The Potentials lie within the Crossovers

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This presentation

• About the Interreg IIIA project (brief)

• What is the creative industries – concept and scope

• Mapping = basis of strategic planning examble from the Oresound region

•The value chain

• **Focusing on cross-overs – cooperation and partnerships**

Hjælp os med at kortlægge de kreative kræfter i Ballerup

Introduction note to our project

The project "Cultural Identity, Cultural Mapping and Planning in the Oresund region" is dealing with competence development in relation to municipal and regional planning.

- Mapping creative branches locally and regionally

- Developing cultural planning tools and concepts for developing strategies

- Master of Cultural Planning

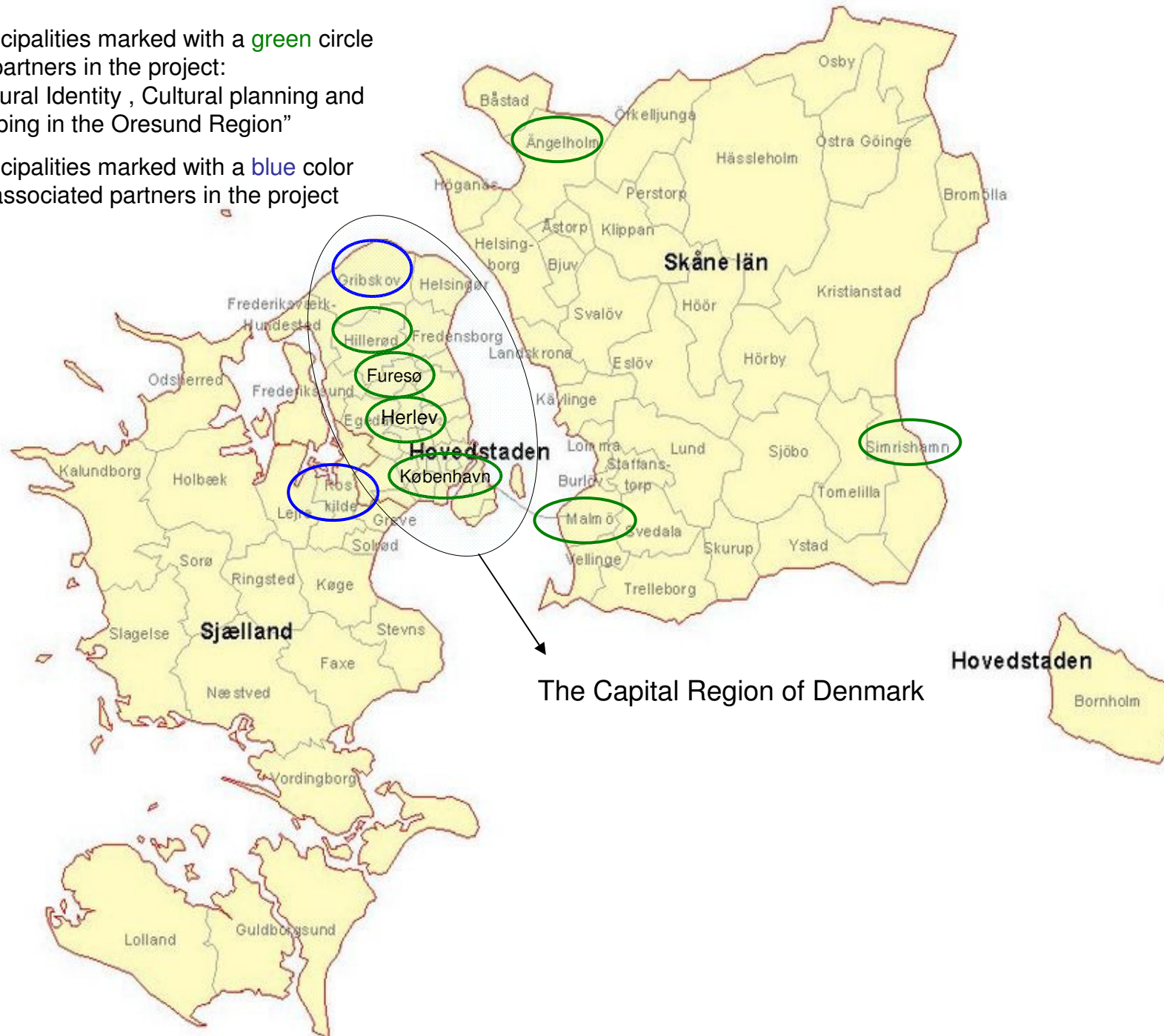**2005-2007   INTERREG IIIA**

12 Partners:
Local authorities, regions and universities in the Oresund Region (Sweden/Denmark)

Municipalities marked with a green circle
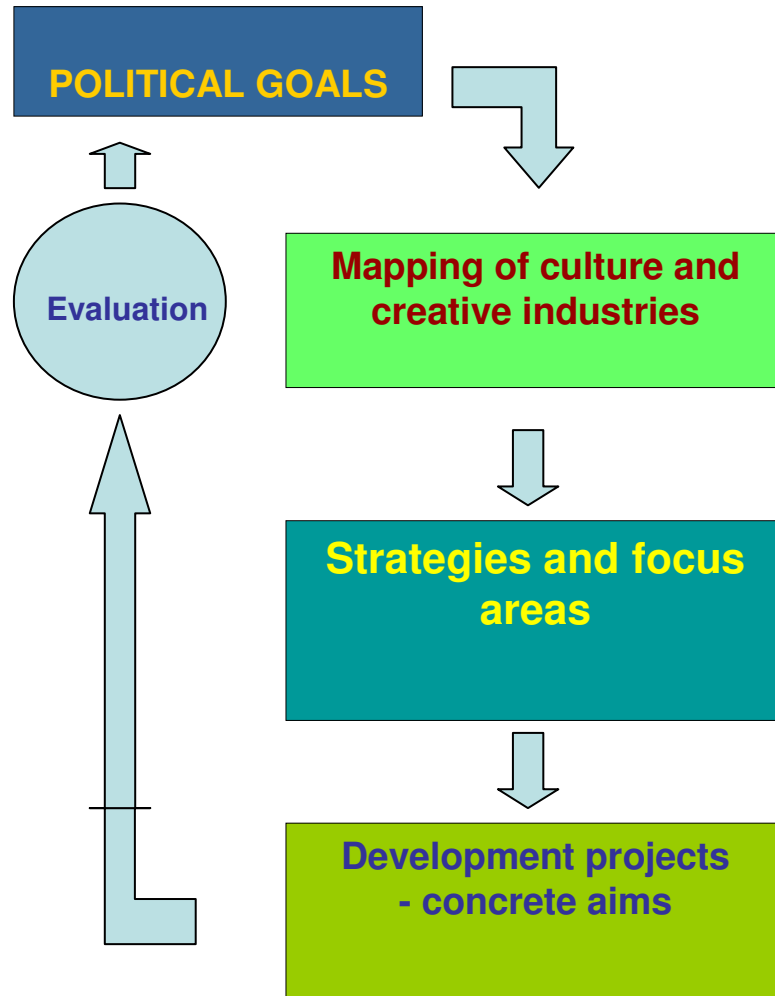are partners in the project:
"Cultural Identity , Cultural planning and
mapping in the Oresund Region"

Municipalities marked with a blue color
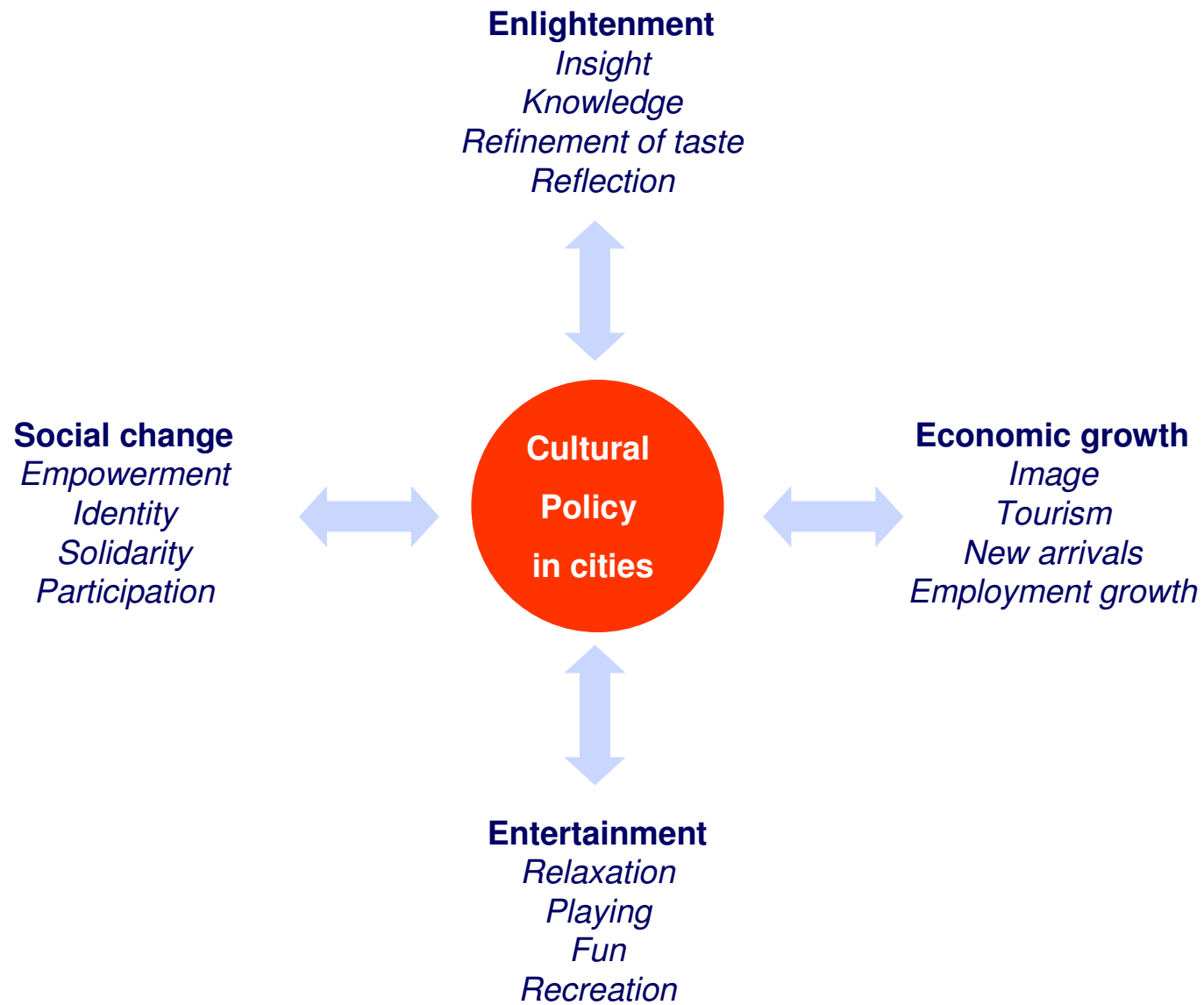are associated partners in the project
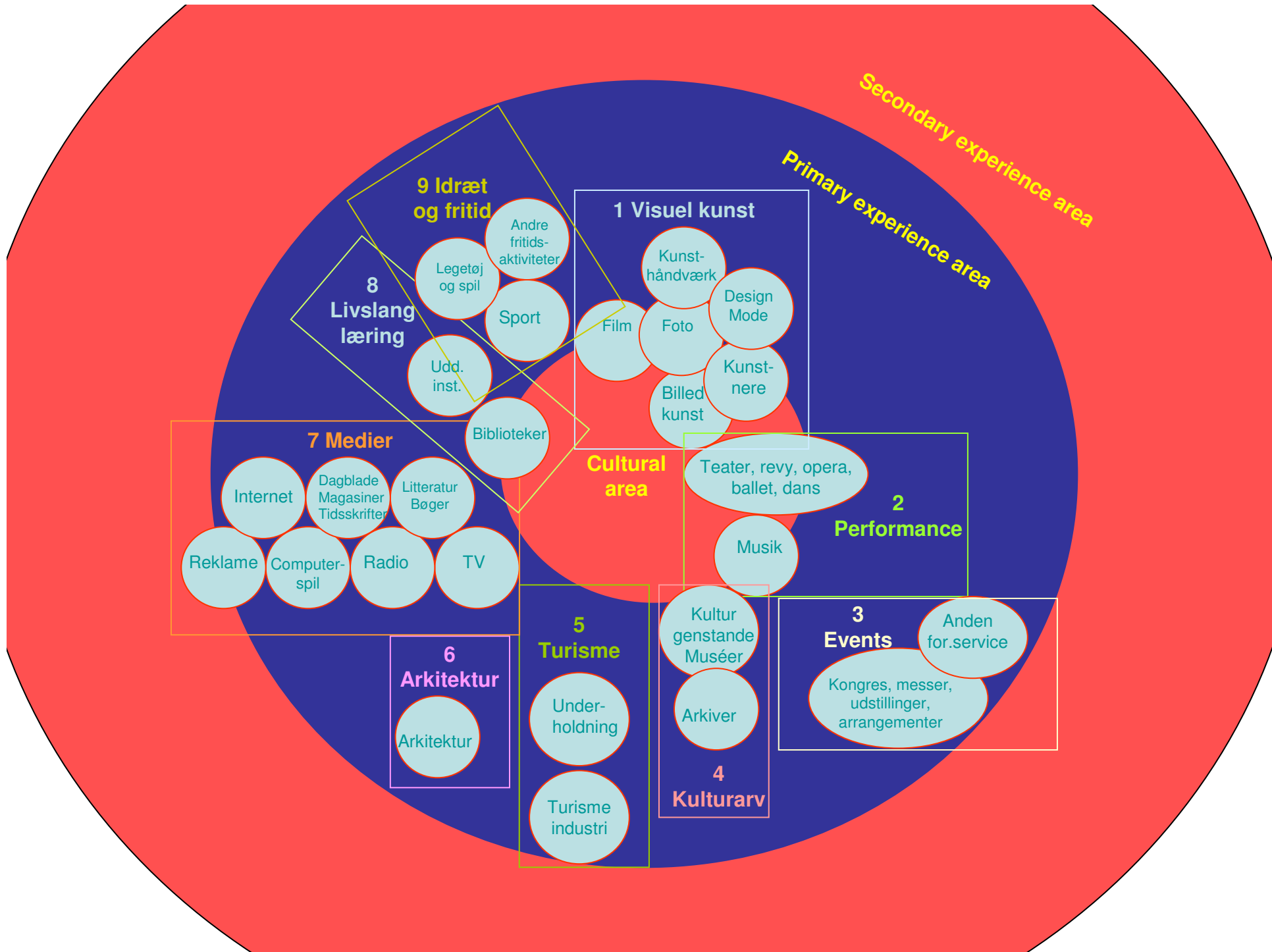
The Capital Region of Denmark

