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*Master thesis:*

**The role of Creative Industries in the city's development:  
The case of Thessaloniki**

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## Abstract

The main aim of this thesis is to examine the creative industries and their role in the city's development. More specifically, this thesis is focusing on the case of the city of Thessaloniki, Greece. The main hypothesis of the thesis is: **In a city where industrial sector is small and development is based mainly on service sector, arts and culture could play an important role as part of city's creative economy. Investments in creative economy and elaborating cultural policy instruments are important factors for economic and social development of the city.**

The first chapter of this work consists of a comprehensive reading of theoretical researches and reports specified in creative economies and cultural industries in order to generally detect and examine both theoretical and implemented models and policies on international level. The first chapter is divided in three parts.

In the first part of the theoretical framework the definitions of the main topics related to creative industries are analyzed. The main concepts presented include an overview of the main definitions around creative industries, as well as the analysis of concepts that are useful for the following parts of the thesis, such as the creative class, the creative city, the creative cluster, and cultural tourism.

In the second part of the first chapter the focus is on the reports and studies examination that provide data for the contribution of creative industries to the development of the city. This analysis of the reports and the conclusions drawn from it can support the part of the main hypothesis of the thesis, which refers to the important role of creative industries in the city's development, by focusing on the effect that these economic activities had on the development of the city from various perspectives.

In the third part of the theoretical framework, an overview of the general situation in Greece concerning the creative industries is done. More specifically an analysis of the current policies around creative industries is taking place whereas an overview of the economical data of the creative sector and the situation in Greece is following.

The second chapter of this work is devoted to the analysis of interesting case studies and best practices concerning implemented projects and policies around creative industries in European ground. The examination of implemented projects as case studies can provide knowledge for the policy makers responsible for the design of projects and strategies for the development of creative industries but also it is a useful tool for the final part of this thesis as it can provide with ideas for the recommendations. The best practices presented and analyzed in this work are categorized in themes according to the field where each project's main interest was focusing. Therefore, the categories are policies, public demand, business support and lastly, space and creative city districts.

In the third chapter, the city of Thessaloniki is the main subject. General information are given around the cultural and creative infrastructure, as well as historical background of the city. Afterwards, the description of the methodology followed in the research. in order to assist the preparation of the suggested model for the development of the cultural industries of Thessaloniki.

The field research consists of a combination of quantitative and qualitative research with the use of structured interviews with the Thessaloniki Municipality and questionnaires given to representatives of the city's creative offices that are involved in the development of the cultural economy and are also based in the city of Thessaloniki. A data analysis is followed during which, all the collected data are analyzed providing knowledge on the previous experience and the perception about cultural industries. Furthermore, an evaluation of the current situation in Thessaloniki concerning cultural industries is done as well as a mapping of the benefits and barriers for the investment in the creative economy of the city.

In the final part consists of recommendations for the development of the creative industries in the city of Thessaloniki. A list of possible strategies are created and alongside with the combination of the theoretical models, the results from the case studies and the knowledge gained from the combination of the questionnaires and the interviews, for the enforcement of Thessaloniki's cultural industries are suggested. Additionally, the in this final part conclusions are drawn on the subject.

## Résumé

Les sujets principaux de cette thèse sont les industries créatives et leur rôle dans le développement de la ville. Plus précisément, cette thèse se concentre sur le cas de Thessalonique. Thessalonique est la deuxième plus grande ville de la Grèce, le deuxième grand centre économique, industriel, commercial et politique, et une plaque tournant du transport très important pour l'Europe du Sud. Outre que son importance économique et politique, la ville de Thessalonique est réputée pour ses festivals, événements et dynamisme de la vie culturelle en général, alors est considérée comme la capitale culturelle de la Grèce.

La définition de l'économie créative ou les industries créatives est considéré relativement récent pour décrire ce domaine spécifique de l'activité économique qui concerne la créativité humaine comme un moyen de prospérité.

L'économie créative est une caractéristique intégrale de la société moderne. L'idée que la prospérité de gens dans le monde dépend de la créativité des concepteurs, auteurs, cinéastes, musiciens, architectes et autres créateurs de «contenu» d'une manière qu'il n'a jamais fait avant, a gagné du terrain de plus en plus dans les années précédentes. De plus, les industries créatives dans nombreuses villes à travers le monde représentent une partie importante du revenu national et la création d'emplois. Comme l'importance des industries créatives se développe, la question de l'effet de ces activités sur le développement des villes émerge.

Plusieurs de recherches qui ont été faites dans les villes qui ont investi dans leurs industries créatives, montrent que l'impact des industries culturelles est multicouche et positive. Tout d'abord, un secteur dynamique comme le secteur des industries créatives a externalités positives et peut contribuer à la qualité de vie et renforcer l'image et le prestige de quelque lieu. Par ailleurs, une source d'inspiration stratégique de nouvelles attitudes à placer peut encourager l'attraction et la rétention des travailleurs qualifiés, des étudiants supérieurs, des touristes et des investisseurs étrangers. Encore, les industries créatives ont un impact important sur la qualité de vie des résidents qui peut également être amélioré avec de plus grandes possibilités d'emploi et l'accès à une infrastructure culturelle solide. En outre, les

industries créatives peuvent améliorer l'attractivité des territoires comme lieux d'investissement, en particulier dans les grandes villes.

Au même temps, la ville de Thessalonique a été traditionnellement un générateur de mouvements artistiques novateurs et des groupes créatifs, mais n'a jamais été en mesure de maintenir tous ces forces créatifs au sein de ses «frontières» en raison de l'absence d'autorités qui veulent investir dans l'économie créative en soutenant les industries créatives par la législation et les politiques, et également pour le manque de coordination des efforts entre les individus créatifs de la ville.

Dans les dernières années, un changement dans le point de vue des autorités locales envers les industries créatives est remarqué, mais encore les politiques pour la fortification de l'économie créative sont dans une phase initiale. Par conséquent, cette thèse a pour objectif de lancer une recherche dans les capacités de la ville qui conduirait aux suggestions précises en vue de créer un terrain fertile où les industries créatives peuvent s'épanouir.

En temps de crise, les villes examinent et utilisent tous les moyens de développement possibles en détectant et en mettant l'accent sur de nouvelles façons de prospérité. Thessalonique n'est pas l'exception ; l'utilisation correcte des infrastructures culturelles de la ville et du capital pourrait conduire à multiples avantages pour la ville en général. Par conséquent, cette thèse est pertinente pour les autorités locales, le secteur public, civil et privé de culture et les individus créatifs de la ville.

En résumé, l'objectif principal de cette thèse est d'examiner l'impact des industries créatives sur le développement de la ville dans tous les domaines (économie, tourisme, éducation, développement social et communautaire, développement durable). Suivie par une analyse sur la ville de Thessalonique et des suggestions pour le développement des industries créatives.

L'hypothèse principale de la thèse est la suivante:

**Dans une ville où le secteur industriel est faible et le développement repose essentiellement sur le secteur des services, les arts et la culture peuvent jouer un rôle important dans le cadre de l'économie créative. Les investissements dans l'économie**

**créative et l'élaboration d'instruments de politique culturelle sont des facteurs importants pour le développement économique et social de la ville.**

Selon l'objectif de la thèse, les questions de recherche qui se produisent sont:

1. Est-ce que la ville de Thessalonique a les qualités acquises pour le développement des industries créatives?
2. Quelles sont les méthodes, les actions et les modèles pour un développement durable de l'économie créative de la ville?
3. Alors que la ville est dans une crise économique, est-il plausible d'investir dans les industries créatives?

Le premier chapitre de cette thèse consiste d'une recherche compréhensive des recherches théoriques et rapports spécifiés dans les économies créatives et industries culturelles qui a le but de détecter et examiner généralement en mêmes temps les modèles théoriques et les politiques réalisé sur le niveau international. Ce premier chapitre est divisé en trois parties.

Dans la première partie du cadre théorique, les définitions des principaux sujets liés aux industries créatives sont analysées. Les principaux concepts présentés comprennent un aperçu des principales définitions des industries créatives, ainsi que l'analyse des concepts qui sont utiles pour les parties suivantes de la thèse, comme la classe créative, la ville créative, le pôle créatif, et le tourisme culturel.

Les concepts des industries culturelles et les économies créatives sont relativement nouveaux. Cela implique que les limites de ce qui est considéré comme industries culturelles ou créatives sont un peu discutables. Habituellement, la notion la plus commune des industries créatives est faite référence à ces activités économiques qui se rapportent à la production ou à l'exploitation des connaissances et de l'information, et qui combinent aussi la création, la production et la distribution des biens et des services qui sont de nature culturelle et généralement protégés par des droits de propriété intellectuelle.

Une large définition des industries créatives comprend, l'architecture, la publicité, les arts, les antiquités, l'édition, la musique, les arts du spectacle, le divertissement digital, le design, le cinéma et le vidéo, les logiciels de l'informatique et enfin la télévision et la radio. Dans la thèse, les industries créatives seront tenues en compte comme les industries qui ont leur origine dans la créativité, l'habileté et le talent individuel et qui ont un potentiel de création de richesses et d'emplois à travers de la production et l'exploitation de la propriété intellectuelle.

La deuxième partie du premier chapitre met l'accent sur les rapports et l'examen des études qui fournissent des données pour la contribution des industries créatives pour le développement de la ville. Cette analyse des rapports et les conclusions qui sont tirées peuvent supporter la part de l'hypothèse principale de la thèse, qui fait référence à l'importance du rôle des industries créatives dans le développement de la ville, en se concentrant sur l'effet que ces activités économiques ont eu sur le développement de la ville sous différents angles (économie, tourisme, politique, social / communautaire, culturelle, développement durable).

Dans la troisième partie du cadre théorique, un aperçu de la situation générale en Grèce en ce qui concerne les industries créatives a été fait. Plus précisément l'analyse des politiques actuelles sur les industries créatives se déroule. En suivant, une vue d'ensemble des données économiques du secteur créatif et la situation en Grèce s'explique.

Le deuxième chapitre de ce travail est consacré à l'analyse des études de cas intéressantes et les meilleures pratiques concernant les projets réalisés et les politiques sur les industries créatives en terrain européen. La recherche des projets réalisés comme études de cas peuvent fournir de connaissance à les directeurs responsables de la conception des projets et des stratégies pour le développement des industries créatives, mais c'est aussi un instrument utile pour la dernière partie de cette thèse, car il peut donner des idées pour les recommandations.

Les meilleures pratiques présentées et analysées dans cette thèse sont classées en thèmes selon le domaine où l'intérêt principal de chaque projet. Par conséquent, les catégories sont : les politiques, où l'attention est attirée sur le soutien de la ville positionné dans le soutien du système global, la demande du public, qui se concentre sur la question de savoir comment les

viles peuvent devenir de meilleurs consommateurs de services des industries créatives et ses produits, le soutien aux entreprises qui se concentrent sur les incubateurs créatives, les organisations de soutien aux entreprises et de leurs réseaux, et les quartiers créatives, qui met l'accent sur les politiques et les stratégies qui conduisent pour le recyclage des différents sites inutilisés, ou aussi des activités reliant à la planification urbaine et l'inclusion sociale, le partenariat public-privé, les chances de développement et du entretien des quartiers créatives.

Dans le troisième chapitre, la ville de Thessalonique est le sujet principal. L'information générale de l'infrastructure culturelle et créative, ainsi que le plan historique de la ville sont données. Par la suite, la description de la méthodologie utilisé dans la recherche, afin d'aider à la préparation d'un modèle qui peut être proposé pour le développement des industries culturelles de Thessalonique.

La recherche sur le terrain se compose d'une combinaison de recherche quantitative et qualitative avec l'utilisation des entretiens structurées dans la municipalité de Thessalonique et questionnaires remis aux représentants des bureaux créatives de la ville qui sont impliqués dans le développement de l'économie culturelle et sont également basés dans la ville de Thessalonique. Cela contribue à définir la situation actuelle dans le domaine des industries culturelles dans la ville de Thessalonique.

Une analyse des résultats est suivie au cours de laquelle, toutes les informations recueillies sont analysées, fournissant de connaissance sur l'expérience antérieure et la perception sur les industries culturelles. En outre, une évaluation de la situation actuelle à Thessalonique en tout qui concerne les industries culturelles est effectuée. Une cartographie des avantages et des obstacles pour l'investissement dans l'économie créative de la ville se fait ainsi.

La dernière partie se compose de recommandations pour le développement des industries créatives dans la ville de Thessalonique. Une liste des stratégies possibles est créée et parallèlement à la combinaison des modèles théoriques, les résultats des études de cas et les connaissances acquises à partir de la combinaison des questionnaires et des entretiens, pour l'exécution des industries culturelles de Thessalonique sont suggérées. En outre, la partie dans ce conclusions finales sont tirées sur le sujet.

## **Introduction**

The main aim of this thesis is to examine the creative industries and their role in the city's development. More specifically, this thesis is focusing on the case of the city of Thessaloniki, Greece.

Several researches which took place in cities that have invested in their creative industries have shown that the impact cultural industries have is multilayered and positive. Firstly, a vibrant creative industries sector has positive externalities and can contribute to quality of life and enhance place image and prestige. In addition, a strategic inspiration of new attitudes to place can encourage the attraction and retention of skilled workers, graduates, tourists and business investors. Furthermore, creative industries have an important impact upon quality of life for residents that may also be improved with greater employment opportunities and access to a strong cultural infrastructure. Also, creative industries can improve the attractiveness of local areas as investment locations, especially in large cities.

Creative economy is an integral feature of modern society. The idea that the prosperity of people across the globe depends on the creativity of designers, authors, film-makers, musicians, architects and other 'content' creators in a way that it has never done before, is gaining more and more ground the last few years.

On the other hand, the global economic recession is putting pressure on the creative economy model in terms of sustainability. Researches show that in cities across the world where creative industries were given a fertile ground by local authorities and their cultural policies, account for a significant proportion of national revenue and job creation. As the importance of creative industries grows, the question of what is the effect of these activities in the development of the city rises. The stimulation of the creative economy, the reinforcement of the connections between the economic, technological, social and cultural aspects of its functioning and the promotion of the achievement of sustainability through linking economic and cultural development could have a strong impact on the transformation of a city.

The creative economy is a new world in which people work with their brains instead of their hands. A world in which communications' technology creates global competition. A world in which, innovation is more important than mass production. A world in which, investment buys new concepts or the means to create them, rather than new machines.

A positive outlook for industrial policy in which creativity and innovation are important drivers of growth is well suited to the contemporary economic conditions of globalization and structural change.

At the same time, the city of Thessaloniki has been traditionally a generator of innovative artistic movements and creative groups, but was never able to sustain all this creative power within its "borders" due to the lack of authorities will to invest in the creative economy by supporting creative industries through legislation and policies.

In the recent years a change in the perspective of the local authorities towards creative industries has been noticed, but still the policies for the enforcement of the creative economy is in a quite initial phase. Therefore a research in the city's capacities should be done that will lead to specific suggestions in order to create a fruitful ground for the creative industries to flourish.

In times of crisis, cities should examine and use up all possible ways of development by detecting and focusing on new ways of prosperity. Thessaloniki is no exception; by using correctly the city's cultural infrastructure and capital could lead to multiple benefits for the city in general. Therefore this thesis is relevant to the local authorities, the public, civil and private cultural sector and the creative individuals of the city.

## **Aims and main Hypothesis**

The main aim of this thesis is to examine the impact that creative industries have on the city's development in all areas (economy, tourism, education, social and community development, sustainability). Followed by an analysis specifically focused on the city of Thessaloniki and suggestions for the development of the creative industries. To achieve this, a general research on creative industries is done, followed by an analysis of projects in other cities that have similar characteristics with Thessaloniki and a comparison between them. The rest of the thesis is focused on the research of the creative industries in Thessaloniki and suggestions on the policies concerning the development of creative economy in Thessaloniki.

According to the aim of the thesis, the research questions that occur are,

- ⤴ Has the city of Thessaloniki the acquired qualities for the development of creative industries?
- ⤴ What are the methods, actions, and models for a sustainable development of the city's creative economy?
- ⤴ While the city is facing an economical crisis, is it plausible to invest in the creative industries?

Main hypothesis:

**In a city where industrial sector is small and development is based mainly on service sector, arts and culture could play an important role as part of city's creative economy. Investments in creative economy and elaborating cultural policy instruments are important factors for economic development of the city.**

## **Methodology and structure**

The research for this thesis is mainly based on internet and literature study, as well as observation, on the spot research, and questionnaires given to representatives of the creative

offices in Thessaloniki as well as, interviews with the Municipality of Thessaloniki. It consists of an analysis of the reports on creative industries and creative economies in general on European level, focusing on the effect that these economic activities had on the development of the city from various perspectives (economy, tourism, policy, social/community, cultural, sustainability).

Furthermore, in the empirical part several case studies of already implemented projects in other European cities are examined in order to detect the strong and the weak points of the implementation of policies concerning the creative industries. The analysis of the results also is used in the designing of the proposed strategies for the city of Thessaloniki in the final part of the thesis.

In the third part of this work, a survey on cultural and creative industries of the city of Thessaloniki is presented which later as a knowledge tank for the preparation of the recommendations for the development of the cultural industries of Thessaloniki. The main outcome of the research is a general image of the current condition of the city's dynamic concerning creative industries. For the survey on the creative industries a categorization is done according to the types of creative industries which already exist in the city of Thessaloniki. The location of these industries is examined in order to outline the tendencies in specific parts of the city of gathering larger number of creative industries than others, as well as the possible factors and conditions which lead in these tendencies.

More specifically, the structure of the thesis is shown in the following order:

- ⤴ The initial part of the research, a comprehensive reading of theoretical researches and reports specified in creative economies and cultural industries is done in order to generally detect and examine both theoretical and implemented models and policies.
- ⤴ The preparation for the field research includes the design of the questionnaires, the arrangement of the interview sessions and the creation of access to the needed information.

- ⤴ The field research consists of a quantitative research with the use of questionnaires with representatives of the city's creative individuals that are involved in the development of the cultural economy and with creative offices that are based in the city of Thessaloniki. This is done in order to define the current situation in the field of creative industries in the city of Thessaloniki. In addition, interviews with the local authorities enlighten the situation in Thessaloniki and provide knowledge on the plans and the policies for the development of Creative Industries.
  
- ⤴ A data analysis follows where, all the collected data are analyzed providing knowledge on the previous experience and the perception about cultural industries. Furthermore, an evaluation of the current situation in Thessaloniki concerning cultural industries will be done as well as a mapping of the benefits and barriers for the investment in the creative economy of the city.
  
- ⤴ In the final part consists of recommendations for the development of the creative industries in the city of Thessaloniki. A list of possible tools is created and alongside with the combination of the theoretical models, the results from the case studies and the knowledge gained from the survey, a proposal for the enforcement of Thessaloniki's cultural industries is suggested.

