



CULTURE

for Cities and Regions

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Study visit report

Study Visit
Dundee, 11.-13.11.2015

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1. Executive Summary

One of the main issues to observe during the study visit to Dundee was the capacity of a medium-sized city (around 150,000 inhabitants) to articulate development processes associated with the cultural and creative sectors. Normally, these processes require minimum size thresholds that are only met by large metropolitan spaces. In this sense, the capacity to retain endogenous talent and attract external talent becomes a key element.

In the case of Dundee, this challenge is achieved through an extensive and multidimensional strategy that combines the following elements in a very balanced way:

- Strategic long-term thinking based on the CCIs. For over 20 years, the local administration has been implementing strategic and innovative regeneration strategies, many of which are focused on culture and creativity. The city's latest strategy, "Dundee Up: A Cultural Strategy for Dundee 2015-2025", was published earlier last year.
- Networking between all the stakeholders is key in Dundee's CCI approach. This common strategy, still under development, leads all stakeholders to coordinate and promote activities oriented towards the same goals. This governance model materializes in the *Dundee Partnership*, which brings together the City Council, Scottish Enterprise, the local health board, the universities, Dundee & Angus College, the police and fire services and third sector organisations.
- The promotion of large-scale projects such as the regeneration of the waterfront, which require large investments from funds external to the city (€1.5b). Despite being a more or less traditional urban regeneration model that pursues the Guggenheim effect, the inclusion of the V&A Design Museum tries to establish a connection with the city's existing strategies.
- Projects of different scale aiming to mobilise, activate and promote citizen participation which show a civil society engaged with the idea of Dundee as a city focused on the cultural and creative sectors. The campaigns to achieve the title of European Capital of Culture, the candidature for the label of UNESCO City of Design and many other initiatives led by "Creative Dundee" demonstrate the existence of a dynamic and engaged civil society that has internalised the discourse of the city's specialisation in the cultural and creative sectors.
- The connection with the city's industrial history, both through the legacy and donations of past industrial leaders - now turned into cultural facilities - and through the insistence on "the concept of design". The city is striving to demonstrate how design influences daily life and the ways in which it can contribute to address social challenges.
- The importance of the training ecosystem, from universities to artistic institutions, and the drive to become a university city. Over 13% of Dundee's population is engaged in higher or further education (over 20,000 students). The commitment to training in the

cultural and creative sectors is especially important. In Dundee, there are several undergraduate and postgraduate courses on different activities related to design and computer games. The connections between the university dynamics and the creative city generate unique initiatives such as the Dundee MakerSpace (social workspace for people interested in making anything from electronics to furniture to software, 100% volunteer-run), the Dundee Comics' Creative Space (new social enterprise and studio project developed by the University of Dundee in collaboration with The Rank Foundation and the Dundee Place Partnership Scheme) or District 10 (a small, recently constructed office suite for creative businesses). Offering business education and raising awareness within the higher education system is essential to encourage young talents to launch their own creative start-ups.

- All the elements outlined above are underpinned by the role of more traditional cultural events, institutions and facilities such as the Dundee Rep/Scottish Dance Theatre, the Dundee Contemporary Art-Print Studio, the Dundee Literary Festival, the Discovery International Film Festival, the Blue Skies Festival and a network of 13 local libraries.

The success factors identified during the study visit are a clear long-term strategy, a main goal focused on design, very dense relationships between stakeholders, an active and engaged civil society that shows a high level of satisfaction and self-esteem and a comprehensive and multidimensional approach (education, entrepreneurship, participation, large-scale projects and support to small initiatives).

2. Programme

Time	Venue	Activity
Wednesday 11 November		
0900-1000	DCA	Preparation Meeting: Initial meeting between Culture for Cities & Regions and Dundee teams
1000-1020	DCA	Participants arrive: Coffee and Welcome
1020-1230	DCA	Session 1: Overview <ul style="list-style-type: none"> - Welcome & Introduction - Stewart Murdoch, Head of Leisure & Culture Dundee - city's cultural development - Ice breaker/participant introduction - 2 minutes silence - Remembrance Day - Dundee: Culture Led Regeneration: The Journey Continues and the partnership approach - Diane Milne - Creative Dundee: Support for the Creative sector in the city - Gillian Easson - Discussion, Q&A
1230-1330	DCA	Lunch - Invite: <ul style="list-style-type: none"> - Allan Watt, Waterfront Project Co-ordinator - Paul Duthie, Scottish Enterprise - Sarah Saunders - Head of Learning & Engagement V&A Museum of Design Dundee
1330-1445	Walking Tour	Site Visit 1: Walking Tour <ul style="list-style-type: none"> - Dundee Waterfront (Allan Watt) - District 10 (Paul Duthie, SE) - Dundee Rep/Scottish Dance Theatre (Alison McDicken)
1500-1630	DCA	Session 2: Culture & Creative Industries Coffee Lightning style presentations from range of creative organisations - 5 presentations: <ul style="list-style-type: none"> - Local creative collective/business - Tommy Small, Shaper Caper - Pop Up Dundee - Jennifer Caswell - Tayscreen - Julie Craik - Dundee Literary Festival - Peggy Hughes Discussion: interactive engagement session supported by Gillian Easson,