CULTURAL PLANNING

POLITICAL GOALS

Evaluation

Mapping of culture and creative industries

Strategies and focus areas

Development projects - concrete aims

CREATIVE CITIES	CULTUREL PLANNING	CULTURE POLICY
Creative centres	Geographical defined	Sector based
Experience	Broad anthropological definition of culture	Narrow, humanistic definition of culture
Creative Capital	Culturel resources	Art/culturel heritage
Culture driven economic strategy	Culture as development factor	Development of art/culturel life
Tolerance Talent Technology	Diversity	Homogenity
Creative class	New, non-hierachical movements – life forms	Traditional culture producers
Planning *by* culture	Planning *with* Culture	Planning *of* Culture
American/global	Australian/English	Nordic/European tradition

Developed by Dorte Skot-Hansen

Enlightenment
Insight
Knowledge
Refinement of taste
Reflection

Social change
Empowerment
Identity
Solidarity
Participation

Cultural Policy in cities

Economic growth
Image
Tourism
New arrivals
Employment growth

Entertainment
Relaxation
Playing
Fun
Recreation

Developed by Dorte Skot-Hansen

Kulturwirtschaft

**vorgelagerte Bereiche
der Kulturwirtschaft**

u.a.

Herstellung von
Musikinstrumenten

Musikwirtschaft

Literatur-, Buch-
und Pressemarkt

Kunstmarkt

Designwirtschaft

Film- und TV-Wirtschaft

Theatermarkt

Architektur

Werbung

**nachgelagerte Bereiche
der Kulturwirtschaft**

u.a.

Vervielfältigung von
Bild- und Tonträgern

Diskotheken und Tanzlokale

Antiquariate,

Druckereien

Software/Games

Kreativwirtschaft
(Creative Industries)

Secondary experience area

Primary experience area

9 Idræt og fritid

Andre fritids-aktiviteter

Legetøj og spil

Sport

8 Livslang læring

Udd. inst.

Biblioteker

1 Visuel kunst

Kunst-håndværk

Design Mode

Film

Foto

Kunst-nere

Billed kunst

Cultural area

Teater, revy, opera, ballet, dans

2 Performance

Musik

7 Medier

Internet

Dagblade Magasiner Tidsskrifter

Litteratur Bøger

Reklame

Computer-spil

Radio

TV

Kultur genstande Muséer

Arkiver

3 Events

Anden for.service

Kongres, messer, udstillinger, arrangementer

4 Kulturarv

5 Turisme

Under-holdning

Turisme industri

6 Arkitektur

Arkitektur

Sekundær oplevelsesøkonomi sektor

Primær oplevelsesøkonomi sektor

9 Idræt og fritid

1 Visuel kunst

8 Livslang læring

7 Medier

Kulturpolitisk planlægning (af kultur)

Kultur- planlægning (med kultur)

2 Performance

Kultur sektor

5 Turisme

3 Events
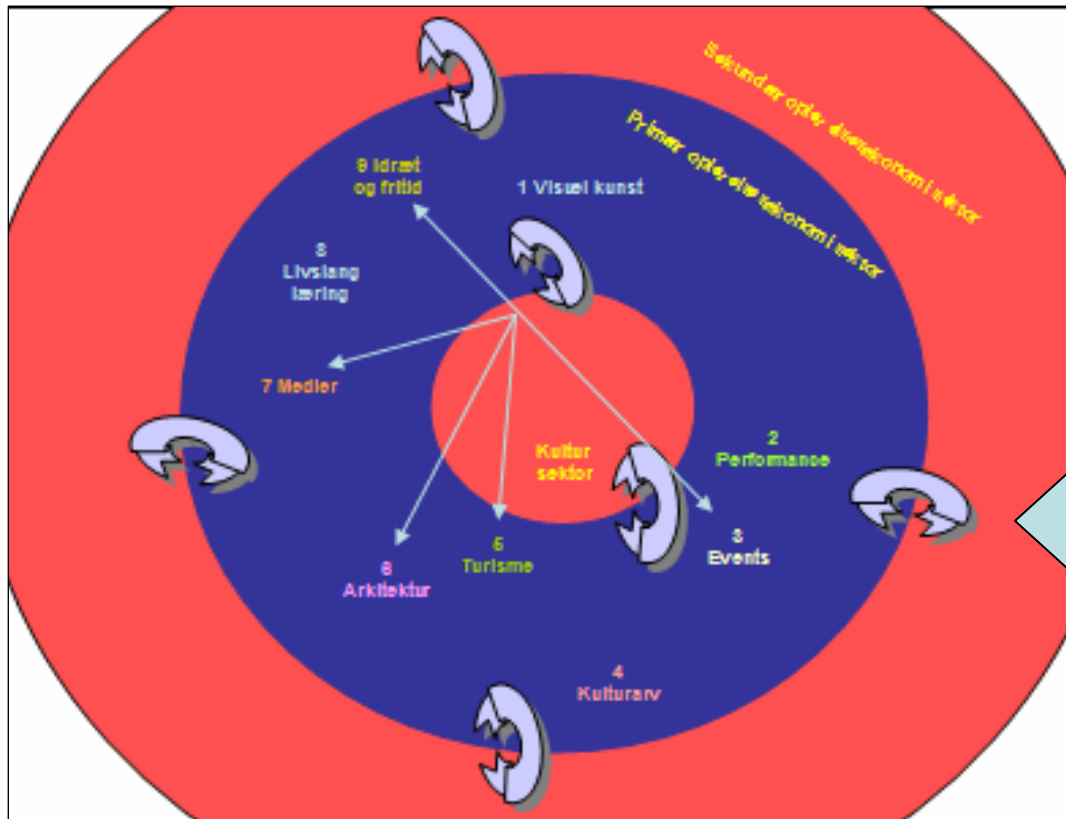
6 Arkitektur

Kreative byer (ved kultur)

4 Kulturarv

Culture and art as a experience crossover agent

Culture = new experiences & new perspectives

Example:
Culture and art opens for new innovation in science and industries
i.e. marketing, experience-base for entrepreneurship, creative class attraction, etc.

Science as a knowledge crossover agent

Science = new knowledge
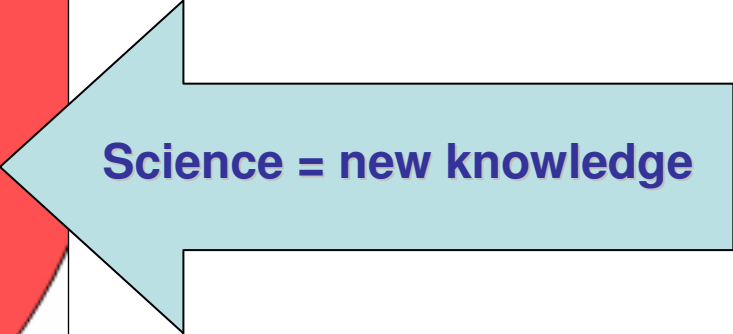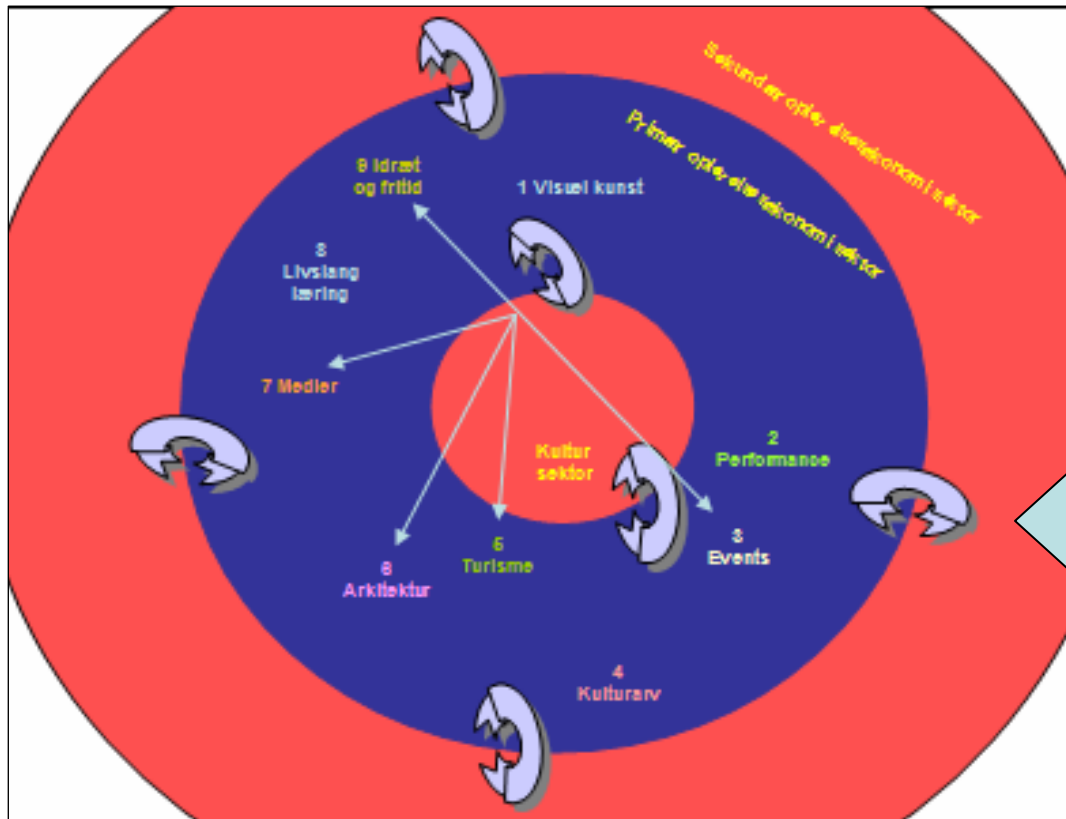
Example:
Communication technology opens for new innovation in all creative branches
i.e. tv on mobile phones, sms tourist information from museums, internet networking, etc.

