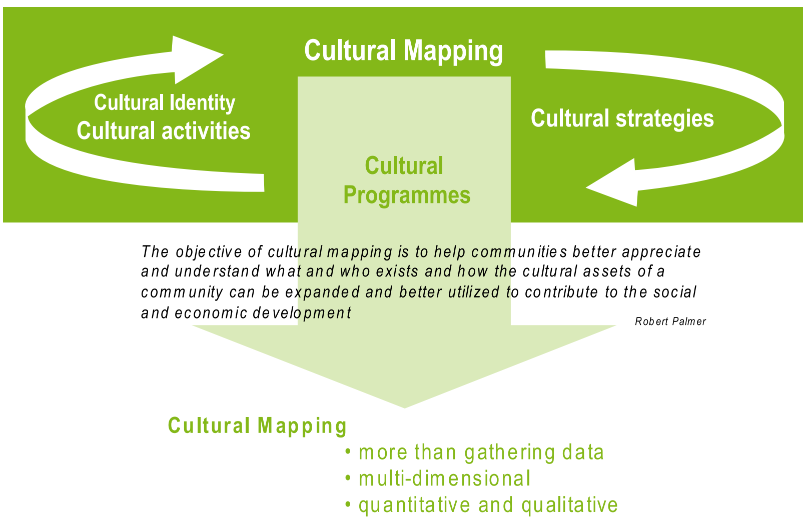
The process in Tartu has been ambitious in many ways – for example by developing a questionnaire in order to map the creative businesses and culture in Tartu. This mapping was completed in September 2007 and was very relevant due to the previous lack of sufficient regional and national data. Additionally, the project team in Tartu has produced a creative industry strategy for Tartu and will produce a survey regarding the potentials of a creative industries incubator in Tartu.

The mapping of creative industries in Tartu has given the Tartu City administration a more extensive knowledge of the field and therefore a more solid base when producing a creative industries strategic plan for Tartu.

This Danish consultant has advised that an additional mapping should be implemented, for example, in September 2008, with an extended target group taking into account the large number of micro-companies that were not included in the first survey. Additionally, the consultant recommends that the grouping of data should be adapted to international standards for international benchmarking purposes. Such international benchmarking could form an important basis for an exchange of experience with other regions, which have produced this kind of mapping as a basis of strategy recommendations.

In the following, the Danish consultant shall present some of the results and reflections related to the mapping of culture and creative businesses in the Oresund Region in Denmark. Based on this, a few comparative notes will be given to the preliminary mapping of culture of creative businesses in Tartu, August 2007.

Mapping culture and creative businesses in selected municipalities in the Oresund Region



[14] *Henrik Sparre-Ulrich* is Chief Consultant in the Regional Planning Department of the Capital Region in Denmark and is project manager for the Interreg IIIA project between Denmark and Sweden – the Oresund Region.

One part of the mapping of creative industries and culture in the Oresund Region has been based on statistical data from the national statistical bureau[15]. However, it is also important to obtain the information from creative businesses and cultural actors themselves. Therefore, another part of the mapping has been based on data from a web-based questionnaire[16] filled in by the creative enterprises. The idea was to have both perspectives included when mapping the creative industries and culture and also developing respective visual diagrams, figures or charts.

The objective of the mapping was to produce images of 6 aspects, which will enable a closer understanding of the field and the development of new strategies and hands-on projects:

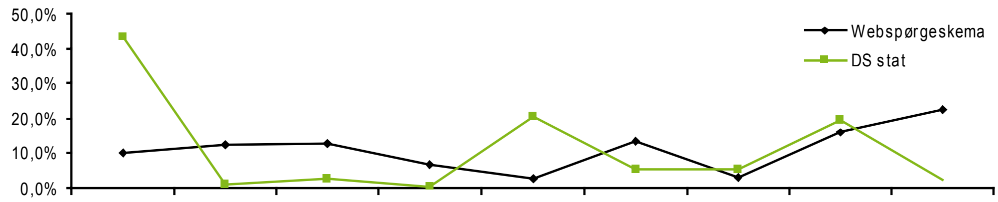
- general data of the local area/region (population, workforce and industry)
- general data of creative industries and culture (how many in each domain and sub domain, the size of the enterprises, the organisation of the enterprises, the educational background of people working in the field, etc.)
- how do the creative industries and cultural units place themselves in the value chain (the eight functions from creation and production … to training and others)?
- how do the creative industries and culture view the area/region (what are their priorities when choosing that particular location)?
- how do they cooperate with each other (creative industries, educational and cultural units, different parts of the production or value chain) and where are their main partners and co-operators located?
- what do they think of the development needs concerning products and services, and how do they deal with different crossover issues?

Additionally, this mapping has included a closer look at the present crossover strategies and policies - between culture and creative industries, for example how the municipality/region includes strategies concerning the improvement of framework conditions for the creative industries, bridging culture and creative industries, bonding among the diverse actors in the field, etc.

Methodologically the results of the web based questionnaire are compared with the data from the Danish National Statistics in order to validate the findings regarding number of companies, number of employees, size of the nine creative branch groups, etc. This is especially important as the number of respondents in small municipalities is statistically very small, and a comparison with the general statistical data based on the same NACE code groupings and geographical area may show significant discrepancies, for example: Ballerup municipality, one of the 29 local authorities in the Capital Region (Copenhagen, Denmark).

[15] In Denmark: Danmarks Statistik, and in Sweden: Statistiska Centralbyrån

[16] Some samples from the web based questionnaire:
From the national Danish Statistics, 2005
Ref. Porter , 1968



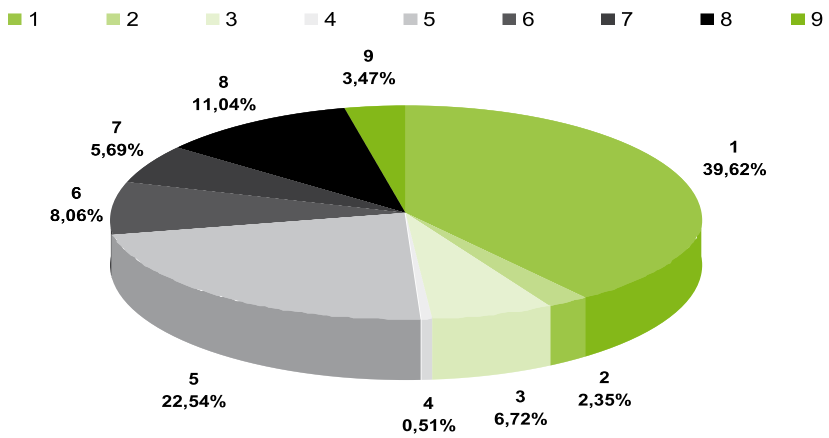
Comparison between the respondents of the web questionnaire (blue) and the national statistical data (violet) distributed on the nine creative groups: visual art, music and performances, events, cultural heritage, tourism, media, architecture and urban planning, lifelong learning, and sports. As can be seen, the questionnaire respondents are relatively less represented in visual art and tourism, while events and lifelong learning are over-represented compared to the national statistical data distribution.

This comparative approach makes it possible to obtain a consistent image of the field relevant for developing strategies and planning project initiatives. Such a consistent image might be difficult to obtain if only using one of the data sources. Additionally, the web based questionnaire makes it possible to introduce a semi-qualitative methodology as it is the companies/people themselves who define their activities. Finally, the target group of the web based questionnaire includes an extensive number of micro-businesses where the owner(s) earns a major part of his/her (their) income elsewhere. This category of micro-businesses is not included in the national statistics.

The overall picture of the creative industries and culture in the Capital Region The web questionnaire has so far been used only in five of the 29 municipalities in the Capital region, but more mappings are planned in the coming year. Hence, at the moment only the general statistical data for the whole region exists. This data shows that approximately 15% of all enterprises belong to the creative industries and culture, or in all 15.352[1] units.

Number of enterprises in the creative industries and culture in the Capital Region of Denmark based on data from Statistics Denmark

	Visual art	Perfor-mance	Events	Cultural Heritage	Tourism	Archite c-ture	Media	Lifelong Learning	Sports	Total
I ALT	6082	361	1032	78	3461	1237	873	1695	533	15352

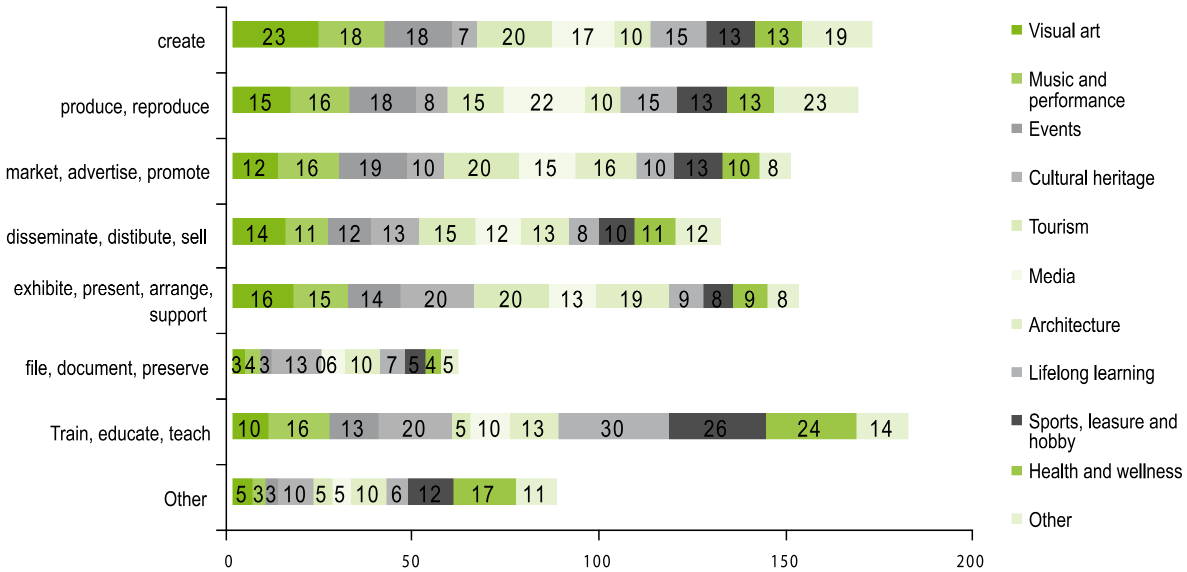


The size of each of the nine creative groups: (1)Visual art, (2) music and performances, (3) events, (4)cultural heritage, (5) tourism, (6) media, (7) architecture and urban planning,(8) lifelong learning, and (9) sport.

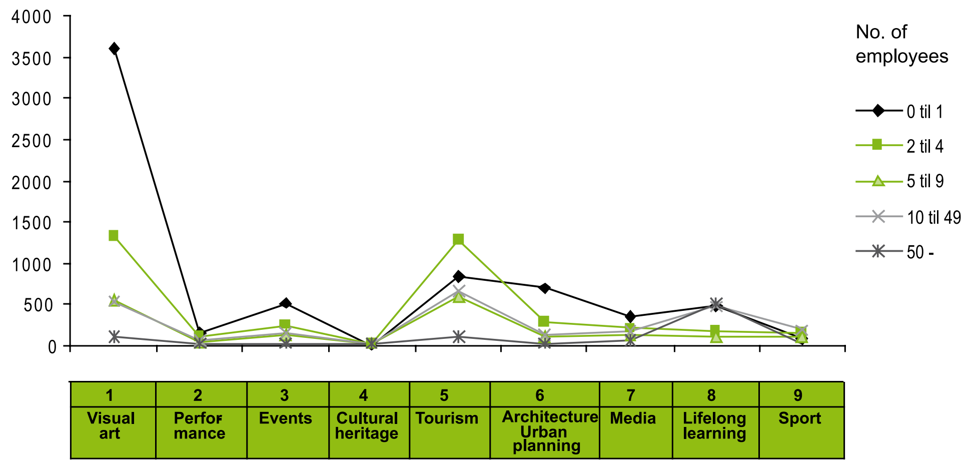
Each of these creative industry domains is divided into a number of subdomains, for example, "visual art" is divided into seven subdomains: 1.1 Galleries etc. 1.2 Film industry, 1.3 Computer games, 1.4 Crafts, 1.5 Design and fashion, 1.6 Photo, 1.7 Individual artists (the last subdomain for statistical code reasons). This level of subdomains offers an opportunity for further data differentiation and thereby possibilities to develop the precision of image of the field.

As can be seen above, the largest domains of the creative industries and culture in the Capital Region (number of companies) are visual art, tourism, and lifelong learning. Cultural heritage, music and performance and sport are the smallest domains measured in numbers of enterprises. An interesting aspect was that the creative industry companies most often see themselves as covering more than one of the creative domains and subdomains. An example from Ballerup municipality illustrates this multi-domain identity:

No. of selected main creative industry domains and the no. of other creative industry domains indicated

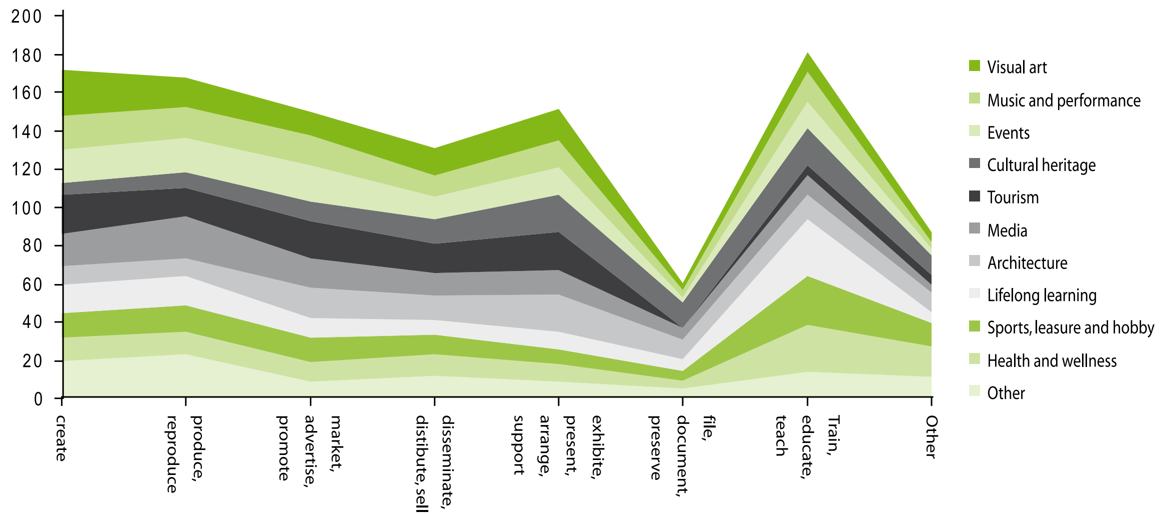


size of the enterprises of creative industries and culture in the Capital region:



