



# KULTUR PIXI

Information on Cultural Planning in Action

NO 3

November 2006

## What do the creative actors expect?

The Experience Economy and the municipalities



Produced by



[kulturbureau.dk](http://kulturbureau.dk)

In collaboration with



[www.kulturplan.gesund.dk](http://www.kulturplan.gesund.dk)



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ISSN 1601-381X



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## What do creatives expect?

Concepts such as knowledge society and economy are closely linked to the creative actors throughout value chain from creative to consuming activity.

At the beginning of the 21st century, Richard Florida introduced the concept of the "creative class", which he describes as consisting of two components: the super creative core, producing new forms and designs, and the creative academics, engaged in problem solving based on complex knowledge. This "creative class" is and will be more and more the driving force of the economic growth and social development.

Florida believes that the economic growth depends on the coherence between three factors: technology, Talent and Tolerance. And in short, Florida believes that talent moves to places that are characterized of tolerance and diversity with artistic

offerings and a open and inclusive atmosphere.

"The place is the decisive economic and social organising unit... Places provide the ecosystems that develop and utilize human creativity and transforms it into economic value" (Florida, 2005, p. 21).

From this perspective alone it is important for municipalities and regions to deal with the "creative industries" and their operators. Municipalities and regions must help to create places that support creative business. Municipalities and regions are important agents for create framework conditions that are help develop "creative enterprises".

This issue of KULTUR PIXI focuses on tools for practical cultural mapping of the experience economy (in the broad sense) and "place" in relation to the expectations of creative actors and framework condition

## Experience economy covers new transactions

In the new network Danish Experience Economy, experience economy is experienced as follows: when the marketplace appeals to the heart – the emotional – rather than to the reason. Many products thus have both a rational and an emotional dimension.

Most products work, the quality is ok. What distinguishes one product from another is the dimension of experience. Technological improvements can be copied and become so. What cannot be copied is the dimension of experience, the narrative. With increasing prosperity, all products are gradually acquiring an experience dimension. Those who do not get it remain in a fierce price competition.

Even though other fields than the economic sphere have not yet been touched upon, it is probably essential to start looking at the experience aspect in connection with other transactions as well as between people. For example, in the context of work, family, friends, where the

### What is experience economy?

The experience economy is an economy where you pay for the experience and not to meet a material need. Gradually, Læsø Sydesalt is the classic example. A bag of Sydesalt costs about 30 DKK. You pay 25 DKK. You pay 25 DKK for the experience, and about 5 DKK for the product itself. So far, the narrow definition of the experience economy has mainly covered the experience industry. In the broader definition, the product containing experiences is also included:

The classical understanding  
The Established Experience Economy such as feature films, the computer game industry, arts, culture, and tourism



The broad understanding  
Products and services that have added an experience dimension that increases the value and competitiveness, and therefore the price, of the product or the service



From press release: [www.danskoplevelsesokonomi.dk](http://www.danskoplevelsesokonomi.dk)

expectation of experiences also comes to the surface.

Also, in relations with municipalities and other public service providers, the expectation of a positive experience will prevail.

## Knowledge societies, the experience economy and the creative

I think no one would disagree that the last half-dozen years have seen the emergence of concepts that illustrate what is evolving after the industrial society: knowledge society, the experience economy, innovation society, welfare society, etc. The concepts are intertwined – without necessarily being related to each



other either theoretically or practically.

But there seems to be broad agreement that industrial society is a thing of the past in societies like the Danish. And that we must create a knowledge society, based on creativity and innovation. For example, the government writes. in Foundation of the Government 2005, page 1:

We must compete on knowledge. On ideas. On the ability to adapt and come up with new solutions. Security in the future requires that we become better at creating new knowledge and new ideas. We must encourage the opportunity of the individual Dane to unfold. We must make Denmark a leading knowledge society.

There should be more reflection on this almost unanimous view of knowledge and knowledge production, but it must come elsewhere than in this context. Important here is that there is an obvious link between knowledge production and emergence of the "creative class", as Florida describes it. Not just in the former industrial sectors, but across all sectors of

society – for knowledge becomes the raw material, through the creative and innovative processes (knowledge) products. Perhaps you could even see the creative people as the central part of the production apparatus.

Such a shift in production (from industry to knowledge) will probably have a variety of consequences. For example, the concept of competence is a relic of industrial society. Therefore, rather talk about creativity and innovation (also in educational context). This puts the whole concept of competence upside down.

Competence may turn out to be the main obstacle to innovation. In other words, the most important thing in a rapidly changing society is not to build up a certain knowledge and experience for all eternity, but to be able to throw away outdated knowledge and experience, to be ready to start again, to see the world with fresh eyes. This assumes two things, which the concept of competence does not cover, namely motivation and inspiration.

The research of the American creativity researcher Teresa Amabile shows that innovation, unlike simple competence building, requires a strong inner motivation. External motivation here consists more in removing obstacles to internal motivation, e.g., by management not interfering prematurely and giving the employee the recognition, time and resources needed to accomplish this type of task.