Share of the Danish creative class compared to size of city-regions (Lorenzen, CBS)		
City- region	Creative class	Population
København	1	1
Århus	2	2
Sønderborg	3	14
Svendborg	4	18
Odense	5	3
Marstal	6	33
Kolding	7	6
Holbæk	8	8
Vejle	9	4
Viborg	10	11
Aabenraa	11	17
Aalborg	19	5

ATTRACTION OF TALENT THROUGH CULTURE – small cities

Lorenzen - 2007

S	• Small cities are better at attracting the creative class • Small cities in a large city-region are doing best
W	
O	• Cities with a rich cultural life are best at attracting the creative class • Cultural activities in general – not mega projects • A diverse supply of cultural activities and empowerment
T	• Besides a lot of cultural activities this demands branding and marketing (fairs, festivals etc.)

To the strategic level:

-See the community as a part of a wider city-region, but preserve and support the community's own special city-identity
- Keeping a high level of cultural activities in general, diversity, empowerment of citizens

Features of Creative Industries?

Small firms (with exceptions)
Low average sales/wages
High degree of self-employment
Creative industries are different !
High degree of job satisfaction
Flexible working times
Milieu sensitive
Network integration
Low degree of unionisation
High percentage of female labour
Consumer dependency

The creative economy is polarized,
         ....though both poles are highly interdependent

Kunzmann - 2007

Location Factors of Creative Cultural Industries

Attractive Townscape and fancy town quarters
History and urban heritage
Cosmopolitan living and working spaces
Target of international tourism
Open society...... Tolerance

Access to specialized higher education *culture and IT*
Local and regional consumer environment
A broad spectrum of cultural infrastructure and events
Qualified labor
Locally embedded traditional crafts and competence
Sticky places and creative clusters

Identity, Architectural icons
Derelict industrial and commercial spaces
Affordable rents for young creatives
Marketable profile, Trend setting media
Kunzmann - 2007

Territorial Capital of Medium-sized Cities

Beyond history, identity, local commitment, quality of life

for creative industries

A Accessibility *Relief location for Metropolitan core,*
Specialized Industrial clusters *skilled labor*
Gown Towns *international students, tolerance, young entertainment*

B Logistic hub

Central place for rural regions *regional market*

C Health, Recreation and Leisure potential *tourism*

Central place for rural regions *regional market*
Accessibility *to scenic regions*

D Cultural competence *language*

Accessibility

Kunzmann - 2007

Policies to Promote Cultural Industries

in Medium-sized Cities

- Create an administrative hot spot as a communication centre for creative action

- Identify the local creative potential and missing links

- Identify local constraints and bottlenecks for creative investment

- Explore potential creative buildings and spaces and quarter

- Identify actors, promoters, key players

- Organize cluster development and partnerships

- Develop a strategic concept and communicate the concept to the various target groups

- Involve local media into concept development

- Explore potential linkages with the creative economy in the metropolitan core, offer creative back-office function and affordable creative spaces
  Kunzmann - 2007

Policies for the cultural and creative industries

- Uncertainties concerning demands ("nobody knows anything")
  - It is not profitable to politically predict succesful products or -tecnologies
  - No direct support or funding of the creative industries
- Growth in the creative industries must be based upon bottom-up experimenting
  - Politics must facilitate experimenting instead of supporting businesses directly
- Marketbased politics: "Framework conditions"

Lorenzen - 2007

The purpose of cultural mapping:

• **To develop holistic pictures of the creative branches** in order to establish hands-on strategies, which can be operationalized and increase the growth of the expecience economy

• **To develop tools,** which can be used on a regular basis (for example each year) to update the knowledge of culture and the creative branches

• **To contribute to the development of competencies** as regards planning of the experience economy (for example regarding cross-sectoral partnerships and projects)

• **To contribute to the development of links and cross-overs** and thereby add new perspectives for partnerships with neighboring cities and regions and the near by metropol

Overall aim:

•**Growth**

•**Life-quality**

•**Cross-overs**

MAPPING OF CREATIVE INDUSTRIES

❖ Creative industries consists here of both private and public enterprises as well as NGOs

- • selected according to NACE codes

- • grouped in 9-11 main categories

- • registered in the city/municipality

- • encompassing both enterprises within culture and the primary part of the experience economy (creative industries).

**Questionaire
Cultural mapping**

www.kulturplan-oresund.dk

HER ER DU:
Kontaktinformationer >
Type organisation >
Kulturdomæner >
Aktivitetstyper >
Roller i værdikæden >
Partnere >
Tema. Stedets attraktion >
Tema. Udvikling og koblinger>
Tema. Samarbejder >
Afslutning

Which type of organization to you work for?

Organisationstype (klik på menupilen):   Vælg type

Venligst tilføj:

Anser du din organisation (eller dig selv) for at være

Offentlig/Privat	**Profitorienteret/Non-profit**	**Professionel/Amatør**
○ Offentlig	○ Profitorienteret (orienteret mod overskud)	○ Professionel
○ Privat	○ Non-profit	○ Amatør
○ Offentlig/Privat	○ Både-og	○ Professionel/Amatør

Venligst oplys om antallet af personer, der arbejder i din organisation opdelt efter følgende kategorier:

Antal af frivillige: 0

Antal af ansatte: 0

Antal ad hoc medarbejdere: 0

Venligst angiv din organisations årlige omsætning:
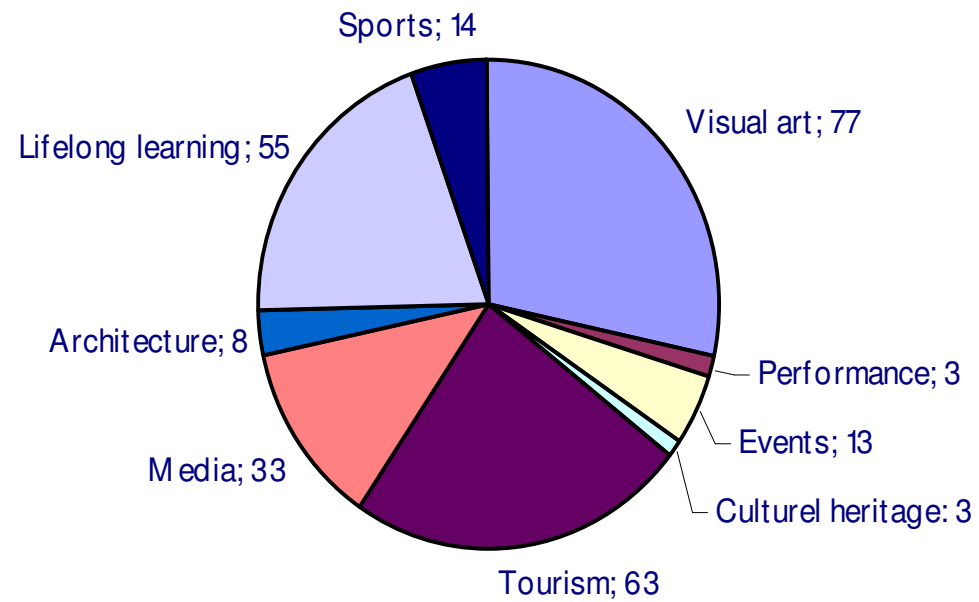Angiv beløb

<== Tilbage   Næste ==>

Side 2/6

Kortlægning af de kreative brancher i Ballerup kommune -   Erhverv. Kultur. Viden.   27.11.2007

Eksempel Hillerød

Kulturområde		Antal virksomheder	Procentandel
1	Visuel art	77	10,1
2	Performance	3	0,4
3	Events	13	1,7
4	Cultural Heritage	3	0,4
5	Tourism	63	8,2
6	Media	33	4,3
7	Arkitecture	8	1,0
8	Lifelong learning	55	7,2
9	Sport	14	1,8
10	Health and wellness	290	37,9
11	Other	206	26,9
		765	100,0

Distribution of creative businesses in different creative branches

Example Hillerød

Sports; 14

Visual art; 77

Lifelong learning; 55

Performance; 3

Architecture; 8

Events; 13

Media; 33

Culturel heritage: 3

Tourism; 63

Distribution of creative businesses in different creative branches (in percentage)

Visuel art:10,1%
Performance; 0,4%
Events; 1,7%
Culturel heritage; 0,4%
Tourism; 8,2%
Media; 4,3%
Architecture; 1,0%
Lifelong learning; 7,2%
Sports; 1,8%
Health and wellness; 37,9%
Other: 26,9%