		Creative Dundee - question and answer - potential to implement something similar at home - 3 x 8 minute sessions with each of the speaker - 5 people per group.
1830-1945	Vision Building, Dundee	Site Visit 2: Vision Building, Dundee Comic School, Dundee's MakerSpace and Dundee MakeShare event - opportunity for networking with a range of Dundee creatives as part of the MakeShare event.
2000	Restaurant	Dinner - Avery & Co Dundee - Buffet
Thursday 12 November		
0915-945	DCA	Reflections on Day 1
945-1245	DCA	<p>Session 3: Design in Dundee</p> <p>Key speakers followed by discussions/engagement using a series of design tools to engage participants and provoke discussion</p> <ul style="list-style-type: none"> - Speakers: - V&A Dundee - Tara Wainwright, Communications Manager - UNESCO City of Design - Anna Day - University of Dundee - Michael Marra, Design in Action - Coffee Break <p>Best Practice Examples & Discussion:</p> <p>Each city providing an example of best practice from their city and a key issue affecting the city - 3 minutes each - followed by a discussion - 2 slides to be provided in advance by each city. Creative Dundee and experts leading a discussion with presenters to stimulate discussion - overview of experience to date</p>
1245-1400	Lunch	<p>Lunch - Invite:</p> <ul style="list-style-type: none"> - Gregor Hamilton, Head of Planning & Economic Development - Clive Gillman, Creative Scotland - Scottish Government staff - Sarah Derrick, DCA Education - Dundee Rep Theatre - Nick Parr CEO and Gemma Nicol Head of Creative Learning, Education & Participation <p>Site Visit 3: DCA Craft Shop/Galleries/Printmakers Studio</p>
1400-1600	DCA	<p>Session 4: Regional Approaches & CCI Education/Skills</p> <ul style="list-style-type: none"> - European and Regional overview of the creative industries - DG Education & Culture - Nicola Robinson - Creative Scotland - Clive Gillman

		Introduction to the role of education in Creative Industries: DCA Education Programme - Sarah Derrick
1600-1730		<p>Site Visit 4: Creative Industries & Education/Skills</p> <ul style="list-style-type: none"> - Abertay University - Chris Wilson/William Huber <ul style="list-style-type: none"> o Introduction to Abertay University's creative education, Dare to be Digital etc. o 4 short presentations of creative projects/companies/collaborations o Networking, testing products etc. - Fleet Collective - Lyall Bruce
1900	DCA	<p>Site Visit 5: DCA</p> <p>NEoN Festival Event - launch of new installation by Japanese artist Ei Wada in the Visual Research Centre, DCA</p>
2000	D'Arcy Thomson	Dinner - Invite Head of Leisure & Culture Dundee
Friday 13 November		
915-1030	Committee Room 1, 14 City Square	<p>Session 5: Dundee and Digital Engagement</p> <p>A look at how the creative industries are supporting citizen engagement in new digital ways and supporting place-making.</p> <ul style="list-style-type: none"> - Dundee.com - Jennie Patterson - Small Society Lab, We Dundee - Gillian Easson
1030-1200	Committee Room 1, 14 City Square	<p>Final Round Up Session:</p> <p>Discussion on things learnt, priorities for Dundee and other cities - focus on what they have learnt in Dundee - interactive session also using design service tools.</p>
1200-1500		Travel to Airport

3. Methodology and tools used

Presentations

Presentations were given to introduce the city of Dundee and its cultural strategy with its partnership approach. Further presentations in Pecha Kucha style were given to present different private initiatives / business in the creative / cultural sector in Dundee. Each set of presentations were followed by a short Q&A session.

Table discussions

After the Pecha Kucha presentations three parallel table discussions took place on one of the following three topics:

- Festivals, events and literary sector focus
- Economic development - creative industries pop-ups
- Creative hubs - their role providing support

The participants could freely decide where to sit and ask questions to the table's host, who gave a presentation about his/her theme beforehand. Afterwards each table presented in one minute the results of the discussion.

Another table discussion took place at the end of the study visit. The participants collected ideas on what can be done and what role the municipality can take on the following three issues:

- Design leading to quality of life
- Education to promote CCI
- CC-Strategy as driver of sustainable (urban) development

Site visit: Walking Tour

Visits to the Dundee waterfront development, District 10 and Dundee Rep/Scottish Dance Theatre.

Best-practice input by participants

Each participant presented in three minutes and two slides: one best practice from his/her city or region and the main challenge on the issue of CCI.