The thesis is a combination of qualitative and quantitative research, but due to the nature of the subject the research will be slightly leaning on the quantitative side.

## THEORITICAL FRAMEWORK

The theoretical framework chapter is composed by three parts. In the first part an analysis of the basic theories around creative industries and creative economy in general is done. This aims to a deeper understanding of the nature of the cultural and creative industries, due to the fact that still the notion of the creative industries is not clearly defined and after ten or more years of research on this field the definition of creative industries is still debatable. Therefore, my attempt is firstly to find the most suitable, for this research, definition of cultural industries -and of theories concerning cultural industries- and afterwards to present the most important branches of the creative economy.

In the second part of this chapter, an attempt is done to explain the way in which creative industries and creative economy in general are contributing to the development of the city. In order for this to be feasible, firstly I am giving a definition of what development is and then, I am examining development from not only the economical perspective but also from the social-community perspective, the educational aspect and others. My main aim in this part is to examine the first part of my main hypothesis in this work, that creative industries could play an important role in the city's development.

### **Defining the term “Creative Industries”**

There is a major debate around the definition of the term “Creative Industries”. Through an extended reading of the bibliography on the creative industries one can come across various definitions on which activities should be included in the creative industries. Various definitions have been suggested (DCMS 2001),(Hesmondhalgh 2002),(Hawkins 2001),(UNCTAD 2008) and even the name itself is a contested issue - there being significant differences and overlap between the terms 'creative industries', 'cultural industries' and 'creative economy' (Hesmondhalgh 2002).

According to Lash and Urry each of the creative industries has an 'irreducible core' concerned with "the exchange of finance for rights in intellectual property". (Lash & Urry 1994). This is

similar to the UK Government Department for Culture, Media and Sport (DCMS) definition which describes the creative industries as:

“those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.” (DCMS 2001)

The current DCMS definition recognizes twelve creative sectors, down from fourteen in their 2001 document. They are:

- ⤴ Advertising
- ⤴ Architecture
- ⤴ Arts and antique markets
- ⤴ Crafts
- ⤴ Design
- ⤴ Designer Fashion
- ⤴ Film, video and photography
- ⤴ Software, computer games and electronic publishing
- ⤴ Music and the visual and performing arts
- ⤴ Publishing
- ⤴ Television
- ⤴ Radio (DCMS 2006)

To this list John Howkins would add toys and games, and in addition incorporate the much broader area of research and development in science and technology (Howkins 2001). It has also been suggested that gastronomy might as well be included.

On the other hand, Hesmondhalgh reduces the list to what he terms 'the core cultural industries' of advertising and marketing, broadcasting, film, internet and music industries, print and electronic publishing, and video and computer games. His definition only includes those industries that create 'texts' or 'cultural artefacts' and which engage in some form of industrial reproduction (Hesmondhalgh 2002).

The DCMS definition has been very influential, and many countries have adopted it in official policy papers, but it has also been criticized. It has been argued that the division into sectors confuses the division between lifestyle business, non-profits, and larger businesses, and between those who receive state subsidies, such as film and those who do not such as computer games development. The inclusion of the antiques trade is often questioned, since it does not generally involve production except of reproductions and fakes. Furthermore the inclusion of all computer services has also been questioned (Hesmondhalgh 2002).

There is frequently an issue regarding the boundaries between creative industries and the similar term of cultural industries. Cultural industries are often described as an adjunct-sector of the creative industries. Cultural industries include industries that are focusing on museums and libraries, cultural tourism and heritage, sports and outdoor activities, and a variety of “lifestyle” activities. Along these lines cultural industries are more concerned with the delivery of other kinds of values, including cultural wealth and social wealth, rather than primarily providing monetary value.

According to Caves (2000), creative industries are characterized by seven economic properties:

- ♣ *Nobody knows principle*: Demand uncertainty exists because the consumers' reaction to a product are neither known beforehand, nor easily understood afterward.
- ♣ *Art for art's sake*: Workers care about originality, technical professional skill, and harmony of creative goods and are willing to settle for lower wages than offered by other types of work.
- ♣ *Motley crew principle*: For relatively complex creative products, the production requires diversely skilled inputs. Each skilled input must be present and perform at some minimum level to produce a valuable outcome.
- ♣ *Infinite variety*: Products are differentiated by quality and uniqueness; each product is a distinct combination of inputs leading to infinite variety options such as works of creative writing, whether poetry, novel, screenplays or otherwise.

- ⤴ *A list/B list*: Skills are vertically differentiated. Artists are ranked on their skills, originality, and proficiency in creative processes and/or products. Small differences in skills and talent may yield huge differences in financial success.
- ⤴ *Time flies*: When coordinating complex projects with diversely skilled inputs, time is of the essence.
- ⤴ *Ars longa*: Some creative products have durability aspects that invoke copyright protection, allowing a creator or performer to collect rents.

The properties described by Caves have been criticized for being too rigid (Towse, 2000). Not all creative workers are purely driven by 'art for art's sake'. The 'ars longa' property also holds for certain noncreative products. The 'time flies' property also holds for large construction projects. Creative industries are therefore not unique, but they score generally higher on these properties relative to non-creative industries.

Most definitions of the cultural industries are based around a combination of five main criteria, such as creativity, intellectual property, symbolic meaning, use value and methods of production. (Galloway; Dunlop, 2007)

O'Connor defines the cultural industries as “those activities which deal primarily in symbolic goods – goods whose primary economic value is derived from their cultural value ... This definition, then, includes what have been called the ‘classical’ cultural industries – broadcast media, film, publishing, recorded music, design, architecture, new media – and the ‘traditional arts’ – visual art, crafts, theatre, music theatre, concerts and performance, literature, museums and galleries – all those activities that have been eligible for public funding as ‘art’ (O’Connor 1999, p. 5).

Others, including Bilton and Leary (2004) and Martin (2004), while agreeing on the importance of symbolic meaning, differ from O’Connor (1999) by considering a fourth concept, that of “use value” to be the defining characteristic. Symbolic goods and services have as “first use” the communication of ideas, rather than a functional value. Therefore, activities that produce books, films, plays, music are part of the cultural industries, and those

such as fashion design, advertising and architecture, where there is symbolic content, but where functionality comes first, are not considered to be part of the cultural industries.

### **The Creative Class**

Another specificity of the Creative Industries is the people working in this field, the creative individuals. The most popular and at the same time criticized theory around creative workers is the theory of Creative Class by Richard Florida.

The Creative Class is a socioeconomic class that Florida identifies as a key driving force for economic development of post-industrial cities in the United States. The creative class is divided in two broad sections, the Super-Creative Core and the Creative Professionals. The first group includes a wide range of occupations such as science, engineering, education, computer programming, and research, with arts, design, and media workers forming a small subset. Florida considers those belonging to this group to “fully engage in the creative process”. The Super-Creative Core is considered innovative, creating commercial products and consumer goods. The primary job function of its members is to be creative and innovative. “Along with problem solving, their work may entail problem finding” (Florida, 2002). In the second group professionals are the classic knowledge-based workers and include those working in healthcare, business and finance, the legal sector, and education. They “draw on complex bodies of knowledge to solve specific problems” using higher degrees of education to do so (Florida, 2002).

The main characteristic of this class is that they work in positions that are knowledge intensive. These usually require a high degree of formal education (Florida, 2002). Examples of workers in this sector are health professionals and business managers, who are considered part of the sub-group called Creative Professionals. Their primary job is to think and create new approaches to problems. Creativity is becoming more valued in today’s global society. Employers see creativity as a channel for self-expression and job satisfaction in their employees.

The Creative Class is also known for its departure from traditional workplace attire and behavior. Members of the Creative Class may set their own hours and dress codes in the workplace, often reverting to more relaxed, casual attire instead of business suits and ties. Creative Class members may work for themselves and set their own schedule. Independence is also highly regarded among the Creative Class and expected in the workplace (Florida, 2002).

In *Cities and the Creative Class*, Florida devotes several chapters to discussion of the three main prerequisites of creative cities, though there are many additional qualities which distinguish creative magnets. For a city to attract the Creative Class, he argues, it must possess "the three 'T's':

- ⤴ Talent as a highly talented, educated, skilled population,
- ⤴ Tolerance as a diverse community, which has a 'live and let live' ethos, and
- ⤴ Technology as the technological infrastructure necessary to fuel an entrepreneurial culture.

In his book *Rise of the Creative Class*, Florida argues that members of the Creative Class value meritocracy, diversity and individuality, and look for these characteristics when they relocate (2002).

## **The Creative City**

The "creative city" was a concept developed by urbanist Charles Landry in the late 1980s and has since become a global movement reflecting a new planning paradigm for cities. The Creative City when introduced was seen as aspirational; a clarion call to encourage open-mindedness and imagination implying a dramatic impact on organizational culture. Its philosophy is that there is always more creative potential in a place. It posits that conditions need to be created for people to think, plan and act with imagination in harnessing opportunities or addressing seemingly intractable urban problems. These might range from

addressing homelessness, to creating wealth or enhancing the visual environment. Its assumption is that ordinary people can make the extraordinary happen if given the chance. Creativity is seen as applied imagination. In the Creative City it is not only artists and those involved in the creative economy that are creative, although they play an important role. Creativity can come from any source including anyone who addresses issues in an inventive way be it a social worker, a business person, a scientist or public servant.

It advocates that a culture of creativity be embedded in how urban stakeholders operate. By encouraging legitimizing the use of imagination within the public, private and community spheres the ideas bank of possibilities and potential solutions to any urban problem will be broadened.

This requires infrastructures beyond the hardware, such as buildings, roads or sewage. Creative infrastructure is a combination of the hard and the soft. The latter includes a city's mindset, how it approaches opportunities and problems; its atmosphere and incentives and regulatory regime. To be a creative city the soft infrastructure includes: A highly skilled and flexible labour force; dynamic thinkers, creators and implementers. Creativity is not only about having ideas, but also the capacity to implement them

The Creative City identifies, nurtures, attracts and sustains talent so it is able mobilize ideas, talents and creative organizations. The built environment is crucial for establishing the milieu. A creative milieu is a place that contains the necessary requirements in terms of hard and soft infrastructure to generate a flow of ideas and inventions. A milieu can be a building, a street an area, a city or a region.

The popularity of creativity came about because of the increased recognition that the world and its economic, social and cultural structures was changing dramatically. This was driven in part information technology revolution. The old way did not work sufficiently well. Education did not prepare students for the demands of the new world; organization, management and leadership with its control ethos and hierarchical focus did not provide the flexibility, adaptability and resilience to cope in the emerging competitive environment; cities whose atmosphere, look and feel were industrial and where quality of design was low were not attractive and competitive. Coping with these changes required a re-assessment of cities' resources and potential and a process of necessary re-invention on all fronts. (Laundry 2000)

## **The Creative Cluster**

The term "Creative Cluster" refers to the geographic concentration of a creative industry that pools together its resources in order to optimize the creation, production, dissemination and exploitation of creative works. Such clustering activity eventually leads to the formation of a network and the establishment of partnerships.

However, due to the nature of these industries, the formation of creative clusters does not follow the conventional process of "cluster formation", which in general, tends to be attracted to an area by its market potential or to the existence of a technology institution or university. In the case of the creative industries, enterprise clustering occurs organically, given that many creative projects are done on a collaborative and project-based basis.

UNESCO (2006) defines the Creative Clusters as:

*A geographic concentration which pools together resources into networks and partnerships to cross-stimulate activities, boost creativity and realize economies of scale.*

Another definition found in the Creative City Planning Framework, refers to the:

*(geographical) concentration (often regional in size) of interconnected individuals, organizations and institutions involved in the arts, cultural industries, new media, design, knowledge building and/or other creative sector pursuits.*

Creative clusters play a vital role in the social and economic development of a region and nation. As a result many countries consciously embark on implementing policies to create an encouraging environment for the prosperity of the creative industries. Such policies include those related to the strengthening of national intellectual property regimes.

Creative clusters without doubt have a significant contribution to local economy. The geographic concentration and proximity provides economic advantages ranging from

concentration of creative knowledge and skills, shared resources and mutual help among other benefits. (Evans 2009; O'Connor 2007) To some extent the economic benefits make the creative economy comparable to other industries, and position it positively in the economic system. However, it is always difficult to combine “culture” and “economics” within cultural policy making (O'Connor & Gu 2010). In many cases, the success of creative clusters is not simply measured by economic profits.

The value of creative clusters far exceeds measureable quantities. Bell and Jayne (2004) show the concern that the pursuit of capitalism and economic growth without considering “social justice” in contemporary urban development may cause a severe social and spatial segregation. Landry (2000) also points out that “financial capital becomes only one asset among many, including human, social, physical, natural and cultural capital”. Significantly, creative clusters can promote creativity and contain sociocultural meanings.

### **The Creative Industries and Cultural Tourism**

According to the ICOMOS charter on Cultural Tourism:

*Cultural Tourism is that form of tourism whose object is, among other aims, the discovery of monuments and sites. It exerts on these last a very positive effect insofar as it contributes - to satisfy its own ends - to their maintenance and protection. This form of tourism justifies in fact the efforts which said maintenance and protection demand of the human community because of the socio-cultural and economic benefits which they bestow on all the populations concerned.*

“Creative Tourism” is considered to be a new generation of tourism. According to the Report of the Planning Meeting for International Conference on Creative Tourism (2008) the first generation was “beach tourism,” in which people come to a place for relaxation and leisure. The second was “cultural tourism,” oriented toward museums and cultural tours. “Creative Tourism” involves more interaction, in which the visitor has an educational, emotional, social, and participative interaction with the place, its culture, and the people who live there. This

third generation requires that managers also evolve, recognizing the creativity within their city as a resource, and providing new opportunities to meet the evolving interests of tourists.

While creative tourism must be linked to culture, the particular cultural expressions are unique to each place. For example, low-rider cars as being a cultural expression of northern New Mexico, and tango dancing as being particular to Buenos Aires.

The definition of creative tourism, found in International Conference on Creative Tourism (2008):

*“Creative tourism is travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place and it provides a connection with those who reside in this place and create this living culture.”*

### **A definition of Development**

Development can be:

- ⤴ Economic
- ⤴ Touristic
- ⤴ Social
- ⤴ Educational

The scope of economic development includes the process and policies by which a nation improves the economic, political, and social well-being of its people. (O'Sullivan, A. and Sheffrin, S. M., 2003)

Mansell and Wehn also state that economic development has been understood since the World War II to involve economic growth, namely the increases in per capita income, and the attainment of a standard of living equivalent to that of industrialized countries.

The study of economic development by social scientists encompasses theories of industrial-economic modernization causes, the historical phases or waves of economic development, and the organizational aspects of enterprise development in modern societies. Economic development embraces sociological research on a variety of topics including: business organization, enterprise development, evolution of markets and management, and cross-national comparisons of industrial organization patterns.

In economics, the study of economic development was born out of an extension to traditional economics that focused entirely on national product, or the aggregate output of goods and services. Economic development was concerned in the expansion of people's entitlements and their corresponding capabilities, morbidity, nourishment, literacy, education, and other socio-economic indicators. (Todaro; Smith 2011)

According to Pratt, production and consumption are considered as a false dualism. In practice we need to reintegrate analyses of production and consumption (Pratt 2004).

This is probably one of the reasons why the cultural industries are such an emblematic site of debate and practice. They are a practical example of the hybrid and complex relationships between production and consumption, the symbolic and material. Moreover, reacting to the 'placelessness' of much debate about place marketing, is needed to stress that culture is produced in particular places and times: and, that context is important in, or perhaps more accurately constitutive of, social, cultural and economic fields.

### **Creative Industries and Development**

The following chapter gives an overview of the main findings of the studies commissioned by the European Commission in 2006-2011. These findings concentrate mainly on the economic aspects and spill-over effects of creative industries.

#### *Economic Development: Creative industries contribution to the GDP, growth and employment*

According to the KEA study on The Economy of Culture in Europe (2006), in 2003, the turnover of the cultural and creative sector in Europe amounted to 654 billion Euros. In terms of value added to the European economy as a whole, it represented 2.6% of Europe's Gross Domestic Product (GDP).

The relative importance of the cultural and creative sector becomes more apparent when its value added to Europe's GDP is compared with that of other industries. For instance, real estate activities, one of the driving sectors of the European economy in the last years, accounts for 2.1% of Europe's GDP, a figure that is inferior to the cultural and creative sector's contribution. The economic contribution of the cultural and creative sector is also

higher than that of the sector of food, beverages and tobacco manufacturing (1.9%), the textile industry (0.5%) and the chemicals, rubber and plastic products industry (2.3%).

Overall, the cultural and creative sector gave an impressive performance during the examined period - the years from 1999 to 2003. Whilst the nominal growth of the European economy in this period was 17.57%, the growth of the cultural and creative sector in the same years was 12.3% higher. This means that the cultural and creative sector grew faster than the general economy and that it is considered therefore a vital driver for development in Europe.

Furthermore, as far as the dynamic of the contribution of the cultural and creative sector to European GDP is concerned, figures show a positive trend over the years, meaning that the sector grew in economic importance and that its contribution to the general wealth of Europe has become more and more significant.

In 2004, a minimum of 4.714 million people worked in the cultural and creative sector alone, equivalent to 2.5% of the active employed population in the European Union. An additional 1.171 million people were employed in the sector of cultural tourism. The figures confirm the analyses of most studies on cultural employment. First of all, cultural employment is growing faster than total employment and cultural employment is of an “atypical” nature. It is often argued it is somehow a foreshadowing of tomorrow’s job market being more flexible, project-led, requiring mobility and high qualifications.

A study carried out by the TERA Consultants (*Building a Digital Economy: The Importance of Saving Jobs in the EU’s Creative Industries*<sup>12</sup>, March 2010) revealed that the cultural and creative sectors, including the cultural and creative industries, accounted for 4.5% of total EU GDP in 2008 and some 3.8% of the workforce. The GDP contribution is greater than the chemicals and plastic products industry (2.3 %) or real estate activities (2.1 %).

*Local and Regional Development: Creative Industries' contribution to the local and regional development*

According to the Study on the Contribution of Culture to Local and Regional Development – Evidence from the Structural Funds (2010), culture-based development has relevance for regions in all stages of development in the ‘convergence’ regions, where support for infrastructural development may continue to be needed, but also in both convergence and ‘competitiveness’ regions where the infrastructure and other local resources can be exploited to enhance the comparative advantages of the local economy and to stimulate creativity and enterprise.

In many regions the creative sector is rapidly growing, outperforming other more established sectors in terms of growth in new businesses, turnover and employment; in many instances the absolute size of the sector now exceeds that of a range of traditional industries.

Many cities and regions and some European Countries have some form of creative sector strategy. The focus and detail of this strategy, however, vary considerably. In the most developed regions the promotion of the creative sector is part and parcel of a strategy for knowledge-based industries.