example
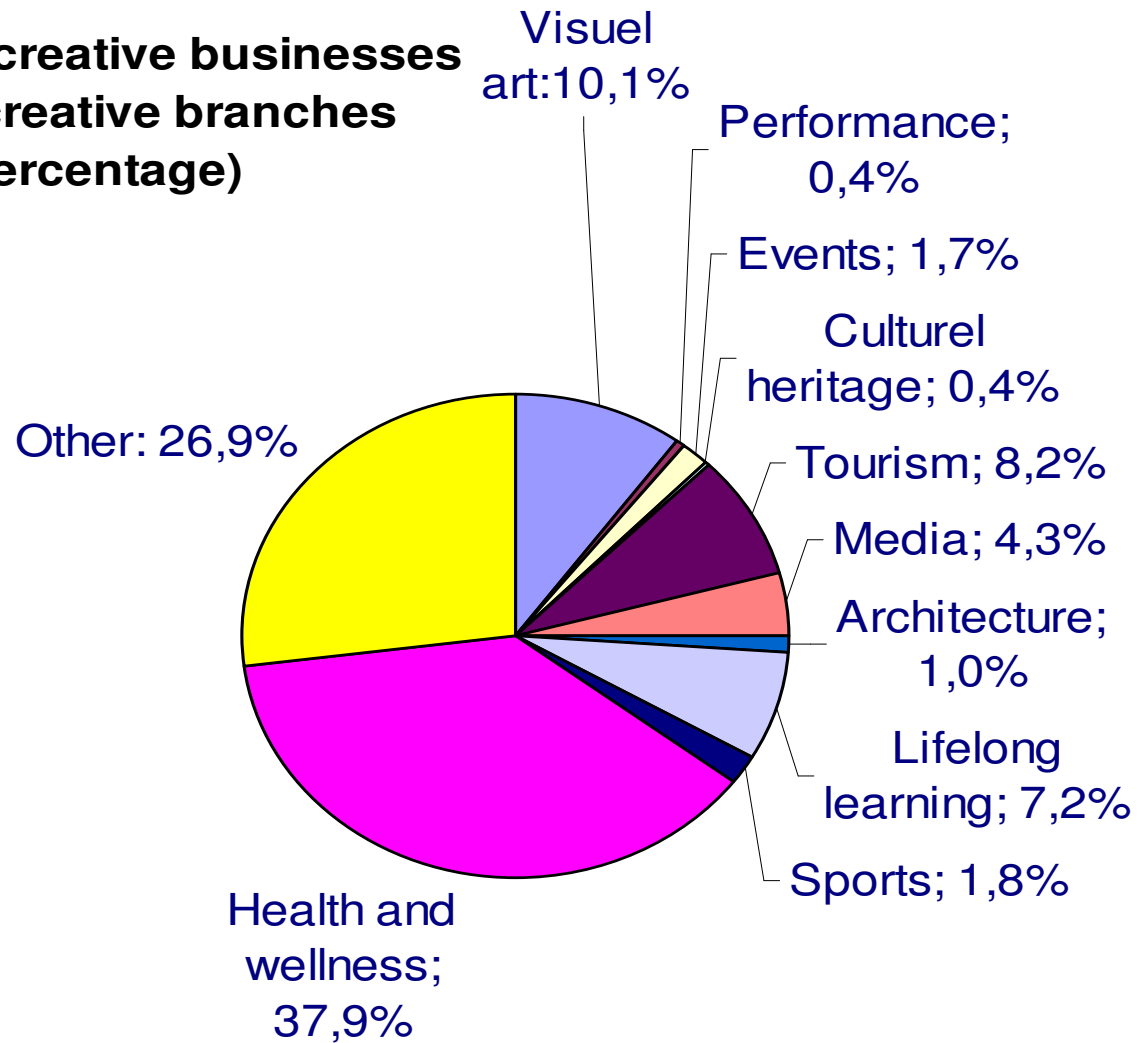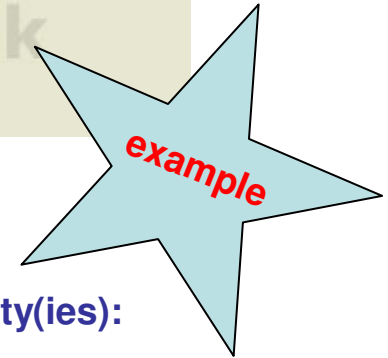
Questionaire – Cultural Mapping

Mark the creative business area(s) (cultural area(s)), which are your main activity(ies):

- ❑ Visuel Art
- ❑ Performance
- ❑ Events
- ❑ Cultural heritage
- ❑ Tourism
- ❑ Architecture
- ❑ Media
- ❑ Lifelong learning
- ❑ Sports
- ❑ Health and Wellness
- ❑ Other   What: _____

| Computerspil |
| Film/video |
| Mode og tekstil |
| Design |
| Fotografi |
| Kunsthåndværk |
| Installation |
| Skulptur |
| Tegning |
| Billedkunst |
| Andet |

På de 2 næste sider bedes du kort uddybe, hvad du/I mest arbejder med - inden for hvert af de kulturområder, du har valgt

HER ER DU: *Kontaktinformationer > Type organisation > Kulturdomæner > Aktivitetstyper > Roller i værdikæden > Partnere > Tema > Afslutning*

Creative industries in the Capital Region of Denmark based on data
from Statistics Denmark

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

Legend: ■1 ■2 ■3 ■4 ■5 ■6 ■7 ■8 ■9

Pie chart:
- 1: 39,62%
- 2: 2,35%
- 3: 6,72%
- 4: 0,51%
- 5: 22,54%
- 6: 8,06%
- 7: 5,69%
- 8: 11,04%
- 9: 3,47%
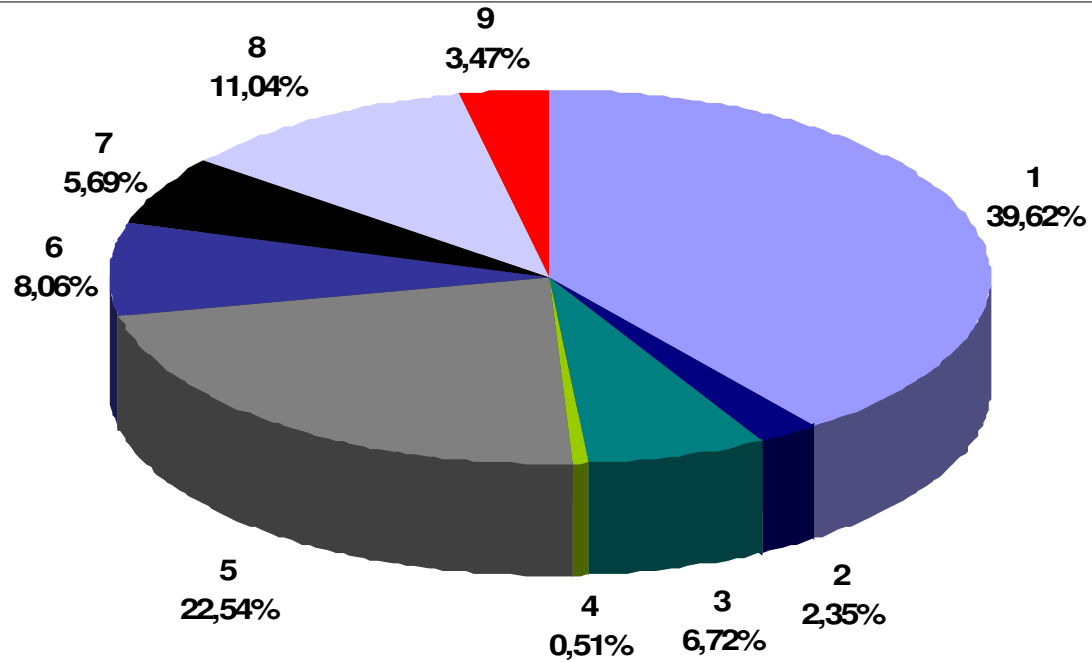
Number of businesses in different creative areas - percentage

Hillerød

Domæne	1 Visuel kusnt	2 Perfor-mance	3 Events	4 Kulturar v	5 Turisme	6 Arkitektur By-udvikling	7 Medier	8 Livslan g læring	9 Idræt	
Procentage Hillerød	30	1	5	1	23	3	12	20	5	
Procentage Hovedstaden	**39**	**2**	**7**	**1**	**23**	**8**	**6**	**11**	**3**	
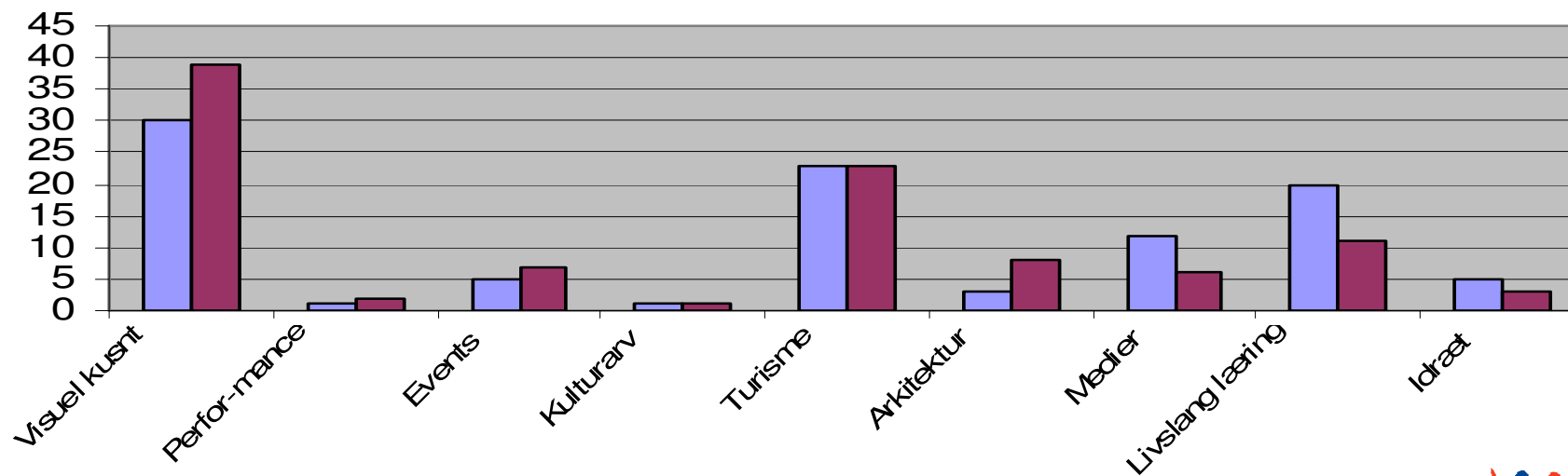
Business size in different creative branches according to number of employees

Capital Region of Denmark

Number of companies

| | 0 til 1 | 2 til 4 | 5 til 9 | 10 til 49 | 50 - |

1	2	3	4	5	6	7	8	9
Visuel kusnt	Perfor-mance	Events	Kulturar v	Turisme	Arkitektur Byudvikling	Medier	Livslang læring	Idræt
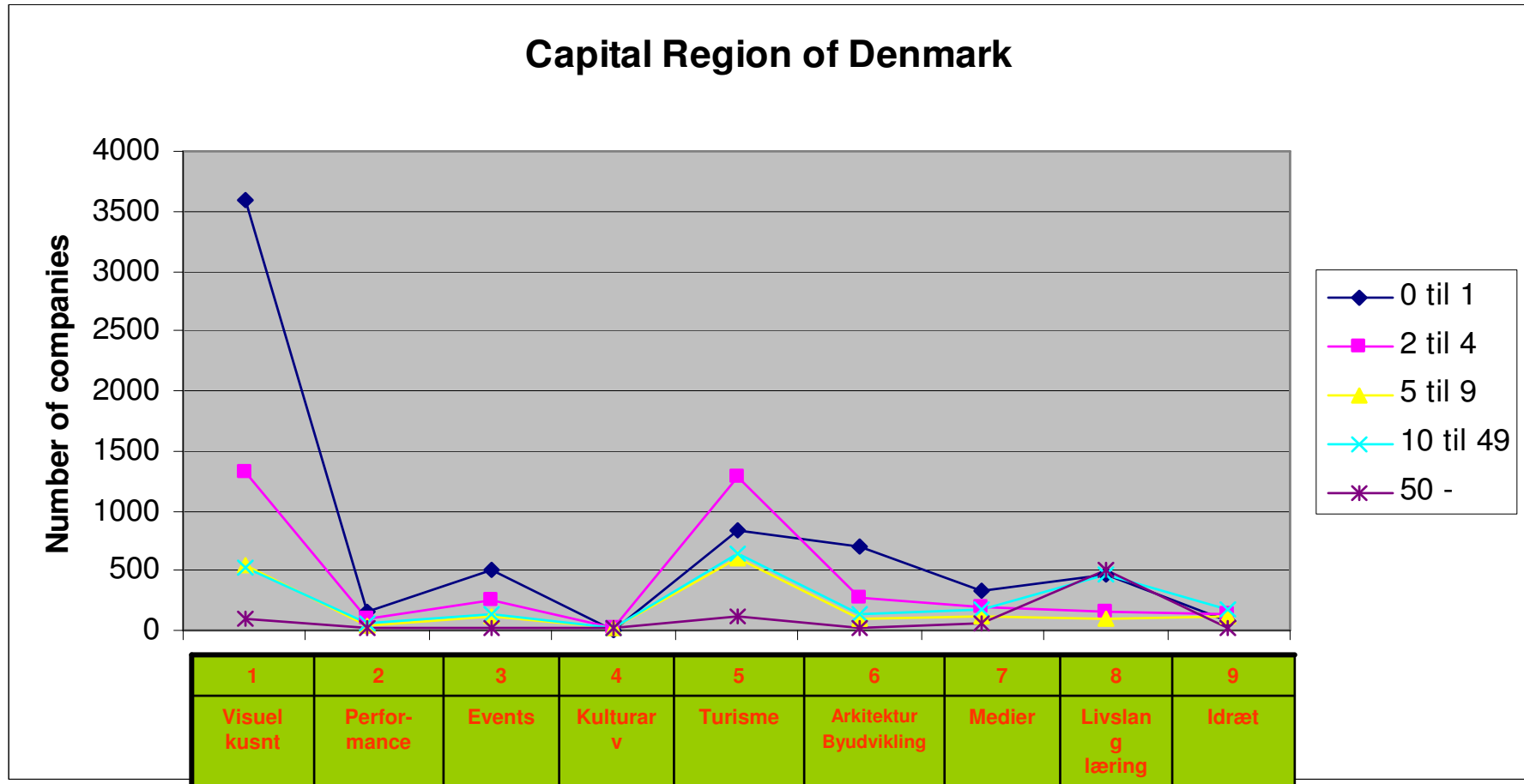
Business size - comparison