Moreover, creative problem solving also requires that we get inspiration from somewhere, so that ideas can unfold until they fall into place. Research in this field by Amabile is not so well developed, but there are other creativity researchers who have developed this aspect.

For example, the American sociologist Robert Merton suggests a particular type of inspiration that originates from the self-worth of the individual being put under pressure. Winnicot has pointed to the importance of playfulness in

unleashing innovation. Simmel presented the thesis that inspiration arises in situations, where we play the role of the stranger. We can see things in a new light because we have moved out of our familiar surroundings, but also because as strangers we have nothing stuck. Koestler points out that the very solution of a creative problem arises, because we combine things in a new and different way.

And the economic research nowadays poorly uses the concept knowledge society. What you are pointing out is the radical change that is taking place as the Fordist business model with its focus on standardised products for a mass market is dying out. What is about to emerge is a post-Fordist industrial regime, where the focus is on creating new products of experience and not on reducing costs in production to reach as many people as possible with the same product.

The focus in the future will be on what precedes the production stage (innovation, product development and design) and what follows (marketing and advertising). The is here in the creative ranks of the production process that the main dynamic of the future society will be located.

And the link to the experience economy is therefore obvious both in terms of being a source of inspiration for creativity and innovation to flourish, and in terms of meeting an increasing need to stage your own life as part of identity creation of the individual.

### Notes

1. Richard Florida, **The Creative Class**, (Klim, 2005)
2. Peter Khallash Bengtsen, **What is the use of knowledge?** (Sep 2006, Critical Debate) <http://www.kritiskdebat.dk/artikel.php?id=83>
3. Feiwel Kupferberg, **Creativity is more important than competence**, (Future Orientation 4/2003) <http://www.cifs.dk/scripts/artikel.asp?lng=1&id=892>
4. Teresa Amabile, **The 6 Myths of Creativity**, (Fast Company. Com, 2004) <http://www.fastcompany.com/magazine/89/creativity.htm>



## The Experience Economy and Cultural Planning

Several factors contribute to the interest in municipal and regional cultural development. First in line is the quality of the place and the competition between the places. As mentioned, research of Richard Florida has confirmed that the quality of the place is a competitive parameter for ability of cities to attract and keep citizens and businesses.

Some key features of quality of a place are its uniqueness and authenticity – such as its distinctive local history, heritage and nature, and its vibrant and diverse arts and cultural environment.

The decline in the number of traditional manufacturing companies in our part of the world is also forcing municipalities and regions to seek new sources of growth and employment. There is increased competition for skilled workforce. This workforce wants to live in or close to major urban areas, where there are choices in the labour market. There is also growing competition between cities to attract businesses and workers, and quality of life including the quality of the built environment is becoming an increasingly important parameter of competition.

Culture comes into play here as a driving force in many endeavours of the municipalities to revitalise the cities. The greater attention to culture is part of the wider global shift from the traditional production of goods and services to a knowledge economy based on creativity and innovation.

Municipal and regional cultural planning is an important new perspective and approach to local cultural development. At the same time, the municipalities are also very aware that well-functioning public institutions, cultural offerings, sports facilities, and green spaces are important for both citizens and businesses. Scenic surroundings of the city and the cultural environment of the city and the region also play a role. Growth tends to be in the largest cities and their commuter hinterlands, while stagnation or decline in remote areas of the country.



It gives the non-growth municipalities some different challenges than the growth municipalities. The planning tools must be able to handle both challenges.

The need and desire for development in culture is great and lately described in the project report: Planning renewal - quality in urban and local planning. Final Report - June 2006.

### The concept of cultural planning

The experiences suggests that the Scandinavian translation of cultural planning into cultural planning very easily leads to some delimitations, e.g., sectoral, which are not covering the actual conceptual content.

Cultural planning as practice is based on an anthropological concept of culture (not cultural sector alone) and builds development through dialogue, strategic partnerships and collaboration across traditional sector boundaries. Cultural planning should be seen as a planning practice in terms of knowledge society, where spatial planning can be related more to the industrial society.

In this light, cultural planning should be seen as a continuous partner dialogue, which fundamentally consists of 3 steps: cultural mapping, cultural strategic planning, and cultural planning/ implementation.

Cultural mapping is an overview on resources of a place. It must be implemented, before a cultural strategy can be established. The mapping can best be done by using quantitative and qualitative methods. strategies are formulated that relate to both vertical levels (e.g., state-regional municipalities) and horizontal levels (e.g., regions, municipalities –

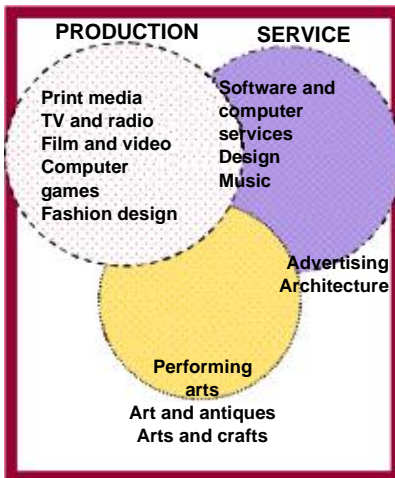
**The Plan Culture in the municipalities is crucial, how work is done to ensure quality in the built environment.**

as well as international/ transnational cooperation). Both may involve intersectoral partnership working between educational institutions, industry, and public bodies (and civil society groups). Finally strategies are translated into projects, which partnerships implement together.