As well as its inherent dynamism and growth potential, the creative sector has a number of other attractive qualities from a local development perspective. It makes use of a range of skills at a series of different levels, it tends to be socially responsible and inclusive and it usually involves ‘clean’, environmentally friendly processes.

In more technical terms, creative activities often generate positive externalities in the areas where they are located, their openness and interaction with other activities give rise to

agglomeration and cluster effects and they tend to generate a high proportion of total value added locally.

*Social Development: Creative Industries' contribution to the rest of economy, innovation and social well-being*

By examining the KEA study *The Impact of Culture on Creativity* (2009) it comes out that culture-based creativity is an essential feature of a post-industrial economy. A firm needs more than an efficient manufacturing process, cost-control and a good technological base to remain competitive. It also requires a strong brand, motivated staff and a management that respects creativity and understands its process. It also needs the development of products and services that meet citizens' expectations or that create these expectations. Culture-based creativity can be very helpful in this respect.

Digital technologies play an important role in this intangible economy as they provide new forms of social exchanges and contribute significantly to new expressions of creativity. Of course cultural production, such as music, publishing and movies, makes new technology more relevant to consumers, enables the development of new markets and contributes to digital literacy.

It therefore becomes an imperative for industry to meet and to create new kinds of demand that are not based merely on the functionality of a product but are instead rooted in individual and collective aspiration. In this new paradigm, marketing and services are as important as production. This requires creative skills and thoughts as productivity gains at manufacturing level are no longer sufficient to establish a competitive advantage. Culture-based creativity is a powerful means of overturning norms and conventions with a view to standing out amid intense economic competition. Creative people and artists are the key because they develop ideas, metaphors and messages which help to drive social networking and experiences.

It helps to promote well-being, to create lifestyle, to enrich the act of consumption, to stimulate confidence in communities and social cohesion. It is increasingly used in the management of human resources, notably through artists-in-residence projects.

Culture-based creativity is therefore a key input for businesses or public authorities which want to communicate more effectively, challenge conventions and look for new ways to stand out. It contributes to product innovation, to branding, to the management of human resources and to communication.

Cultural productions, as communication tools charged with subjectivity and emotion, have participated in the expression of social life since the origin of human kind. Culture-based creativity plays a key role in generating social innovation.

Social cohesion can be defined as a set of shared norms and values for society which also encompasses the diversity of people's different backgrounds and helps to ensure that those from different backgrounds have similar life opportunities. It is the ability of cultural activities to help express specific cultures, while also developing strong and positive relationships between people from different backgrounds in the workplace, in schools, and within neighborhoods.

It is argued that culture can offer new approaches both in terms of tackling what are sometimes referred to as 'social problems', for which current approaches are deemed inadequate. Policy areas in which culture has successfully helped in this respect include urban regeneration, social cohesion, crime prevention, health and the fight against pollution.

In the following chapter an overview of the policies concerning the development of the creative industries is taking place. This will help to gain a deeper understanding of the key steps and the procedure of creating a specific policy in order to support creative and cultural industries. The knowledge acquired by this part will be used in the final chapter of this paper to form recommendations for Thessaloniki's creative industries.

The path to a successful local creative industry policy is a complex journey of navigating, supporting and endorsing international, regional and national laws, conventions and agreements. A general overview of the emerging creative industry policy issues at various levels will provide details on regional and national creative industry policy.

Generally, Cultural Policy is the area of public policy-making that is focused on activities related to the arts and culture. Generally, this involves fostering processes, legal classifications and institutions which promote cultural diversity and accessibility, as well as enhancing and promulgating the artistic, ethnic, sociolinguistic, literary and other expressions of all people, especially those of indigenous or broadly-representative cultural heritage.

### **Cultural and creative industries: policies and programmes in Greece.**

According to the compendium website of cultural policies, Greece's profile hasn't been updated since 2008. An updated version is in the making and is expected to be published by the end of 2012. Until the updated version is published, the official policy for the Cultural and Creative industries states that the primary sponsor of culture continues to be the state. Privatisation of cultural infrastructure and organizations is not part of the current policy priorities.

Private sponsorship of the arts decreased after an early 1990 tax exemption was withdrawn in 1997. New provisions aimed to re-introduce extensive tax exemptions for arts sponsorship, were expected to be approved by a bureau under the authority of the Ministry of Culture, but until recently nothing seems to have changed. New measures being considered include

schemes involving a few banks and international corporations supporting blockbuster events produced by large-scale national institutions in the arts and other types of incentives.

Constrained by limited funding, the Ministry of Culture has focused support for the culture industries through sector organizations and the rationalization of funding initiatives. Thus, the National Book Centre is the main vehicle of support for Greek books, and has recently engaged in a broad-ranging programme of subsidized translations and other activities to promote Greek literature. The Greek Film Centre now supports the annual production of a significant number of Greek films, within an increased budget of 7 million euro. Independent (private) theatre companies are supported by a subsidy scheme of 1.5 million euro worth, which was recently rationalized to follow a more consistent set of criteria on artistic contributions and past performance. Furthermore, subsidies are given to selected dance performances, operating under the same principle.

Earlier cultural policy, based on the integration and synergy between cultural heritage and cultural action, and the state and local government, is gradually replaced by a shift towards accountability and financial exploitation of cultural goods using private sector criteria, encouraged through the establishment of "showcase" events for the promotion of Greek performing arts abroad, and supporting measures.

It becomes obvious from the examination of the policies on creative industries that a new approach to the creative industries policy is required on a national level. It is a fact that Greece only until recently discovered the potential the creative economy has, especially after the studies and reports on a European level showed the importance of the sector for the development of the economy and after other Member States of the European Union started to adopt and design policies to promote their creative industries.

### **Economic Figures for Creative Industries in Greece**

Research in Greece for the Creative Industries is in an initial phase, as well as the policies, and therefore not enough data and information can be found around the size of the sector and

le the number of people it occupies. The only sources that can provide these types of data are the studies of Eurostat and others such as Power 2009, UNESCO 2009, and KEA 2006, but still the aforementioned studies are not able to depict the existing situation due to the lack of statistical data and especially on the level of mapping analysis.

According to Avdikos (2011), the table below indicates the number of creative industries that are based in Greece and their annual turnover in 2006.

Table 1 – Economy of the Creative Industries in Greece (2006)

<i>Creative Industries</i>	<i>Number of Businesses (2006)</i>	<i>%</i>	<i>Turnover in euro (2006)</i>	<i>%</i>
Publishing	7,125	10.0%	3,241,558,805	27.6%
<i>from which: Printing</i>	3,395	4.8%	1,094,651,399	9.3%
Film, Video, Photography	7,210	10.1%	1,001,682,441	8.5%
<i>from which: Photography</i>	3,320	4.7%	179,587,653	1.5%
Music	519	0.7%	134,714,296	1.1%
Television, Radio	1,184	1.7%	1,388,625,827	11.8%
Creativity, Arts & Entertainment	10,066	14.1%	377,057,058	3.2%
Libraries, Museums	905	1.3%	222,652,773	1.9%
Trade of Cultural Products	5,488	7.7%	854,079,929	7.3%
Architecture	27,183	38.1%	1,301,138,155	11.1%
Design	2,284	3.2%	71,378,483	0.6%
Advertising	5,513	7.7%	2,186,039,389	18.6%
Software	3,814	5.3%	986,769,959	8.4%
<b>TOTAL</b>	<b>71,291</b>	<b>100%</b>	<b>11,765,697,117</b>	<b>100%</b>

\*source: Avdikos, 2011

The table above indicates that for the year 2006 the creative businesses that are based in Greece is close to 71,300 and their annual turnover is more than 11,7 billion euro. From this data according to Avdikos it is possible to estimate the contribution of Creative Industries to the GDP of Greece at 2%. This percentage differs from the one estimated in the KEA (2006) study, where the annual turnover of the Creative industries for the year 2003 is 6, 9 billion euro, and contributed to 1% to the GDP. This is likely to happen since in the KEA study the sources used (Amadeus) did not include data for the turnover of the freelancers and the civil servants in the Creative sector.

In order to understand the dynamics of the creative industries in Greece a comparison between the contributions of other sectors to Greece's GDP follows. Therefore, the fishing sector had a turnover for 2006 of 0, 8 billion euro with 1503 businesses, the food industry 10, 5 billion euro with 15,914 businesses, the industry of chemicals 3,3 billion euro with 972 businesses, the real estate market 0,5 billion euro with 6,269 businesses and finally law firms and accounting companies 0,8 billion euro with 17,094 businesses (ΕΛΣΤΑΤ, 2006). In this manner it is evident that Creative Industries represent an important fraction of the overall economy of Greece. For the year 2009 creative industries sector occupied 149,853 people (Power 2009), which represents 4% of the whole employment in Greece, while in 2006 the number of people working in creative industries was 129,000(Power 2009). From these data it is obvious that creative industries are one of the most rapidly developing industries in Greece that occupy a significant number of people, the majority of whom are young people (25 to 40 years old), 40% of them are highly educated, 40% are women and almost 13% work from their house (Eurostat 2011).

As table one indicates, the biggest percentages of the total turnover of the creative industries comes from the sector of Publishing in which 41,694 people are working, the sector of Advertising with 13,813 employees and from the sector of Television-Radio with 15,813 employees, while on the other hand the sectors with the smallest contribution are Design and music. It is crucial to point out that the financial crisis does not seem to affect significantly the number of people working in the creative industries, at least until 2009, since the decrease of

the employees in the three aforementioned sectors (Publishing, Television-Radio, and Advertising) is smaller than 5% between 2006 and 2009 (Power 2011, Eurostat 2011).

It is important to point out that the majority of the creative industries are concentrated in the metropolitan area of Athens, which in 2009 was in the fourteenth place in the European Union as the city with the biggest number of employees in the creative industries (almost 79,000) (Power and Nielsen, 2010). Athens concentrates 73% to 94% of the turnover in selected sectors. For instance, in the Publishing sector 89% of the turnover is concentrated in Athens, 5.3% in Thessaloniki and the rest 6% in the rest of Greece. A similar situation exists in the Libraries and Museums sector (93% in Athens, 3.2% in Thessaloniki), while in the sector of Television and Radio Athens concentrates 94% of the turnover and Thessaloniki 2.3% (Power 2011). Only in the Arts and Entertainment sector Athens has 73% of the total turnover, Thessaloniki 14%, Thessaly 2.1% and South Aegean 1.7%. Therefore, there are spatial concentrations of the Creative Industries that create inequalities between the different regions of the country.

On the one hand, it is quite natural for a creative business such as theatre and cinema productions, concerts, television and radio productions, book publishing, but also for other creative sectors to establish in the capital where is concentrated almost half of the whole population of Greece and the demand is bigger, their products can be consumed almost from the whole population of the country, the travel costs for the materials are very small and there are many skilled workers concentrated in the area. On the other hand, there has never been implemented any coherent policy of development and decentralization aiming to strengthen creative industries in the other regions of Greece, that would be connected to other policies of local and regional development. The only exemption is the several subsidies that the Ministry of Culture is giving to creative groups of the periphery, such as the local theater groups or local festivals dealing with culture. The problem is that projects concerning cultural heritage of Greece, seem to be a priority for the policy makers, resulting in setting contemporary culture to an inferior importance.

## ANALYSIS OF THE BEST PRACTICES ON EUROPEAN GROUND

There are many projects across Europe dealing with the creative industries. In this work a selection from the most successful projects is presented. By examining carefully the best practices not only a clearer view is given on the topic of creative industries and the role they have on the city's development, but also this deeper understanding of the good practices can suggest new ideas for the recommendations' part at the end of the paper.

In order to have a clearer view of the impact that projects in support of creative industries have on the city or the area in which are implemented, the good practices are categorized in different themes of practice, according to each project's main aim. With that been said, the categories are on the whole four and each of them includes two successful projects.

### 1. POLICIES

In this first theme the attention is drawn on positioning city support in the overall support system. This theme includes topics such as policy focus, for instance strongly on business support or specific sectors, organization of support for creative industries, including cooperation with other support system stakeholders, different support mechanisms and support tools.

#### *Art Factories in Amsterdam*

Art Factories is a programme for the development of real estate with a broader perspective, including topics like creative economy, cultural climate, social cohesion and urban regeneration. Affordable and suitable studios and working spaces for 'creatives' are a rare commodity in Amsterdam. Therefore, since 2000, Amsterdam has been pursuing an active municipal policy to maintain the existing stock of affordable studios and (living and) working spaces and to find new locations for the development of new working spaces. The initiator and executing party of this project was the Municipality of Amsterdam.

Art Factories developed into a platform for a wide range of partners: city boroughs (policy support and property ownership), housing corporations (property ownership and development), project developers (property supply and development), user groups (networking and organisations), estate agencies (property supply), banks (financing). Collectively, these diverse organisations can provide all the commitment, expertise and resources needed to create new art factories.

Art Factories have been set up in more than forty, mostly old, buildings in the city, providing a total of 1,500 spaces and offering a place to work and occasionally live to more than 2,500 artists, creative businesses and artisans.

Within the Art Factories policy, individual artists and art factory groups are the most important target groups. Some of the spaces that are vacated every year are reserved for young artists or artists from outside of Amsterdam. Therefore, international students can prolong their stay in the city. Since 2008 in order to qualify for subsidized places, artists are being assessed every 5 years in terms of their income and artistic skills by the 'Commissie Atelier en (Woon)werkpanden Amsterdam.

The principal activities of the *Bureau Broedplaatsen* include:

- ⤴ providing creative groups with expertise in property development, feasibility studies, management, legal affairs
- ⤴ mediating the allocation of creative workplaces in the Amsterdam Metropolitan area
- ⤴ making policy and defining objectives, in consultation with all those involved in the development of art factories
- ⤴ developing tools in support of the art factories policy, such as credit facilities, a property supply monitor, user demand research, a website to match supply with demand
- ⤴ initiating, encouraging and supervising property development
- ⤴ distributing the one-off grants available to cover the commercially non-viable component of property development projects. This grant is worth up to 250 euro per square meter in the case of a building to be used as an art factory for a period of at

least ten years. If that period is less, then the maximum amount available is reduced accordingly.

The objective of the Art Factories Programme is to develop suitable workplaces, in the form of art factories, studios or studio housing for artists and creative groups in the Amsterdam region. Specific targets are to:

- △ create 100-150 new workplaces, with a total area of 10,000 square meters, each year
- △ establish permanent art factories through long-term tenancies or the transfer of the leasehold to the users
- △ identify at least five buildings in Amsterdam suitable for conversion to studios or studio housing each year
- △ in partnership with the relevant local authority, open one art factory outside Amsterdam each year

The Art Factories Programme started as a real-estate project. Gradually, in an almost organic way, it became related to other cultural, social, spatial and economic policy initiatives. At the end of the twentieth century, real estate was booming in the Amsterdam Metropolitan Area and the city started the redevelopment of former industrial areas. Sub-cultural places were jeopardized, and in response to pressure from the users of the warehouses, the City Council approved the Art Factories policies, basically aimed at the relocation of sub-cultural spaces. The duration of the project was from 2000 to 2010. The City Council has allocated over forty-nine million euro for the programme.

On the whole, Art Factories is a programme for the development of real estate with a broader perspective, including topics like creative economy, cultural climate, social cohesion and urban regeneration and it was generated by the fact that affordable and suitable studios and (living and) working spaces for 'creatives' are a rare commodity in Amsterdam.

The case is considered successful because it maintains and creates affordable and suitable working spaces for artists and creative start-ups and it can adjust and react to an ever

changing political, social, economic and cultural environment. It has also been successful in developing the programme into a platform.

The development from a sub-cultural, artist driven initiative, to a broader definition of the target group gave rise to a lot of debate with artists and politicians. It is difficult to find common ground as culture and economy are seen as opposites. Another problem is that a budget is needed to play a role in the real-estate markets. From a real estate perspective the budget is low, so the programme is dependent on the 'good will' of other partners. The problems are overcome, however, by the growing expertise and the expanding network.

The case, seen as an organization that develops incubators and gives creativity and nascent entrepreneurship space, is applicable to other cities, if adjusted to the local context as real estate market, emerging creative industries. The main success factors in the Amsterdam situation were:

- ♣ overall understanding (city council) of the importance of such places for the city;
- ♣ an 'independent' office with budget, expertise and the 'right' attitude;
- ♣ the new allocation system;
- ♣ communication platform that involves all the actors needed;
- ♣ and also: patience and endurance.

### *The Republic of Uzupis in Vilnius*

The Republic of Uzupis is a cultural and social phenomenon, where a bottom-up initiative of creative people is naturally changing a neighborhood's physical environment, generating social, political and economic innovations and forming a vibrant platform for the creative industries cluster.

Through thirteen years of local community and city administration cooperation, the district of Uzupis, from the most unwanted, became one of the most wanted areas to live in Vilnius. Vilnius city sees this district becoming the visiting card of creative Vilnius, the place where a

specific social and economic model for effective Creative Industries development emerged. This area works as a magnet attracting international projects, investment and attention. It stimulates creative industries development and tourism. Vilnius municipality contributes to the formation of the creative city concept in this district by supporting creative initiatives, education, creative incubators and creative industries projects in the area.

For a number of years, the city municipality has supported Uzupis Art Incubator which is one of the organizational hubs in the community development of Uzupis. Thus, there is no special scheme of support for this action as a whole. It develops through different initiatives which are supported through various city and EU programmes. Annual festivals in Uzupis, creative cluster initiatives, arts and craft fairs, festivals and many others are often partly supported by the municipality. One of the unique attempts of the city administration is to expand and insert this cultural and social infrastructure model of Uzupis into the Park of Architecture project.

Uzupis is distinctive because of its unique character, where art and business, luxury and poverty mix. It occupies an area of a few square miles and has about 7,000 inhabitants. People living here are from very different social and economic backgrounds, from city mayor and Parliament members to people with the lowest incomes. Yet everybody cooperates together in one creative community development. A unique cultural and social infrastructure with a certain set of traditions through support of bottom up and grass roots initiatives released creative powers which have a visible influence not only on the entertainment, artistic and cultural life of the neighborhood but also on the economic and political life of Vilnius and, in some cases, of Lithuania.

The Republic of Uzupis is a unique cultural, social and economic model which successfully stimulates creative industries development. It has a specific strategy and methodology and can be multiplied. It is a unique social – cultural phenomenon, a state within the State. The world famous Uzupis is the artists' 'republic', with its own Constitution, Flags, Hymn, Calendar of festivals and Cosmology. It has a President, Prime Minister, 232 Ambassadors in many parts of the world and a patron - the bronze Angel in the main square, who meets all the guests, and symbolizes the rebirth of this area of the city.