Hillerød

	0-1	2-4	5-9	10-49	>50
Hillerød	**37%**	**21%**	**15%**	**18%**	**9%**
Capital region of DK	**44%**	**24%**	**11%**	**15%**	**6%**
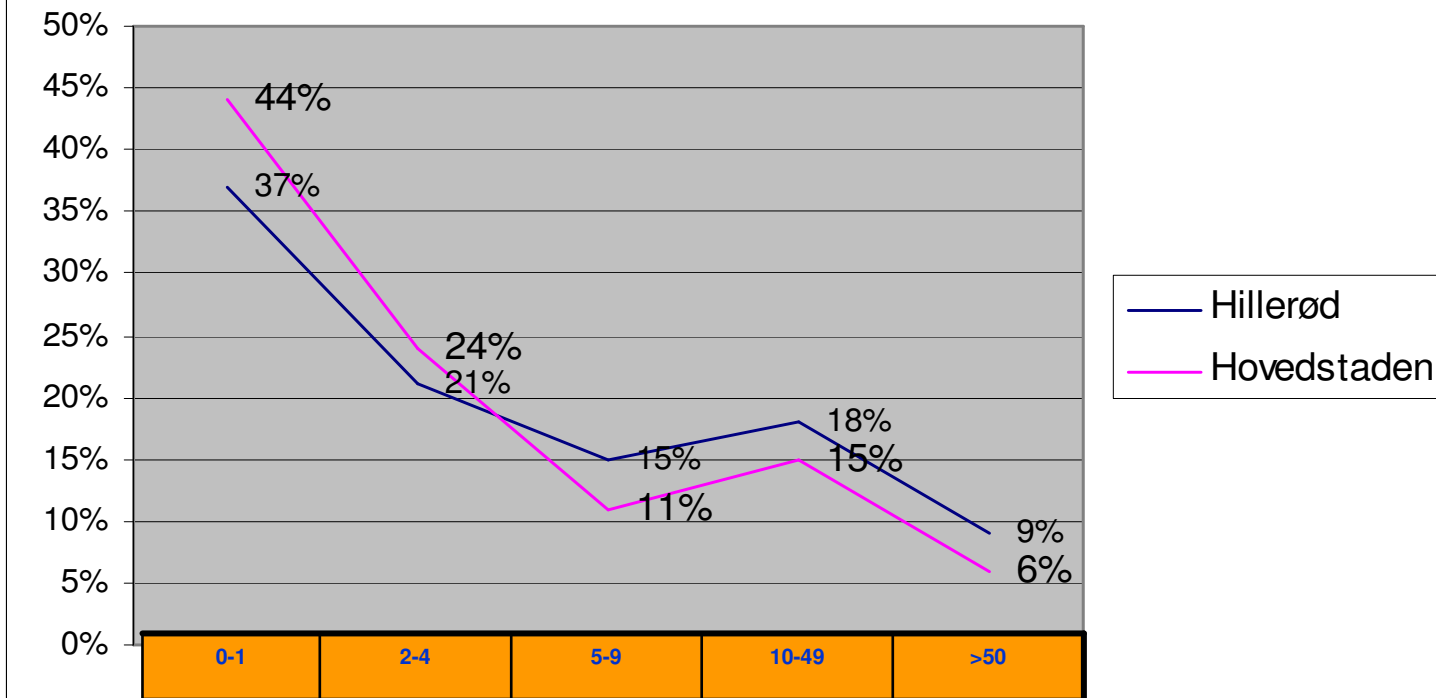
THE VALUE CHAIN

Urban Value Production Matrix

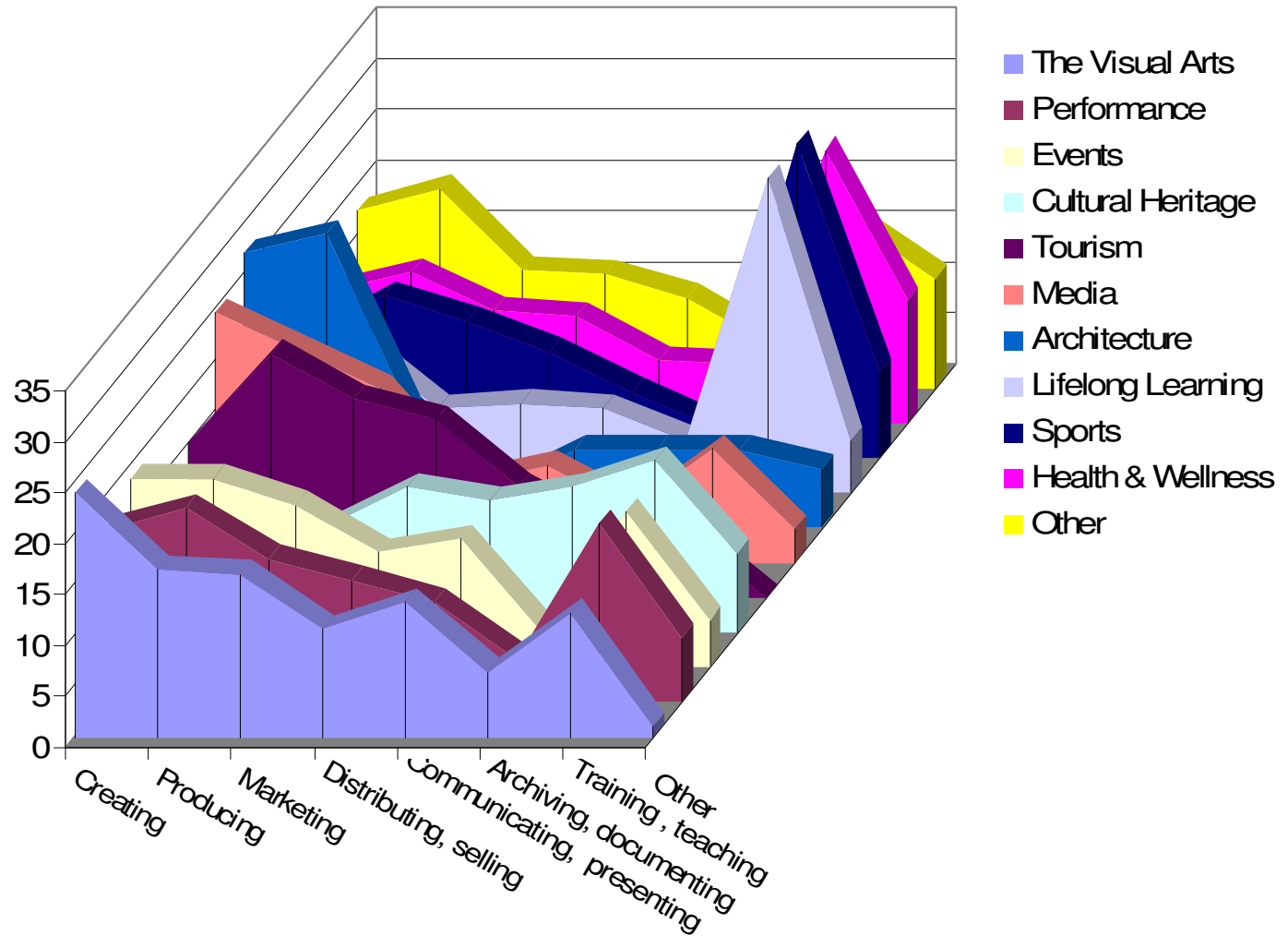|	1. Beginnings *Pre-production* *(Inbound Logistics)*	2. Production *Creation* *(Operations)*	3. Circulation *(Outbound Logistics)*	4. Delivery *(Marketing and Sales)*	5. Audiences *Consumption* *(After Sales Service)*
1. ECONOMIC	❖ Quality of life as workforce/business magnet	❖ Skill sets ❖ Convergence	❖ Smart distribution and access vectors ❖ Physical and virtual capacity	❖ Front-end marketing ❖ Retail mix and diversity	❖ Healthy, wealthy, wise citizens as consumers
2. SOCIAL	❖ Literate and competent workforce	❖ Quality of life ❖ Community cohesion	❖ Networks of exchange ❖ Soft Infrastructure	❖ Interpretation, understanding, access routes	❖ Diversity of consumption ❖ *Caveat emptor*
3. CULTURAL	❖ Milieux of interaction ❖ Civic participation ❖ Creative infrastructure	❖ Soft Infrastructure ❖ Creative Infrastructure ❖ Capacity Building	❖ Creative Infrastructure ❖ Vitality and dynamism of exchange	❖ Cultural institutions and spaces ❖ Communications platform	❖ Symbolic economy ❖ Understanding diversity of tastes and lifestyles
4. INFRASTRUC-TURAL	❖ Mixed Use Development ❖ Adaptive Use Development ❖ Transport planning	❖ Proximity ❖ Access ❖ Channels of exchange	❖ Channels of exchange ❖ Spaces of transaction	❖ Planning/zoning issues ❖ Access routes	❖ Footfall and exchange options
5. ENVIRON-MENTAL	❖ Economics of amenity ❖ Lifestyle *Milieux*	❖ Equilibrium ❖ Sustainability	❖ Sustainability of exchange relations and transactions	❖ City as stage ❖ Animation ❖ *Agora*	❖ Sustainable consumption
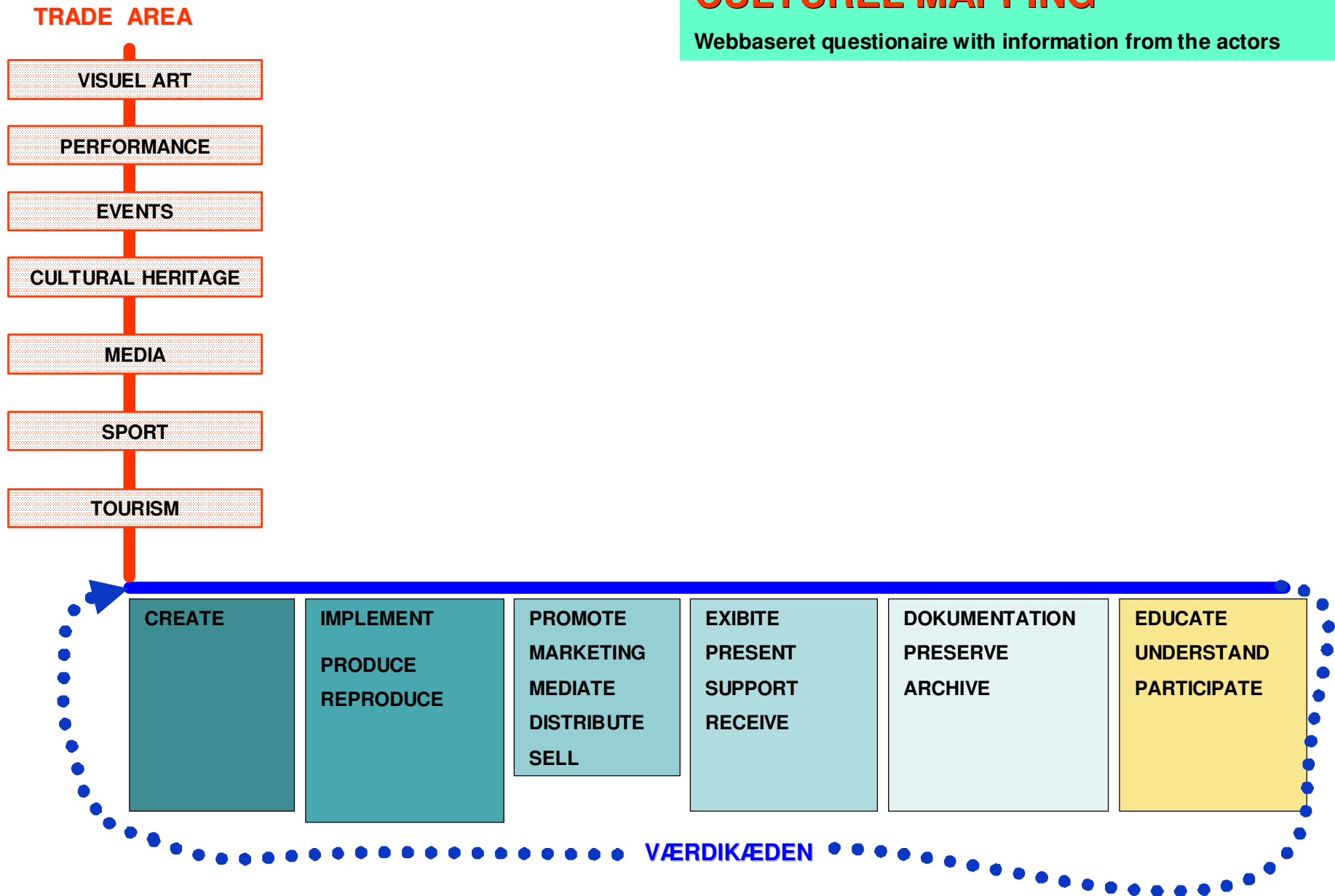
The Value Chain – The percentage distribution of sectors in the Value Chain for the cultural domains 1-11