4. Key topics presented and learning points

The participants in the study visit to Dundee were particularly interested in the following aspects:

- The clear perception of the local authorities about the possibility and suitability of **using the cultural and creative sectors** to support development models. One of the most common problems is politicians' scepticism and distrust regarding the possibility of proposing strategies based on culture and creativity. In the case of Dundee, local strategies based on culture started to be put forward during the mid 90s. The latest plan, unveiled in 2015, covers a ten-year period. This determination and political perseverance also translate into a clear financial backing of the programmes related to culture and creativity which represents around 2.6% of the municipal budget.
- Another noteworthy aspect is the **use of design** as a core concept that not only refers to a specific sector of creative activity but also to the process of rethinking the context and the opportunities available to improve quality of life. As explained by the authors of Dundee's candidature for the title of UNESCO Creative City, "*We believe in the transformative power of design to grow our city: in its ability to enhance our companies, provide better student opportunities, improve our architectural environment, develop our community services, refine our transport developments, bring imaginative solutions to our health provision - to influence every aspect of our city's life*". Design in itself, understood as a process, is perceived as an important development tool.
- The third aspect that stands out is the **role played by education**, in its different phases, in the generation of the abilities and skills (through formal and regulated education) required to develop economic activities related to the cultural and creative sector. Also relevant are the training processes through which cultural institutions transmit a certain appreciation for arts and culture in general. In the case of Dundee, the training ecosystem encompasses universities and institutions such as the Dundee Rep Theatre or the Dundee Contemporary Arts. Together, they cover a broad academic and training offer that affects both the supply and the demand capacity and helps integrate the cultural and creative sectors into the urban development process.
- Finally, there seems to be a very fluid relationship among the **different stakeholders** both at the horizontal level and between the different levels of administration (between the local government and the regional Scottish authorities- Creative Scotland- or even between the local government and the London authorities, in issues related to the V&A Design Museum). This fluidity proves that there are adequate connection mechanisms between the different agents. The role of "Creative Dundee", a small social enterprise that supports creative talent to base, grow and sustain their practice in and around Dundee, thus connecting and amplifying the city's creativity, is particularly important in this context.

5. Initiatives presented

Title	Creative Dundee
Description, including <ul style="list-style-type: none"> - Context - Objectives - Implementation - Key actors involved - Budget 	<p>“Creative Dundee” is a social enterprise, launched in 2008 by creative industry practitioner Gillian Easson. It supports creative talents in the city to base, grow and sustain their practice in and around Dundee.</p> <p>It all started with the set up of a blog. Today Creative Dundee sets out to increase networking opportunities and business connections and to strengthen the city’s creative pulse through events which encourage cross sector collaboration and networking to develop the local creative and cultural sectors, such as the ever popular Pecha Kucha nights, which regularly attract close to 300 people, pulling together the creative talent in the city.</p> <p>Creative Dundee’s Open Platform which showcases what is happening to increase awareness of the creative scene, within and beyond the city, providing people that don’t have the budget or the skills to promote themselves with a voice</p> <p>Partnership projects - acting both as a partner and broker to impact positively on communities, the city and the local economy.</p> <p>Creative Dundee funds their work through offering services to the private sector and is a permanent partner of the city council to promote CCI. Recently it has received funding from both Dundee City Council and Creative Scotland to enable it to continue to support and grow the sector.</p> <p>Further information: <i>Gillian Easson</i>: gillian@creativendundee.com www.creativedundee.com; Creative Hub Kit: bit.ly/CreativeHubKit</p>
Results	<p>Creative Dundee is an important “connector” between CCI and local economy and between CCI and the municipality. It works as a facilitator to bring CCI forward as a driver for the city development.</p>

Title	We Dundee
Description, including <ul style="list-style-type: none"> - Context - Objectives - Implementation - Key actors involved - Budget 	<p>“We Dundee” was an eight-month campaign started in support of Dundee’s bid to be UK City of Culture 2017. It was a successful web based crowd platform, which enabled the citizens of Dundee to be actively involved in shaping Dundee’s UK City of Culture 2017 bid. On the one hand it was a model for co-curation of future cultural activities and on the other hand it made people aware of what a particular place Dundee is.</p> <p>“We Dundee” was led by Dundee partnership, designed by Fleet</p>

	<p>Collective and managed and delivered by Creative Dundee.</p> <p>In a first round the citizens were - online as offline - asked what surprise them about Dundee, in a second round they were asked what they would love to see happen in 2017, being UK City of Culture. More than 3,000 people contributed over 1,000 ideas on activities. The media and local businesses supported this campaign.</p> <p>The digital platform created also a real life network of supporters. People were asked to download a pencil flag and take a photo at home, at work, in an exotic location and share it by adding it on the We Dundee Facebook page, or via Twitter or by emailing it to We Dundee. Thus, the city was promoted across the globe.</p> <p>Further information: Gillian Eason: gillian@createdundee.com http://www.wedundee.com/</p>
Results	<p>Dundee did not win the bid, but it helped the city to collaborate better within the city and involve its citizens. We Dundee contributed to the engagement and pride of the community with local and international reach; it brought a positive message about the city; it developed a new model of open innovation and collecting ideas for action. There were close to 80,000 page views and 21,000 unique visits from 115 countries around the world within the eight-month campaign.</p>