When this initiative started more than thirteen years ago, Uzupis was the most undesirable area in the city with high crime and a low life neighborhood, apartment blocks with no heating and water in the flats. In a single district of Vilnius Old Town, separated from the main part of city by the river creative individuals and artists created a unique cultural model with a powerful implementation strategy called “The Republic of Uzupis”.

On the formation of the Republic, the relevant symbols were created. They were the badge and flag of Uzupis depicting a hand with a hole in it which meant that Uzupis was a hand open to relationships, creation and the world, where the hole symbolizes the principal law of the Republic of Uzupis that nobody has a right to privatize it. Because Uzupis is not only a physical place in the Old Town of Vilnius but is a way of thinking, open, positive, active, not egoistic, and creative. In the centre, the six meter high sculpture “Angel” by Romas Vilčiauskas, was erected through the efforts of artists and businessmen in the community.

The Republic of Uzupis is a cultural and social phenomenon, where a bottom-up initiative of creative people is naturally changing a neighborhood’s physical environment, generating social, political and economic innovations and forming a vibrant platform for the creative industries cluster.

Gradually, Uzupis from the most dismal Old Town district turned into the most popular and attractive space for artists and creative people where they live, work and create and it became the most popular resort for tourists and guests of the city. Now Uzupis is a vital hub for ideas, innovations (social, technological, business), wealth, prosperity and wellbeing.

The community of Uzupis arranges events that unite members of the community and support their creativity and commercialization of the activities on a regular basis. The cultural life of Uzupis, regulated by symbolic authorizations and agreements, today has a considerable impact on social, cultural and even business development in the city. In the course of time, this unique social and cultural capital as well as the dedicated activities of the community has turned Uzupis into a centre for creative industries, and its influence on the cultural, economic and social life goes beyond the limits of Vilnius and even of Lithuania itself. Over the years

Uzupis became an organically formed platform for the creative industries cluster. The facts are that:

- ⤴ Over 300 representatives of creative industries are active in Uzupis;
- ⤴ There are 50 businesses based on the commercialization of culture and creation
- ⤴ About 10,000 square meters of creative spaces
- ⤴ The first Art Incubator to be set up and working, in the Eastern Baltic countries. The Uzupis Art Incubator ,is now expanding, some new 1200 square meters of incubator is currently being constructed
- ⤴ Vilnius Academy of Art, private art schools, galleries, exhibition spaces are located in Uzupis.
- ⤴ In the Republic of Uzupis, its unique social capital and its cultural environment continuously generates social, political and economic innovations.

The Republic of Uzupis is a unique social experiment which created a vital cultural, social and economic model. Such a model of development and multiplication can become a solution for today's economic and values crisis through stimulating creative personalities and community activities. The case of Uzupis is an inspiring example of how personal, community and city administration initiatives can be combined into a consistent and very effective mechanism for developing valuable cultural, economic and social products and also life satisfaction factors for the area.

In supporting this kind of developments, City administrations should pay attention to the following points:

- ⤴ Be involved in supporting social capital and cultural architecture and infrastructure development initiatives
- ⤴ Show flexibility and sustainability in support of grass roots initiatives
- ⤴ Find the balance in investment programmes for developing real estate infrastructure together with cultural, social and human values-based infrastructure
- ⤴ Support and foster the formation of private public partnership schemes in the development of such models

- ⤴ Develop special fiscal policies for Creative Industries development, for example – the creation of free economic zones for Creative Industries
- ⤴ Stimulate the formation of Creative Industries magnets and lighthouses.

## 2. PUBLIC DEMAND

The second theme of the best practices review is the Public Demand theme. It focuses on the question of how cities can become better consumers of Creative Industries' services and products. The topics that become relevant under this theme are the following: which types of creative industries services are used in public sector, issues around the procurement policies, service design approach in public services.

### *House of Culture and Design Market in Stockholm.*

The Cultural administrative board of Stockholm City has been responsible for the overall administration and development of House of Culture ever since it opened. Total annual budget for this project is approximately 82.5 million SEK, where 10 million comes from entrance fees, external funding and other activities and 72.5 million from the City of Stockholm.

The House of Culture is Stockholm's main cultural arts centre. It is situated in the very centre of downtown Stockholm. It offers a broad range of activities, exhibitions, with a focus on photography, and events related to contemporary film, literature, music and performing arts, aimed both at the general public and specific target groups. It hosts also restaurants and shops and plays an important role in increasing public demand for Creative Industries services and products, especially through workshops and similar activities, to encourage creativity and participation among young people, and to stimulate an open-minded public attitude to culture. The House of Culture has an explicit ambition to be "an arena for up-to-date, reflective and innovative art and culture" where artistic freedom is highly regarded.

Regular activities:

- ⤴ *Klarabiografen*, a new and modern cinema for independent film, documentaries, animations, experiments, video art etc.
- ⤴ *Lava*, an arena for youth culture with creative workshops, media production, performances
- ⤴ *Serieteket*, Sweden's only library for cartoons, an important place to show the work of contemporary cartoon artists.

Regarding special Creative Industries-related activities:

- ⤴ "Sound workshop", production workshops and education related to voice, sound, music, mixing
- ⤴ "Portfolio evaluation" to give feedback to both professional and amateur photographers
- ⤴ Design Market is an example of how the city through a small effort can provide creators with an attractive marketplace for creative products and support public demand for Creative Industries.

In 1993, architect Jerry Hellstrom was asked to do something interesting with the large and “hopeless” space on the lower level of the House of Culture, Stockholm’s cultural arts centre. This happened during a tough time for designers and inventors in Sweden due to economic recession. One of Hellstrom’s intentions was to come up with an idea to create a marketplace for creators and their works. That was how Design Market first started. In the early days designers sold their items right off the loading pallets. The House of Culture initially supported it through subsidized rent and help with staffing. A lot has changed over the years, and today DesignMarket is a well-known concept among people interested in design, interior decorating or original gifts. Design Market now has 15 stores in Sweden and Norway, and an Internet store.

The House of Culture was created between 1971 and 1974 as a part of the reconstruction of downtown Stockholm. The purpose was explicitly to create a building that would counter the negative aspects of commercialism in the city centre. The design of the building was made to combine a feeling of "street atmosphere" with "the possibilities of an artist's studio".

The following factors express the success of this case:

- ⤴ The House of Culture is a multi-purpose building, a showroom for innovative art and culture that stimulates public demand for Creative Industries' products/services.
- ⤴ The location in the very centre of Stockholm is advantageous, making it easily accessible and recognizable.
- ⤴ It has historically embodied all the main political issues and controversies related to culture, such as: the polarization between city centre and periphery, the political idea of a "cultural living room", the ambition to reach new audiences for culture, art as a "tool for democracy", and a will to create cross-border exhibitions and programmes.
- ⤴ Design Market has gone from being an opportunity to use an unwanted space for selling creative products, to becoming a large company that is well-known nationwide. It is an example of a highly simplified, but yet very successful, business model for creative products.

Critical factors for success:

- ⤴ Geographical location, open and accessible spaces
- ⤴ Wide variety of activities for all ages
- ⤴ Activities that encourage public participation (e.g. workshops), to increase knowledge and interest in the creative sector (especially regarding youth activities)
- ⤴ The management's ability to select and combine both "popular" activities/exhibitions and more "niche" activities.

### *Kultus in Helsinki*

Kultus is a web-based service that brings together the fragmented supply of children's culture and makes it possible for everyone to find information about what is happening in the field that has taken place in Helsinki, Finland.

The first initiatives were taken by different regions of Norway, where municipalities began to focus on the importance of culture in education. This is mentioned in different public documents from the beginning of 1990. In 2001 the first Rucksack was financed by the national government, with approximately two million Euros. Today the budget of the initiative amounts to approximately twenty-one million Euros and is mainly funded by the surplus from Norsk Tipping, the state-owned gaming company. The programme receives twenty to twenty-three million euro annually, which is allocated to and distributed by the regional and local authorities. The money is transferred to the counties, which are responsible for education in the primary and secondary schools and the colleges. Thus they are also responsible for the Cultural Rucksack in their county.

The Kultus.fi website is an online service maintained by the Annantalo Arts Centre. Kultus is one of the most important development initiatives of Annantalo that is an arts centre for children and young people in the centre of Helsinki. Annantalo is administratively under the Helsinki City Cultural Centre. Kultus has been co-funded by the Education Department of the City of Helsinki.

The Ministry of Education has been the main supporter of the web-site from 2003 to 2008. In addition to the Ministry of Education, other partners are drawn from cultural institutes and departments, schools and kindergartens from Helsinki. During the past few years, the cities of Espoo, Vantaa and Kauniainen have been part of the printed cultural calendar.

The primary aim of Kultus project is to provide tools for making cooperation between schools and cultural sector. Kultus compiles details of the current activities for children and young people and categorizes these according to the form of art and to the age group for which the activities are meant. Kultus also gathers information about services, events and educational projects planned for schools and student groups. The aim is to make it easy for schools to find the events that in given time support their educational goals.

In addition to helping schools and kindergartens to find professionals, the databank aims at demonstrating the variety of children's culture, making children's culture more popular and creating a basis for new and innovative productions.

The important part of the service is a databank in which individual artists and providers of children's culture services can place information about themselves and what they have to offer. All the artists that have given their information to the bank are willing to work with children. Knowing these, searching for services is easy for teachers, group leaders and such like.

The website also provides the content for the Kultus cultural calendar for school teachers, the distribution of which has been expanded to include schools also in Espoo, Vantaa and Kauniainen.

To mention the most important contents, Kultus includes information on cultural courses, art schools, event providers and, in addition to this, contains the "databank of artists". This databank of children's culture providers in the Helsinki Metropolitan area enables artists, art and public teachers to input their information and introduce themselves. Those who have given their information to the databank are individuals who like and are used to cooperating with schools and kindergartens. They also engage in updating the information when needed. The editorial staff of the databank goes through all the information before publishing, because all the providers presented in the databank must be professionals.

By utilizing the databank, a teacher or group leader without specialist knowledge can find professionals in children's culture to organize workshops, to speak or to make art together with children. These professionals can be invited to schools, for example when issues being taught need to be demonstrated to children by utilizing artistic methods.

Compiling Kultus began in 2003 and by the end of the year the service was tested and finally published. During the summer of 2003 a network of contact persons was set up in the schools of Helsinki. During the following year, Kultus concentrated on spreading information about itself and its services. In addition to the residents of Helsinki, the most important target groups were teachers and personnel in the children's day care system. However, one of the most important tasks was to engage cultural producers in the network. During 2004 the cultural calendar for teachers was published online for the first time.

In 2005 a lot of resources were targeted at technical development. Information of the services in other cities of the metropolitan area was also added to the printed calendar in 2005. Technical development continued in 2006 when the visual layout of Kultus was updated. In 2006 the section containing information on the art schools and the databank of artists were opened.

In 2008 ten kindergartens from Helsinki were visited by “Kultus-ambassadors” who were professional artists representing music and theatre amongst others. These professionals conducted ‘happenings’ that later could be practiced by the staff and the parents. These happenings also aimed at spreading the word about Kultus as an information channel regarding children’s culture. The visits were especially needed in the remote suburbs where cultural activities for children have been rare.

The concept and practices around Kultus are constantly under review and development. The concept is being made even more current and new practices are being created.

It is clear that Kultus has brought culture and art and children closer to each other and lowered the barriers. According to the information on the website approximately 160 art institutions, groups and other actors used the website to notify people of their events. Altogether, the website attracts about 40,000 individual visitors per year. Above all, Kultus is also a great example of an initiative that the city administration can create and successfully maintain.

Probably the most severe problem that Kultus has faced is the difficult task of getting the day care system committed to using and updating the information. In the field of day care, internet is still relatively rarely used in everyday life. Another problem, or challenge, has been maintaining the whole extensive package, especially when technical solutions are under scrutiny. When considering the technical issues, it has been difficult to know about the problems beforehand.

The question of resources, especially funding is critical when thinking of the future of Kultus. Nowadays there are so many different web-based services and portals and from this point of view, resources for developing Kultus have been scarce. This has reflected on, for example, PR activities that take a lot of time and manpower. Because of the rapidly expanded web-based world, cultural providers' willingness to constantly update their information on Kultus cannot be taken for granted. There are many other services as well. On the other hand, the information provided by Kultus also in printed form seems to be respected and expected by the teachers, for example. This is one reason why providers of cultural services such as artists are willing to be part in Kultus year after year. Thus even though the world has digitalized during the past decade or so, it can be said that printed media is partly keeping Kultus alive and in demand.

Although establishing such an extensive service requires a lot of work, the idea can be quite easily adopted by other cities and information from different cities can also be linked together. A mobile concept of the online service has been developed and that can be easily adopted by other municipalities..

### 3. BUSINESS SUPPORT

The theme Business support focuses on creative incubators, business support organisations, and their networks. The following topics were considered central under this theme: policies within the area of business support and clustering required for creative industries to flourish. Various tools used to support business capacity of creative industries, clustering and incubation tools for creative industries.

#### *Setup in Utrecht*

SETUP is an initiative created by three Utrecht-based foundations involved in the new media: z25, Born Digital and NetNiet. SETUP is supported by the province of Utrecht, the Utrecht municipality and Dutch Game Garden.

SETUP was established in answer to a call for a centre for new media culture and creativity in Utrecht and combines bringing together creative potential with the provision of a context for technological development. It is a framework which main purpose is try to understand the changing society. It brings creative parties together and gives feedback of the knowledge developed there to the public and society by means of a platform function.

The main goals of this project are to:

- ⤴ Lower the threshold for encounters between the innovators from the creative and cultural sectors and the resulting acquisition of new knowledge and the formation and sharing of a differentiated perspective of the information society.
- ⤴ Engage a broader public in the discourse. SETUP thereby contributes to the development of an innovative and media-conscious information society, it stimulates the growth of the Utrecht e-culture sector and connects the latter sector to other aspects of society.

SETUP formulated the intended growth process based on this policy at an early stage in the form of a few keywords that collectively describe a circular process. The keywords are: Connect, Grow, Create, Expose and Excite. In summary, it works as follows: new connections form the basis for growth in insight and ability. That leads to new and better projects that can be shown on the platform. That, in turn, attracts new people and knowledge that can be connected with at SETUP.

The SETUP pilot was launched in April 2010. As a knowledge-sharing lab, it encourages the lookout for new forms of human encounter that would help to distribute the growing treasury of knowledge as effectively as possible. It organizes workshops, lectures, presentations, exhibitions, and a wide range of forms inside and outside of those formats..

Every year, a number of themes is formulated based on larger developments evident in the digital culture to base the event programming on. Those events are used as a way of interpreting the digital culture.

One of the project's most successful tactics turned out to be 'event crowd sourcing', where the organizers leave part of the programming of the project's events over to sometimes unknown new media enthusiasts. SETUP supports partners at conceptual, financial, promotional and facility level in the creation of those types of events. This concept also yields important results for the project: the networks, energy and knowledge of their partners are used in order to stay in touch with all the latest developments and rapidly exploit current developments.

SETUP makes ideas and innovation tangible. With its nuanced gaze and its practical hands-on mentality, SETUP uses its events to look at today's digital culture and the information society of the future. Utrecht has many institutions, educational programmes and companies working in the field of new media. Each is involved in its own way in the research and development of the digital culture. What Utrecht was lacking was an institution that knows the people behind the institutions and companies and how to place those developments into the proper context.

By organizing events with the new media scene in Utrecht, SETUP was able to generate connections in that fragmented landscape. By using the events to interpret the way in which the new media become a self-evident component of society, SETUP is able to create a story about the related developments, a story about the future of the information society. The story gives stakeholders that do not form part of the new media sector, but do form part of the information society access to the innovative strength of the network.

SETUP currently strives to secure continuity in the events, stimulation of the crowd-sourced activities, and the development of a shared creative space for the development of its activities in partnership with other relevant cultural stakeholders in Utrecht.

#### *Turning Talent into Business in Amsterdam.*

Turning Talent into Business is collaboration between Syntens, HTNK, Dutch Fashion Foundation and Arnhem Fashion Biennale. These partners opened their networks in order to develop a coaching trajectory which covers all aspects of fashion label management. Topics include financial and legal management, production, public relations, marketing & sales and internationalization. Fifteen fashion-designers (labels) are participating in the project.

The Dutch Fashion Foundation (DDF) aims to strengthen the social, economic and cultural role of Dutch Fashion on a national and international level. Based in Amsterdam, DDF manages a network of approximately fifty of the most talented Dutch fashion designers.

HTNK is an international fashion recruitment and consultancy agency, established in 1997. HTNK has a proven track record in the fashion industry including design and styling, product management & buying, general brand management and marketing, PR and sales. HTNK understands both the creative and the commercial side of fashion.

Every two years the Arnhem Fashion Biennale presents the state of the art in fashion design. The event has an international orientation, was initiated by the City of Arnhem and ArtEZ Institute of the Arts, and receives structural subsidies from the City of Arnhem and the Province of Gelderland.

Red Light Fashion Amsterdam is an intriguing mix of high-level fashion design, turning the Red Light district into an 'international hotspot for design tourists'. From the perspective of the municipality the project is part of the regeneration of the city centre. In summary the aims of this project are to:

- ⤴ dismantle the criminal infrastructure
- ⤴ reduce the number of businesses that are subject to criminal influences
- ⤴ stop the neglect and decay of the centre and turn it around
- ⤴ restore balance to the businesses in the area
- ⤴ realize a varied and high quality image for an access area to the city

The research has showed three problem areas for fashion-designers:

- ⤴ entrepreneurial skills, production facilities and distribution;
- ⤴ lack of platforms for the exchange of ideas and for the interaction between design and market;
- ⤴ lacking, or lacking abilities to generate, investment in start-up and growth.

The process started with the selection of fashion talents in 2007. The partners (HTNK, DFF and Arnhem Mode Biennale) are well connected with the Dutch and international fashion-industry. In a brainstorm they selected forty talented candidates, with international potential, and at least three years of experience as a fashion-designer. After an interview sixteen of them were selected for the project. For a period of two years, they were offered personal coaching and workshops, delivered through the network of the partners, but also peer-to-peer training, learning to work together and share their networks.

With the start of the Red Light Fashion Amsterdam Project in January 2008 the TTIB designers moved to this area. The project gave them the opportunity to show their work to a bigger audience, and made it easier to bundle their abilities and increase their national and international collaborations. The project also attracted sponsors, like Philips, who show their latest fashion retail lighting innovation, and their commitment to the fashion industry through supporting talent development.

The Red Light Fashion Amsterdam is a collaboration between the municipality of Amsterdam, NV Stadsgoed and HTNK. NV Stadsgoed bought several brothels. For instance they invested twenty five million euro to buy eighteen buildings with fifty so-called windows. For the period of at least one year a couple of these buildings are loaned to Dutch fashion design talents, who use them as display windows, workshops and sometimes for housing. The Red Light Fashion Amsterdam has been extended and HTNK is invited to write a plan for the future of the project.