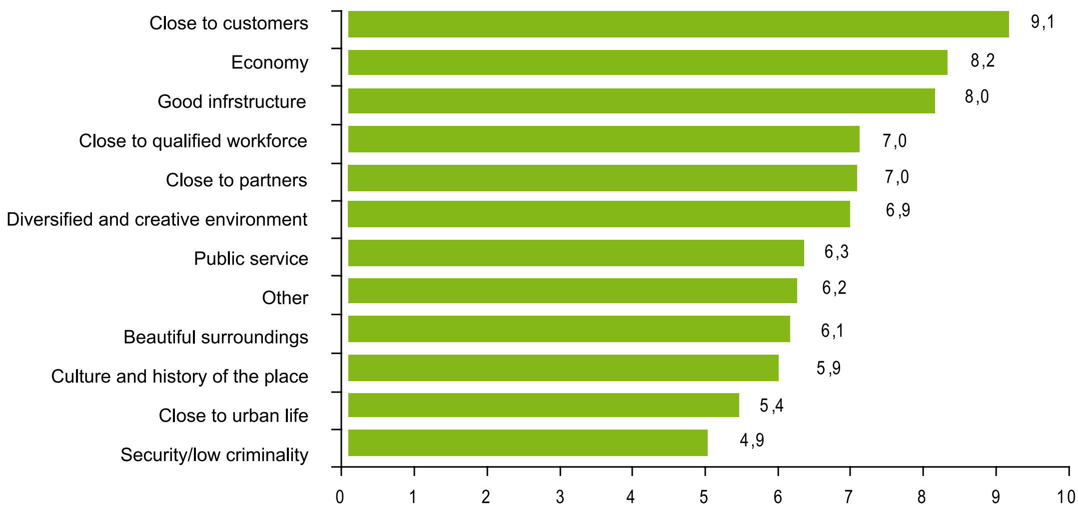
The major part of the creative industry companies is very small ("micro-") with 0-1 or 2-4 employees. More than two thirds fall within these categories (respectively (0-1) 44% and (2-4) 24%). The mappings of local urban areas within the Capital Region show a similar distribution of creative industry companies. This data is very important for the strategic approach and counselling these companies, because the environment and modus operandi of micro-enterprises are very different from companies with 10 or more employees. Furthermore, the creative industries in general are different from traditional industries in the sense that they are project driven and focus a lot on the creation role of the value chain[2], and put less emphasis on the marketing and exporting roles.

The web based questionnaire also asked how the creative companies see themselves in the value chain. For example, the mapping graph of Ballerup shows that most functions of the value chain are covered, which indicates in turn that these companies are aimed at local consumption:



This is in accordance with another finding: Concerning their location now and in the future, the creative industry companies give high priority to being close to their customers and economic factors (e.g. rent). The general response profile of place attraction for Ballerup was:

Tema I: Why is your company located where it is? Prioritise the 12 statements



For each priority is shown the average of responses (12 is the highest, 1 is the lowest priority)

The questionnaire covers other themes such as educational backgrounds, crossovers with regard to development of products and services, development cooperation and partnerships, etc. The mapping of culture and creative industries for a local area is therefore very comprehensive and detailed, often combined with some qualitative interviews with a number of companies. The size of this article does not allow to go into details, but the general conclusions from the mappings in the Capital Region of Denmark show:

1. The 29 local areas (municipalities) of the Capital Region are amazingly similar with regard to the creative industries and cultural profile (across the nine creative and cultural branches)
2. The creative industries and culture enterprises very often identify their activities as being within creative fields/domains, i.e. visual art, media, tourism
3. The creative industries and culture enterprises are mainly very small or micro-sized (0-4 employees)
4. The creative industries and culture enterprises' owners and employees have a higher educational level than other industries in general, but a fairly high number are also based on autodidact backgrounds
5. The creative industries and culture enterprises have a high score on the following part of the value chain: *i. creating ii., dissemination, iii. training*, and a low score on *i. marketing, ii. documenting iii. mobilising – financing*. This picture is similar across the nine creative and cultural branches.
6. The creative industries and culture enterprises seem to be aimed at local consumption
7. The creative industries and culture enterprises have located themselves according to the high priority given to "closeness to customers" and "costs"
8. The creative industries and culture enterprises are project driven and based on shifting partnerships and cooperation, primarily based on personal relations. But they do not seem to have any formulated strategy on networking and partnership development.
9. The creative industries and culture enterprises have a high rate of renewing/innovating products and services
10. The creative industries and culture enterprises are not explicitly included in crossover and framework condition policies of neither industry organisations nor culture and industry departments at the local or regional public authority level. However, this seems to be an emerging issue.

Mapping of culture and creative businesses in Tartu, August 2007 – a comparative note

Based on the above and the general conclusions from the August 2007 mapping of culture and creative businesses in Tartu – the following comparative notes are presented:

Most of them (41%) are rather young (1-5 years). 27% have been on the market for more than 10 years

1. The Tartu findings show that most of the creative businesses (41%) are rather young companies (1-5 years) and that 27% have been on the market for more than 10 years. *Most industry mappings would also include data regarding the degree of survival of the companies. However, even such data might be inadequate when it comes to producing a usable picture of the development of creative businesses over time. A fairly large amount of creative businesses are project-defined small legal entities which are often closed or merged with other legal entities, when the project objectives are achieved. So survival data regarding creative micro-companies are not per se conclusive. Rapid popping up and closing down of creative micro companies may be regarded as an indicator of great innovative activity in the growth layers and an indicator of growth in other parts of the value chain.*
2. The Tartu findings show that a major part of the creative industries are micro businesses (55% of PLCs; 30% of NPA-s pay salaries to 1-5 employees -, 44% of NPAs don't pay salaries to anybody). It also shows that most NPA employees work part-time and that many volunteers are active in the sector. *This picture of creative industries as mainly micro-businesses resembles the picture in selected municipalities in the Copenhagen area but is even more significant in Tartu. It is important to have this picture in mind when considering the need for new forms of counselling, especially when planning to optimise the framework conditions of the creative sector.*
3. The Tartu findings show that the most popular fields in the creative sector include recreational activities, events, festivals, event management, design and architecture. *According to the findings in selected Copenhagen municipalities the most popular creative sector area is visual art which includes computer games, fashion and textile, design, painting, film/video, photography craft, installation, sculpture. This difference may to some extent be caused by difference in groupings of the creative branches. Furthermore, the first mapping of*

creative businesses in Tartu may not have reached a sufficient amount of non-registered NPAs. It is important to obtain a representative picture of the creative sector when elaborating counselling and cluster strategies.

4. The Tartu findings show that the main activities are related to the following part of the value chain: 1) train/teach 2) organize/present/intermediate or 3) create – in this priority. *According to the findings in selected Copenhagen municipalities the main activity of the creative businesses is to create. This difference may be connected with the argument pointed out in section 3, above. In order to develop coupling and cluster strategies between different parts of the value chain, it is important to secure that most parts of the value chain are included. Receiving appropriate data of the value chain positions of the creative businesses is similarly essential.*

5. The Tartu findings show that 89% of PLCs and 83% of NPAs cooperate with other enterprises or self-employed people in their field. Most of the partners come from Tartu or other parts of Estonia. 48% of PLCs and 52% of NPAs cooperate with enterprises from some other field. Partnership is usually born in the fields of events/festivals/event management, recreational activities or advertising. *This cooperation pattern resembles the cooperation pattern in selected Copenhagen municipalities. However, the cooperation frequency is higher in Tartu compared to the cooperation frequency in selected Copenhagen municipalities. Again, this may have something to do with the fact that many (most?) of the participating businesses in the Tartu questionnaire and interview mapping came from the fields of events/festivals/event management, recreational activities or advertising. Again –an appropriate information of the plurality of the creative sector is essential in order to develop creative sector coupling and cluster strategies. The importance of such creative sector coupling and cluster strategies is for example pointed out in OECD findings indicating that multifactor productivity is the essence of creative industries growth.*

6. The Tartu findings show that A) the most important qualities of an area include availability of qualified labour force, good infrastructure, local economic environment and also a creative environment. Tartu earned good points for its safety, creative environment, culture and history, beautiful surroundings and earned the least points for the distance between cooperation partners and infrastructure. B) The most important strengths of the enterprises were qualified labour force, existence of a unique market niche and high-quality products and services.
The Copenhagen findings show that the most important prioritised qualities of place are proximity of customers, good infrastructure, proximity of business partners, financial circumstances, a creative environment, a beautiful environment, quality of public services, security and low crime, a vibrant city life, culture and history.
It could be recommended that the question of environment qualities based on the Tartu findings should be further elaborated and analysed. For example: A) Based on the first (and forthcoming second) creative sector findings Tartu City Administration might continue the work by, for example, producing a more detailed SWOT analysis B) Furthermore, the mapping might be used to i) Identifying key actors, promoters and key players ii) promoting the local creative potential iii) Organizing cluster development and partnerships and iiii) Exploring potential linkages with the creative economy in the metropolitan core, offering creative back-office function and affordable creative spaces. C) Finally, the findings should be linked to opportunities in the context, e.g. Tartu's natural position as, for example, a relief location from the Metropolitan core (Tallinn), a gown town with international students, tolerance, young entertainment, logistics and language, knowledge and metropolitan hub for rural environment, natural accessibility of scenic regions etc.

7. The Tartu findings point out the following prioritised factors that hold back the development: lack of space, lack of support services, structural problems, high prices, lack of willingness to invest in the sector, lack of cooperation partners, lack of qualified labour, lack of initiative from the municipality, small market size. Of all the support services, training was listed as the most necessary (42% of PLCs, 50% of NPAs), especially computer, finance, law, management and marketing related trainings.
The Copenhagen findings show a similar pattern – except that the lack of qualified labour and market size are not important issues.
It seems obvious to improve some of the mentioned factors such as lack of space, lack of support services (especially training) and lack of cooperation partners – by supporting the plans of Tartu City Administration to establish a creative sector incubator in Tartu City. Such an incubator facility could function as a growth bridge by including support services such as joint bookkeeping, HR, marketing as well as regional, metropolitan and international networking services. It seems evident that an incubator environment would make it possible for small innovative

creative businesses in their initial phases to concentrate on their main competencies: to create new innovative, authentic ideas and products – and then step by step to develop other necessary business competencies such as marketing, product development, financing etc.

Concluding remarks.

There is no doubt that the creative industries and culture enterprises represent a huge growth potential in the experience economy, but the mapping of culture and creative businesses show that new approaches on guidance and counselling together with the new focus on framework conditions, including incubator facilities supporting the growth layer as well as a new general concept of urban planning, are needed. The traditional strategies towards SMEs are not sufficient. Such new approaches will have to build on the identity of creative and culture enterprises themselves and to include new types of partnerships between the public and private enterprises, incubator facilities including export hubs and networks, a regional perspective in all local planning, strengthening of customer based innovation (and cultural planning) – among others.

Based on the Tartu mapping of creative businesses one can only support the plans of Tartu City Administration to establish a creative sector incubator in Tartu City. Such an initiative could both support the creative industry growth layer and be an important platform of communication and exchange of experience with other EU middle size cities regarding creative industry development.

To optimise the potential of a such an incubator one could recommend to support international cooperation including for example a couple of the Danish towns (Copenhagen, Herlev, Ballerup, Hillerød or Gribskov), who have also implemented cultural mappings and subsequent strategic recommendations including the establishment of creative incubators. Likewise, one could recommend that Tartu could make an additional mapping based on the Danish/Swedish questionnaire and use the result as an international dialogue platform. For example, comparisons between the mapping results in Tartu and in selected Danish towns might focus on selected themes such as: a) culture and creative business incubators - the importance of creative industry value chain developments for economic growth (bridging and bonding in the value chain) and b) the importance of linking middle-sized cities around the metropolitan area in their efforts to improve creative industry development.

TURKU

Model for the development of creative industry of the Turku district

Aino Ukkola, Project Coordinator, Turku Region Development Centre

Maarit Keto-Seppälä, Project Manager, Bureau of Cultural Affairs

Background

The vision for the development of the Turku District's creative industry is to enable the district to become an internationally competitive centre for the creative economy. There is an abundance of creative activity in the district, and branches of creativity have also been developed intensively. However, the development of this sector from economic and regional development perspectives is a relatively new concept. This development task is challenging, but is regarded as having great importance. By developing a creative economy, the intention is to make the region more attractive and competitive. Creative industries provide people with more jobs than ever before, and the intention is also to support the feasibility of the creative economy from the perspective that these skilled persons will be capable of employing themselves. Using all cluster measures of expertise services, there will be an undertaking to attain the objectives of business and expertise strategy, i.e. the increase in the number of company offices, jobs and turnover.

Turku being awarded the title of European Capital of Culture 2011 has enhanced the significance of creative industry in the district, and the culture capital process is regarded as providing a great opportunity for commercial policy.

Creative industries are economically significant, so the commercial political interest of such is well founded. According to statistics, there are 8800 employees in creative industries and 9800 employees in tourism in Southwest Finland. Revenue received from creative industries in Southwest Finland totals over one billion euro/year. This figure represents over twice the revenue of bio industries. Creative industries comprise more firms and fifty percent more jobs than the ICT sector, metal or shipping industries. Nevertheless, the revenue of creative industries amounts to only 12 percent of the revenue of the aforementioned sectors.

* Source: Luovista aloista luovaan talouteen (*From Creative Industries to a Creative Economy*), Turku School of Economics.

Development of creative industries needs to be founded on a strong strategic background

"An idea without a plan is only a dream", W.J. Redd was quoted saying. Only a strong strategic background will facilitate successful and influential development activities. The development of creative industries is prominent in a number of national and international strategies. Strategies and management-level commitment promote the advancement of matters in political decision-making.

Examples of some important guideline strategies:

- The Culture Programme 2007 – 2013 (European Commission)
- Development strategy of entrepreneurship in creative industries' sector for 2015 (Ministry of Trade and Industry)

- Do Finnish Cultural Exports Have Staying Power? YES! Proposal for Finland's Cultural Exports Promotion Programme (Ministry of Education)
- Creative industries in the Regional Centre Programme (Ministry of Interior)

On the local and district levels, development will primarily be managed by the City of Turku's expertise and business strategy and the development survey of creative expertise services.

Defining creative economy in the Turku District

The creative expertise services cluster of the City of Turku's expertise and business strategy has been defined as follows:

Creative knowledge-intensive cluster:

- culture industry (culture, media, advertising)
- business service companies (technology, finance, legal matters, personnel)

The Turku Region Development Centre is responsible for the development of the cluster.