## How is the cut for creative activities made?

As in many other ways, it can be difficult to find a single way to orient yourself in the creative field. What to bring? How should it be grouped?

The creative professions are a collection of different business sectors. The latest report from the Evidence and Analysis Group of the Department for culture, media, and sport in the UK (August 2006), presents a strategic framework for the field:



This framework may be appropriate for grouping creative profession types and thus providing an overall strategic orientation, for example in relation to policymaking at state, regional, and municipal level.

For example, the UK report points out that most creative industries have a similar structure, since SME firms have a greater impact on the field than on other business fields. The report links this to the idea that it may be most effective for companies at the start of the value chain to be small (and that growth in individual companies should therefore not be a policy objective). The report also points out that improving documentation will be essential to developing a strategic planning.

Another aspect of this breakdown is that it does not include the many amateur and voluntary activities which can be seen as a preliminary step to the business registration

which is the starting point for this report and many others surveys.

In the Cultural Plan\* project, this part (volunteers and associations) is included as part of a cultural mapping tool, which thus includes both businesses and civil society organisations. Cultural mapping with this tool is currently being carried out in Hillerød, Herlev and Gribskov municipalities in the Capital Region of Copenhagen, and Malmö and Ängelholm in the Region of Skåne.

In the British analysis, you have used the international NACE codes as the basis for the mapping of the creative industries. The Culture Plan project has also developed a Danish key for creative businesses based on

international business codes, so that business registers and national statistics in Denmark and Sweden can be used to create a picture of the creative industries at municipal and regional level.

Besides including civil society and public institutions in data mappings, the project grouping provides an opportunity to also include "wellness and health" because this field is likely to become increasingly involved as part of the experience economy. Both in terms of production of experiences and in terms making a place attractive.

\*Interreg IIIA project Cultural Identity, Cultural Mapping and Planning in the Øresund Region.  
www.kulturplan-oresund.dk

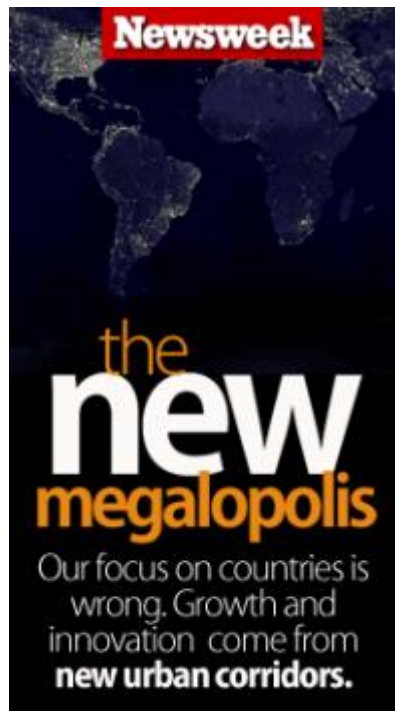
CREATIVE ACTIVITY AREAS		
	<b>Visual art</b>	Visual arts, film, computer games, crafts, specialist shops, fashion & textiles, photography, design, independent artists
	<b>Stage Arts Performance</b>	Theatre, revue, opera, ballet, and dance Music
	<b>Event</b>	Congress, fairs, exhibition activity
	<b>Cultural Heritage</b>	Museums Libraries
	<b>Tourism</b>	Tourism industry/business Entertainment
	<b>Architecture Urban Development</b>	Architecture
	<b>Media</b>	TV, radio, internet, advertising, literature, newspapers, magazines, and periodicals
	<b>Lifelong learning</b>	Schools, secondary education, higher education, adult education
	<b>Sport and leisure</b>	Sport Other leisure activities Lottery and other games
	<b>Health and well-being</b>	Health and social measures Public administration of health, education, culture, and social affairs Other service activities (well-being)
	<b>Other</b>	Organizations and associations, Research, Other business activities, Dissemination of labour, Public Administration, Infrastructure, tourism and off. business

## The creative and concentration in Megapolises

Richard Florida and his team have tried to draw a world map of the new megapolises, i.e., regional urban corridors, which he believes are the real economically significant units that produce the bulk of wealth, attract a large share of the talent mass, and generate the bulk of the innovation. These megapolises form powerful complexes of multiple cities and suburbs, often spreading across land borders – forming a vast corridor of trade, transport, innovation, and talent. In Florida's opinion, no one has paid enough attention to this development.