Title	Dundee MakerSpace & Dundee Make/Share
Description, including <ul style="list-style-type: none"> - Context - Objectives - Implementation - Key actors involved - Budget 	<p>Dundee MakerSpace is a social workspace for people interested in making anything from electronics to furniture and software, which is 100% volunteer run. It is a community workshop that is part of the global drive to encourage everyone to be creative. The building and equipment is open to members at any time. The MakerSpace also hosts the Software Society on a fortnightly basis which delivers talks covering all sorts of technology and software; Web Workshop which is a monthly meet up of people interested in web development and web technologies and Monday Maker Meet Ups.</p> <p>To this adds Dundee Make/Share, a monthly event bringing together people who are creative by making things. These include: artists, developers, scientists, designers, technologies, architects, musicians, individuals, organisations and companies. Make/Share events include a few short talks by people about the things they've made or are making and opportunities to network with a range of creatives.</p> <p>Further information: https://dundeemakerspace.co.uk/;</p>

	http://creativedundee.com/2015/07/make-share/
Results	<p>Dundee MakerSpace has enabled a community of makers to access space, equipment and resources, the cost of which often prohibits people from engaging with the making process. The MakerSpace has a diverse programme for its community which incorporates hands on materials and using digital kit - this blended focus has allowed people to develop new skills in a collaborative and encouraging space.</p> <p>Often for the individuals sharing their work at Make/Share, it is the first time they have spoken publicly about their practice, therefore this is valuable for building confidence for individuals and others in the audience. The opportunity to demonstrate work in a supportive space has encouraged valuable discussion at each session on common issues impacting individuals and businesses across the diverse sectors.</p>

Title	<p>Education through cultural institutions:</p> <p>Dundee Rep/Scottish Dance Theatre and DCA Education program</p>
<p>Description, including</p> <ul style="list-style-type: none"> - Context - Objectives - Implementation - Key actors involved - Budget 	<p>Dundee Contemporary Arts Centre (DCA) runs a range of programmes aiming to engage young people with the creative industry and encourage them to develop confidence and skills, creating clear routes for both education and informal learning. Examples of activities include print making, digital design, photography, craft workshops, film-making, creative twilights, family activities in the learning space, and the Time to Shine project "UNRULY: exploring new possibilities in digital creating, making and sharing" - working with 9 to 11 year olds.</p> <p>Further information: Sarah Derrick, www.dca.org.uk</p> <p>The Dundee Rep Theatre, which opened in 1982, has a Rep Creative Learning programme. It works with an average of 27,000 people every year and engages people of all ages and abilities through three key strands:</p> <ul style="list-style-type: none"> - Education, Skills and Training; - Community and Well-being; - Participate and drama therapy. <p>They work with their youth theatre groups, the Community Company and the Illuminate Ensemble (actors with learning disabilities).</p> <p>The work is financially supported by Creative Scotland and the city</p>

	<p>council.</p> <p>Further information:</p> <p>www.scottishdancetheatre.com; www.dundeerep.co.uk</p>
Results	<p>All key cultural organisations in the city provide not only access to culture/creative industries but also a range of educational opportunities. This includes a series of annual festivals/events such as: Discovery Film Festival, Dundee Science Festival aimed at young people along with regular programmes of activity that engage young people. Much of this is done in partnership across organisations. For example, the Start programme works with 450 young people from five Dundee primary schools to overcome barriers to participation in the arts, enabling young people to become active audience members. This programme is delivered by Dundee Rep Theatre, DCA and Scottish Dance Theatre.</p> <p>Results: opportunities for children, young people and adults to participate in a range of learning experiences - both formal and informal. Opening up opportunities for the widest range of participants including those with special needs. Those participating develop a range of skills: confidence, team working, technical and creative.</p> <p>http://www.dundeerep.co.uk/creative-learning/education-skills-and-training/ http://www.dca.org.uk/about/dca-learning</p>

Title	V&A Dundee
<p>Description, including</p> <ul style="list-style-type: none"> - Context - Objectives - Implementation - Key actors involved - Budget 	<p>Dundee is in the midst of a 30-year, £1 billion waterfront regeneration programme which will transform 8 km of the city's waterfront, reconnecting the city to the waterfront. V&A Dundee will be the cornerstone of the waterfront regeneration programme, the creation of a new £80 million museum. The museum will host a range of large scale exhibitions from the V&A in London and include two galleries showcasing Scotland's design heritage.</p> <p>As the building is being developed, the V&A Dundee team have turned the site hoardings into a giant, 150 metre long comic strip. A shortlist of some of the most emerging design talent was compiled and the designers asked to submit ideas for the hoardings graphics. Morris and Mackenzie's response "Adventures in Design" tells the story of the everyday relevance of design, how it solves problems, improves lives and makes the world more beautiful and fun. The hoardings will remain in place until the building is complete.</p> <p>Alongside the exhibitions, V&A Dundee will deliver a wide ranging</p>