The achievements of this project are:

- ⤴ cooperation between partners consolidated
- ⤴ knowledge and networks are shared
- ⤴ 8 workshops with topics like internet, production and marketing
- ⤴ the designers have developed more focus, through personal coaching
- ⤴ Red Light Fashion District attracts international media-coverage
- ⤴ A CODE (Amsterdam-based fashion magazine) Gallery store in the Red Light district

The critical success factor is cooperation between professionals from the creative industries, with development organizations, public or private, and the municipality. From the perspective of the municipality and development organizations the creative industries are pioneering in the urban wilderness and setting the scene for further developments. From the perspective of the creative entrepreneur a place to work for a limited period in time might only be a temporary solution.

The combination of TTIB and Red Light Fashion shows that an integral approach, improving business skills and working spaces close to one another improving group dynamics is a promising way to go.

#### 4. SPACE AND CREATIVE CITY DISTRICTS

The theme Spaces is approached in the project from different perspectives and was seen as having multifaceted utility: (a) offering office space at lower cost, (b) clustering tool for bringing various actors into common space, (c) an environment buzzing with creative energy that helps to inspire experimentation and innovation, (d) tool for regeneration of often socially disadvantaged areas and/or derelict industrial sites. The central topics of interest under this theme were the policies and strategies which drive for recycling of various derelict or unused sites, also activities linking to urban planning and social inclusion, public-private-partnership opportunities in development and maintenance of creative city districts.

##### *Betahaus in Berlin.*

Betahaus is a co-working space in Berlin. It is a platform, which meets the demands of knowledge-based and creativity-based workers, expands their opportunities in the process and pushes up the rate of increase of networks, innovation and creative production. In a combination of a relaxed coffeehouse atmosphere and a concentrated working environment Betahaus provides a space between work and the private sphere, where collaborative innovation and creativity are encouraged.

Betahaus was initiated by its six young founders. Their idea of Betahaus was supported by the ORCO Group – which is a former publicly owned, now private real estate company – through the provision of suitable space to the six founders in order to allow them to develop a space for young entrepreneurs in the creative industries. Betahaus is located in a central part of the city in the district of Kreuzberg.

Even though Betahaus received no public funding, the City of Berlin strongly supported the idea of the six founders by moderating processes and putting in some good words for it. The Senate Department for Economics, especially its initiative Future Projekt, has been serving as a marketing and sparring partner during the development and implementation phases.

From January until March 2009 a group of thirty creative entrepreneurs created Betalab, a pilot-version of Betahaus. They developed a concept of co-working with quiet spaces and shared spaces and technical equipment. Betahaus has been fully operational since March 2009. The capacity is now up to 150 co-workers.

Today, Betahaus is part of a huge new urban development movement which takes places around the nearby Moritzplatz in Kreuzberg by being well connected to neighbours' projects like the Prinzessinnengarten and the Modulo Planet.

The following characteristics of this case study make it an example of good practice in the creative industries:

- ⤴ an interdisciplinary approach
- ⤴ open, digitally networked collaborative workplace, which is flexible and serves as a platform for networking, innovation and production
- ⤴ the existence of international cooperation with other co-working spaces abroad
- ⤴ recognition by creative workers - they are demanding creative working spaces
- ⤴ enhancing business capacity

The following success parameters can be identified:

- ⤴ Excellent and low-cost infrastructure for start-ups in all creative sectors
- ⤴ Infrastructure for networking and collaboration
- ⤴ High level of acceptance within the creative community
- ⤴ Connection between virtual and analogue world

The approach of Betahaus to create a flexible working space for young entrepreneurs in the creative industries is seen as being easily transferable to other cities. Indeed, the founders of Betahaus have already presented their concept to colleagues and officials in several other European metropolises and have started initiatives in Lisbon, Hamburg, Cologne and Zurich.

### *Arts Factories in Barcelona*

The Arts Factories initiative encourages cultural creation with a clear intention to diversify creative activity within different parts of the city. The Art Factories project stems from the reflections held during the making of the Barcelona Strategic Cultural Plan. This plan confirms the efficiency of some existing initiatives of a mixed public and private nature and states the need to enhance the feasibility of amateur, semi-professional and professional initiatives in Barcelona's artistic creativity field.

The Art Factories Programme was presented by the City Council of Barcelona in October 2007 as one of the main strategic actions in the cultural field. During 2007 work was started in order to establish the first Art Factory.

The forerunner and main actor of this project is Barcelona's Council, through the Institute of Culture of Barcelona, taking into account that from the beginning, and even now, the Council has kept in regular communication with the different cultural sectors. Therefore, the planning of the different factories is intended to fulfill the different needs of these sectors and groups.

Barcelona's Council finances the project and coordinates the factories at the outset but in their plans is to transfer the management of the buildings to the associations and groups which use them in the short term. Therefore, Barcelona's Council has an ongoing commitment to the development of this project.

Once these different factories are operational, the City Council's role will be limited because the political aim is that these new spaces should be managed by the groups and associations that represent the varied range of sectors and subsectors within Barcelona's arts field.

The main goals of this project are connected to the fact that Barcelona has continued to develop its cultural infrastructure over the last two decades, new museums, theatres and libraries have been promoted, raising its profile as a cultural city. However a large deficit needs to be covered on artistic production facilities and resources. In this context, the main purpose of this initiative was to increase the city's public venues networks for experimental and creative work in different artistic fields and transform Barcelona's outstanding buildings into spaces that generate culture and hand them over to groups and associations in order to help stimulate the city's creativity.

Barcelona has been always committed to the most contemporary artistic production so, in this way, this project represents the city's wish to maintain its position at the forefront of European creative initiatives.

As an initiative of revitalization and promotion of concrete areas of the city, the arts factories network is spread over five districts (Barcelona has ten districts). At present, there are four factories working, totally or partially.

On the one hand, the Arts Factories' network provides professionals and, consequently, citizens in general, with the much needed spaces for the development of creativity in its most artistic sense; and on the other hand, the network becomes a tool for the redistribution of this creativity among different quarters in order to revitalize the areas where the factories are placed.

The Art Factories' network is made up of the following centers:

- ^ La Central del Circ: the provisional big top is already working as a space for circus rehearsal and production. The final space in the Forum Park was defined during 2010

with the completion of the architectural project and was ready in the beginning of 2011.

- ⤴ Hangar: This visual arts centre which hosts art ateliers and art production resources opened in 1999 at the Poble Nou, and is currently enlarging its facilities.
- ⤴ Fabra I Coats: the provisional space is already up and running, having been transformed into two floors of music and scenic arts projects from 2009 to June 2010, but the architectural project for the whole building still has to be finished. Fabra I Coats will be a multidisciplinary facility that, due to its size, is destined to be one of the central nodes of this network.
- ⤴ Ateneu Popular de Nou Barris: This space focused on circus activity with a high social and community component was already operational and the facility will be broadened following the implementation of the current project.
- ⤴ Illa Philips: This is an old storage building used by the light bulb factory Philips that is being restored during 2010 and transformed into a space for choreographers.
- ⤴ L'Escocesa: the artistic and the functional projects for the space still have to be defined.
- ⤴ La Seca: This is located in an old coin factory located in the ancient historical centre of Barcelona. This space is used for the creation and promotion of the scenic as well as the paratheatrical arts.

It is also important to make clear that as part of the Arts Factory Programme, there is support to the whole network of initiatives and autonomous spaces of private property. This network has been developing for a long time, a targeted effort to promote emerging creators.

It is still rather early to state that the Art Factories project has been a success for the city's cultural and arts development and also for the development of the different areas which the implementation of these factories is supposed to promote. Nevertheless, providing spaces that have been improved and tailored to the sector's needs can only further enhance Barcelona's artistic and creative activity.

Of course there are challenges in the initiatives of such a size. The main problem was the re-configuration of the spaces. The creative factories have been placed in old buildings, a lot of

them old industrial factories, that are part of the city's architectural patrimony and this makes their renovation as spaces for creation, rehearsal and exhibition more difficult. To the important municipal investment that any architectural project needs should be added the costs for maintaining the heritage value of the buildings. In addition, there is the difficulty of restoring a building for specific functions without any standards of how it has to be done.

On the other hand, the other problem that the Council had to face is to find a way to meet the demands of each sector and subsector without compromising the viability of the project. Although the Council took into account all the groups' requests, it had to decide which factories projects will be of more benefit to the city globally and in particular to the cultural sector.

Finally, another difficulty that occurs is the insufficient factories' management from entities and groups that do not have a suitable professional training.

The application of such projects in other cities is possible and, indeed, there are already similar initiatives in other European cities like Paris, Berlin or London. However, the City Council has to explain to its citizens that these kinds of project are not just for the creators but for society in general because they help to promote the cultural offer of the city. It is necessary, therefore, to sign contracts with the entities that specify what the city gets in return for its support via visiting days for the citizens and exhibitions.

## THE CASE OF THESSALONIKI

### **General Information for Thessaloniki**

Thessaloniki is the second biggest city in Greece with population of 1,006,730 inhabitants, according to 2011 census. It is Greece's second major economic, industrial, commercial and political centre, and a major transportation hub for the rest of southeastern Europe. Its commercial port is also of great importance for Greece and the southeastern European hinterland. Apart from its economical and political importance the city of Thessaloniki is renowned for its festivals, events and vibrant cultural life in general, and is considered to be Greece's cultural capital.

Thessaloniki has a long history. Founded in 315 BC by Cassandros of Macedon, Thessaloniki's history spans some 2,300 years. An important metropolis by the Roman period, Thessaloniki was the second largest and wealthiest city of the Byzantine Empire. Thessaloniki is home to numerous notable Byzantine monuments, including the Paleochristian and Byzantine monuments of Thessaloniki, a UNESCO World Heritage Site, as well as several Roman, Ottoman and Sephardic Jewish structures. The city's main university, Aristotle University, is the largest in Greece and the Balkans.

Thessaloniki is not only regarded as the cultural and entertainment capital of northern Greece but also the cultural capital of the country. The city's main theaters, run by the National Theater of Northern Greece, which was established in 1961, include the Theater of the Society of Macedonian Studies, where the National Theater is based, the Royal Theater, the first base of the National Theater, Moni Lazariston, and the Earth Theater and Forest Theater, both amphitheatrical open-air theatres overlooking the city. The title of the European Capital of Culture in 1997 saw the birth of the city's first opera and today forms an independent section of the National Theatre of Northern Greece. The opera is based at the Thessaloniki Concert Hall, one of the largest concert halls in Greece. Recently a second building was also constructed and designed by Japanese architect Arata Isozaki. Thessaloniki is also the seat of two symphony orchestras, the Thessaloniki State Symphony Orchestra and the Symphony Orchestra of the Municipality of Thessaloniki. Moreover, in Thessaloniki is located the

Thessaloniki International Film Festival. First held in 1960 as a modest "Week of Greek Cinema", the Thessaloniki International Film Festival has become, fifty-two years later, an annual event focused on the discovery and promotion of new directors from all over the world. For ten days in mid-November, audiences numbering approximately 70,000, as well as hundreds of Greek and foreign Festival guests, attend screenings of more than hundred and fifty films in the city's cinemas. The Festival assumed its present international character in 1992.

Due to the city's rich and diverse history, Thessaloniki houses many museums dealing with many different eras in history. Two of the city center's most famous museums include the Archaeological Museum of Thessaloniki and the Museum of Byzantine Culture. The Archaeological Museum of Thessaloniki was established in 1962 and houses some of the most important ancient Macedonian artifacts, including an extensive collection of golden artwork from the royal palaces of Aigai and Pella. It also houses exhibits from Macedon's prehistoric past, dating from the Neolithic to the Bronze age. The Prehistoric Antiquities Museum of Thessaloniki has exhibits from those periods as well. The Museum of Byzantine Culture is one of the city's most famous museums, showcasing the city's glorious Byzantine past. The museum was also awarded Council of Europe's museum prize in 2005. Also the museum of the White Tower of Thessaloniki houses a series of galleries relating to the city's past, from the creation of the White Tower, the landmark and symbol of the city, until recent years.

One of the most modern museums in the city is the Thessaloniki Science Center and Technology Museum and is one of the most high-tech museums in Greece and southeastern Europe. It features the largest planetarium in Greece, a theater with the largest flat screen in Greece, an amphitheater, a motion simulator with three-dimensional projection and six-axis movement and exhibition spaces. Other industrial and technological museums in the city include the Railway Museum of Thessaloniki, which houses an original Orient Express train, the War Museum of Thessaloniki and others. The city also has a number of educational and sports museums, including the Thessaloniki Olympic Museum and the Sports Museum of Thessaloniki.

The Ataturk Museum in Thessaloniki is the historic house where Mustafa Kemal Ataturk, founder of modern-day Turkey, was born. The house is now part of the Turkish consulate complex, but admission to the museum is free. The museum contains historic information about Mustafa Kemal Ataturk and his life, especially while he was in Thessaloniki. Other ethnological museums of the sort include the Historical Museum of the Balkan Wars, the Jewish Museum of Thessaloniki and the Museum of the Macedonian Struggle, containing information about the freedom fighters in Macedonia and their struggle to liberate the region from the Ottoman yoke.

The city also has a number of important art galleries. Such include the Macedonian Museum of Contemporary Art, which was the first museum of contemporary art in the whole of Greece, housing exhibitions from a number of well-known Greek and foreign artists. The State Museum of Contemporary Art which houses the famous Costakis collection of the most significant Russian Avant-Garde Collection outside Russia. The Teloglion Foundation of Art is part of Aristotle University of Thessaloniki and includes an extensive collection of works by important artists of the 19th and 20th centuries, including works by prominent Greeks and native Thessalonians. The Thessaloniki Museum of Photography also houses a number of important exhibitions, and is located within the old port of Thessaloniki.

Thessaloniki is home of a number of festivals and events. The Thessaloniki International Trade Fair is the most important event to be hosted in the city annually, by means of economic development. It was first established in 1926 and takes place every year at the Thessaloniki International Exhibition Center. The three-month long festival of cultural events “Dimitria” has been held every September-December since 1966. Named after Saint Demetrius, the patron Saint of the city, it has become something of an institution for the city and very popular with the local population. It includes musical, theatrical, dance events, street happenings and exhibitions, and is organized and overseen by the Municipality of Thessaloniki. The Documentary Festival, founded in 1999, has focused on documentaries that explore global social and cultural developments. The VideoDance Festival started in 2000 in Athens and Thessaloniki as an international dance film festival, but soon it widened up to include more kinds of experiment on movement and the moving image.

Additionally, Thessaloniki had always been a city with rich tradition concerning creative production especially in the fields of literature, music and design. There is recently a rapidly growing interest around Creative Industries in Greece's urban regions. Thessaloniki couldn't be an exception to that. The reason for this increasing interest is the reports that have been published in other European Countries the last ten years which indicate the important contribution of creative industries to the European Economy (Green Paper 2010), while they offer work to 6.5 million people in the European Union and according to KEA 2006 creative industries contribute to the Gross Domestic Product (GDP) of the EU by 2.6%.

### **Methodology of Research**

For the purpose of the research two kinds of methods were combined, a questionnaire and interviews. The main actors concerning the creative industries in Thessaloniki are the creative individuals that have their creative offices in Thessaloniki and the local authorities of the city. Therefore two different approaches were used, the creative offices were given a questionnaire with close ended questions while for the Municipality interviews were used.

In the first part of the research, the target group is the creative offices and industries of Thessaloniki. The main aim is to examine the opinion of the people working in the creative sector about the current situation in Thessaloniki. More specifically the survey examines the way people involved in the creative industries of Thessaloniki perceive the role of the creative industry in the development of the city, the problems that the sector is facing and the role of the local authorities towards the development of the creative industries.

It is also significant in this research to investigate the opinion and the intentions of the local authorities towards creative industries. Therefore, in the second part the research is focusing on the people of the Municipality.

In the previous part of the paper the impact of creative industries was examined on a European level and the importance of their contribution on the development of the city was shown. In this part of the research the aim is to examine if the same situation is taking place in

Thessaloniki. Since there are not any researches on the subject for the city of Thessaloniki this work is trying to investigate the tendencies and the ideas around the creative industries.

The questionnaires were uploaded on an online host site (thesis tools) and the link for the specific questionnaire was sent through email to the creative offices. This mode of access was chosen in order to make the answering to the questionnaire less time consuming since people working in the creative sector have pressed schedules and they cannot spend a great amount of time answering open questions. On the other hand, for the people of the Municipality another method of survey was applied. Since the employees of the sector of culture and tourism are few, personal interviews were contacted with slightly differentiated content compared to the questionnaires.

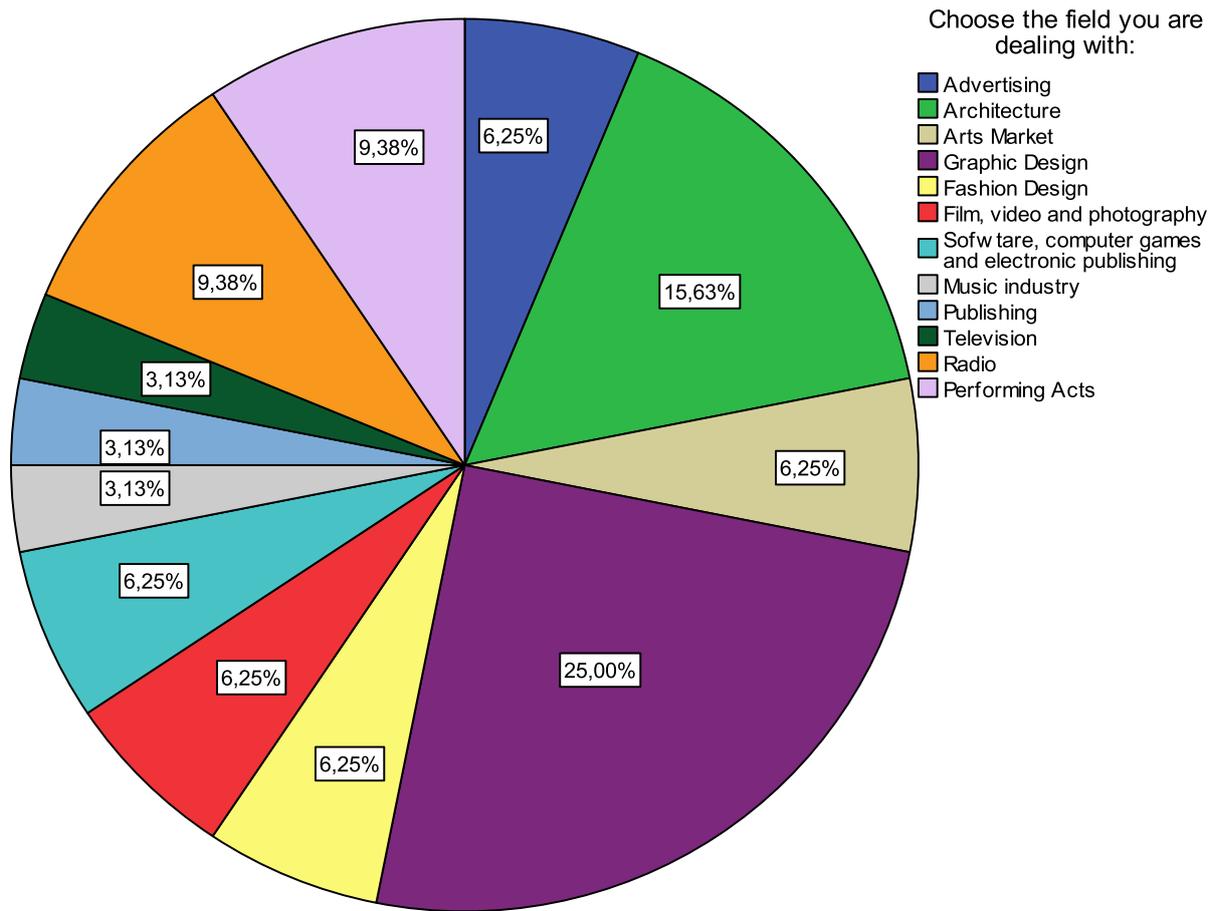
## DATA ANALYSIS

### **a. Survey of the Creative Offices**

#### Sample Information

The survey involved a total of 32 individuals as representatives of various creative offices of Thessaloniki, who were asked to answer two groups of questions regarding the role of creative industries generally on the development of the city and the role of creative industries in the city of Thessaloniki.