Legend:
- The Visual Arts
- Performance
- Events
- Cultural Heritage
- Tourism
- Media
- Architecture
- Lifelong Learning
- Sports
- Health & Wellness
- Other

X-axis: Creating, Producing, Marketing, Distributing, selling, Communicating, presenting, Archiving, documenting, Training, teaching, Other

Y-axis: 0, 5, 10, 15, 20, 25, 30, 35

Hillerød

S	• The entire value chain is covered when we are talking about local consumption, for example sports, cultural heritage, tourism
W	• Creation, not sales – and when sales is included no export – for example music, media and architecture
O	• Secure sufficient competencies to create platforms and network between local creative companies • Link "marketing, sales" to bigger companies/big cities
T	• Continuation of traditional beliefs regarding the creative industries

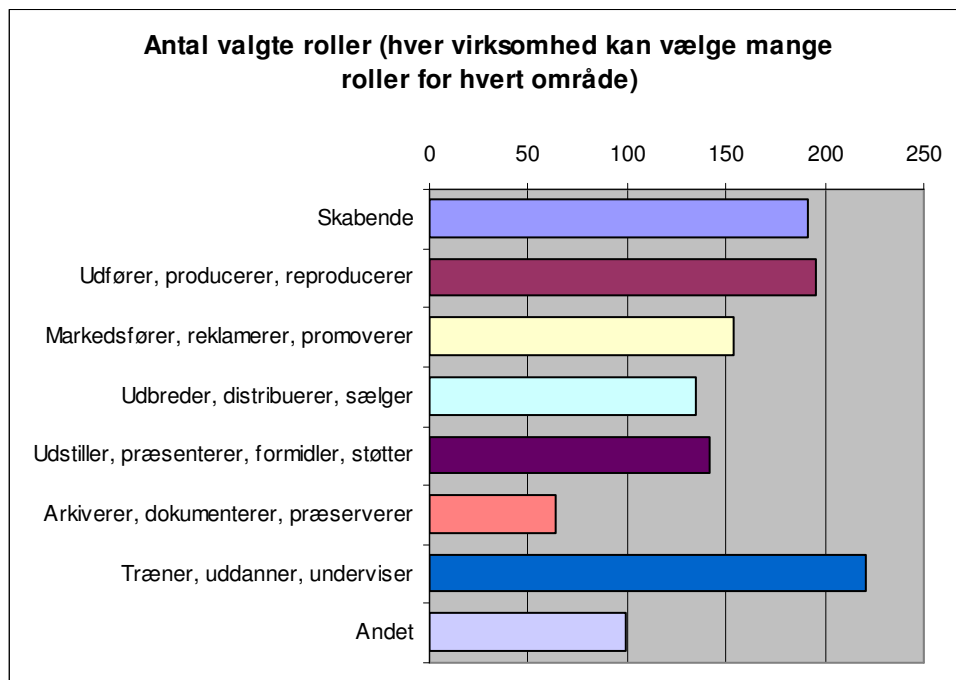# Educational background of employees in percentage

CASE: Hillerød

Educational background of employees in percentage
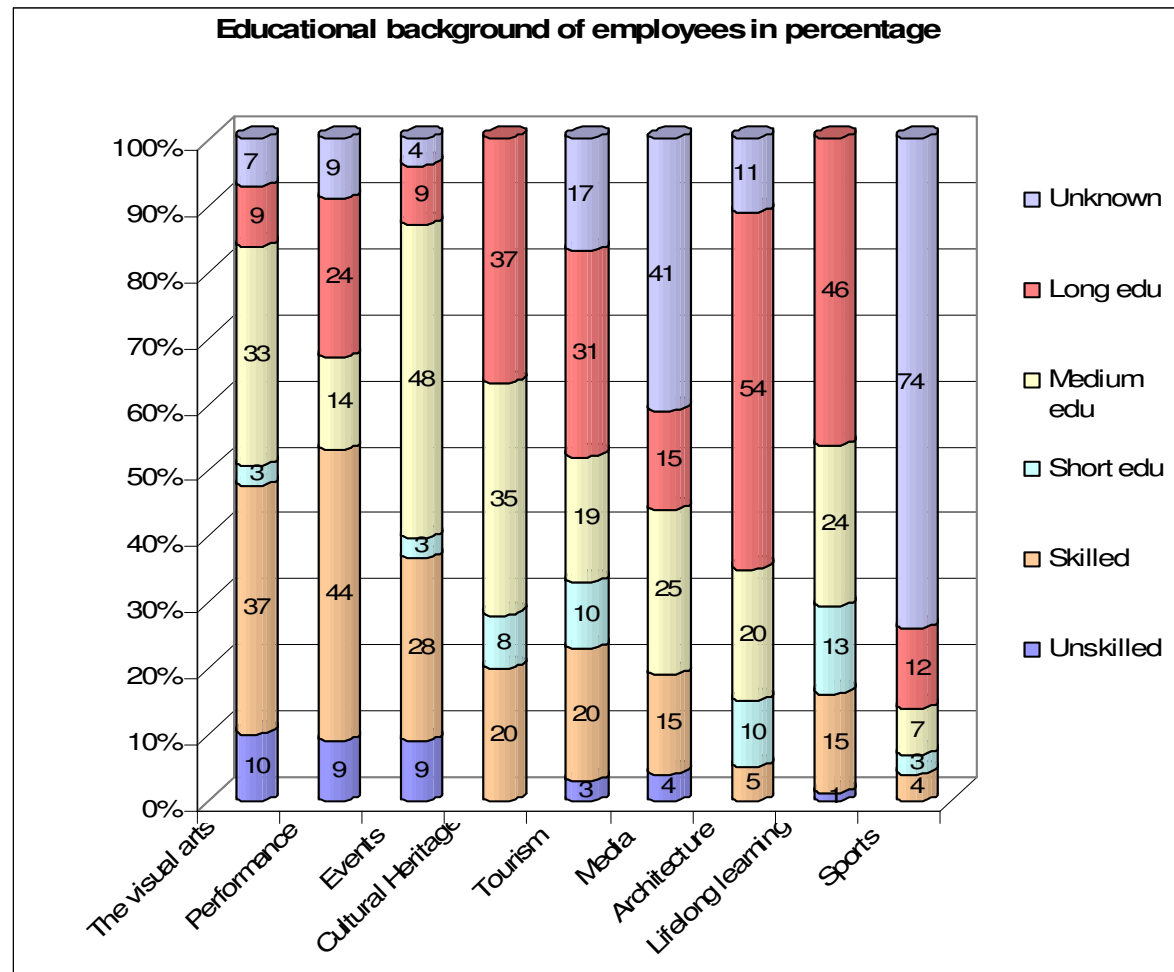
- Education strong within music, lifelong learning, sport, health, architecture
- Education weak within tourisme and media

S	• The entire value chain is covered when we are talking about local consumption, for example sports, cultural heritage, tourisme
W	• Creation, not sales – and when sales is included no export – for example music and media
O	• Secure suffient competencies to create platforms and network between local creative companies • Link "marketing, sales" to bigger companies/big cities
T	• Continuation of traditional beliefs regarding the creative industries

Specialized education and training lies in the big cities

The value chain – the Ballerup case

Antal valgte roller (hver virksomhed kan vælge mange roller for hvert område)

Role	
Skabende	
Udfører, producerer, reproducerer	
Markedsfører, reklamerer, promoverer	
Udbreder, distribuerer, sælger	
Udstiller, præsenterer, formidler, støtter	
Arkiverer, dokumenterer, præserverer	
Træner, uddanner, underviser	
Andet	

(Bar chart with x-axis scale 0, 50, 100, 150, 200, 250)

In the webbased questionaire each respondent could choose to mark several roles of the value chain. Each respondent marked on average five roles.