	<p>learning programme to engage audiences and to bring design knowledge and understanding to all, support for designers and digital programmes. One third of the space will be used for learning and engagement activities with the community: classrooms, auditorium, design residency studio, café, restaurant, retail, etc., showing how design influences daily life.</p> <p>Further information:</p> <p><i>Diane Milne, City Development or Tara Wainwright, Communications Manager</i> diane.milne@dundeecity.gov.uk</p> <p>www.vandadundee.org, http://www.vandadundee.org/news/191/Giant-comic-strip-sited-around-VA-Dundee.html</p>
Results	<p>The building is under construction. The city sees as potential results a considerable impact to both the city's economy, enhancing visitor numbers, growing the tourism sector, as well as to the wider cultural sector.</p> <p>The team are already developing and implementing a wide ranging learning/engagement programme that sees both local (2016 Schools Design Challenge) and national (2015 Design in Motion). This type of activity, engaging people with design, will continue pre and post opening.</p> <p>http://www.vandadundee.org/design-in-motion/</p> <p>http://www.vandadundee.org/schools-design-challenge</p>

Title	Design in Dundee
<p>Description, including</p> <ul style="list-style-type: none"> - Context - Objectives - Implementation - Key actors involved - Budget 	<p>The design sector is one of the cornerstones of the cultural and creative specialisation strategy in Dundee. Some of the most significant actions and strategies articulated around design are:</p> <ol style="list-style-type: none"> a) Candidature to UNESCO City of Design. In 2014 Dundee bid to become a member of UNESCO's Creative Cities Network under the banner of design. The city was invited to become a member in November that year, the first UK City of Design. The Creative Cities Network now has 69 members from 32 countries. The process has been very participatory and included a big partnership with all stakeholders of the city. b) The Design in Action project. Funded by the Arts & Humanities Research Council, it is a partnership of six academic institutions and creative companies based in the University of Dundee. The project seeks to build economic

	<p>capacity and capability through design-led innovation, delivering sector-specific residential innovation events where people with different skills come together to solve complex problems and develop solutions into products.</p> <p>c) The V&A Dundee Design Museum (see above)</p> <p>Further information: <i>Anna Day, Dundee City of Design Team</i></p> <p>http://www.dundeecityofdesign.com □</p>
Results	<p>The most obvious results are the success of the candidature of the creative city for the title of UNESCO City of Design, the consolidation of the V&A Museum project and the use of the concept of design to connect knowledge, ideas and experiences from around the world. The designation implies a very dense programme around design for 2016. But the main point is that design is also used to connect parts of the city more effectively, and to create an integrated, sustainable design ecology that creates a virtuous circle of support.</p> <p>The University of Dundee provides wide-ranging education across all CCI sectors, offering both undergraduate and postgraduate training in areas such as graphic design, product design, fine arts, animation, interior environmental design, architecture, forensic art, visual effects, textile design, jewellery & metal design, time-based art & digital film, digital interaction design and illustration. Their annual Degree Show attracts over 15,000 visitors.</p>

Title	Abertay University
Description, including <ul style="list-style-type: none"> - Context - Objectives - Implementation - Key actors involved - Budget 	<p>Abertay University Dundee was the first university in the world to offer a degree in computer games design and continues to provide world-class education in the field. The premier student competition in video games development, "Dare to be Digital", was established in 2000 by the university, Dundee City Council and Scottish Enterprise. Although the event was originally organised for Abertay students, by 2002 it had opened its doors to students from all other Scottish universities. The competition is also open to students from international universities.</p> <p>During the visit, participants paid particular attention to the collaborative approaches that the university is developing among students of its digital courses, researchers in life sciences and local computer games companies, as well the support that it provides to business start-ups.</p>

Results	<p>The presentations delivered in Abertay University demonstrated the capacity of the existing offer of games-related courses to attract international and British talents.</p> <p>The “Dare to be Digital” event brings together students specialised in different game-related sectors such as art, programming and audio. During nine weeks, in July and August, teams of five students work to develop a prototype video game under the mentoring of academics and industry representatives.</p> <p>Games are also showcased at Dare Protoplay, the UK's biggest independent gaming festival. In 2014, the event attracted more than 13,000 visitors over four days.</p>
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Title	NEoN festival
Description, including <ul style="list-style-type: none"> - Context - Objectives - Implementation - Key actors involved - Budget 	<p>North East of North (NEoN) is an international digital arts festival featuring moving image, performance, music and technology-driven arts. NEoN has previously organised exhibitions, workshops, talks, conferences, live performances and public discussions and established itself as a platform to showcase national and international digital art forms. The Festival started in 2009 to promote digital media activity in the North East of Scotland. The Festival has, in the past, included the takeover of a multi-storey car park to host a multi-sensory extravaganza of live performance, DJs, projections and immersive installations; the city's first Pecha Kucha event; a large scale outdoor LED dance performance on the city's Law hill and a symposium on research in the production, collection and preservation of media art.</p> <p>The partners and funders involved include Creative Scotland, the Japan Foundation, the national Culture and Arts foundation, other cultural and new media organizations, the Universities and Colleges of Dundee and other participatory organisations like Creative Dundee or the Fleet Collective</p> <p>More information www.northeastofnorth.com</p>
Results	Results of the NEoN festival include a stable programme of visual and digital arts exhibitions and a signalisation about the importance of innovative digital activities.