Due to the nature of the research the first question is referring to the specific field of the creative industries sector they are dealing with, only for statistical purposes.

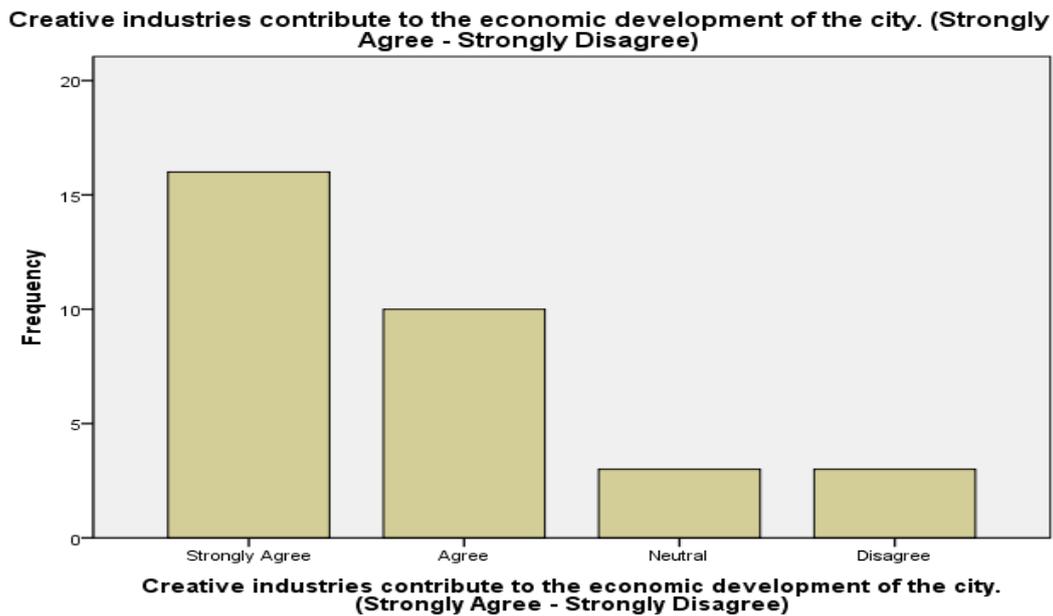


*Graph 1 – The Professions of the Participants in the Survey*

So as the graph above shows, the biggest percentage of the respondents of the research are graphic designers (25%). The second biggest percentage of the respondents are architects (15,63%), followed by people working at the local radio (9,38%) and people working at the performing arts field (9,38%). Then the percentages are equally distributed to people working in the arts market (6,25%), in the advertising(6,25%), in film, video and photography (6,25%), in software and computer games development and electronic publishing (6,25%) and in fashion design (6,25%). The rest of the sample is working the local television (3,13%), in publishing (3,13%) and in music industry (3,13%).

### **Creative Industries in general**

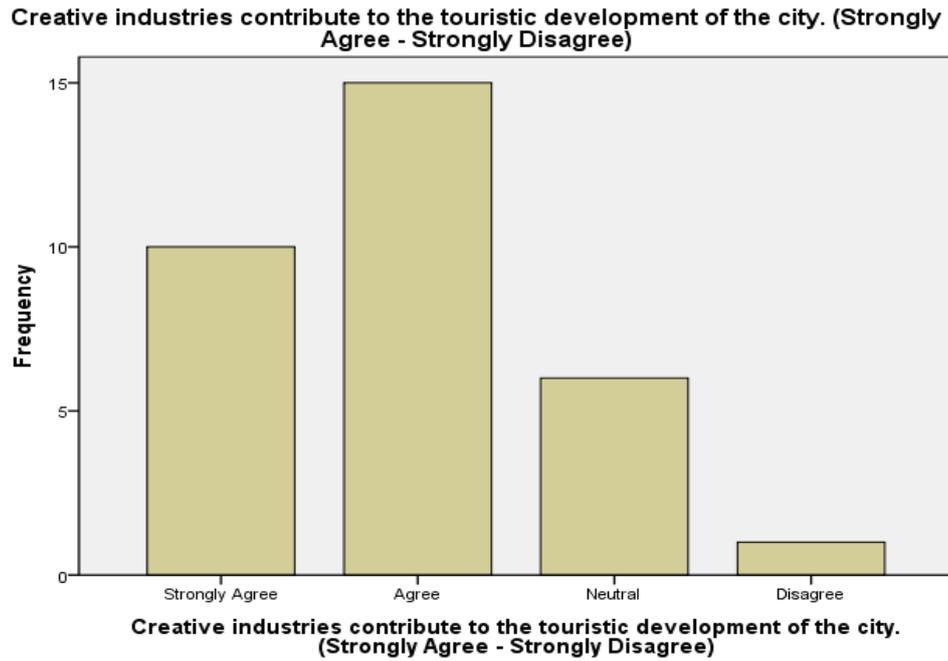
The following group of questions is examining the opinion of the creative workers about the impact of the creative industries generally.



*Graph 2- Creative industries and economic development of the city.*

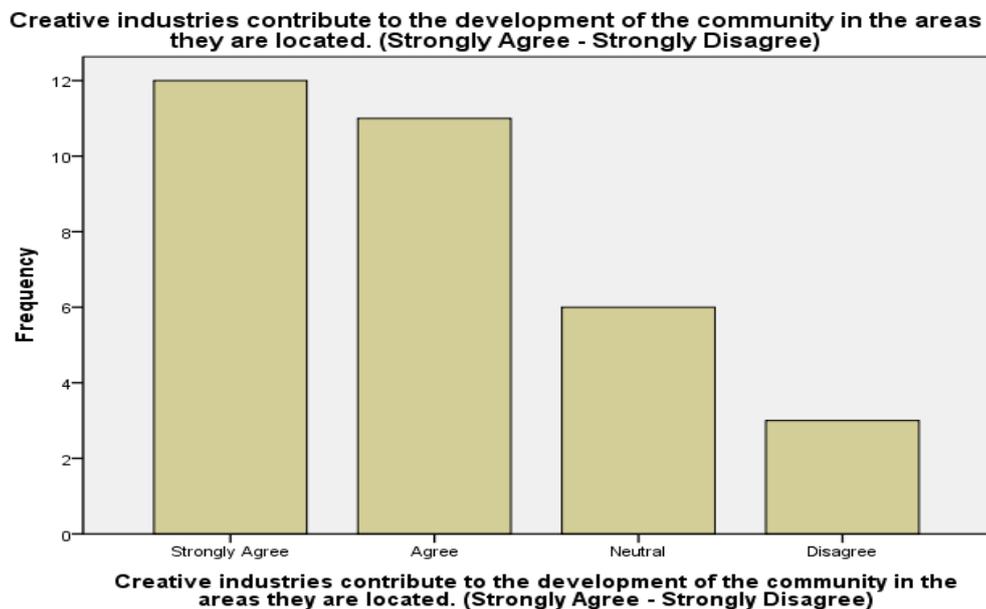
As it is shown by the graph above (graph 2) the vast majority of the respondents (81,25%) say that creative industries contribute to the economic development of the city they are located in while only the 9,38% is neutral and there is also a 9,38% that disagrees with the above statement.

More specifically in the following statement whether Creative Industries contribute to the touristic development of the city they are located in, the majority of the respondents were positive (78,13%), and again only a small percentage is neutral (18,75%) and an even smaller is negative (3,13%). (Graph 3)



*Graph 3 – Creative Industries and Touristic Development of the city*

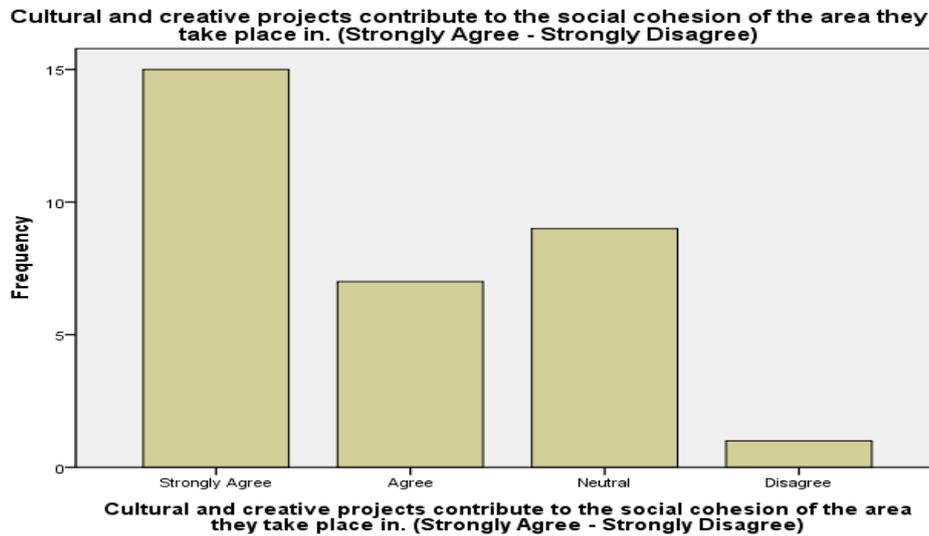
The next graph (graph 4) shows the opinion Creative workers have about the impact Creative Industries have on the community.



*Graph 4 – Creative Industries and the Development of the Community*

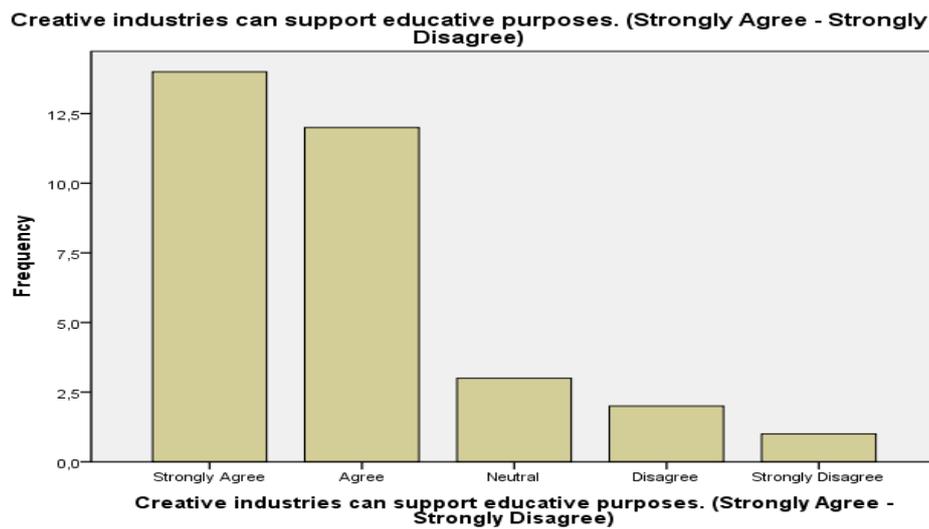
Therefore, on the statement that Creative industries contribute to the development of the community of the area they are located in, the majority responded positively (71,88%) while

the 18,75% were neutral and the 9,38% were negative to the statement. It is common that creative offices in many cases develop projects and events that involve the community they are located in. This is not a golden rule but usually creative workers are inspired by the environment they are located and want to interact with it and the inhabitants of the area.



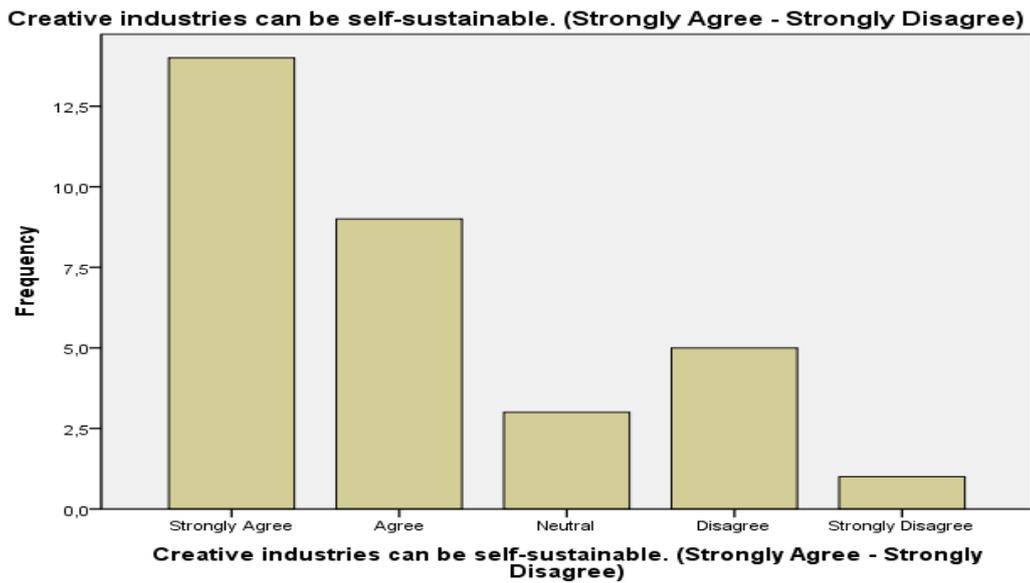
*Graph 5 – Cultural and Creative project and Social Cohesion*

The above graph (graph 5) shows the answers to a more general statement, whether cultural and creative projects contribute to the social cohesion of the area they take place in.



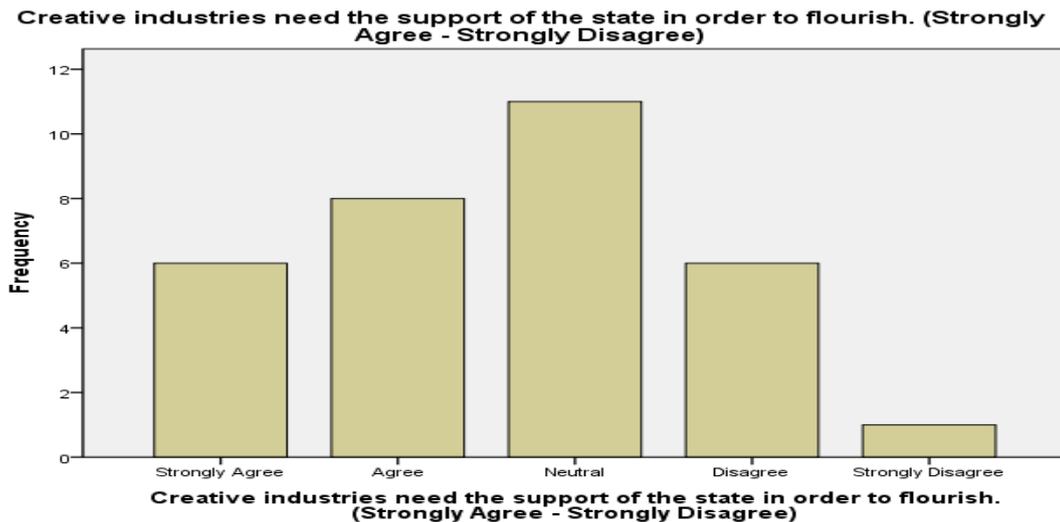
*Graph 6 – Creative Industries and Education*

The next statement is referring to the educative role that Creative Industries can have either through workshops or projects. Most of the respondents again are positive to the statement that Creative industries can support educative purposes (83,87%). Neutral is the 9,68 percent of the respondents and only 6,45 percent is negative to the statement. (Graph 6)



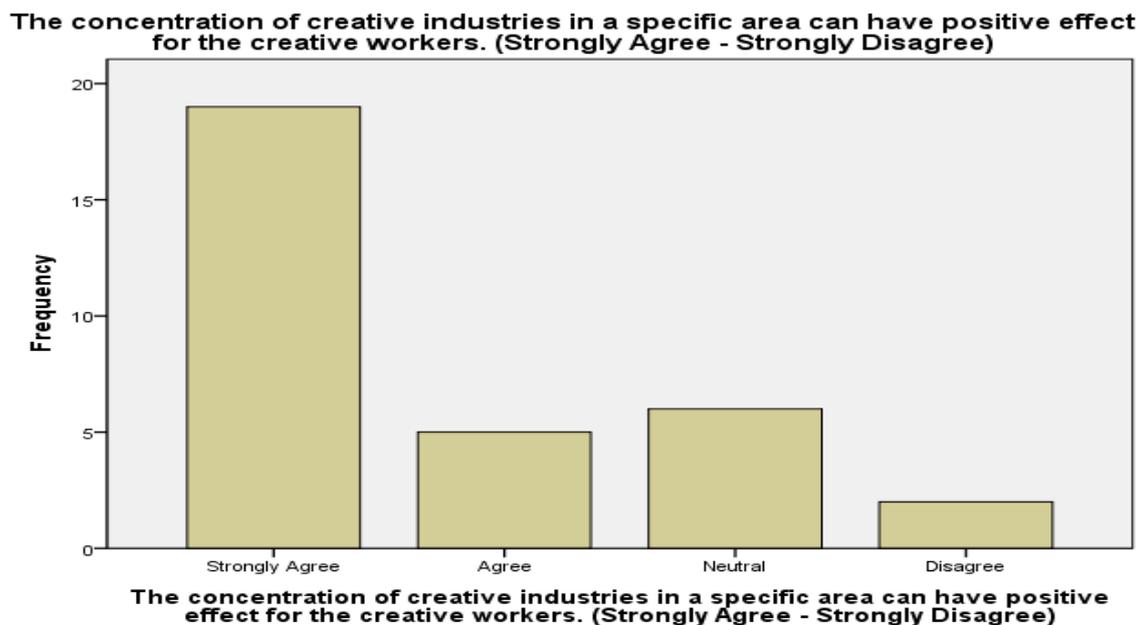
*Graph 7 – Creative Industries and Sustainability*