The picture of creative enterprises in Ballerup shows that all roles in the value chain to some extent are covered in all areas of the creative branches. But it also shows big quantitative differences between the different cultural areas:

• visuel art has its main emphasis on creative processes and exibitions
• music and performance have main emphasis on creative processes
• events have its main emphasis on marketing, creating and producing processes
• cultural heritage has its main emphasis on education, training and exibition
• tourism has its main emphasis on creative proceses, marketing and mediation
• media has its main emphasis on creative and producing processes
• architecture and urban development has its main emphasis on mediation and marketing
• lifelong learning has its main emphasis on education and training
• Sports and leasure has its main emphasis on training and education

CROSS-OVERS

Cooperation and partnerships

Formalised cooperation between businesses and

NGO/Associations
27%

Educational institutions
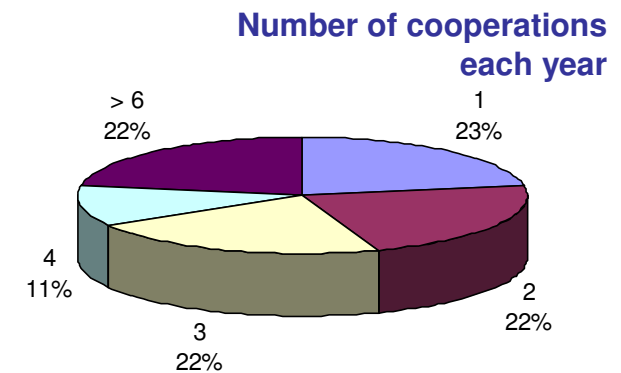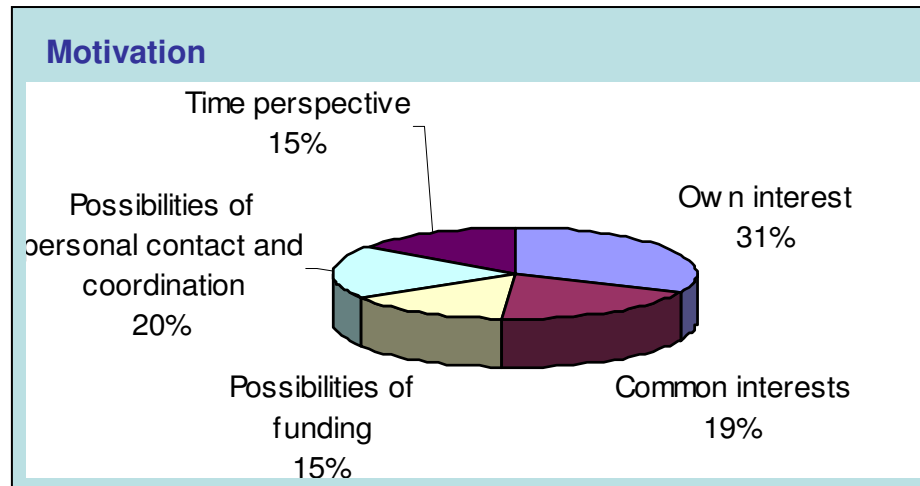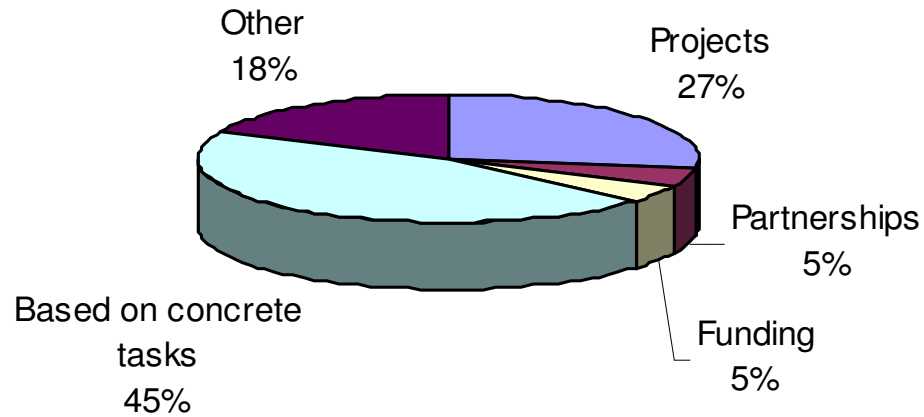55%

Cultural instituions
18%
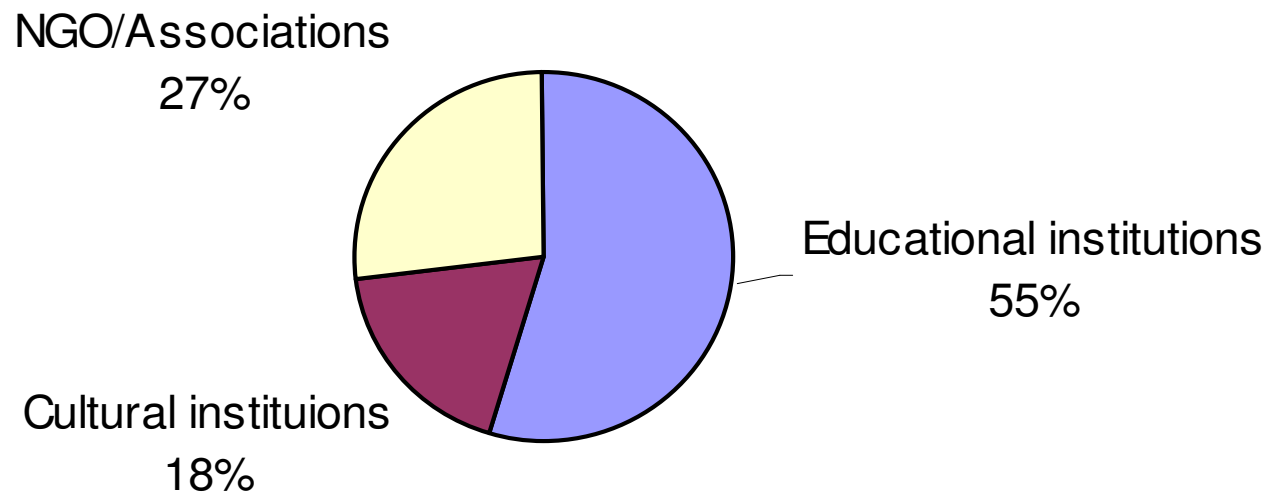
• **Lidt mere end en fjerdedel af de formaliserede samarbejder er med foreninger, mens mindre end hvert femte er med kulturinstitutioner**

• **Formaliserede samarbejder med uddannelsesinstitutioner udgør over halvdelen af virksomhedernes formaliserede samarbejder**

Kortlægning af de kreative brancher i Ballerup kommune
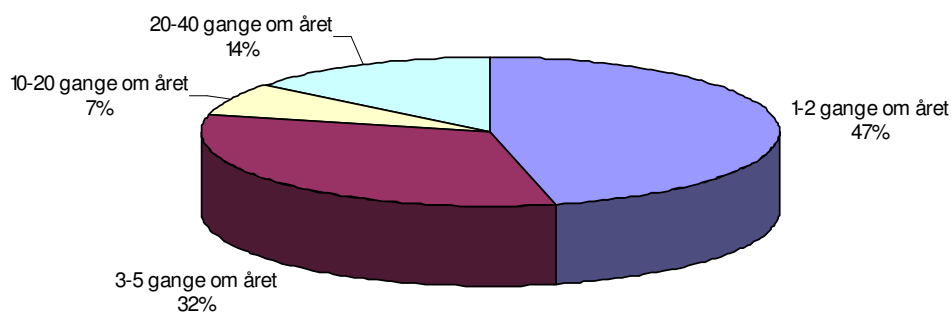
Cooperation and partnerships

How is the cooperation between the creative businesses and the cultural and educational institutions – organized:

Other
18%

Projects
27%

Partnerships
5%

Funding
5%

Based on concrete
tasks
45%

Motivation

Time perspective
15%

Possibilities of
personal contact and
coordination
20%

Own interest
31%

Possibilities of
funding
15%

Common interests
19%

**Number of cooperations
each year**

> 6
22%

1
23%

4
11%

2
22%

3
22%

Mapping of creative branches in Ballerup municipality   -   Erhverv. Kultur. Viden.   27.11.2007
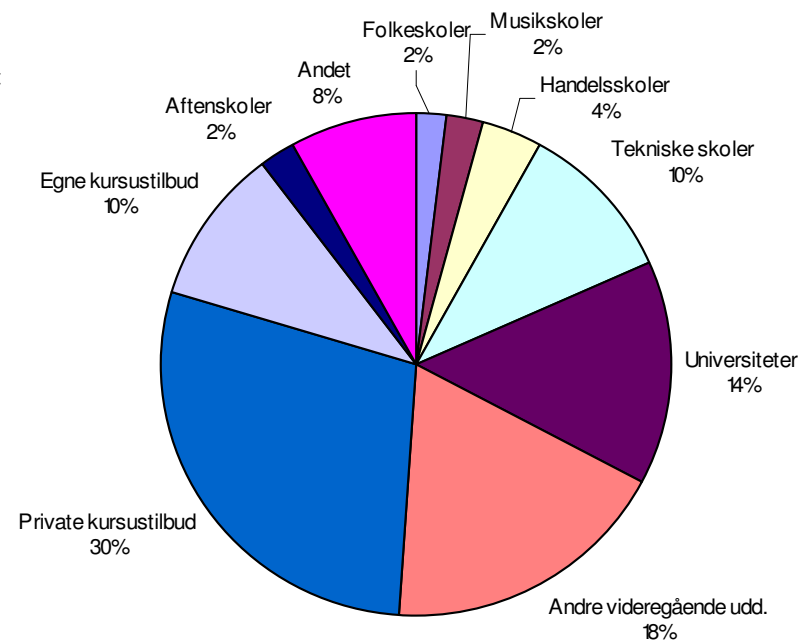
Cooperation and partnerships

How intensively do creative businesses use educational programmes and institutions?

• **About 40% of the creative businesses and mostly companies with more than 7 employees have confirmed their use of training programmes – but only use them a few times each year**
Private programmes and universities are used most often.

20-40 gange om året
14%

10-20 gange om året
7%

1-2 gange om året
47%

3-5 gange om året
32%

Talmaterialet er så lille, at det ikke er statistisk validt at anføre procenter, så dette er mere ment som illustration af svarenes fordeling


Folkeskoler
2%

Musikskoler
2%

Andet
8%

Handelsskoler
4%

Aftenskoler
2%

Tekniske skoler
10%

Egne kursustilbud
10%

Universiteter
14%

Private kursustilbud
30%

Andre videregående udd.
18%

Kortlægning af de kreative brancher i Ballerup kommune

Cooperation and partnership

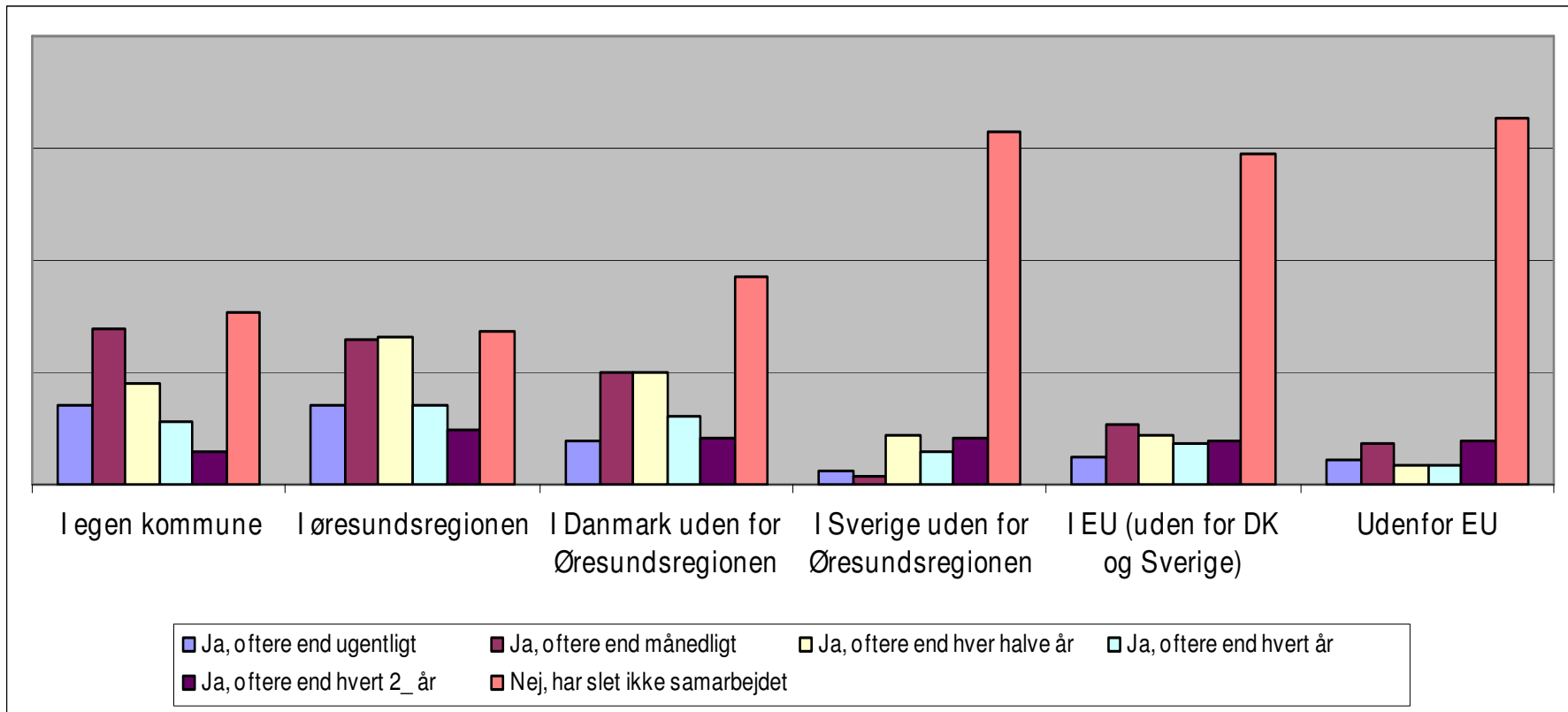## How intensively does the creative businesses use culture?