6. Lessons learnt

This part was prepared on the basis of 12 evaluation forms received after the visit from 9 participating cities and regions.

Visiting Cities\Regions

Participant	Lessons learnt in Dundee	How will you use the new ideas and knowledge gained to improve your working and organisational methods?
Bologna	<ul style="list-style-type: none"> - In our opinion it becomes relevant and important to study and analyse not only the economic impact, but also social impact, innovation and well-being when investing in culture and creativity - It is important to support the bottom-up initiatives to improve the creative field of a city - It could be possible to link the urban development plan with the creativity of the city using public spaces as open labs 	<ul style="list-style-type: none"> - As we saw on the last day in Dundee, it is important set-up more open public events and engage the citizens also in the presentation of the city to see their point of view.
Brno	<ul style="list-style-type: none"> - Cities can directly support creative industries or foster a bottom-up support from citizens (example of We Dundee) - Municipalities can actively get involved in branding (examples of UNESCO City of design) - Every city should have a dedicated strategy for the creative sector. Brno is working on it. 	<ul style="list-style-type: none"> - Broad cooperation between the city and CCI stakeholders is a must - Municipalities should involve CCI energy for its regeneration, branding, social design etc. - There is a need for someone responsible for the CCI agenda at city level and not only someone working in cooperation with the municipality, such as Creative Dundee
Colchester	<ul style="list-style-type: none"> - How the Mercury Theatre can play a central role in the Cultural Regeneration of Colchester - through strong networks and visibility - To ask the question of self perception of the people of Colchester and how cultural regeneration can raise the 	<ul style="list-style-type: none"> - From the perspective of the theatre being a partner to the local authority the ideas and knowledge gained will improve our role and perception of what we can achieve. I would like to work with small start up creative enterprises in partnership to deliver learning and participation activities and I would also like to be seen as a leader amongst the creative organisations

	<p>aspirations of the town</p> <ul style="list-style-type: none"> - The need for all the partners in the network to have a shared aim and strategy that we can all work towards 	<p>and heritage settings locally to the theatre.</p>
Granollers	-	-
Lidingö	<ul style="list-style-type: none"> - Importance of a cultural strategy for city's development - Goals are quite similar from one city to the other (e.g. attract our citizens to creative events). - The UNESCO City of Design is a fantastic opportunity for a city's self concept. It can help a city find its cultural identity. - There is a big difference between more isolated cities and cities that are part of a larger region with a steady economic growth. There are also differences between former industrial cities and cities that have become part of the service economy in a more smooth way (importance of the city history), especially when it comes to the use of culture as a motor of growth or just culture for its own sake. But in general it is obvious that we do all have a lot in common, therefore it is important to meet and exchange. - At the same time, we each often have unique solutions to our problems and challenges that can be of great value for other cities and regions to learn about. Meeting cities and regions from all over Europe can get us inspired by fresh ideas and help us develop our method 	<ul style="list-style-type: none"> - We will work on a new cultural strategy with our politicians - We will try to foster more networking, not only in our region but also with the country as a whole and with Europe. - It would be good to do a follow-up in a year or two, to see if someone has used any of what we learned in Dundee and what has been the outcome. - I will use our city history as a method for explaining who we are and where we are going. - I will try to develop a cultural strategy.

	in a better way.	
Linköping	-	-
Jutland	<ul style="list-style-type: none"> - Networking is essential for the creative development of cities and regions. A sustainable network among the CCIs and other creatives can enhance the synergies between the creative sector and the entrepreneurs. - It is necessary for the city and municipality to take the lead and make buildings and facilities available for the creative sector to flourish - It is necessary to build on already existing local strengths and initiatives. A strategy for CCIs is a good idea though, if you want to base a city or region's regeneration and social and economic growth on the cultural sector and industry. - The City council has sometimes to take the lead and make up for past mistakes in city planning. 	<ul style="list-style-type: none"> - The ideas we gathered in Dundee will be used when working on the three objectives referring to a specific new district and development project in Holstebro. - The study trip also meant a valuable network of people, of which I am going to take advantage of when we start implementing some of the new ideas we got in Dundee. - We will emphasise for administrative and political level that we need to look abroad, to our European neighbours, instead of always looking at what happens on a national scale.
Piraeus	<ul style="list-style-type: none"> - Our study visit in Dundee can be described as highly educating and productive. - We understood and saw how to structure and prepare a complete cultural development for a city. It is of great importance to learn and understand how other municipal authorities act and form their policy in regards with culture and how they produce a feasible financial plan. - It is important and vital to seek financing for creative industries in both public and private 	<ul style="list-style-type: none"> - In our case, we understand that creating a very demanding and complete cultural strategy is not enough on its own if we do not communicate it more with our social partners and citizens. - We understood that funds and investments from the private sector can be of a great importance in cultural strategy development and financial planning. So we are thinking of making an open call to all social partners and potential investors in order to address them our thoughts and results from this study visit and ask for their thoughts and help in order to