One of the most critical statements is that Creative Industries can be self-sustainable. Most of the people working in the creative industries were very positive about this statement (74.19%). A very small percent was neutral (9.68%) and the rest 16.13 percent was negative about the self-sustainability of the Creative Industries. (Graph 7)



*Graph 8 – Creative Industries and State Support*

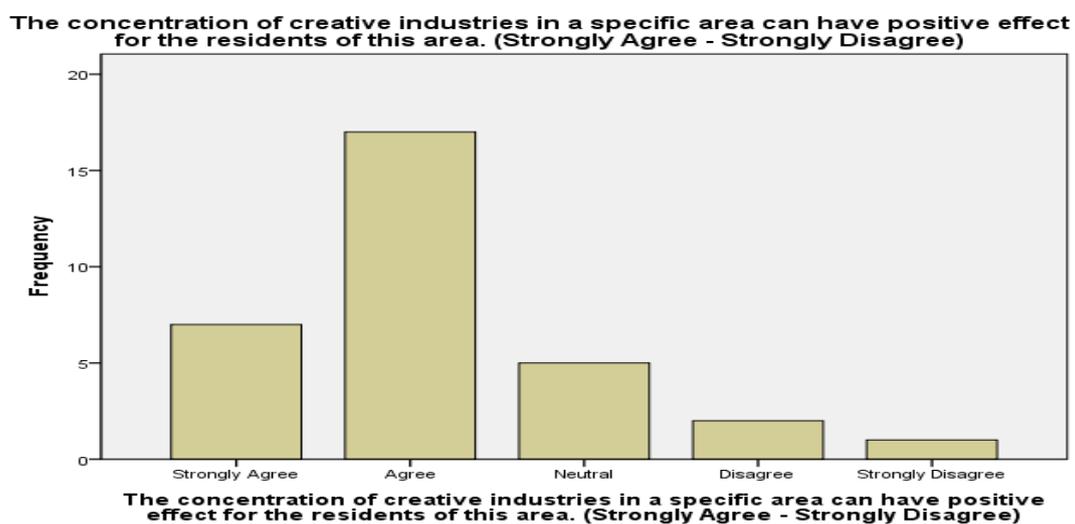
In the above graph (graph 8) the results of the statement about the state support to the creative industries are shown. There is confusion towards this matter and this is shown by the big percentage of the neutral choice (34.38%). Still though, the majority of the respondents believe that the support of the state is needed in order for the creative industries to develop (43.75%). The negative responses were the smallest percent (21.88%).



*Graph 9 – Creative Clusters and Creative Workers*

The graph above (graph 9) shows that the creative workers believe that the concentration of the creative industries in one specific area can have positive effect on them and their work (75.01%). The rest of the respondents were neutral by 18.75 percent and negative by 6.25 percent.

The last statement of this part is connected with the previous one and it states that the concentration of Creative Industries in a specific area can have positive effect on the residents of this specific area. Again the majority of the respondents agreed with this statement (75,01%), the neutral responses were the 15.63 percent and the negative ones were 9,38 percent, as it is shown in the graph below (Graph 10).



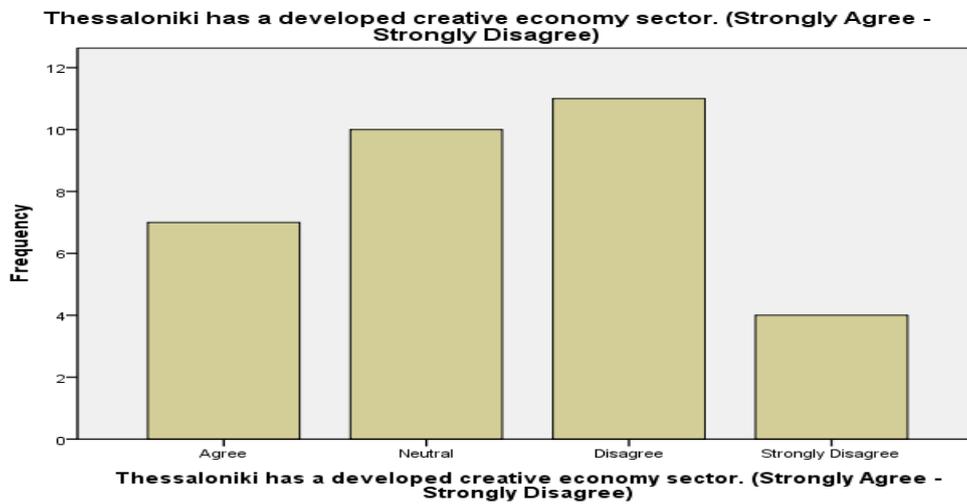
*Graph 10 – Creative Clusters and the Residents of the area*

## **The Creative Industries in Thessaloniki**

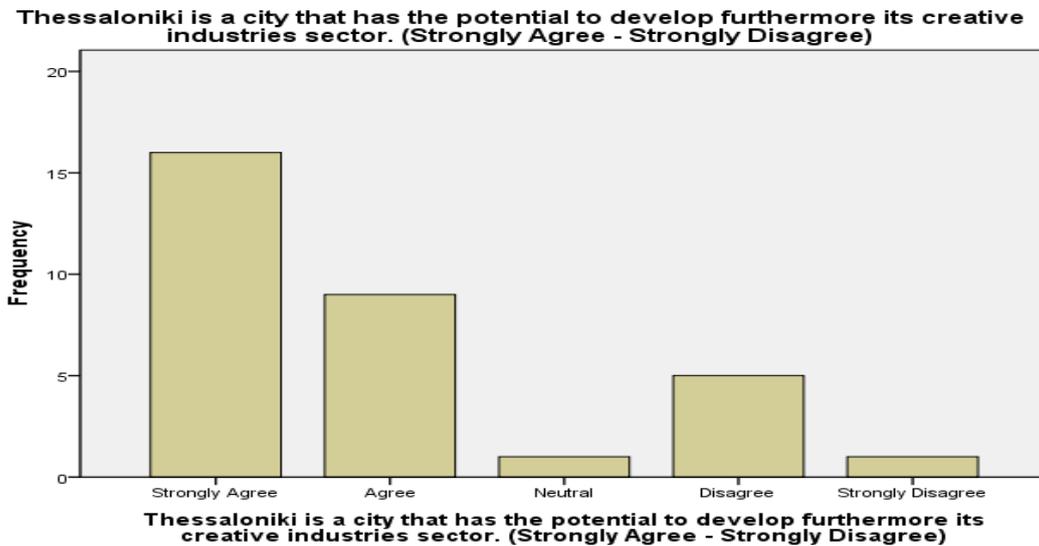
In this second part of the research the respondents were invited to agree or disagree with several statements considering the creative industries of Thessaloniki.

The first statement as the graph below shows is that Thessaloniki has a developed creative economy sector. As it was expected, the majority of the participants disagreed with this statement (46.88%). Although Thessaloniki is a city with many creative people the lack of

specific policy has as a result that the creative sector is not developed up to its capacities. (Graph 11)

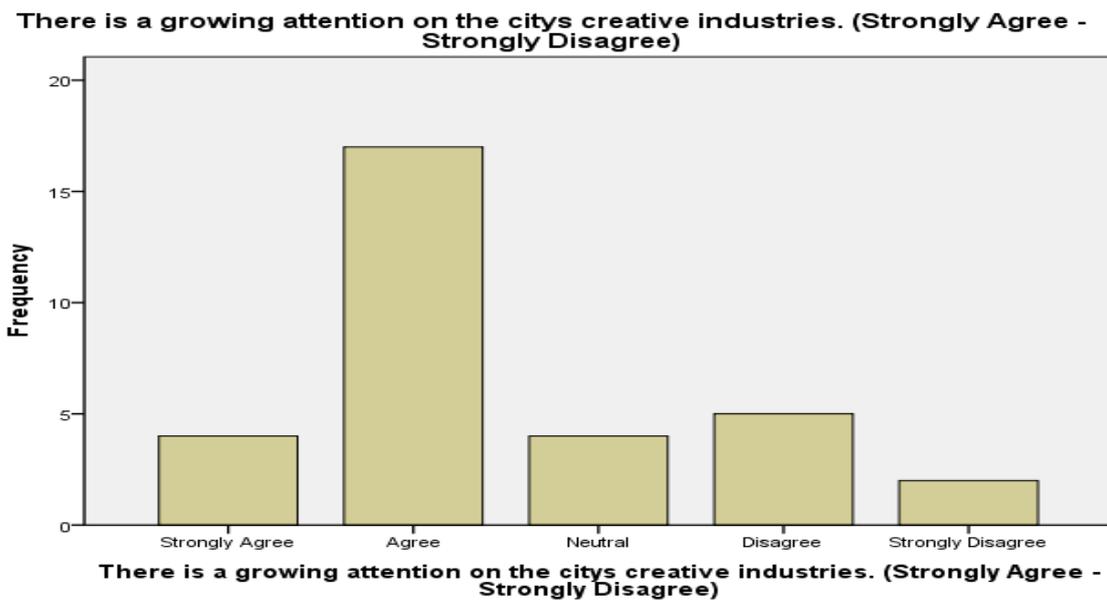


Graph 11 - Thessaloniki's creative economy sector



Graph 12 - the Potential of Thessaloniki's Creative Industries

In the next graph (graph 12) we can see the percentages of the respondents considering Thessaloniki's potential to develop furthermore the city's creative industries sector. The vast majority is positive to this statement by 75.13 percent; the neutral responses had the smallest percent (3.13 %) and the negative were 18.76 percent.

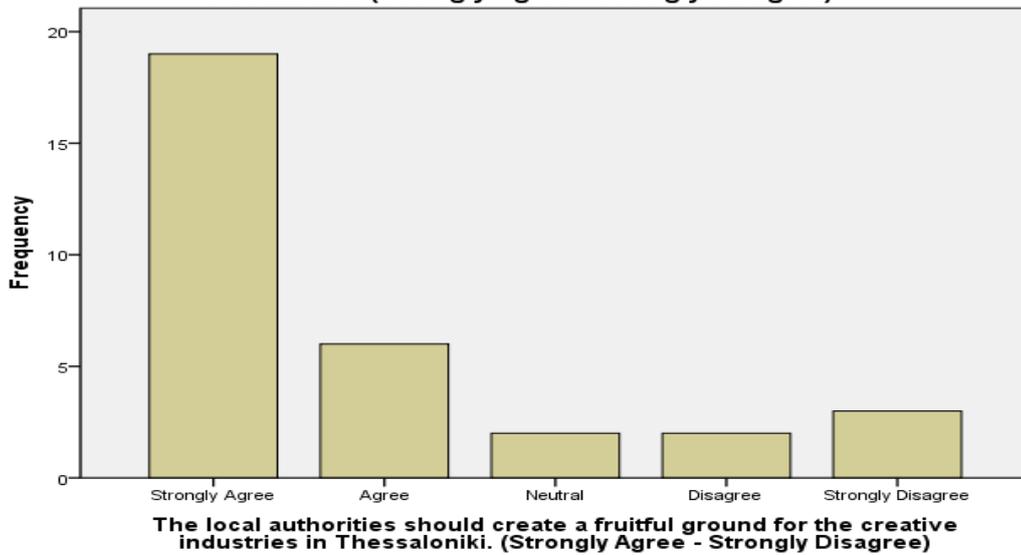


*Graph 13 – The growing importance of the creative industries of Thessaloniki*

In the above graph (graph 13) is shown that the majority of the people working in the creative sector believe that there is a growing attention on the city's creative industries by 65.63 percent. Those who disagree with this statement are the 21.88 percent and the neutral are the 12.50 percent.

On the question whether the local authorities should create a fruitful ground for the creative industries in Thessaloniki, the 78.13 percent of the participants of the survey agrees, the 15.63 percent disagrees and the 6.25 percent is neutral. (Graph 14)

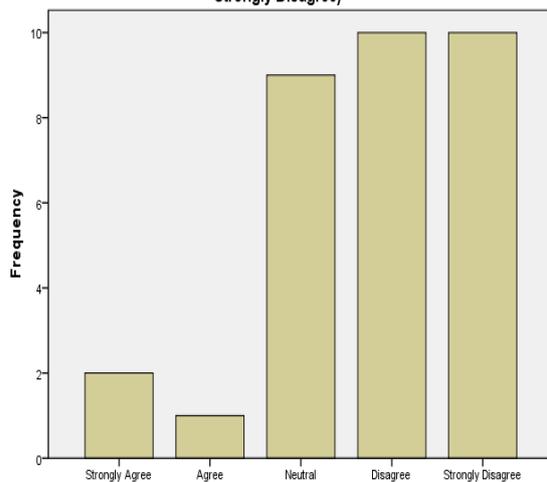
**The local authorities should create a fruitful ground for the creative industries in Thessaloniki. (Strongly Agree - Strongly Disagree)**



*Graph 14 – Local Authorities and the Creative Industries*

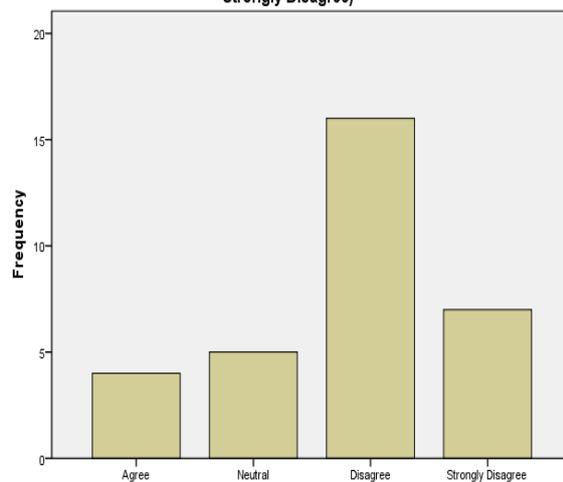
On the question whether the creative individuals are well connected and whether there is a form of informal or formal collaboration between the creative industries the majority of the respondents (62.5%) disagreed with this, a smaller percent were neutral (28.13%) and the smallest percent agreed (9.38%). This is depicted in the graph below (graph 15). The lack of a good network and collaboration between the creative industries of Thessaloniki is an obstacle to the city’s potential.

**The creative individuals are well networked in Thessaloniki. (Strongly Agree - Strongly Disagree)**



**The creative individuals are well networked in Thessaloniki. (Strongly Agree - Strongly Disagree)**

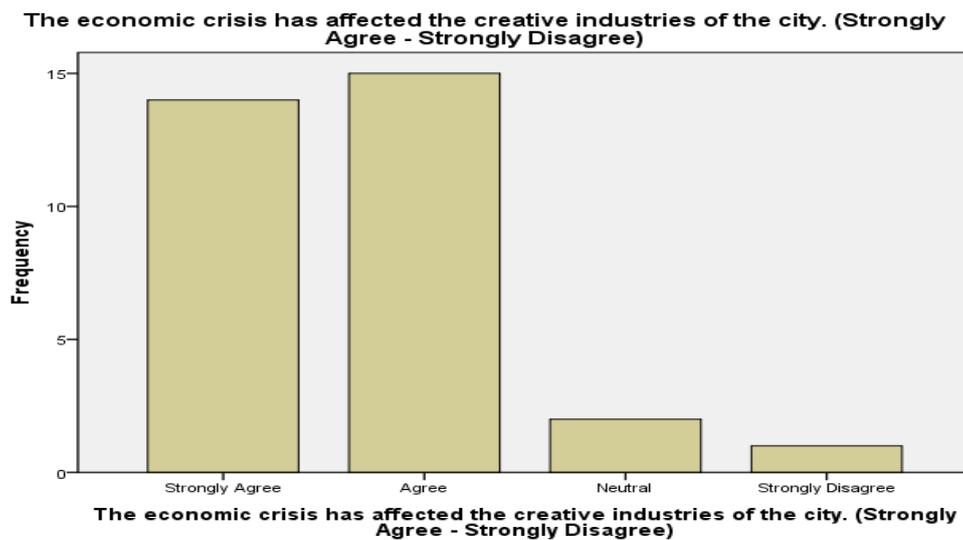
**The creative offices of Thessaloniki are well connected. (Strongly Agree - Strongly Disagree)**



**The creative offices of Thessaloniki are well connected. (Strongly Agree - Strongly Disagree)**

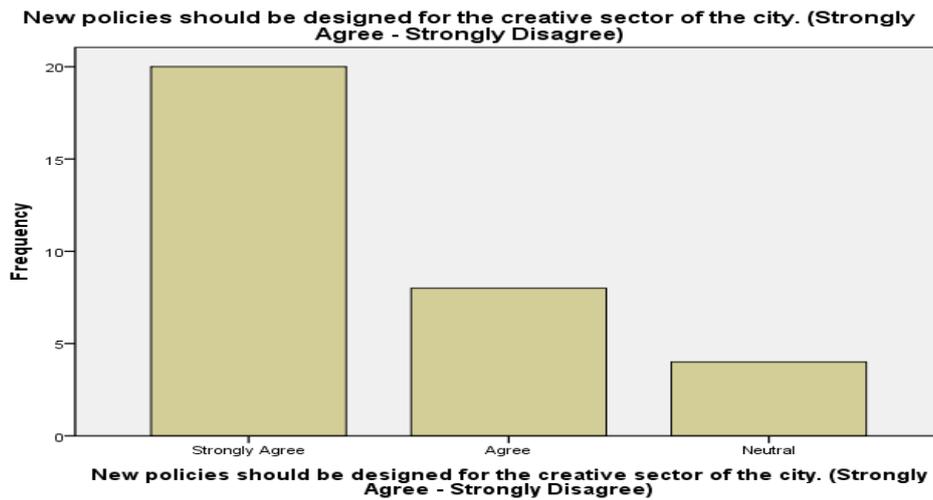
*Graph 15 – The network of the creative industries in Thessaloniki.*

The following graph shows how the respondents react to the statement that the economic crisis that the country is facing at the moment has affected the creative industries of Thessaloniki (graph 16). As the graph clearly points out the vast majority of the participants agree on the fact that the crisis affects this sector as part of the wider economy. A small percent is neutral and a few participants strongly disagree.