Florida believes the mapping clearly shows that the global economy is taking shape around perhaps 20 major megapolises, half of which are in United States of America and the other half distributed across the globe. These corridors cover only 10% of population of the world, but produce half of the economic activity, two one-third of scientific world-class scientific activity and three-fourth of global innovations.

In Florida's opinion, people become more productive when they gather in groups. And the place itself becomes



Richard Florida's article in Newsweek, July 3-10, 2006 issue. Available at <http://msnbc.msn.com/id/13528839/site/newsweek/>

Florida has drawn a world map of the new megapolises from satellite images of the world at night and using light intensity to identify each region coupled with data categories such as population and economic growth to plot their relative peak strengths and dynamics. The map is shown in the illustration above.

much more productive because collective creativity grows at a rate equal to its size. Ideas flow more freely, sharper and can more quickly be transformed into practice.

One sticking point is that prices and demand are starting to push people away from the centre, but in Florida's opinion this has nothing to do with 'decentralisation of the work' as many have described it. The huge economic benefits of clustering will continue to drive the process, which is why secondary cities are emerging near major cities or in the corridor between them – and not in the middle of nowhere.

Florida refers to some known megapolises around the world, and there is none in Northern Europe except for a corridor through Benelux, France, and Germany. Florida believes that if mega-regions create advanced economies, they will literally define the nations of the future. Therefore, it is important that the political and economic leaders recognise this new reality, where it is these new mega-regions that are the innovation and engines of growth.

## How the cities are changing and shrinking

The cities are losing inhabitants. But in Saskia Sassens'\* opinion it is a misunderstanding to interpret this as less importance. The decline in urban population masks an inflow of highly educated 20–35-year-olds at the expense of families with children and older people. And the space the new creative uses for offices, restaurants and shops can be 2, 3 or 4 times the size of the family, moving out.

The pattern is that the most complex and international services cluster in the centre, while more standardised and national services sort are outsourced to medium-sized cities. This may also help explain the growing wealth advantage of global cities. The growing number of multinational firms is intensifying

competition in foreign markets, and they are willing to pay the price for competitive advantages in these markets; something that global cities benefit from because they have a near monopoly on financial, legal, and accounting innovations in most areas of the knowledge economy.

This is also one of the reasons why that the earnings of high-ranking jobs have grown most in the global cities. This income explosion reinforces the trend of the replacement of the inhabitants of global cities. And while it may seem brutal, this shows that the importance of global cities is increasing.

\* Saskia Sassen, Urban Power: How World Cities Change, Newsweek, July 3-10, 2006

Cities and regions face major challenges because of the globalisation. The cities function in many ways as a driving force in the global economy. The challenge for the future is how to leverage this momentum across the region without compromising with our identity. In other words, it is about maintaining a local foothold in a global world changing.

Hans Chr. Smidt, Minister of the Environment, 2002



## Creative Cities Network in the Capital Region

In 2004, Albertslund and Herlev municipalities initiated a network collaboration together with Musicon Valley with the aim of bringing the culture- and experience economy higher up the municipal agenda. Later 8 more municipalities have joined the Network (the association).

The background to the Creative Cities network is that the Capital Region is changing significantly these years, and that it can be difficult and expensive for individual municipalities to acquire enough knowledge and influence on the development. The network is therefore a framework for a learning process that anchors knowledge and methods in the participants. It is therefore about developing competences within experience economy and cultural planning in the local and regional context.

Over the past few years, the network has carried out a learning programme for staff and management on the economics of culture and experience. It has also worked with 5 theme groups: sports tourism and Identity and Branding, Retail as a strategic parameter, Business development &

innovation and The Creative City – talent development.

In this way, the Network is intended to be concrete and directly beneficial to the participants. Thus, new themes can be added as the work develops.

"The Creative City" concept has been a specific focus and a cultural mapping exercise has been carried out in Albertslund and Herlev municipalities, which has included:

- Cultural institutions and companies
- Private companies
- Tourism and attractions
- Knowledge production
- Personal resources, e.g., Passionate souls

- The municipality
- Infrastructure

The network envisages further cooperation – with companies, institutions, and NGOs to strengthen the development of knowledge about the cultural and experience economy, regional development, etc.

A collaboration between the Cultural Plan project and the Creative Cities Network has also been initiated, based on a shared interest in strengthening municipal and regional planning through the implementation of cultural mapping and planning as a practice in a transformation, where the business structure is increasingly characterised by services, knowledge, and experiences.



## Local communities and creative enterprise

"Bornholm has a position of strength within the experience economy and especially the creative industries. These industries create many new companies and jobs and are a dynamic element of the economic structure of the island". This is how a report from February 2006 about economics of culture and experience in Bornholm begins.

In addition to a quantitative mapping, the report includes an approach "where you can literally walk around the island and use your eyes and ears, observe developments and get quite precise pictures of status".