The definition of the cluster is especially wide-reaching. Due to the scope of the definition, it has been important to consider development prioritisation and emphasis. It is not possible to develop everything at the same time. However, the compatibility of creative industries and business services (KIBS, knowledge-intensive business services) will take the course of development towards business development.

The tourist industry is also regarded as being a creative industry. The tourism cluster includes

Accommodation and restaurant, transportation and activity services, and the segments that support retail trade. The tourism cluster is the responsibility of the provincial tourism sales, marketing and development organisation Turku Touring.

As the development of these two clusters have a number of connecting factors, a joint development survey was performed. The survey reached completion in summer 2007. It emphasises its two most important priorities as:

1. Commercialisation of creative industries, and
2. The development of co-operation between culture and business sectors.

The survey defined the Turku Region Development Centre (cluster management responsibility), the Bureau of Cultural Affairs and Youth of the City of Turku, Turku Touring, and the Turku 2011 Foundation as being the most important development organisations for the creative industry.

The survey and the so-called organisation of development bodies defined the most important foci for business policy development in the district as

- music
- KIBS sectors
- design

These are strong fields that still have growth potential. Industrial design is especially pronounced in the district. However, at least for the time being, the development of this field does not require any special development aid from the public sector. Furthermore, the activities of the Turku 2011 Foundation also emphasises the strengthening of more marginal fields, such as puppet theatres and animation productions. The specification of prioritised fields does not, however, intensely restrict development; rather the corporate consultation is directed at all providers in the creative economy.

Networking is important to developers as well as operators

No one achieves much alone. The five most important operators defined by the regional development survey and preceding process, established a cross-administrative team that also appointed a representative of the Humak University of Applied Sciences. The team was established in late 2007. Business Development Director Mr Kalle Euro is responsible for the overall development of the cluster. The chairperson for the team is Project Manager of the Bureau of Cultural Affairs Ms Maarit Keto-Seppälä. The team will be supplemented when necessary, and the aim is to keep it as a flexible and quickly reacting group.

The principle task of this cross-administrative team is the maintaining of the network between corporate development and the variety of different fields of business. The team's activities will promote the development of creative industries on the network. Attainment of set goals will be sought using projects, events, marketing and communications. The aim is to make the existing visible and to direct focus for the future on development. The team has convened five times to specify principles for activities, to coordinate and initiate measures. In addition, a workshop and development day was also held for clarification of goals and development of team tasks. Teamwork has been initiated actively and innovatively.

In addition to the actual cross-administrative team, sub-teams were also formed in accordance with the ongoing measures. The current sub-teams concentrate on the development of commercialisation, events, communications and cultural surveys. Furthermore, this NICe project has its own team.

In the future, the intention is to establish a think tank group comprising national and international experts. The group shall be compiled to also support the cultural capital process.

On the national level, the Turku District is actively involved in the cultural network of the Ministry of Employment and the Economy's Regional Centre Program, which comprises 25 districts throughout the country. The activities of the culture network were initiated in 2007. The network arranges joint seminars, guides development on the national level, and the intention is to facilitate specialisation within the country between different regions. It is probably not wise for all districts to do everything themselves, or at least not alone.

The national centre of expertise programme for tourism and experience provision, implemented by Turku Touring, plays an important role in the development of tourism.

The assignment of management responsibility from the national Creative Finland Association to the Turku Region Development Centre is in itself a distinct strength for the development of the sector. The purpose of the Association is to promote co-operation between culture and business sectors. Co-operation and networking with the business sector already exists, but it is clearly less prominent than many other creative European cities.

The intention is to make use of the district's massive shipbuilding industry for the development of innovative corporate co-operation. This forms an excellent setting for combining and bringing out innovative creative planning, design and shipbuilding. Shipbuilding activity is also an interesting focus for development from the tourism perspective.

Internationality

The Eurocities Culture Forum promotes the networking of participating towns. Turku participates in the following workgroups of the Culture Forum: Cultural access and entitlement and Creative Industries. Participation in these workgroups provides Turku with the opportunity to be more intensely involved in the planning and implementation of projects between towns.

The plan of action in a nutshell

Cluster tasks for creative industries concentrate on the development of support services in the district, as well as the creation and strengthening of networks.

An important theme to be carried through the development task is the promotion of internationality.

Sectors important for the district are music, KIBS sectors and design. In addition, event production, handicraft and art industry, tourism (hotel services, culture, retail outlets) and the communications sector are important. However, this does not mean focus will be limited to these sectors only. The emphasis on field of business is not of primary importance, rather the development of the business activities, support services for producers and corporate consultation of creative industries across the board.

International and national programmes are important financing channels for the realisation of measures. The locally central role is taken by the Turku 2011 Foundation, the project application process of which is currently being initiated, the regional centre programme and the tourism and experience production expertise centre programme.

Assessment and monitoring

The objectives of the creative expertise service cluster are currently being monitored with the following instruments:

- Increase in the number of company locations
- Increase in the number of jobs
- Increase in turnover
- Implementation of leading projects
- Increase of external financing
- Focusing of measures to selected training fields
- Management of cluster stakeholders and contentment with responsible body

The development of monitoring and assessment is one of the central focus points of the cross-administrative team for 2008. Assessment and monitoring are centrally affiliated with the project portfolio currently underway.

NICe Project

A number of other creative industry development processes were realised alongside the NICe project in the form of workshops and teamwork. The NICe project played its own role in supporting these, although as a consequence insufficient resources remained to concentrate fully on these measures. With the NICe project, the importance of factual information, as well as the importance of developing the ways of presenting the information was emphasised. It is partly due to this the culture survey, initiated during the cultural capital application process, is currently under development. A form of map pilot will be made to concentrate on those working in the music sector, while at the same time surveying KIBS sectors. Furthermore, international co-operation and examples once more proved to be good sources of inspiration. For example, the space issue solutions in Amsterdam are rather interesting.

The development programme for creative industries implemented in Amsterdam reinforced the importance of teamwork. At the same time, it also showed that a separate "organisation" would be needed for the long-term. It speeds up decision-making and facilitates quick action. A separate budget is an indication of confidence in activities.

Good practices

Although cross-administrative teamwork is only in its initial stages, great expectations have been placed upon it. At the moment, we regard it as being good practice. Corporate consultation and the development of support services for providers operating in the creative economy may be regarded as a necessary fundamental task. It will be conducted in firm co-operation with existing corporate services. Good practices are expected to arise from this.

On the events side, plenty of events regarded as good practices do exist. These all share a strong bond with entrepreneurs involved in event arrangements and participation. For instance, the Medieval Market event and Christmas City process, arranged already for the past twelve years, have proven to be significant event productions and joint marketing activities. For the first time, Christmas 2007 saw all the hotel rooms in the City of Turku completely sold out, which also shows how the Christmas City events interest tourists. During the six-week period, approximately 260,000 visitors attended different events; a figure that represents one and a half times the population of the City of Turku.

The Turku Touring tourism marketing co-operation model, leading product strategy and campaigns may also be regarded as good practices.

For already the third time, Turku will act as one of the host harbours of the Tall Ships Race event for 2009. The two previous hosting years were 1996 and 2003. On both these occasions, the event attracted hundreds of thousands of visitors to watch over a hundred tall ships.

The creative economy has also been well displayed at the European Day of the Entrepreneur (EDE). The event offers entrepreneurs, experts and those interested in business seminars, presentations, discussions and an evening get together. The purpose of the event is to promote entrepreneurship and the internationalisation of businesses, offering new opportunities for development, as well as enhancing the networking of experts. In 2007, at the same time as the aforementioned event, the first ever Design Week was arranged and was continued in 2008. The new Design Week brought together a number of designers, design companies and media representatives from Turku and further afield. There were almost fifty different events all around Turku, and nearly 10,000 participated in programmes during the week.

Smaller scale, yet important events for networking of business owners and developers are the so-called morning coffee sessions, which have proven to be very popular. The morning coffee sessions have information bulletins on important issues as well as enabling informal socialising.

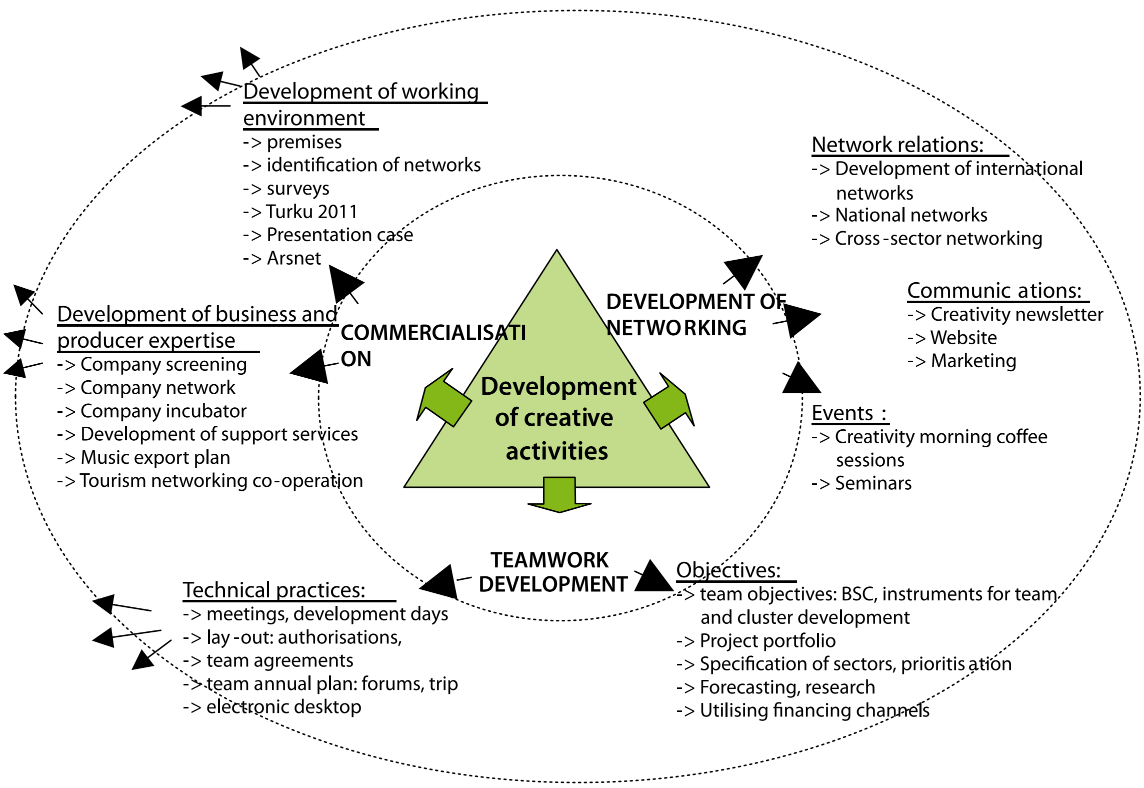
Challenges

Different development projects easily remain detached, unless they are implemented as a permanent part of the basic operations. The biggest problem is the selling of developed tools, products or activities to agents and companies possibly outside the public sector. In the future, closer co-operation needs to be practised with the companies in the field, and ways of marketing and selling ideas to enterprises and implementers needs to be learned.

A concrete form of presenting to political decision-makers is occasionally problematic. Indeed presenters have to put more effort into making presentations and justifications as practical as possible, and being based on a firm foundation of information. Tools for this are provided by, for instance, the ongoing forecasting process and cultural map.

Strategic implementation is also a big challenge, to which it is believed the initiated teamwork will provide assertiveness.

The team's strategic direction, activities and dealings:



Turku 2011: The Development of the Creative Industries in International Perspective

Robert Marijnissen, Programme Manager, Creative Cities Amsterdam Area

Introduction

I started pioneering on the Amsterdam policies for the creative industries in 2002. In the last five years there has been a growing interest in the role of the creative industries for the development of cities. Not only in Amsterdam, but in a growing number of cities throughout the world. I have learned from literature, conferences and discussions with peers in others cities that there are differences in the way cities define the creative industries, and in the way these cities develop and execute public policies.

I joined this project – 'Nordic Model for Creative Industries Development Centre' – to learn more about these differences. The exchange of experiences with cities in the Baltic Sea Region was rewarding for all participants. Attending the seminar in Tartu (May 2007), the study visit of delegates from Turku, Bergen and Tartu to Amsterdam (June 2007) and working on the strategy for the creative industries in Turku (October 2007) had an impact on the strategies in Turku and Amsterdam.

I learned from this project that the strategies of different cities are not as different as I expected. They show a lot of similarities. In this respect we can compare Turku with Amsterdam, New York, Tokyo and many other cities. The success of these strategies depend on the way they are executed. So the main question is not "what to do?" but "how to do it?"

Amsterdam and Turku are part of a global network of cities

In the State of European Cities Report `(European Union, 2007) Amsterdam is characterized as an 'international knowledge hub'. These hubs are well-connected with other key players in the global economy. Because of the 'hub' function, these cities are extremely well-placed to profit from flows of ideas and creative people. Economic vitality and success has effectively lifted knowledge hubs out of the national urban context and placed them in an international, and in some cases global league of cities. Hub cities in the Nordic countries include Copenhagen, Helsinki and Stockholm.

Amsterdam has a long history as an international hub. Around 1650 it became the centre of a world-wide trading network. Goods, people and ideas gathered in the city and from there, they were distributed all over the world. People who wanted to achieve something in the visual arts, literature or performing arts moved to Amsterdam. This was the place where the commissionaires lived and the publishers worked. The production and trade of art was an important branch and visiting studios of painters were a tourist attraction by themselves.

350 Years later Amsterdam is again part of a global network of competing cities. In the words of the city council: Our main goal is to ensure that Amsterdam carves out its own unique niche among Europe's world-class cities. It quickly becomes clear that creativity is Amsterdam's unique and unifying characteristic. Amsterdam will continue to be a place where creativity can thrive.

Turku is Finland's oldest city (established in 1229), the former capital (until 1812) and the centre of the third largest urban region of Finland. In the State of European Cities Report, Turku – and Tartu – are characterised as 'national service hubs'. These cities play an essential role in the national urban hierarchy and often feature national key functions and capital functions in the (public) services sector.