	<p>sector, since in Greece we are constantly diminishing the part of private investors in terms of financing municipal actions.</p> <ul style="list-style-type: none"> - We understood how vital it was for a programme to be methodical and persistent in regards with creativity and collaborations with other social partners 	<p>expand our cultural activities.</p>
Wallonia	<ul style="list-style-type: none"> - Involving citizens in the development of a creativity programme for a city or a region (a bottom-up approach). In Dundee, the use of communities is impressive. The city managed to use them and link them to an efficient networking - Creating relations between urban development and economic development - Targeting one specificity of a territory to develop the creativity of the territory in a whole - The role of the private sector can be used to boost a city or region development 	<ul style="list-style-type: none"> - We can ... the PPP format in more ... in Creative Wallonia and more strongly the relation between urban development and creativity - The Creative Wallonia programme is being rewritten now. The new programme is being created with all stakeholders involved. As a civil servant, I will use the lessons learned in Dundee to build a better and more efficient strategy.
Warsaw	<ul style="list-style-type: none"> - The creative sector is important for the development of a city, and the visit in Dundee was a clear reminder of that - Importance of collaboration: Dundee proved that collaborative working and networking are crucial to activate a dynamic creative ecosystem. Organisation of projects and events answering the needs of the creative sector in cooperation with local partners can develop entrepreneurship in the whole 	<ul style="list-style-type: none"> - I'll try to develop activities dedicated to the creative sector in Warsaw in our new city strategy Warsaw 2030, which is already prepared by the city - We need places similar to DCA, the Vision Building and District 10 in Warsaw, I'll remember about them when developing these kind of spaces in Warsaw - I will develop new contacts with international community which works with local CCI. I will try to focus especially on gathering local

	<p>city. Collaboration between the municipality government and local private partners is also important for activities dedicated to entrepreneurs.</p> <ul style="list-style-type: none"> - Strategy helps. Every city should have a dedicated strategy to the creative sector. It can help to prioritise creative industries at the political and local level as one of the most important branch of the economy. It can organise everyday work with the long distance goal of development of the city. - Financial support of creative industries is not the answer. Every creative entrepreneur needs specific help and it's not always about money. Local authorities should provide not only access to finance but also for example a mentor system, infrastructural support, networking events or international promotion. Good example is Creative Dundee which offers creative sector networking events (Pecha Kucha Night), representation of the design industry in the city's strategies and action or free promotion of local products in the Creative Dundee website. 	<p>strategies dedicated to the creative industries and exchange knowledge of organizing networking events.</p> <ul style="list-style-type: none"> - Also nowadays my main job is to develop an infrastructural project called Centre of Creativity Targowa 56. Knowledge from representatives of Fleet Collective and District 10 will be inspirational for my future activities of local space support
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Summary of recommendations from participants to the organising team on how to improve the learning experience of the study visit:

- Leave some time for networking sessions, also among participants, and more hours for topic discussions or meetings with local partners.
- The timing was really tight. The agenda was very full with a lot of information to take over in a small amount of time - a slightly lighter agenda would have allowed us to concentrate on everything with more intensity
- In a year or two, do a follow-up and see if someone has used any of what we learned in Dundee and the outcome of it

Host City\Region

This was a great opportunity for Dundee to not only showcase its experience in developing the creative and cultural sector to deliver both social and economic outputs but also to learn from the experience of others through direct exchange of experience. It was a great opportunity to create new networks across Europe and identify potential cities/regions with whom Dundee can engage in the future.

- Agree that a less densely packed programme would have been better but there was much to showcase and with a varied audience (from a range of disciplines/sectors) we thought it key to ensure that all participants felt that the programme held a degree of relevance to them.
- The provision of more information in advance on participants (backgrounds/expectations of the programme) would have allowed us to perhaps programme more effectively to meet the needs of all those participating whilst reducing the content of the visit.
- Thought it was useful to offer participants the opportunity to network with key staff during lunch/dinner - inviting along people with similar roles or objectives from Dundee to meet with participants - again expanding the opportunity to engage without adding to the programme.
- Perhaps the application process for study visits should include a more in-depth summary of the potential study visit programme, ask participants for their key objectives and that this should be shared with the hosts well in advance to allow them to focus their programme most effectively.
- More focus on the final day on the outputs of the programme and not just the Dundee study visit - perhaps have this final session developed in advance of the visit so that the outcomes are more focused.