The report recommends making creativity (with an emphasis on design) one of the framework conditions for generating innovation and developing businesses, increasing entrepreneurship and

settlement of the island. Additionally, it is recommended to use network-driven processes as a consistent way of working in the development of the island. Human resources of the island must be included in the new networks.

Bornholm has a wide range of location-bound, historical, and contemporary positions of strength within creativity and innovation. And if you add to this the global driving forces that mean we in Denmark will have to live off good ideas, innovation, creativity and design in

the future, there are in other words good reasons to consider investing in a project that could have the working title: Creative Bornholm Power Centre.

Artsusa.org has found parallel recommendations for the development of local creative economies in the United States of America:

1. Identify and preserve cultural traditions through fieldwork for ethnic minorities and traditional art
2. Implement distribution-based local community planning
3. Engage artists in the planning process
4. Build coalitions
5. Adapt the planning to local ways of life
6. Provide technical assistance
7. Plan market efficiency
8. Create local leadership

<sup>1</sup>KULTUR K&MMUNIKATION:

Bornholm in the culture and experience economy, Bornholm Regional Municipality, February 2006.

<sup>2</sup> see above, page 9

<sup>3</sup> Report and other information: <http://www.kulkom.dk/index.php?mode=content&M=2&id=17>

9. Integrate art into business  
development plans

10. Create art-based business  
incubators

11. Stimulate cultural tourism

<sup>1</sup> [www.pubs.artsusa.org](http://www.pubs.artsusa.org)



## Settlement priorities for the creative class

As part of its initiatives to attract creatives to Fresno, California, The Lyle Center for Innovation & Entrepreneurship studied what factors were important for creatives' choice of location.

Quality of life is important for every society. It is perceived differently by different people; something can make a place attractive to some and unattractive to others. In this study, the three main reasons for choosing a place to live were: 1. The opportunity to have a job that I satisfied with 2. Afford to live there 3. Close to family and friends.

At the bottom of the list were priorities such as (1) getting out of the city, (2) opportunities to make a lot of money, (3) access to the outdoors recreational areas.

In relation to Fresno, respondents felt that the most important priorities were: (1) closeness to family and friends, (2) ethnic and cultural diversity, (3) affordability. A few of the lowest priority reasons were: (1) opportunities to make a lot of money, (2) a vibrant arts and creative scene. The survey also paints a picture of how respondents live, expect to live

and what it takes to attract creatives. And it is a picture with more different essential features. The job is the top priority, but for newcomers, a vibrant cultural life and diversity were also high priorities. People who wanted to stay, made the suburbs a high priority – with their own house. With safety as the highest priority of 26 elements.

From Timothy M. Stearns, Livability Priorities for the Fresno Creative Class, [www.lylecenter.com/www.creativefresno.org](http://www.lylecenter.com/www.creativefresno.org)

## International experiences on framework conditions

The framework conditions for the creative businesses will often be determined by overall development strategy of the municipality. The study of 12 creative cities in the world shows that there are five different strategies.

### 1. The Culture strategy

Culture as the primary motivator in the urban development. A large cultural offer with both avant-garde and popular culture combined with the desire to create an attractive public urban space with architecture and squares (e.g., Barcelona). Use of culture and production of culture go hand in hand – where there are many cultural consumption opportunities creative industries will be there too.

### 2. The Business Strategy

Rather than cultural support, the municipality creates a framework for the market. The initiative includes low-cost business rentals, business advice, start-up assistance, export support and facilitation of networks for creative both locally and internationally.

### 3. The talent strategy

The creative idea is and will be the backbone of the experience economy. Creative learning in schools and kindergartens is an important prerequisite for creative talent pool of the city. It is also about incubator schemes, talent development and various forms of continuing education.

### 4. The digitisation strategy

It is about creating a framework for the creative through digitalisation and a high priority for the media sector.

### 5. The Research Strategy

Everyone works with cultural mapping of the creative enterprises. Statistical mapping is key but is now followed by more in-depth knowledge of how creatives interplay in the municipality. However, the main part of the 12 cities have not evaluated their creative people – therefore tools need to be developed before the policy action can be taken on based on knowledge.

These strategies are often combined with zoning, which is a widely used urban policy trend right now. It is a policy based on creating several activities at once: consumption, housing, business, and discrete

public support. The international experience shows that it is important that zoning is locally anchored and takes the interaction between the creative and the local place into account.

**Key principles** for future work on framework conditions for the creative industries in Copenhagen are:

- An overall strategy is needed - combining framework conditions
- A strategy cannot be copied directly from other places - it has to be worked out in the specific context
- Several approaches can be combined
- Organisation is important. There is a need for an organisation that can coordinate across policy areas and with international contacts
- Participation and publicity are important. The most successful sites have included

From: Framework conditions for creative industries of Copenhagen - Report 2006, Imagine.. Creative Industries Research, CBS 2006.

## Framework conditions for creative industries

Imagine.. Creative Industries Research at Copenhagen Business School has studied the framework conditions for the creative industries in Copenhagen. The purpose was to identify framework conditions that promote the creative businesses in the capital.