The development plans of secondary cities are often based on competing with the national capitals. *Often an appreciation of the special qualities that this type of city possesses is missing, both within a national and especially within an international reference framework. Strategic initiatives supporting a better positioning at the European level and stronger subsequent appeal, could provide the way forward* (*State of European Cities Report, 2007).*

With the 2011 Capital of Culture project Turku shows that it can make an international impact. Turku and Tallinn (Estonia) share the title of European Capital of Culture in 2011. The Turku 2011 Capital of Culture will address questions like: What is it like to be the other city after once having been the first? And what would Turku be like had it remained the capital city? But most of the creative energy – and budget – will be invested in the preparation of the programme and in the actual events in 2011. And on top of this, some of the funding is *dedicated to ensuring sustainable development and continuity in the period 2012-2016. The methods and services established and found efficient during the Capital of Culture process are made permanent and shared nationally as well as within Europe. (Turku on fire, The application of the City of Turku for the European Capital of Culture 2011) Turku 2011 is more than a one year project. It is a process through which Turku emerges as a pioneer and a creative centre of the Baltic Sea region cooperation, a city that produces and mediates arts and science.* In other words: Like Amsterdam, Turku understands that it is important to gain it's own position on a national, international and in some cases even a global scale.

Creative industries and the global players: London and New York

From an European perspective, London seems to be an international knowledge hub, – *even though it can be considered a class on its own.* In *The global city* (second edition, 2001) Saskia Sassen describes the emergence of London as a leading international financial and business centre. Together with New York and Tokyo this city plays a key role in the management and control of a global network of cities.

The possibility for such a centralized control has to be produced. Central to its development is the production of a vast range of highly specialized services and top-level management and control functions.

There is a complex of industries, such as advertising, accounting, legal services, business services, certain types of banking, engineering, and architectural services, etc., which assist, facilitate, complement, and in many cases make possible the work of large and small firms and governmental enterprises.

These global players are also important for the creative industries. In 2002 Ken Livingstone, The mayor of London, stated: *'Everyone knows that London is one of the world's three major financial centres. But not everyone has realised that it is also one of the world's great places for the Creative Industries'.* In 2000 there were more than 500.000 people working in the creative industries or in creative occupations in other industries. As a whole they represent London's third largest sector (only business services and health and education are larger) of employment and the second biggest source of employment growth. To make a rough comparison between London, New York, Amsterdam and Turku we have to make some fuzzy statistical adjustments. Basically this means excluding the following sectors from the London data: arts and antique sales, crafts and computer games, software and electronic publishing. In this smaller definition, the creative industries in London provide an estimated 370.000 jobs.

In 2002 there were more than 300.000 people working in the creative industries of New York. This is more than 8% of the New York City workforce.

Can we compare these global players with Amsterdam and Turku?

The creative industries in the Amsterdam Metropolitan Area (85.000 jobs, 5% of total jobs) and in Southwest Finland (including the Turku Region) with 8.800 employees are much smaller in total numbers.

If we look at the number of inhabitants it seems quite odd to compare these cities. New York (22 million inhabitants), London (14 million), Amsterdam Metropolitan Area (2 million) and Metropolitan Turku Area (0.3 million).

But it is interesting to see that there is no clear relationship between the number of inhabitants and the size of the creative industries. New York is the largest city, but London has a higher percentage of creative industries. The population of Amsterdam is 7 times larger than Turku's, but for the creative industries this is nearly 10 times. But maybe Amsterdam is the exception to the rule: Compared with London and New York the extent of the creative industries is relatively large in comparison with the size of the city.

Finland seems to be another exception to the rule. The Helsinki region, with 1.2 million inhabitants and 660.000

jobs, is not mentioned in the Metropolitan World Atlas (an overview of 101 metropolitan areas). And with a total of 5.2 million inhabitants the country's population is smaller than New York, London, and many other metropolitan regions in the world. But in this age of large, creative, innovative and global cities, Finland ranked several times first in the World Economic Forum (WEF) Growth Competitiveness Index. Nokia is a global player on the mobile phone market, but also design companies, like Iittala and Marimekko are strong international brands. This success is based on an innovative atmosphere, new technology, high productivity, excellent education system, trust in the public sector and a good residential and business environment. Or in short: Richard Florida's 3Ts of economic development (talent, technology and tolerance) also apply to small countries with the right attitude. I think this is also the case for smaller cities like Turku.

What can Turku learn from other cities?

The governments of New York City, London, Amsterdam and Turku take their creative industries seriously. They understand the essential role of these industries for social and economic development and are all facing similar challenges like the high cost and/or limited availability of work space, growing international competition, possible shift from artistic production to consumption and retail, gentrification etc.

Learning from Creative New York

In Creative New York, a report from the Centre for Urban Future the following recommendations where given to *help preserve and expand the special creative mix that makes New York New York.*

Treat New York's Creative Core as a sector	To exploit the opportunities and address the challenges, non-profit arts organizations, creative businesses, trade associations and local government officials should begin to recognize the commonalities within the profit-oriented and non-profit oriented creative industries and design strategies around supporting this remarkable creative core
Create a centralized coordinating body modelled after Creative London	This coordinating body would include high-level leaders from creative industries and representatives from trade associations, unions and arts service organizations that provide services to the creative core; government, philanthropic, educational and financial communities; and leaders from the real estate, economic and workforce development fields.
Establish an industry desk for creative industries at the NYC Economic Development Corporation	City government currently supports the creative core primarily through the department of Cultural Affairs. The city's Economic Development Corporation (EDC) ought to play a larger role in supporting this sizable and growing part of the economy. It could start by developing an industry desk that supports the city's creative core
Begin to address affordability issues facing individual artists and creative enterprises.	The lack of affordable space to live and work is a big issue. There are things that city officials can begin to do in partnership with philanthropic foundations, businesses and real-estate developers. One idea is for policymakers to push for new cluster buildings for arts groups and creative businesses. Another suggestion is for the city to encourage real-estate developers, universities and large cultural institutions to include space for artists or creative firms in their new developments.

More flexible support from the philanthropic community	The philanthropic community should allow for more general operating support and planning grants. Thereby allowing them to focus on their core mission of creating art, cultural ideas and content. Funders should consider making longer-term commitments. The time it takes to develop a new product is often longer than a typical one-year funding cycle.
Expand market access for locally-made creative products	Non-profit arts organizations and trade associations should work with city-officials to enhance promotion and marketing of creative businesses, which don't have the resources to meet the costs of getting their product to a wider marketplace. Specific activities could include: expansion of the 'Made in New York' trademark to locally-developed and produced creative goods and support for 'market-making' projects like NY Creates, a project that serves the marketing needs of the city's vast crafts and folk artisan community.
Help creative individuals and enterprises get access to business assistance services.	Creating better linkages between the many entities that provide entrepreneurial assistance to creative businesses and individuals.
Improve access to health insurance and other work supports for creative workers and enterprises.	Non-profits, union and industry associations should look to expand efforts to pool freelancers into larger groups that could purchase health insurance at more affordable rates.
Begin to address the creative core's workforce development needs	City leaders and industry stakeholders share a strong interest in developing talented and skilled workers and should look to better align workforce organizations, industry leaders, trade associations and unions to coordinate the skills development needed for creative industries.

Source: Centre for an Urban Future, Creative New York, 2005

Learning from creative industries policies in Amsterdam Metropolitan Area

In Amsterdam we have defined the creative industries as economic and cultural sectors that deliver goods and services to consumers and businesses that convey meaning using different languages (writing, speaking, sound. image, design). These goods and services result from individual or collective creativity, talent or skill. (TNO 2004 & Paul Rutten 2006).

We see the creative industries as a collection of interrelated branches, including the arts. Within the creative industries there are three domains with specific characteristics, policies and partnerships. These domains are:

- Arts (visual and performing arts, literature), crafts and cultural heritage
- Media and entertainment industries (broadcasting, music industry, film and video industry, games, print, musicals)
- Creative business-to-business services (design, advertising, marketing and architecture)

The boundaries between the domains are fuzzy. The art market is booming, performing artists are on stage and in commercials, designers claim their rights for self-expression, and so on. Crossovers between the domains - and crossovers between culture, technology and media – produce new art forms with matching business models and a flow of ideas, goods and services. To adapt to this new reality, cities have to make crossovers between cultural, economic, spatial and social policies.

The Programme Creative Industries 2007-2010 (2007) was approved by the new city government (elected in 2006). The main objective for this programme is:

A thriving creative industry will place Amsterdam in the top 5 of European world-class cities by 2010.

Within this programme there are 7 headlines:

1. Better links between creative industries and education
2. Make cultural diversity work for the broadening and growth of the creative industries
3. Stimulate creative entrepreneurs (start-ups and growth)
4. Crossovers between creative industries and other industries
5. Crossovers between media, culture and ICT
6. Accommodating the growth of the creative industries (appropriate places to live and work, planning for an attractive and diverse city)
7. Marketing of the Amsterdam Metropolitan area as a world-class creative city (to attract tourists and creative industries)

The programme was written in close cooperation with the cultural, economic, spatial and social departments of the city, with organisations like the Chamber of Commerce and the Tourist Board, and - last but not least – with businesses within the creative industries.

The efforts needed to realise the programme and the 7 headlines are diverse. Some efforts are part of our day-to-day work, others are new for us and need another approach. We work together in a back office/front office approach. The back office is a cooperation of the departments and other stakeholders (like the Chamber of Commerce or the Tourist Board). The front office (called Creative Cities Amsterdam Area) coordinates and connects independent teams, organisations and companies who work on projects. The programme and the projects are as diverse as the culture of the city and the creative industries. Within every headline there are several projects in development and implementation. An overview or description of all of these projects isn't possible within the limitations of this article. Instead of this, I will give a short outline of 4 projects that might be adjustable to the needs of Turku and other cities.

The core of the cultural policies in Amsterdam is the Kunstenplan (Artplan). The next Kunstenplan is made for 2009-2012. To apply for structural funding, cultural institutions have to deliver a strategic plan with their artistic and entrepreneurial goals and objectives. These plans are reviewed by an independent commission, called Kunstraad. The advice of the Kunstraad is an essential part in the decision-making by the local government. The subsidies are granted for a 4 years period, enabling the cultural institutions to achieve their long-term artistic and entrepreneurial ambitions within this period.

Another example of the convergence of artistic and entrepreneurial ambitions is Kunstenaars & Co. This national organisation stimulates and supports individual artists in developing a profitable, professional practice. Kunstenaars & CO provides information, workshops, long- and short term training courses, supervision (career counselling, coaching and career advice, work experience projects and culture loans. Kunstenaars & CO examines annually the professionalism of artists in the WWIK (the Income Provisions for Artist Act). For a period with a maximum of 48 months (within 10 years) professional artists with a low income – measured on the basis of education, equipment, activities as an artist, presentations, market position and income – are financially supported by the national government. This combination of income and training gives the artist the opportunity to develop a professional and creative career. This career can be inside and/or outside the art world. An example of the latter is the project 'professional artists in class', in which artists are trained to execute projects at primary schools.

Bureau Broedplaatsen is a project organisation set up by the Amsterdam City Council in order to find and develop more affordable studios and living/working spaces for artists and alternative cultural entrepreneurs. New ideas and ways of living are of great importance for cities. The project started in 2000. One of the first priorities of the project was to relocate artists and cultural entrepreneurs from premises in redevelopment areas. Since then, more than 900 living/work spaces for individual artists and/or cultural entrepreneurs have been created. The rent charged is between €12 and €46 excluding Dutch VAT, per m^2, per annum. To maintain these rents low, the city invested more than € 35 million in the redevelopment of buildings and sites. The project is developed in close cooperation with the artists involved and the private sector. The project will run at least until 2010 and has inspired several cities to undertake similar activities.

Creative Cities Amsterdam Area (CCAA) is supported by 7 cities, 3 provinces, 2 Chambers of Commerce and 3 development agencies in the Amsterdam Metropolitan Area, and also by the Ministry of Economic Affairs. The main objectives of this new organisation are: to make policies work for the creative industries, to offer and develop services for the creative industries (funding, coaching, legal and business advice, and so on) and to promote the Amsterdam Metropolitan Area as a world-class creative hub. CCAA is one of the front-offices which were suggested in the programme creative industries 2007-2010. It's a cooperation of public and private partners, aimed at the development of the creative industries. Through the matching of ideas, people, companies, budgets and departments, CCAA connects creativity with innovation and regional development.

Turku 2015: a distinctive spot in a global world

In a global perspective, Turku is part of the Baltic Sea region. A growth corridor formed by Stockholm, Turku, Tallinn, Helsinki and St. Petersburg. With more than 10 million people, this area can compete in size with New York, London, and the Amsterdam Metropolitan Area. St. Petersburg, with more than 5 million inhabitants is the largest city in the region and a metropolis on its own. The diversity of the Baltic Sea Region comes from different nationalities, languages and cultures. To become an internationally competitive centre, Turku has to claim its own position within the Baltic Sea region.

The Turku 2011 Capital of Culture project is an excellent medium and strategic opportunity for developing this international position and image. This is not an easy task, but the first steps are promising.

The application of the City of Turku for the European Capital of Culture 2011 (Turku on fire) shows that Turku has a diverse cultural infrastructure and the cultural mapping survey gives a complete picture of cultural activities in Southwest Finland.

In all the strategic documents - like the Cultural Affairs Strategy 2005-2008, The Turku Strategy 2005-2008 and the Turku Competence and Business Strategy – there is a strong international orientation, the will to adapt the organisation of the city to new challenges and a shared vision.

We will work together to strengthen Turku's position as the first city of competence in Finland and an economic hub in the Baltic Sea region. The business life in our region is the most diverse in Finland, and the cutting edge clusters are among the best in the world in terms of competitiveness and competence. We are creating a city that radiates success, one that combines the country's best innovation environment with an attractive atmosphere that encourages development, effort and enjoyment. Turku is a changing and desirable co-operation partner. (Turku, Competence and Business Strategy, approved by the City Council in 2006)

In the Competence and Business strategy the creative industries are not seen as a distinctive cluster of the future. Instead of this they are a part of 4 of the 6 clusters. As content for the cluster of applied information and communications technology, the integrated design network in the maritime cluster, as developers of new products for the tourism cluster, and as part of the creative knowledge-intensive cluster. In this respect the European Capital of Culture 2011 is seen as an instrument to *raise the profile and broaden the role of creative sectors.*

In late 2007 Turku has established a cross-administrative team with representatives from Cultural Affairs, the Turku Region Development Centre, Turku Touring, The Turku 2011 Foundation and other stakeholders. The principle task is maintaining networks and to promote the development of the creative industries.

Conclusions and recommendations (from an Amsterdam perspective)

1. Compared with Amsterdam - or larger cities like New York and London - the Turku strategy has a stronger link between the creative industries and innovations in other clusters. This seems to be more than a political or strategic decision. It is probably the most effective strategy for the development of the creative industries in medium-sized cities. The development of the creative industries – as a tool for economic and regional development – is a relatively new concept for Turku. But it is a strong concept, because it means investing in a growing industry, and at the same time investing in the attractiveness of Turku for other industries.

2. Creative industries (including the arts and cultural heritage) are seen as prerequisites for the development of new businesses in other clusters. They contribute to well-being, the quality of life and to the attractiveness of Turku for residents (talents), companies and tourists.