- **Only approx. 30% of the companies confirm that they use cultural services**

- **And they use them only a few times each year**

- **Museums, sports, theater and music are the most used cultural offers**
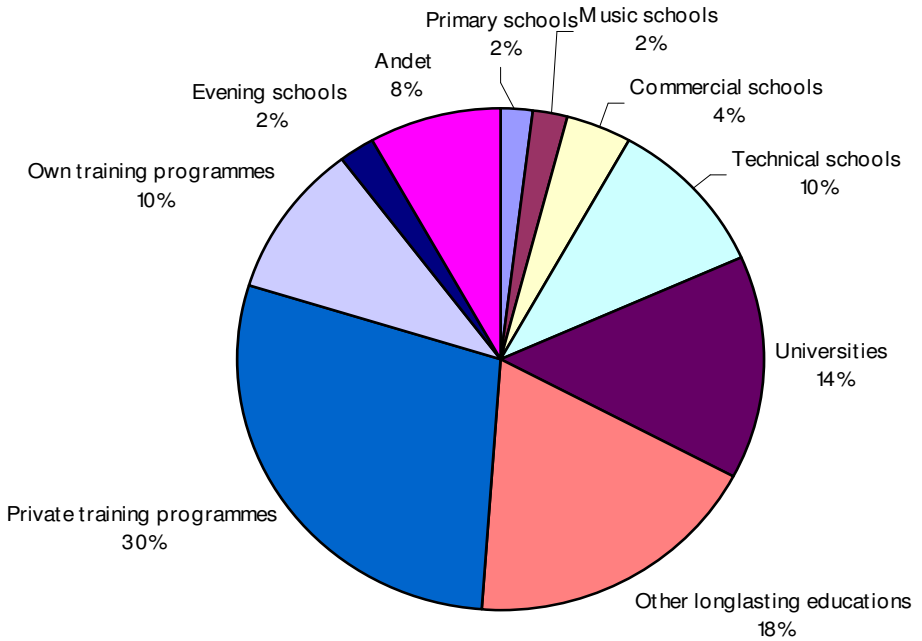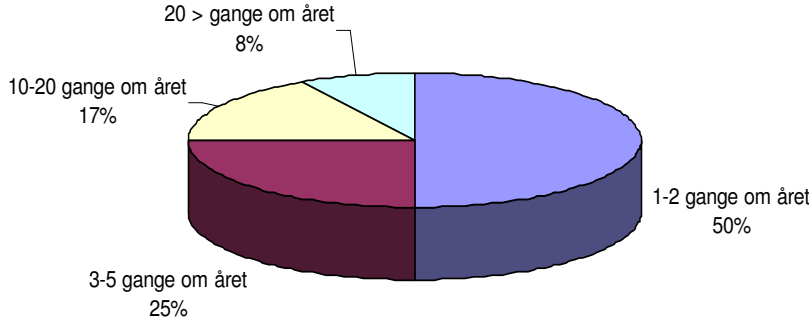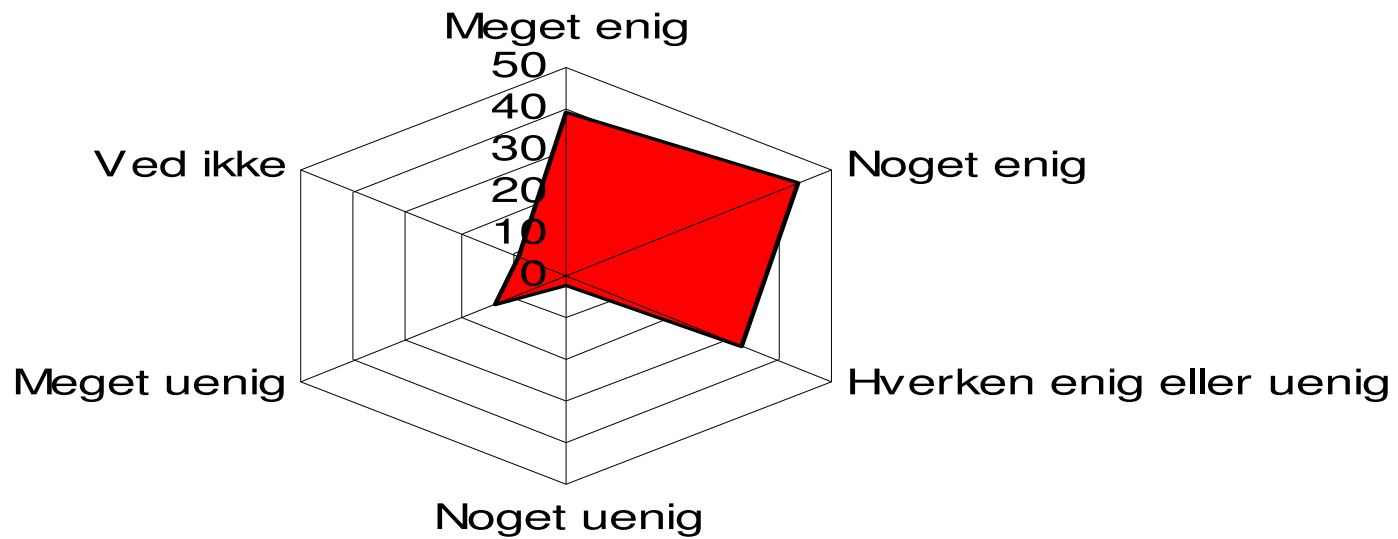

The statistic material is so small that it is not valid to talk about procentages.
Thus this is meant as an illustration of the distribution of responses.

Mapping of creative branches in Ballerup municipality

WHERE ARE THE COOPERATION PARTNERS SITUATED?

I egen kommune   I øresundsregionen   I Danmark uden for Øresundsregionen   I Sverige uden for Øresundsregionen   I EU (uden for DK og Sverige)   Udenfor EU

- Ja, oftere end ugentligt
- Ja, oftere end månedligt
- Ja, oftere end hver halve år
- Ja, oftere end hvert år
- Ja, oftere end hvert 2_ år
- Nej, har slet ikke samarbejdet

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Is it necessary for the survival of your creative business to cooperate more with external partners than now?

Meget enig

50
40
30
20
10
0

Noget enig

Ved ikke

Hverken enig eller uenig

Meget uenig

Noget uenig

Development of new products and services in different creative areas within the last 2 years

Legend: Ingen · Under 10% · Under 25% · Under 50% · Over 50% · Alle

Categories: Visuel kunst · Musik og scenekunst · Events · Kulturarv · Turisme · Medier · Arkitektur og byudvikling · Livslang læring · Idræt, fritid og hobby
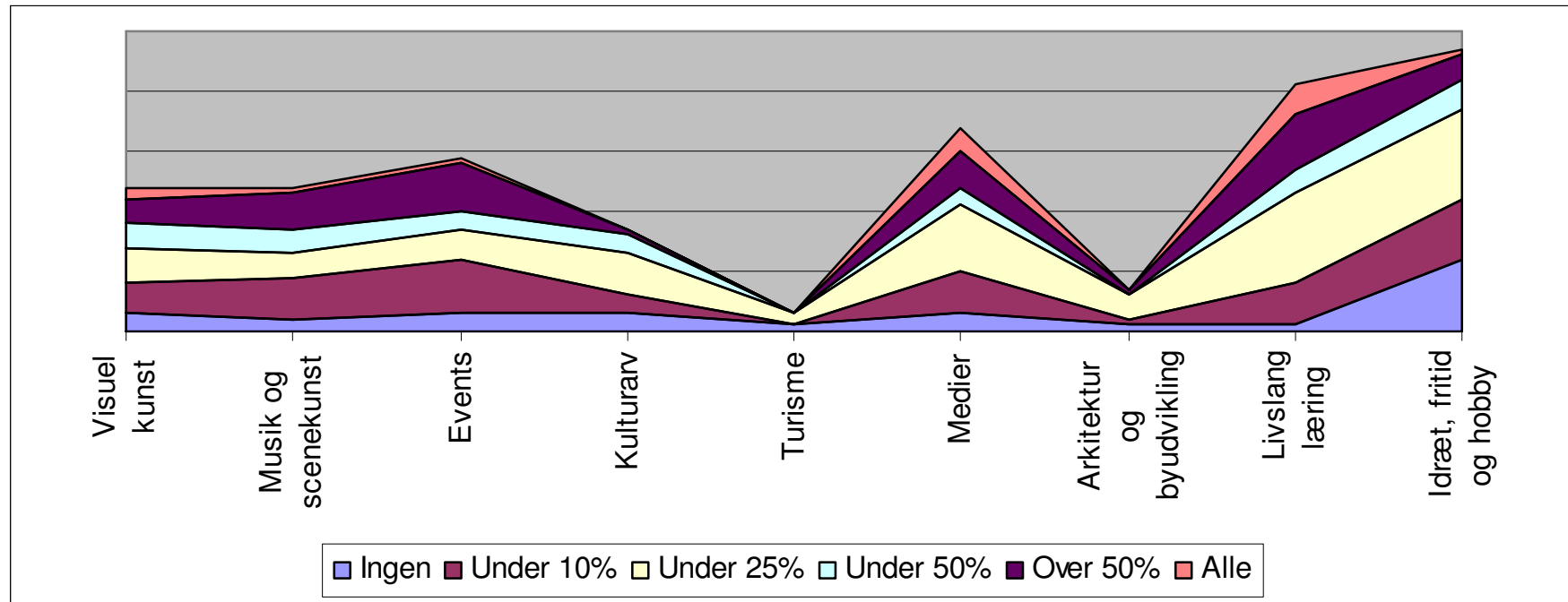
• der er en forholdsmæssig ens fordeling på alle områderne, dog undtaget turisme + arkitektur/byudvikling, hvor under 25% af produkter og serviceydelser er udviklet inden for de sidste 2 år – mens events har størst vægt for over 50% nyudviklede produkter og serviceydelser

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