The survey emphasises that framework conditions for creative industries is a 'market-based' policy instrument. Framework conditions are policies that benefit all businesses and do not, for example, support a few selected ones.

The result of the study is a list of framework conditions that are deemed to promote the creative in the capital. These framework conditions are divided into 7 themes:

**The creative workforce** is central to the creative and the municipality can operate in two areas, through training and by ensuring diversity and tolerance. In the field of education, it is mainly about zoning, i.e., co-location of creative education

institutions with other creative education and/or creative businesses/business leases.

The diversity, quality and openness are a prerequisite for attracting the creative - this applies to the housing

stock and in a high level of welfare services and living standards. Tolerance and integration of ethnic minorities is a prerequisite for creating an international urban environment.

**In the start-up of new businesses** is financing and new customers the most problematic. The municipality can help in two ways: by consuming creative products at start-ups and by providing contacts to private investors.

**Information and knowledge** from the municipality in the form of help to understand the rules and information from the public can ease the problems for many creative people. For example, by establishing a One Stop Shop where creatives in one place are guaranteed all relevant start-up information, law, copyright, contracts, export, etc.

The creative industries have several positive effects on the city and its development. The main derivative effects of a thriving creative sector are increased innovation in other businesses, economic growth, a more exciting and culturally vibrant city, and a positive branding that also works attracting the creative class and highly educated workforce to the benefit of many other industries other than the creative.

**Workforce** for many creative companies often need to be specialised, to be used with short notice for various projects. This could include employment services such as project workers who are in work but want to supplement or experiment with other jobs, as well as voluntary work.

**Knowledge and inspiration** are two ingredients necessary for creative businesses. Here it can provide a service by offering/ arranging speakers, lending experts, provocateurs, and troubadours for creative companies in need of radical inspiration and provocation.

The municipality can create a physical environment for the creative in three different ways – overall elbow room and exciting places where the creative businesses can flourish. It is about deregulation of the use of public space, i.e., a general greater flexibility and openness in the use of existing buildings and squares. It is about cheap commercial leases for the new and the small, preferably in historic, centrally located buildings and as share premises and communities. And it is about the zoning of larger companies and communities of smaller companies in business parks or selected urban areas. This could be through specially designated areas or through stimulating clusters of creative enterprises.

**Global inspiration** is vital for creative businesses, and the municipality can promote this by setting up facilities for conferences, meetings, festivals, fairs, and other events. And by facilitating cooperation between Danish and foreign creative education (exchange, accommodation of foreign visitors). This theme also includes the branding of the city. For example, Copenhagen can brand itself as the capital, as part of the Øresund region.

Read the full report:

Framework conditions for creative industries of Copenhagen - Report 2006, Imagine.. Creative Industries Research, CBS 2006.



## Images of the creative sector. Norrköping

Culture is one of those areas, the Östsam regional union has as particularly important for the regional development. Culture creates an open, attractive, and innovative climate that contributes to the development of society. The value and importance of creativity is something that requires a lot of attention. It is therefore important to make the scale, breadth, structure, competence, and value of the creative sector visible – and to create understanding of strengths, development potential and needs of the sector.

In Östergötland you initially must develop a survey and analysis tool, which you have tested in Norrköping.

### A creative picture of Norrköping

Deriving the system from the Norrköping study, the mapping tool includes a few fields:

- Brief and general image
- 5 specific images of the creative sector
  - Operators, employees, and revenue
  - Type of organisation (broken down by non-profit, public and private)
  - Educational profile of the sector
  - Life of the association
  - Entrepreneurs (how and how many)
  - Business sector that needs measures (which and how)

### Soft factors of development

The importance of the soft factors of development in the creative sector must also be included, because the 'harsh facts' (such as economic structures, labour costs, rents, etc.) alone cannot explain the rise or fall of regions. There is a series of correlations between culture and economic growth, which this study incorporates into the context, notably that creative people will continue to choose places where it is applicable. That the cultural sector includes different industries, employees and companies that create increasing value.