   Saskia Sassen describes the new work culture of knowledge-intensive workers as a new cosmopolitan one, with a new vision of the good life.

   Hence the importance not just of food but of cuisine, not just of clothes but of designer labels, not just of decoration but of authentic objects d'art. This transformation is captured in the rise of the ever more abundant boutiques and art galleries. Similarly the ideal residence is no longer a 'home' in suburbia, but a converted former warehouse in ultra urban downtown. Consequent to this new social aesthetic is, of course, a whole line of profitmaking possibilities, from 'nouveaux 'restaurants to a thriving art market (Saskia Sassen The global city, 2001).

   So Turku will need this own new and distinctive version of the good life to attract citizens, companies and tourists.

3. The Turku 2011 Capital of Culture project is a good opportunity to present the existing creative qualities of Turku and Finland to Europe and the rest of the world, but it also a rare opportunity to integrate cultural (creative), economic and regional development.

4. Interdisciplinary teams consisting of professionals from different clusters and all kind of creative and other unusual individuals (philosophers, scientists, geeks) could be challenged to come up with new ideas, products and services for the future of local clusters of the maritime, applied information and communications technology, or the tourism cluster. It is obvious that designers can contribute to the development of the marine cluster, but what is the role of the performing arts for this cluster?

5. Focus on the creative industries themselves. How can they contribute to the quality of life in Turku? And can Turku produce products and services that appeal to the cosmopolitan lifestyles in other cities? Maybe in some cases as a co-production with Tallinn? Or with other cities in the Baltic Sea region?

6. Establish stronger ties between companies and cultural organisations. The Turku 2011 Capital of Culture project will raise the interest for these cultural organisations. In a traditional way this will lead to an increase in sponsoring, but it also gives possibilities for both sides to explore new business-models based on creative and entrepreneurial skills.

7. The examples of programs and projects from New York, Amsterdam and other cities should be adjusted to the peculiarities of Turku. Every city understands that it is good to invest in the education and entrepreneurial skills of their citizens (talents), that innovation derives from crossovers within the creative industries or crossovers between the creative and other industries, that a creative city needs affordable spaces, and so on. In this respect all cities have similar strategies, so it is quite easy to formulate 'what to do'. More important for a successful implementation is still the answer to the question 'how to do it?' And most cities learn in this respect that they have to transform the way the government thinks and works. Turku will also have to find it's own balance between a strategic top-down approach and an open bottom-up style. In the Cultural Economy of cities (2000) Allen J. Scott stated *'Provided that the right mix of entrepreneurial know-how, creative energy, and public policy can be brought to bear on the relevant development issues, there is little reason why cities cannot parlay their existing and latent cultural-products sectors into major global industries'.*

Last remark: a short personal dream

During my visit to Turku I developed my own strategy, the things I would certainly do, or my own little dream.

Creative Turku (a local variation on Creative Cities Amsterdam Area or Creative London) will develop structural support for cultural institutions and creative entrepreneurs. This strategic approach with funding for (young) talents with international perspective, for a longer period (e.g. 2009-2012) and investing in creative and entrepreneurial skills will turn Turku talents into international stars. Creative Turku develops affordable working spaces for the creative industries. In these clusters or incubators the participants help and stimulate each other. It is a creative version of a science park. In my dreams this physical place is an iconic building (like the Guggenheim in Bilbao) where creative industries are made visible, a kind of laboratory for creativity, and a place where new creative, artistic and outstanding products and services are produced for Turku 2011. The place is the former prison on Kakola Hill and the nearby area of wooden houses. It is a vibrant place, a creative cluster that is distinctive in an international context. A place where creative people transform a prison into an open space, where Turku redefines and redevelops its creative position and image. A place where international guests can work and sleep (prisons make great hotels) and where all the stakeholders in the Turku 2011 Capital of Culture project can meet.

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Comparative analysis of creative industries' strategies of Tartu, Turku and Bergen against the background of theoretical approaches of creative industries

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Introduction

In recent decades, creativity and culture have become increasingly important keywords in the development of cities, states and regions and the development and strategy documents drafted for that purpose. More distinct and strategic-type approaches in recognising the significance of creativity and culture in state and local-level policies could be observed approximately since the 1980s. This also marked a shift in perceptions: the economic importance of culture was recognised and economic effect of culture was noticed. The first success stories of that sphere also date back to the same period: Sheffield, Greater London Council etc. (Hesmondhalgh, Pratt 2005: 5, 6, 7)

While the instrumental value of culture emerged beside the intrinsic value of creativity and culture, it become topical how it is possible via and with the help of creativity and culture to develop other spheres and achieve other (economic, social, etc.) aspirations, e.g.: to improve the local quality of life, improve competitiveness, create more jobs, improve the living environment, enhance the attractiveness of a city, etc. It is important to emphasise that the emergence of the new trend did not signify a change of direction in cultural policy, but the rise of another trend, where creativity and culture play a central role, to complement cultural policy. Yet it should be admitted that the significance of the different trends, as well as their mutual ties and relations, have become one of the most complicated issues, which has brought along the most discussions and controversy.

The cities' and states' approaches in the development of creativity and culture differ, largely due to dissimilar approaches to the treatment of creativity and culture, but partly certainly because of differences in the terminology of the field. Thus one city can concentrate on the development of creative industries, another of cultural industries or creative economy; alternatively a city could be developed according to the concept of a creative city.

The task of comparing the creative industries' strategies of three cities – Tartu, Bergen and Turku – is quite complicated. There is no singly basic concept, which the cities could proceed from; neither are there "definite" strategic measures, which "must" be included in a strategy; nor is there a "certain amount" of strategic directions, from among which the cities can select a suitable option, etc.

While comparing the strategies of Tartu, Bergen and Turku the authors shall proceed, on the one hand, from the most-recognised and -discussed approaches to the development of creativity and culture in the cities, and, on the other hand, from the principles of strategies as urban development documents. In order to create a reference framework, the authors shall single out, while reviewing the theoretical approaches and practices, the main components for analysing the documents drafted in the three cities. The development of culture and creativity is quite city-specific: i.e. dependent on the characteristics of the city, as well as on existing documents on the same sphere or related to it. Therefore the authors shall provide a brief summary of the cities' main characteristics as well as of strategies and other development documents focusing on culture and creativity development.

This given, the comparative article is written within the Nordic Model for Creative Industries Development Centre project and has been preceded by the drafting of creative industries strategies of all three cities. The present article uses as basis materials for comparing the cities above all the documents drafted by these cities within the project (strategies, background papers).

1. Creativity, culture, strategy

1.1 Creativity and culture in development documents of cities

1.1.1 Creativity and culture as key components in cities' development documents: different concepts and approaches

The variety of terms, which have been put to use in the context of urban and state development and relate to the development of creativity and culture, e.g. „cultural industries", „creative industries", „creative economy", „creative city" etc. has resulted in an extensive debate and controversy. These terms have different meaning and scope; they are used in different manner in various contexts (incl. as analogous terms). The strategies of the three cities under comparison, discussed in this article, use different terms as well. Therefore the authors consider it necessary to digress for discussing the meanings and definitions of the various terms.

The term "creative industries" can be considered as the most exploited. According to Flew (2002, 2) the formal origin of the concept of the „**creative industries**" can be found in the Blair Labour Government's establishment of a Creative Industries Task Force in 1997: the newly-created Department of Culture, Media and Sport (DCMS) prepared the Creative Industries Mapping Document in 1998 where creative industries were defined as "those activities which have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property" (Creative Industries Mapping ..., 1998).

The term „**culture industry**" reached wider public discussions in 1980s when the cultural industries began to emerge as an issue in local policy making, they found attention also at international level (Hesmondhalgh and Pratt 2005, 3). According to Hesmondhalgh (2002, 12), the cultural industries are those that 'deal with the industrial production and circulation of texts'. His (*Ibid*.) definition reflects the developments in field of culture and which, pointing to Jürisson (2007), sets the commercialisation and increasing role of industrial forms of culture production to the centre.

The connections between the terms "cultural industries" and "creative industries" can be seen at least twofold. Braun and Lavanga (2007, 3) argue that one group of researchers and policy makers see creative industries as a more popular synonym for cultural industries; others, at the same time, see a development from cultural industries into creative industries (the reasons for that are diverse[1]).

The term "**creative economy**" emerged in discussions later (than the terms "creative industries" and "cultural industries") and it has been defined to a significantly lesser degree. According to Howkins (2002, xiv) "creative economy" can be defined as 'transactions in creative products', where the value of creative products is multiplied by the number of transactions. Compared to the terms treated above, this term has a broader scope and significantly expands the discussion. As Healey (2002, 93-94) points, Howkins' definition enables him to bring together different kinds of creativity under the same rubric, which raises many interesting new questions. In particular, the sciences are part of the creative economy because their products receive the protection of patent law. Creative economy is, as Jürisson (2007) states, part of the knowledge economy; it is an inclusive concept that incorporates all creative and intellectual assets.

The concept of **"creative city"** belongs to somewhat other type of discussions that are still closely connected to previous ones. The concept of "creative city", according to Hesmondhalgh and Pratt (2005, 4) who refer to Landry & Bianchini (1995) and Landry (2000) grow out of "cultural quarter" policies, fusing it with tourism, "flagship projects" such as festivals, and a more general concern with city planning in the name of "quality of life". Additionally, as Flew (2002, 23) argues, the development of this concept was closely connected to the emphasis upon locational geography and formation of creative industries clusters in particular. Charles Landry, who introduced the "creative city" term, has turned attention to *creative miliex* (Landry 2000). Referring to Landry *et al* (2005, 14), the concept of "creative city" is 'all-embracing', emphasising the role of innovative high-technology enterprises and the spheres producing

[1] See for instance: Hesmondhalgh, D., Pratt, A. C. (2005) Cultural Industries and Cultural Policy, *International Journal of Cultural Policy*, 11 (1), 1-13; Flew, T. (2002) Beyond *ad hocery*: Defining Creative Industries. In *Proceedings Cultural Sites, Cultural Theory, Cultural Policy, The Second International Conference on Cultural Policy Research,* 23-26, January, Wellington, New Zealand, available: http://eprints.qut.edu.au/archive/00000256

cultural goods and services, networks for exchanging information and knowledge, activity-based clusters, including creative ones, resting on inter-enterprise networks; the flexibility of the labour market and high competence, the ties between business and institutions for producing and mediating knowledge, e.g. universities and research establishments and general social cohesion play an important role.

The discussion over the above definitions is ongoing; new formulations are proposed, while meanings are being changed and elaborated. Therefore, it has to be stressed that the definitions to the concepts given above are not the only ones possible or final. Above all, they were provided in order to point out the significant differences in their meaning.

1.1.2 Concepts' connection with different spheres of culture and creativity

The issue about the amount and division of different fields of culture and creativity that are behind and connected to different concepts analysed above is not less confusing. For example, as Cunningham (2002, 1) argues in the context of creative industries, the list of sectors mapped in DCMS Mapping Document is eclectic, it includes the resolutely analogue (arts, crafts, antiques, architecture), established commercial business sectors (TV, radio, film) as well as all-digital new economy sectors (software, interactive leisure software).

In different surveys, studies, city strategy documents, etc. several attempts to list and classify the fields of culture and creativity can be recognized. There are differences in the lists of fields, as well as the classification of various fields in one group or another, yet one can generalise and argue that three major groups are generally singled out: 1) arts (and cultural heritage); 2) media and entertainment; 3) creative (business-to-business) services. The differentiation between these three groups is based on a desire or attempt to distinguish „core-cultural" fields from culture and creative fields of more business- and production-based nature. The table 1 provides, based on various studies and documents, a concise list of possible fields and their breakdown in the three groups.

Table 1. Classification of fields of culture and creativity

Arts (and cultural heritage)	Media and entertainment industries	Creative (business-to-business) services
• Visual arts, incl. photography • Performing arts, incl. theatre, dance, circus, festivals • Literature • Cultural Heritage, incl. museums • Crafts • Leisure centres, organisation of cultural events	• Broadcasting: radio and television • Journalism • Music industry • Film and video industry • Print (book publishing) • Musical theatre, amusement parks, popular concerts	• Design, incl. fashion, industrial, graphic, interior, product design • Architecture • Advertising • Creative IT: games, new media

Source: Rutten, P. (2006) Culture & Urban regeneration. Cultural Activities & Creative Industries. A Driving Force for Urban Regeneration, p. 18-19; Our Creative Potential. Paper on Culture and Economy, 2005, Dutch Ministry of Economic Affairs and Ministry of Education, Culture and Science, p. 13; The Economy of Culture in Europe, 2006, European Commission, p. 56.

1.1.3 Main aspirations and mechanisms of strategies for developing creativity and culture

The cities' practice of strategies for the development of creativity and culture is diverse. One could generalise and claim that the approaches are dissimilar rather than similar. Frequently one faces an "individual" approach, which would be difficult to place in any classification. As Rutten (2006, 4) argues in the study of Cultural & Urban Regeneration, 'they [cities] fabricate their "own" hybrid development strategies using cultural activities and creative industries in their economic regeneration programs'.

Despite the differences in practices, the following general conclusions for cities' practices can be brought out:

- There is no 'one-size-fits-all' strategic model for developing cultural activities and the creative industries (Conclusions & ... 2006, 22). The forming of a clear-cut direction and focus in the development of a creative city is predominantly the result of a long-time process;
- Most cities lack a coherent strategy for using cultural activities and creative industries as a resource for economic regeneration. Many projects 'stand alone', and strategies and policies are often incremental. (Conclusions & ... 2006, 22)
- Important differentiator which leads to different possibilities for cities" cultural development, is the presence of a rich cultural tradition as well as a historical city centre. Mostly they have a pull effect on cultural activities and creative industries. The cultural identity of relatively new towns and cities is less established, which in turn can be a departing point for the development of new cultural activities and young branches of the creative industries. (Rutten 2006, 4)
- Cities performing a central role in a country mostly hold a diverse range of branches of creative industries. These are cities located on the crossroad of physical and virtual networks, connected to international economic and cultural networks[2] (Rutten 2006, 4);
- The notion of clustering, which is in itself a relative open concept, is very prominent in strategies for economic regeneration, using cultural activities and creative industries. (Rutten 2006, 4)

Aspirations in the cities' strategies for the development of creativity and culture vary: they touch different fields and aim at developing different fields. As concluded in the study Cultural & Urban Regeneration (2006):

> 'However it is clear that cultural activities cannot be reduced to instruments for the improvement of the attractiveness of cities. They can play a key-role in the building of more sustainable local communities: enhancement of people's self esteem and sense of belonging to the city and development of creativity within the local community, especially among the most deprived. Cultural activities bring information, skills and capabilities that cannot be found in other areas and that are essential for human development.' (Culture & ... 2006. 1)

The goals and aspirations are certainly linked to the concept in use (*creative economy*, *creative city*, etc.), yet the aspirations cannot be unequivocally and strictly linked to one direction or another (part 1.1.1). Based on the study *Strategies for Creative Spaces* (2005) one can advance a significant conclusion that policy rationales often cover more than one category; still the dominant objective behind most interventions at city scale is economic/ employment, followed by infrastructure, regeneration, education & training, including talent generation and support. (Strategies ... 2005, 13)

[2] Although cities with a central role can also possess a clear-cut creative industry sub-sector-centred focus due to historic or other factors.