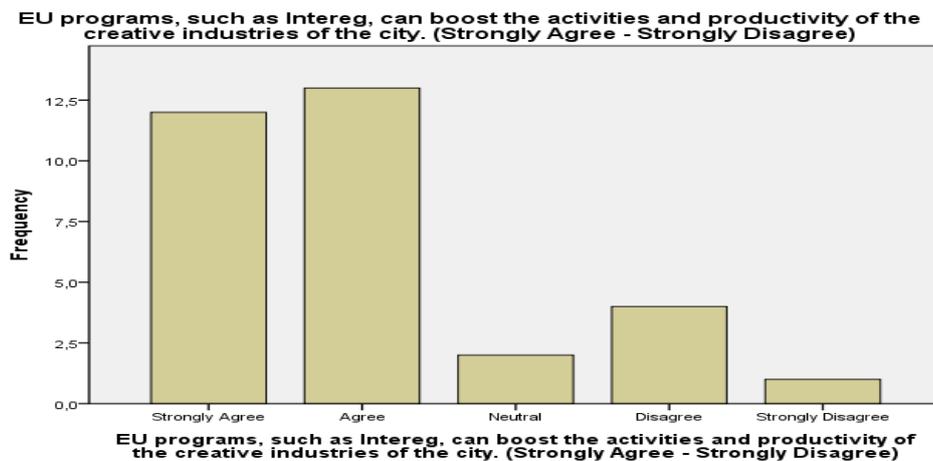
*Graph 16 – Economic Crisis and the Creative Industries*

The graph above (Graph 17) shows the results on the statement that Policies should be designed for the creative industries of the city.



*Graph 17- New policies for the Creative Industries*

It is very interesting to see that the vast majority of the participants agree on the fact policies should be designed for the creative industries since there is not any official policy designed yet. There were zero negative responses to this statement and only a few were neutral.



*Graph 18 – EU programs and the Creative Industries*

The last graph of the research (Graph 18) shows the opinion representatives of the creative sector of Thessaloniki have on the statement that EU programs, for instance Interreg, can help the expansion of the activities of the creative industries in the city and also can add to their development. Again the majority of the participants were positive towards the EU funding programs.

## **b. Interviews with Local Authorities**

The second part of the research consists of the findings from the interviews with the people of the Municipality of Thessaloniki responsible of culture and tourism. It is of great significance for this research to investigate the intentions and strategies of the local authorities of the city, since they are responsible for the design, coordination, and implementation of the policies concerning the development of creative industries. In order for the findings to be comprehensible and to provide knowledge for the recommendations' part of this work, the findings have been organized in subjects in accordance with the questions of the interview.

### *The importance of the Creative Industries' Development*

The initial subject is the importance of the development of the creative industries for the city of Thessaloniki. How important does the Municipality of Thessaloniki consider the development of the city's creative industry.

The Municipality of the city and especially the section responsible for culture and tourism considers the development of the creative economy of great importance. Since Thessaloniki's main income derives from the services sector and the lack of other industries is a fact, the municipality is planning to promote and develop its the creative industry. There are many creative forces in the city, which until now were trying to develop on their own, without any official help and coordination. Some of them despite the difficulties managed to distinguish, especially in the fields of architecture, graphic design and visual arts. The main aim of the local authorities is to develop a coordinated support system to the creative industries and a common base where everyone can step on and go beyond.

### *The advantages of the city*

According to the people of the Municipality the city of Thessaloniki has plenty advantages and assets which could constitute the ground where the policies for the creative industries

development would base on. In addition the strengths of the city are useful for the recommendations' part of the thesis.

The interviews showed that the city has many advantages such as:

- ⤴ The size of the city is manageable. Thessaloniki is a city of medium size (1,006,730 inhabitants).
- ⤴ It is very well positioned in a regional level. More specifically Thessaloniki connects the Balkan region to the sea.
- ⤴ As it has always been a crossroad between east and west, Thessaloniki also connects the countries of south-east Mediterranean with Europe.
- ⤴ The airport of Thessaloniki is very well connected with international destinations.
- ⤴ After the touristic campaign the Municipality of Thessaloniki launched, the city is very well positioned by the international media as an interesting touristic destination, especially due to its cultural scene.
- ⤴ Thessaloniki is a city which concentrates a significant number of young populations comparing to other cities of Greece. Additionally, the city won the title of the Youth Capital of Europe 2014.
- ⤴ The city has traditionally been a generator of fresh ideas and artistic movements. This tradition is continuing up to date. Thessaloniki has a variety of creative groups and individuals.
- ⤴ The quality of the artistic production of the city in general is considered to be high and it responds to international standards, therefore it could compete in an international level.

### *The weak points of Thessaloniki*

The listing of the weaknesses of Thessaloniki is adding to the deeper understanding of the current situation and it aims to provide knowledge on what should be changed in the future.

The weak points are:

- ⤴ Until now there has never been any coordinated effort to support the local creative industries and therefore a lot of preparation and research on the field is required.
- ⤴ There is not a good network between the creative individuals of the city.
- ⤴ There is not a good network yet between creative industries, the University and other research centers and the Municipality.
- ⤴ Plans for the creation of an innovation zone are not implemented yet.
- ⤴ The organization of the city is still very centralized. Most of the initiatives have to be approved or supported by the state.

### *Mapping of the Creative Industries*

On the matter of the mapping of the creative industries in Thessaloniki and the statistical data, the Municipality did not have any information to give. Therefore, a year ago they initiated a think tank consisted of creative individuals and experts in order to brainstorm on the needs of the creative industry in Thessaloniki. This think tank resulted in an interdisciplinary platform which aims to design a strategy for the development of the city's creative economy. One of the main tasks at this moment is the mapping of the cultural and creative scene of Thessaloniki. There is a mapping of the music scene of Thessaloniki until now, but it is a work in progress and therefore the final results will be presented in the future.

### *Projects for the promotion of the Creative Industries*

Since the Municipality is in the process of creating a specific strategy of development for the creative industries of the city, there has not been any concrete project implemented until now. There are projects in a smaller scale that the Municipality is realizing such as the music festival "Support your local heroes" which is an opportunity for local young musicians to show their work, as well as WOMEX, World Music Expo which will take place in Thessaloniki and it aims to open the local music scene internationally. Furthermore, the Municipality is currently connecting the local festivals with similar festivals that take place in other cities from abroad that Thessaloniki is twinned with. This year the Municipality also funded the participation of two visual artists from Thessaloniki in the Cultural Olympics in Nottingham.

### *Future Plans and Projects*

Municipality of Thessaloniki in collaboration with creative individuals and cultural experts have formed an interdisciplinary team which constitutes a platform of discussion and research. The main aim of this platform is, apart from a thorough research in the field of the creative economy of Thessaloniki, is to support and prepare Thessaloniki's integration in the Creative Cities Network of UNESCO. Apart from this initiative the Municipality is applying to European Support Programs, such as Interreg, currently in collaboration with the city of Bitola in the Republic of Macedonia, in order to obtain funds in support of the creative industries. Additionally, the Municipality is in the process of creating a Film Commission Office in collaboration with the International Film Festival of Thessaloniki, in order to fund movies made in Thessaloniki and especially productions from graduate students from film schools in Thessaloniki.

### *Policies concerning the Creative Industries of Thessaloniki*

Since there was absolutely no policy concerning the creative industries in Thessaloniki until now, the main goal of the city's Municipality is to form a specific cultural policy until the end of 2013. The creative industries are the cornerstone of this policy. Briefly the main objectives of the policy is to open the creative economy to the world by building network internationally, increase the public demand for the products of the creative industry, increase the job opportunities from the creative individuals and promote Thessaloniki's tourism through the culture and creativity.

### *The Economic Crisis in Greece and the Sustainability of the Creative Industries*

Unfortunately, there are no statistical data for the economic performance of the Creative Industries in Thessaloniki in order to draw conclusions on the effect of the economic crisis on this specific sector. Nevertheless, the Municipality recognizes the fact that the market in Thessaloniki is relatively small therefore the main goal for the creative industries to be sustainable is to become extrovert, targeting first of all regional markets as well as European and international markets.

## RECOMMENTATIONS AND CONCLUSION

As this work has shown, the city of Thessaloniki is a place that has a lot of potential regarding the development of its creative economy. The city has an important number of advantages, qualifications and characteristics such as relatively young population and a great number of creative groups and individuals as well as strategic location and a long tradition in arts and culture. The marginal position that Thessaloniki occupies in the global creative economy, is in stark contrast to its rich cultural heritage and inexhaustible pool of creative talents, which is an enormous potential for the development of these industries. Therefore, a strategy for the development of the creative economy must be designed in order to take advantage of this potential that city has.

As it was shown both in the theoretical framework and the research part of this thesis, the development of the creative industries has multiple benefits not only in terms of economical development but also in terms of social development and social cohesion of a city. Of course in order to succeed long-term positive effects, an extended research should be done in the city of Thessaloniki at first place.

In this work the recommendations are divided in sections in order to be more targeted. From the data analysis the points where the Creative Industries in Thessaloniki are lacking in are networking and competitiveness. Therefore the recommendations are focusing on these two key points.

### Competitiveness

Developing dynamic competitiveness in creative industries will require the identification of major challenges and obstacles relating to the development of the industries. Most of the activities classified under these industries in Thessaloniki are categorized as small and medium-sized enterprises and operate largely within the local economy. Therefore, the following challenges need to be addressed to enhance the competitiveness of the creative industries in Thessaloniki:

- Regulatory environment

A simple, transparent, stable and enforceable regulatory environment is necessary to form the basis upon which a dynamic enterprise can develop.

- Public-private sector partnership

An effective and feasible long-term solution for improving the regulatory environment from the point of view of enterprises must start with public-private sector dialogue. Effective interaction and dialogue between the government and the private sector, including nongovernmental organizations, play a key role in creating a better investment climate, coherent policy framework and effective support measures and structures for the development of enterprises. Such a dialogue is essential in the light of the potential economic challenges facing investors, such as the high levels of risk and volatility, but also the social and cultural externalities that play an integral role in shaping this sector. A favorable investment framework cannot be provided exclusively by the market, the firm or the state acting independently, it requires a partnership between all stakeholders.

- Access to business development services

Over the past decade, Governments and international donors have increasingly turned their attention from merely offering financial assistance to providing business development services for SMEs, recognizing that financing alone is not enough to achieve sustained competitiveness.

Business development services include all forms of SME support services, including training, consulting, technical and managerial assistance, marketing, physical infrastructure and policy advocacy. Their interventions are specifically aimed at helping small enterprises to overcome market imperfections and inadequate access to technology, and to operate more competitively and with greater efficiency in domestic and global markets.

- Access to finance

Finance has been identified in many business surveys as the most important factor determining the survival and growth of creative industries. Despite the importance of creative industries to the economies, they have traditionally had difficulty in obtaining credit or equity investment. Commercial banks and investors are quite reluctant to service creative industries for a number of reasons, first of all creative industries are regarded by creditors and investors as high-risk borrowers because of insufficient assets and low capitalization, vulnerability to market fluctuations, the lack of adequate financial statements or business plans makes it difficult for investors to assess their creditworthiness and high administrative or transaction costs of lending or investing small amounts do not make creative industries' financing a profitable business.

- Access to technology

In a liberalized and open economy, competitiveness increasingly depends on the ability to incorporate new technology and management practices. Thus, the ability to acquire, diffuse and master technologies can enhance the competitiveness of creative industries.

- Information and Communications Technologies and Electronic Commerce

Information and Communication Technologies known as ICT have an impact not only on every single branch of industry but also on every service in an open economy. They can be used to replace traditional means of communication, to manage business documentation and information, to perform business operations such as inventory control and to engage in business transactions or e-commerce.

- Entrepreneurship

Availability of the required cultural entrepreneurial skills is a vital ingredient for the enhanced competitiveness of SMEs operating in cultural goods and services. According to the Global Entrepreneurship Monitor Consortium conducted a survey of thirty-five countries on levels of entrepreneurship there is an interesting distinction between “opportunity entrepreneurs” and “necessity entrepreneurs”. The former are entrepreneurs because they choose to pursue a business opportunity and are therefore more likely to pursue growth-oriented businesses, and contribute more to the competitiveness of the economy. The latter are people who have become entrepreneurs because they cannot find other suitable work, but they also play an important role in poverty alleviation. The survey finds that the number of necessity entrepreneurs is generally significantly higher in developing countries than in developed countries. This poses a serious challenge for professionalism and standards, as such entrepreneurs may lack the skills, talent and capacity to compete globally.

- Networking

Networking can be a remarkable source of technology diffusion and mastery, skills development, market access and financial assistance. Horizontal linkages can exist through formal and informal cooperation among local SMEs. In other cases, vertical linkages can be fostered with larger corporations operating internationally which are prepared to offer assistance and advice to small businesses. The policies for the creative industries would build competitive supply chains to enable them to have access to new and diversified markets, acquire information on market trends, acquire and master new technologies and skills, and solve cash flow/finance problems. It requires a partnership among all stakeholders: government, creative offices, and their support agencies.

- Intellectual Property Rights

Globalization and recent technological developments offer unprecedented opportunities for the development of the creative industries, yet globalization is not benefiting all equally, as the digital divide demonstrates. While there is mounting evidence to show the contribution of creative industries to poverty reduction and sustainable development in certain countries, certain developments, such as technological convergence; freer movement of goods, services

and capital, market mergers and acquisitions; and weak copyright legislation and enforcement regimes, can jeopardize potential growth, particularly in developing countries and countries in transition.

### Creating Networks

The term “network” covers the informal linking and communications that goes on between people and organisations, at a local, national, or international level. Networks are semiformal groupings in which each participant remains autonomous, but with enough common ground to establish shared concerns. Networks may be primarily literature-based for example, through newsletters or journals, topic-focused, or revolve around exchanges, training workshops, and other encounters. Their members may meet or communicate with each other bilaterally, or through a central coordination point. International networking has been revolutionized by the recent advances in information and communication technologies which have enabled organizations around the world to share information, build common strategies, and interact in many other ways.

There are two main reasons for promoting networks: first, to share new ideas and information in order to learn from others with similar interests and second, to pool participants’ experiences and energy in order to enhance their collective and individual impact.

Participation in international networks can enable people to make the links between the global level and local level. The following are the different aspects of networking.

- **Linking:** This is an informal and essentially open-ended method of working, which is being increasingly adopted by Northern NGOs in an attempt to break through the communication barrier. Links need not be permanent and they need not be all encompassing. They can be part of a short-term strategy to reach a particular goal, or a long-term strategy for information exchange.
- **Exchange Visits:** Exchange visits include a visit between one group and another within the same country or between countries. An advantage of such visits is that people learn more readily from peers than from outside experts who lecture them.

- Workshops: Workshops enable people to work together on a common concern in a structured but informal and participatory setting, which is why they are often used for training or to assist in brainstorming on a given topic.
- Conferences: No capacity will be built by sending delegates to a conference simply to collect copies of the papers. But, where the conference is part of a process of shaping an organization's strategies, policy, or planned program activities, it may be more important to participate, and it may be just as important to participate in the preparations rather than in the event itself;
- Electronic communication: The number and scope of computer-based electronic networks is growing very rapidly, especially with the advent of the Internet, a global network of networks that links networks in academia, governments, libraries, businesses, civil society and others. Electronic networks can provide access to information and contacts on an unprecedented scale, and add a global dimension to communication.

## CONCLUSION

After the thorough examination of the reports and studies concerning Creative industries one could conclude that Creative Industries are a vibrant and growing sector of the total economy which can have, apart from economical benefits in the city's economy, social benefits and cause space regeneration in parts of the city that were previously deteriorated.

This thesis has shown that these benefits that Creative Industries can cause are able to be seen in the city of Thessaloniki, since it is a city of great potential regarding the development of Creative Industries. With coordinated action and collaboration between the local authorities of the city and the creative individuals Thessaloniki can have a productive creative sector that would generate growth and general development.

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## ANNEXES

### **Questionnaire for the creative offices of Thessaloniki**

Dear respondent,

This survey is conducted as part of a master thesis at Belgrade University of Arts. It will take you less than 5 minutes to complete the whole questionnaire. All the information provided will remain confidential. Your participation is extremely important to me.

Thank you in advance.

A. Choose one or more from the following options

Indicate the field you are dealing with:

- Advertising
- Architecture
- Arts Market
- Graphic Design
- Fashion Design
- Film, video and photography
- Software, computer games and electronic publishing
- Music industry
- Publishing
- Television
- Radio
- Performing Arts

B. Indicate to what extend you agree or disagree with the following statements  
(strongly agree – agree – neutral – disagree – strongly disagree)

## General on creative industries

1. The creative industries affect the development of the city.
2. Creative industries contribute to the economic development of the city.
3. Creative industries contribute to the touristic development of the city.
4. Creative industries contribute to the development of the community in the areas they are located.
5. Cultural and creative projects contribute to the social cohesion of the area they take place in.
6. Creative industries can support educative purposes.
7. Creative industries can be self-sustainable.
8. Creative industries should be financially supported by the state.
9. The concentration of creative industries in a specific area can have positive effect on the creative workers.
10. The concentration of creative industries in a specific area can have positive effect on the residents of the area.

## Creative industries in Thessaloniki

1. Thessaloniki has a developed creative economy sector.
2. Thessaloniki is a city that has the potential to develop furthermore its creative industries sector.
3. There is a growing attention on the city's creative industries.
4. The local authorities should create a fruitful ground for the creative industries in Thessaloniki.
5. The creative individuals are well networked in Thessaloniki.
6. The creative offices of Thessaloniki are well connected.
7. The creative industries of Thessaloniki are concentrated in specific areas of the city.
8. The economic crisis has affected the creative industries of the city.
9. New policies should be designed for the creative sector of the city.
10. EU programs, such as Interreg, can boost the activities and productivity of the creative industries of the city.

## **Questions for the interviews with the Municipality of Thessaloniki**

### **QUESTIONS:**

1. How important is the development of the field of the creative economy for the city of Thessaloniki?
2. Many cities in Europe are investing in the recent years in the creative economy as a driver of growth. Thessaloniki is a city that meets the requirements for such an investment?
3. What are the competitive advantages of Thessaloniki?
4. What are the weaknesses of Thessaloniki?
5. Are there statistics for the creative offices based in the Municipality of Thessaloniki?
6. Is there a project or report on the creative economy that is already implemented with the help of the municipality?
7. Is there any particular policy on the creative industries in the city, and if so, what are the key points?
8. Are there plans from the Municipality for the development of the creative industries and creative offices in Thessaloniki? If yes, what is the timetable?, how will they be finance?
9. Do you think that given the economic situation in Greece, an investment in the creative economy in Thessaloniki could be sustainable?

## BIOGRAPHY

Christina Vlachou was born in 1985 in Thessaloniki, Greece. She studied in Democritus University of Thrace in Department of International Economic Relations and Development. Her working experience includes cultural institutions in Thessaloniki and Belgrade. She is co-founder of the Thessaloniki based collective “WHYNOT” and is currently a student of the UNESCO MA studies in Cultural Policy and Management.