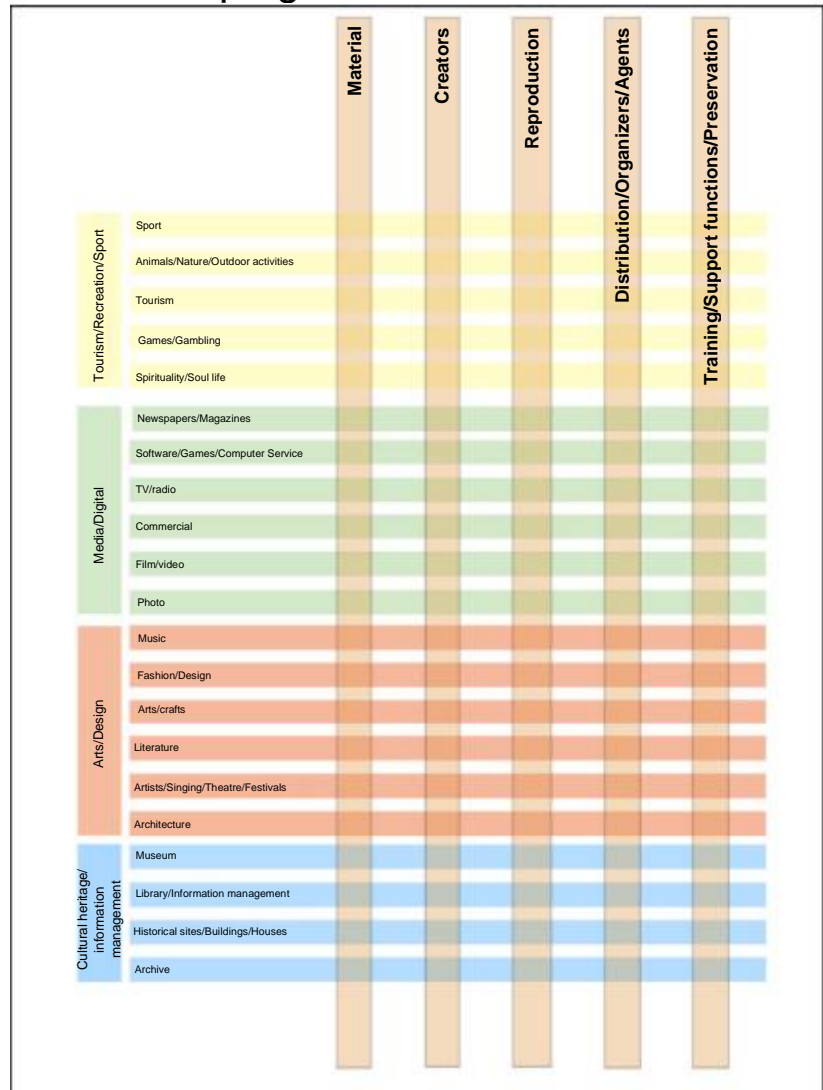
Every region is dependent on strength of other regions and prosperity just like the municipalities in the region are dependent of each other  
Östsam

That a culturally attractive region attracts resources.  
That a rich cultural life stimulates innovation, renewal, and creativity.  
That there exists a climate of beliefs, opinions and norms that encourage cooperation, innovations, risk-taking and development.

It is also important to include that the creative sector is characterised by fluid boundaries between different professions and companies. Often several different fields are combined and in the given context there is a changing and transnational structure. Finally, it is an important part of the framework

of the creative sector that the informal and voluntary activity is an engine within the sector.

The method here seeks to understand creative competence in a region. This involves both quantitative and qualitative studies (statistics, surveys, interviews, and literature studies, including previous reports). Moreover, the areas of the creative sector need to be defined. In this study, the creative competence has been divided into 5 roles (a bit like the value chain steps defined by Porter), and this has resulted in the matrix above. The concrete results from Norrköping can be read in the report (please see under the matrix).



The report "The Creative Sector. A study of Norrköping" can be found at [www.ostsam.se](http://www.ostsam.se)

## Cultural mapping includes hard and soft data

**Survey – Cultural mapping**

What type of organisation do you work for?  
Select type

Do you consider your organisation to be financially profit oriented/Non-profit  
 Oriented towards financial profit  
 Non-profit  
 Both-and

Please indicate your annual revenue  
Specify amount

Please enter the number of employees and volunteers, who work in your organization:  
 Number of employees:  Number of volunteers:

Please provide the number with the same length of education:  
 Unskilled workers:   
 Skilled workers:   
 Up to 2 years after graduation:   
 5 - > years after graduation:   
 Up to 2 years after graduation:   
 Do not know:

Please indicate the number of employees with the same type of education:  
 Humanistic/artistic:   
 Social Sciences:   
 Technical:   
 Health professionals:   
 Do not know:

The project kulturplan-oresund.dk has developed a tool for interactive collection of data for the creative sector. Besides asking the respondents to specify which cultural field they are working in and where in the value chain their efforts are located (see KulturPixi no. 2), the questionnaire now also includes two fields addressing softer themes: the educational background of the staff and the appeal of the place.

On the one hand, the purpose of these themes is to provide an educational background of the people who are active in the creative sector - both professionally and voluntarily. The second theme strives to give a picture of what has made companies and people choose the location in question for their creative activity.

Specifically, 12 factors are listed, which the respondents are asked to prioritise in relation to each other – in terms of why they are situated, where they are? And what would be most important if they had to choose a new location.

**Survey – Cultural mapping**

Why is your company/organisation where it is?

Of the qualities below - what was most important to location of your company/organisation? Use the numbers 1-12 to rank the qualities, with 1 being the most important and 12 the least important. Click on a selected quality in the sorted order to undo a selection.