Altogether and as a generalisation one can specify the aspiration of growth of (local) economic activeness, the attractiveness of the city, the attractiveness of the environment (urban space) and social involvement.[3]

Aspiration of growth of economic activeness (in city context). The development of a creative city is viewed as an opportunity for creating jobs and "producing" economic wealth. This can be expressed in the following aspects, among others:

- the development of creativity and culture works as a motor of entrepreneurship, supporting the creation of jobs and the promotion of innovation (cooperation between creative workers and others, etc.);
- the development of creativity and culture enhances the city's attractiveness and therefore its tax base etc.;
- creative institutions and culture projects inspire the urban dwellers and also increase their sense of local identity – meaning for the city a more "stable" community of residents and employees;
- former industrial centres are reconstructed into culture quarters with creative enterprises operating in local and regional or even international markets.

The aspiration to increase a city's outward attractiveness. This can be expressed, for example, in the following ways:

- historic city centres, culture festivals, exhibitions, which would attract visitors spending money in hotel, restaurants, shopping centres etc.;
- lively urban environment would attract educated and innovative individuals, who would boost the development of the region's economy;

Output of enhanced attractiveness of environment (urban space). In this connection, attention would be paid to:

- increase of general quality of life;
- the working of the urban space in attracting (creative) enterprises, individuals;
- reconstruction of former industrial centres into culture quarters to offer creative spaces for creative workers, etc.

Aspiration: Increase of social involvement and development. This subject includes:

- improvement of education, employment and entrepreneurial opportunities of the so-called disadvantaged (underprivileged) individuals, reduction of inequality;
- promoting and supporting the co-existence of different ethnic groups;
- setting the goal of increase of cultural diversity.

The above aspirations are certainly linked to each other and possess the effect of mutual gain (one could be used to develop another).

The cities' practice in the **mechanisms** for the development of creativity and culture and the realisation of the corresponding aspirations is also diverse. As it is concluded in a study *A Creative Economy Green Paper for the Nordic Region* (2007) the initiatives range from holistic cultural and creativity planning to strategic approaches to public art, place marketing and maximising the increasing diversity of the local population (Fleming 2007, 23). Taking advantage of a number of various studies (e.g. *Strategies for Creative Spaces* (2005); *Culture & Urban Regeneration.*

[3] Here the conclusions from the following surveys are used: Rutten, P. (2006) Culture & Urban regeneration. Cultural Activities & Creative Industries. A Driving Force for Urban Regeneration, Finding & conclusions on the economic perspective, available: http://urbact.eu/fileadmin/subsites/Cultural_Activities_Cr/pdf/PRutten-E.pdf; Culture & Urban Regeneration. The Role of Cultural Activities & Creative Industries in the Regeneration of European Cities. Conclusions & Recommendations, From the work done by the URBACT Culture Network, 2006, available: http://urbact.eu/fileadmin/subsites/Cultural_Activities_Cr/pdf/ConclusionsUC-English.pdf; Hurstel, J. (2006) Culture & Urban Regeneration. Cultural Activities & Creative Industries. A Driving Force for Urban Regeneration. Conclusions on the social dimension, available: http://urbact.eu/fileadmin/subsites/Cultural_Activities_Cr/pdf/JHurstel-E.pdf; Strategies for Creative Spaces. Phase 1 Report. September 2005, available: http://www.creativelondon.org.uk/upload/pdf/LDALIVE-136623-v4-FinalReport_pdf.PDF

Cultural activities & creative industries. A Driving force for urban regeneration (2006); *A Creative Economy Green Paper for the Nordic Region* (2007); *An International Comparative Quick Scan of National Policies for Creative Industries* (2007)), which in turn have generalised and summarised the practices of different cities one could nevertheless point out the most frequently used mechanisms. It is possible to define 6+1 basic types of mechanisms, which the cities use to contribute to the development of creativity and culture and/or interfere with it.

First, **making available and development of space and buildings**. This mechanism includes the following type of activities: reconstruction of buildings of factories, industrial complexes etc. or construction of a new urban area for creative individuals and enterprises; providing space for creative activities and creative entrepreneurship (the availability of long-term lease and other options is considered important); the establishment of creative centres, creating space for exhibitions, events, etc.

Secondly: **the development of urban environment, increasing its attractiveness, enlivening the atmosphere, developing the entire physical infrastructure**, which includes activities aimed at: the development of public buildings, urban space and environment towards supporting creativity and bringing out inspiration; making use of design and architecture in urban development; developing cultural quarters; arranging festivals for advertising local culture, identity, for shaping and enlivening the city's creative and cultural atmosphere. In connection with the development of urban environment, the importance of promotion of ICT, telecommunication and transport is emphasised.

The third larger group is formed by **the complex of measures related to the development of entrepreneurship, counselling, and the creation of networks and incubators**. This includes the support of creative enterprises (developing a system of business support targeting these enterprises), promoting cooperation between actors of creative fields; developing various types of clusters (sub-sector specific, small business-centred, etc.; supporting higher education, R&D and enterprise cluster (transparent financing, joint venture, knowledge transfer arrangement, high quality physical facilities, etc.); as well as connecting creative businesses with other industries.

As a separate group**, targeted support (to creative enterprise and entrepreneurs)** is discussed, referring to various funds, foundations, schemes, programmes. In this respect one should point out, e.g., targeted Creative Industries funds (e.g. Film Fund), seed investment and support for R&D in creative businesses etc.

Fifth: **fiscal measures**, which mean the existence of tax system support: tax deduction, exemptions (e.g. VAT exemptions). This group can also include applying the percentage principle on arts.

As the sixth and relatively heterogeneous group one could point out the complex of measures for **developing "soft" infrastructure – networks**, which also concerns linking arts, culture and entrepreneurship, the development of creativity in education, supporting creativity via education, etc. More precisely, this group concerns, e.g.: the involvement of citizens through culture and creativity programmes (for reducing social exclusion); making use of the grassroots level for finding talents, creative ideas; the involvement of visionary leaders; the inclusion of creative individuals in the regeneration process of socially and economically backward areas; the presence of a strong and cohesive infrastructure, which links the actors of different levels, fields, etc., including organisations providing financial and other resources.

(A somewhat separate mechanism, belonging to another so-called group, is): **the development of select directions**, incl.: the development of design programmes; new media supporting schemes etc.

1.2 Basic components of comparison and premise-related and framework aspects

When comparing strategies one can proceed from the main issues in the building of the strategies, their main components. These include: the setting of goal (field-specific determination and aspiration of drafting); setting the time horizon – the duration of the strategy; as well as determining the direction and level of ambitiousness; further the selection and presentation of basic mechanisms and measures etc.

Considering the above subjects and emphases the authors will use the following components in the comparison of the three cities' strategies.

Initial context components of the comparison:

- basic characteristics of the cities
- existing development documents on culture and creativity at the city level

Components of comparison of the strategies:

- basic ideas and concept used
- the vision and goals of strategies, incl. the level of their ambitiousness
- strategic orientation and development priorities
- existence and essence of prioritised fields
- basic mechanisms, directions of activity

As an introductory part of the comparison the authors shall briefly present the documents being analysed.

The documents under comparison, which the three cities drafted within the present project, are quite dissimilar. Therefore not all subcomponents of the reference grid described previously cannot be analysed in detail in case of all three cities.

The documents' differences also mean that while comparing the drafted documents one should consider on the one hand certain premise-related and on the other hand limitation aspects.

First: the starting positions of the three cities under analysis before the drafting of the strategies were dissimilar. This dissimilarity depends on the novelty of the subject discussed (creative economy, creative industry, creative city etc.) in the corresponding city. More precisely, to which extent the subjects had been addressed previously, before the drafting of the strategy (i.e. how many previous studies, development documents on the issue, etc. existed). This dissimilarity as to the starting position could also be considered the most central difference, which to a great extent causes the other aspects of dissimilarity and also explains them.

Secondly: the difference of the drafted documents as to their strategic stating concept. The cities used as starting point the concepts of creative economy, creative industry, creative city etc.

Thirdly: dissimilarity as to pattern. Due to the absence of common given principles (incl. pattern) for building the strategies, the completed strategy documents differ as to their structure and form. The latter is certainly to some extent the result of the aforementioned aspect: the thoroughness of previous treatment of the subject (i.e. whether some existing base could be used or it had to be built up from scratch).

Fourthly, due to the aspects discussed above, the resulting documents – the built strategies – are different as well. Thus in case of Tartu (which could not use previous activities regarding creative economy) the result amounted mainly to making recommendations and presenting the need for further study. In Turku's and Bergen's case (both of which had previously addressed the subject) the work resulted in clear choices in activities and orientations.

2. Comparison of creative industry strategies of Tartu, Turku and Bergen

2.1 Initial context of comparison

First: Similarity of objects of comparison: the cities' position and general indicators

The following shall focus on the general characteristics of Tartu, Turku and Bergen: whether and to which extent the cities under comparison are similar as to their general indicators like size, the significance of the city for the state as a whole, historic background etc. (also see Table 2). To sum it up: does the similarity of the cities' general background indicators work as a supportive component in the comparison of the cities' strategies of creative industries.

Tartu[4]

Tartu is Estonia's second largest city with more than 100,000 inhabitants. Tartu is also the centre of South Estonia and the largest city in South Estonia. Tartu is characterised by the river Emajõgi, which joins Estonia's two largest lakes and runs within the limits of the city for ten kilometres. Tartu is often considered the intellectual and cultural hub of Estonia; it is home to Estonia's oldest and most renowned university. Tartu is the cradle of Estonia's national culture, the centre of the era of national awakening. National journalism, the tradition of song festivals, the Estonian theatre and Estonian scientific language all started in Tartu. Estonia's largest professional theatre operates in Tartu. The city of Tartu is Estonia's second largest employment centre, the centre of the South Estonian region and the engine of its economy. Tartu is among the leasing destinations of tourism in Estonia. Approximately 114,000 foreign tourists stayed overnight in Tartu in 2006.

Turku[5]

Turku is the oldest and fifth largest city in Finland. Turku has a cultural identity as Finland's historical centre, as well as has served as the second city in country. There are about 175 000 inhabitants in Turku. It is the capital city of the province of Western Finland. Turku is considered as most famous cultural city in Finland; Turku offers many different types of events round the year. Summer at Brinkkala, Down by the Laituri Festival, the Medieval Market, Finland's oldest rock festival Ruisrock, Turku - Finland's Christmas City, and the Turku Music Festival. In addition, the plays put on by many of the city's theatres, are popular among audiences. The city life is focused around the river. Turku also hosted the country's first university. The Turku Region is the second largest growth centre on the southern coast of Finland, after the Helsinki metropolitan area. As to the number of foreign overnight tourists, Turku held the third place after Helsinki and Rovaniemi in 2007 (11 months), there were approximately 200,000 foreign overnight guests and the increase since 2006 was 7.4 percent.

Bergen[6]

Bergen is the largest city in the western region of Norway and is the second-largest city in Norway with the population around 250 000 inhabitants. It is a region that has its own cultural and historical heritage. A substantial part of the economic welfare for the country is produced in the region, and in 2008 there is a general optimism in the region as well as high employment. Still the region has a relatively small share of the national cultural funding. Thus, despite

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4 Sources used: www.tartu.ee; http://www.tartu.ee/?lang_id=1&menu_id=1&page_id=477; Arengustrateegia Tartu 2030; Tartu arvudes 2007, http://www.tartu.ee/data/Arvudes2007eesti.pdf; Tartu linna turismi arengukava aastateks 2004-2007.

5 Source: http://www.turku.fi/Public/default.aspx?nodeid=8575&culture=en-US&contentlan=2; http://en.wikipedia.org/wiki/Turku; Statistical data about Turku 2007, http://www.turku.fi/public/download.aspx?ID=36166&GUID={CCB9F353-E9AD-4701-BE6E-99609A9B1A1A}; http://www.turku.fi/public/default.aspx?nodeid=4904&culture=en-US&contentlan=2; http://www.sovereign-publications.com/turkuregion.htm; http://www.turku.fi/Public/default.aspx?nodeid=8575&culture=en-US&contentlan=2; Muutoksen suunnat 1/2008, Turun kaupunginkanslian hallintokeskus, 2008, available: http://www.turku.fi/Public/download.aspx?ID=55486&GUID={30883AD3-4272-431E-93EA-274CA6BFA1B4}

6 Sources used: Background paper for Bergen's Action plan for the creative industries 2008-2011; http://en.wikipedia.org/wiki/Bergen; http://www.bergen.kommune.no/info_/ekstern/engelsk/; http://www.visitbergen.com/default.asp?NoNews=on&intro=1464_50&layout=1&p=9&sp=GB; http://www.innovasjonnorge.no/Aktuelt_fs/English/Key%20Figures_2005.pdf.

being a city with a rich history and a large part of the national export incomes, Bergen must finance much of its own cultural life. The status as second city in its country is thus a tough challenge that the city is trying to compensate for by its ambitious cultural policy. The city of Bergen values culture as a field of great importance in itself. In addition the culture policy is also seen as a key instrument to attract productive labour, which is necessary to increase the standard of living in the region. Bergen is a university city and has a major business and commerce college. Bergen is one of the most visited cities in Northern Europe; approximately one third of foreign tourists entering Norway come to the Fjord Norway region, where Bergen is located.

Table 2. The cities' general indicators

	Tartu	**Turku**	**Bergen**
Number of residents	About 100 000	About 175 000	About 250 000
Significance, size of the city	Second city of the country as to size and significance	Identity of second city in country (as to size on fifth largest city in country)	As to size and significance second city in country
Regional significance	Largest city of South Estonia, centre of South Estonia	Capital city of the province of Western Finland	The largest city in the western region of Norway
Economic significance	Tartu is Estonia's second largest employment centre, the centre of South Estonian **region and engine of economy**	Turku Region is the second largest growth centre on the southern coast of Finland, after the Helsinki metropolitan area	A substantial part of the economic welfare for the country is produced in the region
Cultural significance	Tartu is a city of rich historical and cultural heritage, cradle of Estonia's national culture	The most famous cultural city in Finland	Culture seen as central component: attracts labour, etc.
Tourism	Tartu is among Estonia's leading tourism destinations**.** Number of foreign overnight tourists in 2006 was about 114,000	Third place among cities as to foreign overnight tourists; number of foreign overnight tourists approx. 200,000 (11 months of 2007)	One of the most visited cities in Northern Europe
Geographic features	Landlocked city, a river runs through the city	A river runs through the city; access to and from the sea	City is located at the sea

Source: Authors

All in all one can notice that the cities under comparison are similar as to their general indicators, which certainly supports the appropriateness of the comparison of strategies of the three cities.

Secondly: Existing city-level development documents on culture and creativity

Tartu

Tartu has a development plan specifically targeting the development of culture; more precisely, one field of a three-field development programme addresses that of culture: "The Development Plan of Culture, Sports and Youth Work in Tartu for 2008-2013". This development programme continues the previous one "The development plan of culture and sports in Tartu for 2004-2007. It is important to emphasise that the culture vision of Tartu for 2013 moves the development of creative economy to the foreground, referring to Tartu as a creative city recognised in Estonia as well as internationally (Tartu linna … 2007, 24); besides that, one of the five strategic development goals addresses creative economy: Tartu is a successful city developed according to creative economy principles (Tartu linna … 2007, 25).

The promotion of culture in the city is also discussed in other documents on the city's development, the following should be mentioned in this context: The Development strategy Tartu 2030, the development programme of Tartu for 2007–2013 and the general plan of the city of Tartu. Important emphases regarding the promotion of culture and especially creative economy were made in the Tartu 2030 development strategy. One of the five sub-visions of the development strategy Tartu 2030 is: Tartu is a creative city. (Tartu linna arengustrateegia … 2006, 24, 25)

Turku

Turku's background material refers to the importance on strategies on creative industries on national level: the development of creative industries is prominent in a number of Finnish national strategies. Examples of some important guideline strategies:

- Development strategy of entrepreneurship in creative industries' sector for 2015;
- Do Finnish Cultural Exports Have Staying Power? YES! Proposal for Finland's Cultural Exports Promotion Programme;
- Creative industries in the Regional Centre Programme. (Ukkola and Keto-Seppäla 2007)

On the local level, development of creative industries will primarily be managed by the City of Turku's expertise and business strategy and the development survey of creative expertise services.

The Turku strategy for the years 2005-2008 emphasises culture as one of the keywords: by 2015 Turku would be a nationally and internationally attractive city of culture and a competence centre providing an excellent quality of life and innovative environment for work. (Turku strategia … 2005, 4)

In case of Turku it is important to stress that the development of creative industries takes place in wider regional framework.

Bergen

Bergen has drafted a number of strategy documents and action plans concerning the development of art, culture and creative fields (Internasjonale …, 2006-2009): "New Cultural Strategy 2003–2013", "Bergen City of the Arts 2008–2017"[7], "Plan of action for Rhythmical Music 2004–2007", "Arts Plan for 2006–2016", "Plan for the international artistic and cultural policy of the city of Bergen 2006–2009". The importance of developing culture is also emphasised by other strategy documents not directly related to culture. For example, the document "Strategic Economic Development Plan Bergen 2006–2009" stresses that it is cultural life, which makes the region attractive for residents as well as companies. The document points out creative industry as one of the three focuses, which should be developed in the city (besides innovation, entrepreneurship and shipping).

In addition to the above mentioned documents all three cities have either the action programme as culture capital and/or an application for becoming a candidate for culture capital. Bergen was Europe's culture capital in 2000; Tartu applied for the culture capital's title for 2011, but failed and the culture capital in 2011 will become Turku (together with Tallinn).

7 This document continues the previous one (*"Action Plan for Art and Artists 1995–2005"*). During the previous period the most (financial) support was allocated to festivals, institutions and the cinema industry and to a lesser degree to individual artists. The summary of the previous period pointed out that although a lot had been achieved, the increasing of international visibility (of arts and artists) should remain a priority in the following programme. It was emphasised as a highly positive aspect that communication between the city authorities and the artistic community had much improved. The new document has set the goal of making Bergen by 2017 the most interesting and innovative city in the Nordic countries as to arts and culture.

2.2 Comparison of strategy documents and action plan documents

Brief presentation of documents under analysis

Tartu

The Tartu document under analysis is titled „Mapping of fields of Tartu's creative economy and recommendations for future". The document has been divided in three chapters. The first chapter presents the term of creative industries and the definitions used. The second chapter provides a brief summary of the ways culture and creativity in various European countries influence the development of urban economies. The third chapter describes international best practice. The final part provides a review of the state of selected fields of Tartu's creative economy. It contains the results of the fields mapping meetings and potential development visions for the coming years. The reviews end with recommendations for the development of creative economy in Tartu. (Tartu loomemajanduse ... 2008)

The Tartu document is a preliminary one and analytical, study-like as to its content; its summary spells out the needs (for study) and activities (incl. the drafting of a vision and a strategy) for the future. (Tartu loomemajanduse ... 2008)

Turku

In Turku's case the analysis includes two documents. One of the documents is "Turku Competence and Business Strategy 2006-2011" that covers six clusters that will be the focus of future investments and creative knowledge-intensive services cluster is seen as one of those clusters. Culture industry (culture, media, and advertising) is one of the key components of this cluster. The other document is Development plan for the creative industries, which proceeds from the strategy document named above.

Bergen

Also in Bergen's case several documents are significant. The creative industries in Bergen are seen as a part of the whole cultural field, and not in isolation from the more obviously professional non-commercial art sector. This is why as it stated in the background paper (Action … 2008) it seems inadequate to only focus on an action plan for the creative industries. Altogether, two other documents can be considered equally important: "Bergen City of the Arts 2008-2017" that focuses on the professional non-commercial art sector; and "Economic Development plan 2006-2009" where it was emphasized that cultural life makes the region attractive for inhabitants and companies.

Additionally, the action plan for the creative industries is based on the Strategic Planning Document for continued strengthening of policy for art and culture in Bergen 2003-2013. The Bergen City Council recommended that this strategy should form the basis of local and multisectoral plans of action, and the action plan for the creative industries is a development of Chapter 8 in the Strategic Planning Document. (Action … 2008)

Comparison of basic terms and concepts used

Tartu

The Tartu document is characterised by the use of basic terms of various content and scope. At the beginning of the document 'creative industries' have been defined as one of the basic terms (Tartu loomemajanduse ... 2008). Besides, the terns and definitions chapter of the document has referred to the term of 'creative city', has discussed the creative class and talents (based on R. Florida and I. Tingal). The terms 'creative industries' and 'creative economy' have been used parallel and as synonyms. The Tartu document's summary claims that it has used the definition of creative industries provided in the Estonian creative industries study (2006). Yet the document has further used parallel other terms.

The terminological diversity apparent in the document raises certain questions. It was pointed out in the beginning of the article (see item 1.1.1) that the different terms are not just in parallel use, but their meaning and scope differ significantly. The authors of the document do refer to the diversity of terms of this subject ('cultural industry', 'experience economy', 'copyright industry' etc.) (Tartu loomemajanduse ... 2008) and point out that none of them corresponds precisely to the term used in Estonia.

Due to the terminological diversity of the document its basic concept cannot be clearly defined either. Among the concepts discussed for presenting the subjects, the creative city approach (which is based on the Florida creative class approach) is advanced on the one hand and creative industries (which has rather been based on the cases and context of creative cities) on the other hand.

Turku

The documents drafted in Turku have used two terms: creative economy and creative industries, which are used in a clear mutual connection. By developing a creative economy, the intention is to make the region more attractive and competitive. Creative industries provide people with more jobs than ever before, and the intention is also to support the feasibility of the creative economy from the perspective that these skilled persons will be capable of employing themselves. (Ukkola and Keto-Seppäla 2007) Considering that the drafted strategy refers to the Turku Competence and Business Strategy 2006-2011, one could also consider a third term – cultural industries that is seen as one component of creative expertise services cluster (Turku Competence ... 2006, 4. 5, 16).

The Turku strategy proceeds from the basic concept of creative economy (creative industries are seen as creators of jobs). According to the vision spelled out in the strategy the stake has been made on the development of creative economy: Turku is an internationally competitive city of creative economy (Creative Industries in ..., 2007).

Bergen

Bergen uses the term of creative industries, „which in Bergen is identified as businesses with commercial ambitions that use culture as the main input" (Action … 2008).

In Bergen the creative industries are seen as a part of the whole cultural field, and not in isolation from the more obviously professional non-commercial art sector. This is why in Bergen case the policy of creative industries and the policy for the professional non-commercial art sector are treated together. (Action … 2008)

To sum it up, according to strategy documents creative industries are being developed, but jointly and in connection with cultural policy.

Vision and goals of the strategies, level of ambitiousness of the vision

Tartu

The document drafted in Tartu centres on the providing of recommendations and the presenting of further studies necessary. One of them is the need to draft a vision (or strategy etc.) document, which would serve as the action plan of creative economy development during the coming 5 to 10 years.

Turku

Turku has worded the following vision in its document: The vision for the development of the Turku District's creative industry is to enable the district to become internationally competitive centre for the creative economy (Ukkola and Keto-Seppäla 2007). Briefly: Turku is an internationally competitive city of creative economy.

One could conclude from the Turku vision that the level of ambitiousness is high – a desire to become an international centre, but as the term 'internationality' is not concretized the level of highness cannot be specified. The vision is also broad in scope: it aims at becoming a centre of creative economy.

Bergen

In Strategic Planning Document 2003-2013 the following vision has been set: Bergen: "Bergen, European City of Culture, is to be among the foremost Nordic venues for innovation, courage, openness and creativity". According to action plan Bergen's goal is that "within 2012 the Bergen region is to be a centre for the creative industries – based on innovation and complete value chains".

When interpreting the set vision and goal one could argue that Bergen's ambition is formulated more concretely, compared to that of Turku, concentrating at the level of the Nordic region. Unlike Turku, Bergen has not addressed the category of creative economy, but has emphasised the sectoral development (creative industries).

Strategic orientation, development priorities

Tartu

Tartu's preliminary document admits the need to define Tartu's priorities in the development of creative industries. More precisely, five stages of activities are listed, which would have to be carried out (Tartu loomemajanduse ... 2008):

1. achieve the perception of significance of creative industries at various levels
2. by way of discussions with politicians, opinion leaders and broad interest groups, find priorities important for Tartu in the development of creative industries;
3. carry out studies (for finding the priorities)
4. create a strategy, a vision, which would serve as the action plan for the development of creative industries during the following 5 to 10 years
5. create a vision and an action plan for new organisations and an advisory centre, which would deal with the development of Tartu's creative industries and to determine their goals, fields of activity and financing schemes.

Turku

The Turku documents reveal that various aspirations are attempted to be met by developing creative industries. The development of creative industries is considered important for the following goals:

- so that more enterprises and jobs would develop in the region
- so that the region would be a more interesting place for new experts and the present-day inhabitants
- to improve the image of the city and the whole region
- to increase the number of tourists
- so that it would be a joy for the people to fulfil themselves
- so that it would be more fun to live in the region (Creative Industries in ..., 2007).

Based on the above main aspirations one could argue that Turku's approach to the development of creative industries bears several different goals: the economic focus is emphasised (e.g. so that more enterprises and jobs would develop in the region), the attractiveness of environment – both for the locals (e.g. so that the region would be a more interesting place for the present-day inhabitants) and the outsiders (e.g. to improve the image of the city and the whole region).

Bergen

The background description of Bergen's action plan for creative industries recognizes the following trends: increased purchasing power in large parts of the world has lead to an increase in the demand for cultural products. In recent years there has thus been an increasing interest in the business potential of the cultural sector. (Action … 2008)

The City of Bergen has set three main focuses for the policy for the creative industries:

- Commercial private companies working with cultural products as their main focus
- Specific institutions working in the intersection between culture and business
- Market building by non-profit culture institutions (Action … 2008).

Based on the development priorities provided above one can state that Bergen's strategy has an economic focus as it emphasises enterprises and entrepreneurship related to culture products.

Presence and essence of prioritised fields

Tartu

In Tartu's preliminary document various fields in the following groups were analysed: 1) arts, 2) museums, 3) applied arts, handicrafts and fashion, 4) advertising, IT, computer games, 5) music, 6) film and photography, 7) theatre and performing arts, 8) festivals, 9) literature. Referring to Table 1, the representatives of the three largest groups out of the nine, including the largest share of them belong to the arts (and cultural heritage) group or the core-arts group.

A SWOT analysis was carried out per fields and the needs and development forecasts for the next 3-5 years were determined.

Opinions over the necessity of choosing prioritised fields differed (Tartu loomemajanduse ... 2008). It was believed, on the one hand, that Tartu is a city where all fields of culture should be developed without any specific prioritised fields. It was argued that Tartu has developed its strongest fields like music and applied arts, but these do not rise significantly above the others. On the other hand, it was argued that the field needing the largest support could be singled out as priority so that finances could be directed into its development.

Turku

Turku has selected a certain amount of prioritised fields.

Turku's expertise and business strategy that brought out creative knowledge-intensive cluster among six other clusters discusses under one sub-component of the cluster – culture industry – the following fields: culture, media and advertising, and under the other sub-component – business service companies – the following: technology, finance, legal matters, personnel, etc. According to the strategy tourism cluster (the tourism industry) is also regarded as being a creative industry. The tourism cluster includes accommodation and restaurant, transportation and activity services, and the segments that support retail trade.

According to the action plan the sectors important for the district are music, KIBS sectors and design. In addition, event production, handicraft and art industry, tourism (hotel services, culture, retail outlets) and the communications sector are important. As the background paper stresses, this does not mean focus will be limited to these sectors only. The emphasis on field of business is not of primary importance, rather the development of the business activities, support services for producers and corporate consultation of creative industries across the board. (Ukkola and Keto-Seppäla 2007)

It was argued, based on the study carried out that Music, KIBS sectors[8] and design are considered as strong fields that still have growth potential. Industrial design is especially pronounced in the district. However, at least for the

[8] KIBS: knowledge intensice business sector

time being, the development of this field does not require any special development aid from the public sector. Furthermore, the activities of the Turku 2011 Foundation also emphasises the strengthening of more marginal fields, such as puppet theatres and animation productions. The specification of prioritised fields does not, however, intensely restrict development; rather the corporate consultation is directed at all providers in the creative economy. (Ukkola and Keto-Seppäla 2007)

Turku's prioritised fields are diverse and the selected fields represent all three groups represented in Table 1. However, emphasis seems to be made on the fields of two groups: creative business-to-business services and media and entertainment industries. It should be pointed out as a peculiarity of Turku that the city has included the field of tourism[9] in creative industry, while significant emphasis concerns knowledge-intensive businesses.