<input type="text"/>	Proximity to cooperation partners
<input type="text"/>	Proximity to customers
<input type="text"/>	Good infrastructure
<input type="text"/>	Proximity to qualified workforce
<input type="text"/>	Beautiful surroundings (architectural and landscape)
<input type="text"/>	Safety/ low crime
<input type="text"/>	Diverse and creative environment
<input type="text"/>	Culture and history of the place
<input type="text"/>	Public services of the place (good schools, childcare facilities, sports facilities, etc.)
<input type="text"/>	Economics (land prices/rent/tax benefits etc.)
<input type="text"/>	Proximity to vibrant city life
<input type="text"/>	Other

The questionnaires are filled in directly on the Internet via the project website, and all creative actors in a municipality are contacted via email and invited to answer the questionnaire. The main preparatory work thus lies in defining the target group: the creative professions and actors in the municipality and then listing the email addresses for these.

Initially, the study will be conducted in the municipalities of Herlev, Hillerød, Malmö and Ängelholm in November and December 2006. The results will be available on the project website in 2007.

See also the article in this issue on settlement priorities for creatives in Fresno, California, on page 8.

»If the municipality wants small creative start-ups to be bigger, it needs space, room to experiment with other forms of living and seizing opportunities when they present themselves. «



The culture and experience economy are becoming increasingly important for the local and regional development. It is about the creative forces. The ability and competence of municipalities to attract both citizens and businesses in the creative field is therefore becoming increasingly more important. And it is all about the attraction of the place. This is what the **Municipality Mapping Package©** is all about.

The **Municipality Mapping Pack©** is a cultural mapping of creative businesses divided into 9 main areas. Each cultural area is further divided into a variety of sub-areas, so that the creative profile of the municipality becomes clearer. The division into cultural domains is adapted to international model practice and NACE enterprise codes are used in the enterprise search. This makes it easier to compare profile of the municipality with that of other places.

The **Municipality Mapping Pack©** includes 2 additional main areas in the municipal profile, which are of importance for the experience economy: "health and well-being" as well as "public administration and civil society". Not least "health and well-being" can help to shape the perceived attraction of the place.



### The municipality mapping pack©

- Number and type of creative businesses
- Number and size of creative businesses (employees)
- Cultural domain profile of the municipality (business)
- Training profiles in enterprises
- Process analysis of enterprises for 5-year period
- Number of start-ups divided by sector

Data input is based on Statistics Denmark (Sweden: Statistics Central Bureau)

The material is delivered as a report and a PowerPoint presentation that can be used directly to define development strategies and plans for the municipality

### Add-on package: map businesses and associations

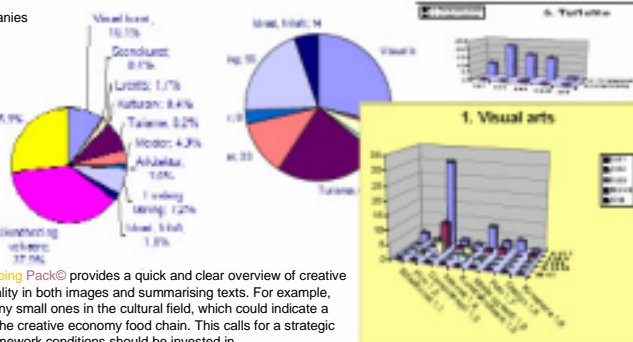
In cooperation with the Interreg IIIA project: »Cultural identity, mapping and planning in the region of Oresund« ([www.kulturplan-oresund.dk](http://www.kulturplan-oresund.dk)) has developed a web-based questionnaire that allows to draw a current picture of the creative actors in the municipality: companies and associations.

In conjunction with the questionnaire, there will be an opportunity to highlight 1-2 themes beyond creative business and association profile of the municipality. Or training and skills profiles for creative operators.

The questionnaire survey is carried out by contacting the individual creative actors via email by agreement with the municipality



Breakdown of companies by cultural area



The **Municipality Mapping Pack©** provides a quick and clear overview of creative profile of the municipality in both images and summarising texts. For example, whether there are many small ones in the cultural field, which could indicate a position at the top of the creative economy food chain. This calls for a strategic reflection on what framework conditions should be invested in.

The **Municipality Mapping Pack©** is an opportunity to get a quick picture of the creative actors in the municipality. More info: [www.horisont-amba.dk](http://www.horisont-amba.dk)



### KULTUR PIXI

Information leaflet on cultural planning in action.

**KULTUR PIXI** is a series of short introductions to the work of cultural planning. The intent is to present key concepts and ideas about the implementation of new culture-based practices in society, organisations, and professions.

**KULTUR PIXI** is developed and prepared by Horisont amba in cooperation with Frederiksborg county and Copenhagen County, (after 1st January the Central Region of Denmark, Regional Development Group) - and the EU Interreg III project: Cultural Identity, Cultural Mapping and Planning in the Region of Oresund:

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[www.kulturplan-oresund.dk](http://www.kulturplan-oresund.dk)

**NO. 3 – November 2006**  
The Experience Economy and municipalities

Published by  
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ISSN 1901-581X

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