Bergen

According to background paper there are a spectrum of producers and companies within most fields of the creative industries in Bergen, with particular successes in film, music and design. In 2005 and 2006 film/media, rhythmic music and design were stated as the areas of priority and this also meant corresponding emphases in the budget. (Action … 2008)

The film industry in Bergen is significant both as to its volume and internationally. The film industry has grown significantly in the recent years. Bergen is now home to around 35 producers, documentary film is a particularly strong sector. Companies from Bergen produce a substantial amount of TV programs. Short film makers with a high level of originality have won several international prizes. Bergen also has filmmakers in animation and in music video, and companies that work in the intersection between audiovisual production and design. Music industry in Bergen has most of the relevant functions, but the popular music industry in the city is vulnerable and in many cases based on idealism. A large part of the recruitment to the industry comes from an active student environment that gives experience to new artists, concert producers, agents and managers. The report "Behind the Music" from 2003 concludes that Bergen has a dynamic and innovative music industry, but that Bergen has surprisingly low employment rates in the music industry compared to the rest of Norway. Bergen has an innovative and original, but also fragmented design industry. Bergen has a national university with design education, and thus leading competence within design. Most design fields are represented in the city, and in the recent years there has been a growing interest in the growth potential in the design sector. Many local design companies serve customers in a global market. Action … 2008)

Two out of three prioritised fields in Bergen belong to the media and entertainment industry group, while design represents the creative business-to-business services group.

Basic mechanisms, directions of activities

Tartu

The Tartu document has brought out possible directions of activities, which proceed from the needs specified by the field-based mapping (Tartu loomemajanduse ... 2008). Using the mechanisms described in Part 1.1.3 these can be classified in three groups of mechanisms: space and buildings, entrepreneurship development and counselling and direct support to individual artists.

As for space and buildings, attention has been paid to better use of existing space as well as to the establishment of a culture factory, culture centre, creative centre etc., which could offer space for the representatives of creative fields and on the other hand provide area for exhibiting, experiencing, etc. of the creative output. The need to offer favourable leased space to young creative individuals was especially emphasised.

[9] Also other cities and countries have used this practice.

Regarding the development and counselling of entrepreneurship, the need for two major directions can be pointed out: 1) the development of entrepreneurial spirit, incl. cooperation with enterprises, entrepreneurship-related counselling and training, as well as training activities targeting the youth; and 2) the forming of networks, connecting the representatives of the creative fields, incl. by establishing mentor programmes and by finding experts, instructors and mentors in Estonia and abroad.

As for direct support to creative individuals it was pointed out that a system of scholarships for supporting individual artists would be necessary.

A need for organisational and structural measures at the city level was also pointed out. In that respect a proposal was made for electing the culture director of Tartu, as well as for establishing a development centre of creative industries (for coordinated control of processes, the drafting of projects and finding of financing).

Turku

Turku emphasises the following two principles in the development of creative industries: a) networking: cluster tasks for creative industries concentrate on the development of support services in the district, as well as the creation and strengthening of networks; and b) internationality: an important theme to be carried through the development task is the promotion of internationality (Ukkola and Keto-Seppäla 2007).

Turku's action plan includes two basic directions:

1. To start businesses of creative sectors (commercialisation of creative industries), to create models, by means of creative activity can generate economic activities

2. Cooperation models of cultural enterprises and business life, to create bonds between culture and business life, cooperation, projects and manners by which both sectors can develop and be renewed by means of each other. (Creative Industries in ..., 2007)

The mechanisms are broken down in accordance with the two basic orientations. For the commercialisation of creative industries, Turku plans to use the following two central mechanisms. Firstly, development of business and producer expertise, covering activities according to the following keywords: company screening, company network, company incubator, development of support services, music export plan, tourism networking co-operation. And secondly, development of working environment: offering of premises, identification of networks. As specific project activities this direction includes culture capital Turku 2011 and Arsnet.

For the development of cooperation and networks Turku has specified three central mechanisms. Firstly: network relations for the development of international networks as well as national networks, also cross-sector networking. As the second basic mechanism, the development of communication has been pointed out, which includes the following activities: creativity newsletter, website, marketing. The third central direction is the development of events.

When assessing the above action mechanisms in the context of mechanisms specified in Item 1.1.3, the Turku document allocates central role to the orientation of developing entrepreneurship, networks, as well as the orientation at so-called "soft" infrastructure (cooperation).

Bergen

The document "Bergen City of Arts 2008-2017" lists the following directions of activities:

- Ensure artistic freedom and independence. Why it is necessary. Allocate more of the budget to innovative projects while providing stable conditions for working artists

- Ensure improved conditions for art and artists. Stable and long-term arts policies consisting of dynamic and flexible systems. Good balance between production and presentation. Strengthen conditions for competent criticism and commentary.

- Emphasize and strengthen the role of art in creating a sense of identity in a diverse and multifaceted city. Further develop Bergen´s artistic identity. Support for institutions while ensuring balance between festivals and year-round production. Develop market strategies and import/ export strategies. (Action … 2008)

When comparing these to the mechanisms described in Item 1.1.3, it becomes apparent that direct support to individual artists as well as the development of "soft" infrastructure hold an important place. The directions of entrepreneurship development (market, export, import development), as well as the development of space and buildings can also be pointed out.

In the action plan, the following strategies have been brought out:

- strengthen the most important institutions within the creative industries, so that the different sectors develop into competitive industries with high competence,
- strengthen the different parts of the value chain within the creative industries, so that the creative industries can become vital contributors to the economic development of the city and the region, with audiovisual production, music and design as areas of priority. The focus areas of the value chain are recruitment and talent development, marketing and distribution, competence development and network development (Action … 2008).

Additionally, the city of Bergen plans to support 3 new institutions.

Firstly, incubator*:* In a pilot period from 2007-2009 the City of Bergen will cooperate with the Bergen National Academy of the Arts to launch a design incubator in the former United Sardine Factory (USF). Secondly, network organization for design that can coordinate the development of the design industry in the region. The new network organization for design will be invited to participate in the new regional business organization Business Region Bergen. Thirdly, Audience Development Company*:* There is a potential for higher audience numbers, increased visibility and lower marketing costs for cultural life in Bergen. There is a potential to introduce the rich cultural life in Bergen to new audience segments, and to increase the efficiency of the audience development work that is done today.

In addition to these new institutions a number of other cultural institutions are supported in the action plan for creative industries, as well as the Bergen City of the Arts planning documents, incl. funding of the local film fund FUZZ, which makes investments in locally produced films and TV-drama.

Bergen on singled out individual supportive actions for the development of prioritised fields (Action … 2008):

- music industry: to give support to CD-recordings, tours and equipment for music artists, but the city also needs a strong music industry if talented artists are to reach their full potential. The city of Bergen will in 2008 put venture capital in an investment fund that will invest in music business companies;
- design: the support to the new network organization for design is seen as very important to build a strong design industry in the region. The city of Bergen will also make a very specific contribution to the design development in the region by arranging a seminar about design in March 2008.

The above activities also reveal the significance of the development of entrepreneurship, while direct support to individual artists, fields and institutions is important as well.

The main standpoints of creative industries' strategy documents of the three city analysed are summarised in Table 3 (see Table 3).

Table 3. Comparison of creative industries practices in Tartu, Turu and Bergen

	Tartu	**Turku**	**Bergen**
Situation of creative industries, creative economy development before the project	Document completed during project is basically the first one to concentrate on the development of creative industries.	Included as the creative industries subject in previous strategy documents of the city	Included as the creative industries subject in previous strategy documents of the city
The analysed documents, their type	Preliminary document for development of creative industries: „Mapping of fields of Tartu's creative economy and recommendations for the future"	Set of documents: 1) Creative Industries' action plan, which proceeds from 2) Turku Competence and Business Strategy 2006-2011	Set of documents: 1) Action plan for the creative industries 2008-2011; b) Bergen City of Arts 2008-2017 2) Economic Development plan 2006-2009
Level of concept development	Conceptual approach has not been developed	Conceptual foundation as an integrated model clearly present	A collection of conceptual positions exists
Basic terms and concept used	Different basic terms used: *creative industries,* creative city, *creative economy*. Basic concept cannot be clearly determined.	Two terns have been used: creative economy and creative industries, out of which creative industries has been used as creative economy input. Basic concept is creative economy.	Central term is creative industries. Basic concept is creative industries, which is developed in close connection with culture policy.
Level of ambitiousness	Drafting the vision is one of further activities	Internationally competitive city of creative economy	Centre of creative industries in the Nordic region
Strategic aspiration	Determining the strategic aspiration is one of the needed further activities	Different aspirations: economic + increase of environment's attractiveness + increasing attractiveness for outsiders	Economic focus is central.
Specific plans for the realisation of strategy	Listed as future activities	A number of not very clearly specified positions.	Concrete and concentrated action plan.
Priority sectors and clustering	Priority sectors are set as a dilemma. The document lacks the subject of clustering.	Several prioritised fields have been listed, not treated as strictly defined. Clustering holds central position.	Number of priority sectors is small and clearly defined. Clustering included as keyword.

Mechanisms:			
a) support for business (activity) development			
	Proposed ideas: ▪ developing cooperation between creative enterprises and entrepreneurs and businesses ▪ entrepreneurship-related counselling and training	▪ supporting in establishing new creative industry enterprises ▪ support in connecting creative enterprises, entrepreneurs and other business ▪ develop a 'producer step'	▪ directing venture capital to music industry ▪ coordination of development of design
b) support for market development (indirect support)			
	Proposed ideas: ▪ election of the city's culture director ▪ establishment of creative industries development centre	▪ making creative sectors more visible (for a greater public) ▪ linked activities with culture capital Turku 2011 programme	▪ development of audience (city-side establishment of *Audience Development Company*
c) support via incubators and other infra-structure			
	Proposed ideas: ▪ idea of establishing an incubator ▪ providing space for individual artists	▪ idea of incubator included as keyword	▪ launch of one or more incubators for the creative (design incubator as pilot project)

Source: Authors

Conclusions and summary

Regarding the building of strategies for the development of creative industries, Tartu, Turku and Bergen are either stepping or walking on the same path that many cities have chosen. This is a direction characterised by the recognition of creativity and culture as a basic or central component of urban development.

A peculiarity of this subject is the diversity of approaches and concepts as well as the vagueness on terminology; therefore the undertaking of comparing the strategies of the three cities was quite complicated.

The authors carried out the comparative analysis in two parts. First – as the starting context – they compared the general characteristics of the cities and the existing documents on the development of culture and creativity. The second part of the comparison comprised the analysis of the strategy documents compiled by the three cities.

Tartu, Turku and Bergen are relatively similar as to their general characteristics: they are culture cities, none of them is a capital, but the cities are of considerable importance, including economic significance for the state as a whole and as regional centres. The cities are also comparable as to their size and number of inhabitants. Therefore, as the above shows, the objective characteristics of the cities provide a rather "representative" basis for comparing the strategies drafted by these cities.

On the other hand, the cities' strategies cannot be described as being similarly comparable. It is important to emphasise two significant aspects in that respect:

First: the more general and principal aspect: the analysis of the cities practice (meaning an analysis of the cities' practices in a broader sense) shows that these practices as for the strategies of creativity and culture development are very diverse. Some common features and principles of the approaches used can be found, yet every city presents a more or less original hybrid of various activities and directions. This diversity is caused by the cities' (cultural, historic etc.) peculiarities.

The second important aspect derives from the context (the project task, according to which the strategies and this article were written). The starting positions of the cities under comparison – Tartu, Turku and Bergen – were quite different. Specifically, Turku and Bergen have paid significantly more previous attention to the creative economy issue (there are studies as well as documents on the development of creative economy) than Tartu. Due to that fact the contents of the compiled documents were highly different: those of Turku and Bergen were strategy documents and action plans, while the paper drafted in Tartu was a preliminary document, which pointed out the needs for further activities and their direction.

It is therefore important to conclude that the comparison predominantly could not concentrate on the analysis of the similarities or differences between the cities, but on making connections between the documents of the corresponding city and general practices and theoretical approaches. One should also point out the fact that the Bergen and Turku strategies can be evaluated, since these are complete documents, while this is not possible in Tartu's case, because the outcome is an interim document – the ideas it contains are in need for further elaboration and specification.

When comparing the cities' approaches against the background of general theoretical approach and practises used, the following basic conclusions can be made:

First: one can notice significant dissimilarities in the three cities' approaches to the combined development of creativity and culture and economy. Turku's approach has weight and significance at the level of conceptual interpretation (linking culture and business as one of the central premises and viewing creativity as a central issue in the development of economy); Bergen on the other hand has chosen a strictly defined approach by emphasising selected sectors and offering them vigorous support of the city. Tartu has stuck at the level of development of the fields of culture (defining the needs of various fields of culture), unable to tie the promotion of culture to economy and social development. In other words: compared to Turku and Bergen, Tartu is at the initial stage of conceiving and development of the creative economy concept (which was repeatedly pointed out in the document).

Secondly: the differences between the cities become apparent in the ambitiousness at the international level. Turku and Bergen have expressed their ambitions as to geographic range of influence in different ways: Turku has used the term "internationally competitive", while Bergen views the Nordic region as its scope of influence. As the term "international" does not allow concluding unequivocally, which geographic extent has been meant, one is unable to decide, which city has the higher level of ambitiousness. It is possible to state, however, that in comparison with Turku and Bergen, the international dimension is less noticeable in the case of Tartu.

Thirdly: one of the most significant differences between the cities is the presence of prioritised fields. The fields earmarked for priority development have been defined the most clearly in Bergen's case, while Turku apparently has determined the prioritised fields, yet their number is large compared to Bergen and Turku is also stressing that the specification of prioritised fields does not, however, intensely restrict development.

Fourthly: the subject of clustering is considered a widespread practice or even a key term in the development of creative industries (as well as of creative economy). Turku has placed the issue of clustering at the centre – this is one of the starting principles. Bergen used it as a keyword. There was no mentioning of the clustering subject in the document compiled in Tartu.

Fifthly: the prioritised fields in Bergen and Turku belong to the groups of media and entertainment industry and creative business-to-business services. A possible reason of this emphasis may be the fact that these cities develop the so-called core-culture/arts fields within the structure of other (culture) strategies, development documents. In Tartu's case, considering the nine fields analysed in detail, the emphasis clearly lies with the core-arts group.

The difference of practice of the analysed cities has positive ties with the general practice of the development of culture and creativity in cities – its characteristic variety and diversity. The development of creativity and culture is a process. An existing strategy document can provide a clearer direction and starting point for activities, but does not mean an end of action. In that sense the three cities are quite similar and on the way.

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Corrector Edvin Aedma