7. Conclusions

As anticipated in the declared objectives of the study visit, the case of Dundee is a very well-rounded and comprehensive example of urban regeneration through Creative and Cultural Industries in small and medium-sized cities. Here, size is very relevant, because the majority of the cities that have shown an interest in sharing the experience also fall in the small and medium category. Articulated in the framework of a well-structured urban planning strategy launched in the mid 90s to address the necessary redefinition of the specialisation in light manufacturing industry, the objectives converge in a pragmatic and orderly fashion in an attempt to establish a sustainable creative sector, supporting local businesses and attracting and retaining talent. From a temporal standpoint, there is a certain evolution from projects promoted by more traditional cultural institutions (REP/Scottish Dance Theatre, DCA, local libraries) to support public administrations to projects oriented to the market and the creative sectors.

The strategy is based on a very balanced combination of bottom-up approaches and top down “big projects” like the waterfront renewal. So, they invest - based on their economic development and culture-led regeneration strategies - in larger development projects to get Dundee up on the international cultural scene and provide a city-wide infrastructure for creativity i.e. the Dundee Contemporary Arts Centre and the development of the £80 million V&A Museum of Design within the £1 billion waterfront regeneration programme. But the city invests also at the neighbourhood level, running 13 neighbourhood libraries and a range of cultural programmes in local communities as a response to social challenges.

Enterprise education and raising awareness are also essential within the further and higher education system to encourage young talents to launch their own creative start-ups. Also the city wants to demonstrate how design influences daily life and how design can contribute to and deal with social challenges.

From our point of view, one of the keys to the success of Dundee’s strategy is the partnership approach between the public sector and the city’s creative industries, i.e. through common promotion and branding activities. The importance given to communication and participation can be seen in projects such as We Dundee. Private initiatives and businesses take over an important role in the promotion and development of CCIs, supported by a collaborative working with the city. Networking between all the stakeholders is key in the Dundee’s CCI approach. Still to be developed is a common strategy by all stakeholders to coordinate and direct all activities into the same direction.

In the framework of this comprehensive approach, Dundee uses all the right elements, such as training in skills and abilities to work in the creative industries, generating professional opportunities, creating an environment that promotes the appreciation of art, culture and creativity and finally, but not less importantly, offering a certain creative city spirit that boosts its attractiveness and reinforces the feeling of belonging and pride of living in Dundee.

A. Annex 1: List of participants

Name	Surname	City / Region	Position
Giorgia	Boldrini	Bologna	Head of Office intersectoral projects, innovation, city promotion events
Silvia	Porretta	Bologna	Head of Office intersectoral projects, innovation, city promotion events
Tereza	Chrastova	Brno	Creative industries manager
Matej	Hollan	Brno	Deputy Mayor
Lorna	Fox O'Mahoney	Colchester	Executive Dean Humanities
Martin	Russell	Colchester	Mercury Theatre
Alba	Barnusell	Granollers	First Deputy Mayor and councillor for Institutional Relations, Programming and Strategic Processes
Ester	Prat Armadans	Granollers	Project manager Granollers Audiovisual
John	Svensson	Lidingö	Head of Culture department
Anneli	Mannberg	Lidingö	Cultural assistant
Karin	Olanders	Linköping	Director of culture and leisure department
Andreas	Williamsson	Linköping	Politician
Charlotte	Linvald	Mid and West Jutland	Cultural Consultant for Holstebro Municipality and Secretary for the Cultural Collaboration in Mid and West Jutland
Vibeke Susanne	Holmbo	Mid and West Jutland	Project Leader in Holstebro Municipality
Evangelia	Bafouni	Piraeus	Director of culture

Dimitrios	Manalis	Piraeus	Senior Librarian
Chloé	Faton	Wallonia	Policy Officer Creative Wallonia et European Creative District
Jérome	Vandermaes	Wallonia	Conseiller au Cabinet du Ministre Marcourt
Małgorzata	Dąbkowska	Warsaw	Project coordinator of Centre of Creativity Targowa 80
Sebastian	Magiera	Warsaw	Project coordinator of Capital Entrepreneurship Forum
Nicola	Robinson	DG EAC	European Commission Policy Officer
Christine	O'Toole	Belfast	External observer

The team in Dundee

Diane Milne

Senior Policy Officer, City Development Department, Dundee City Council

Gillian Easson

Director, Creative Dundee

Experts

Pau Rausell-Köster (University of Valencia, Spain)

Pau Rausell Köster started his academic career in 1989, only a few months after graduating in Economics and Business, joining the University of Valencia as an assistant lecturer. In 1993, during a study stay at the prestigious Institut für Wirtschaftsforschung Empirische of the University of Zürich, he was introduced to the field of cultural economics by well-known economist Bruno Frey. Back in Spain, he approached the few researchers that were specializing in Cultural Economics at the time. One of them was Lluís Bonet, from the University of Barcelona. In 1996, after defending his PhD thesis, he created Econcult, the first Cultural Economics Research Unit in Spain, within the University of Valencia's Department of Applied Economics. Since the end of the 1990s, Rausell has contributed to the development of Cultural Economics in Spain. He made notable contributions to the fields of applied research and methodological development. In 2008, the research unit became part of the newly established Interuniversity Institute for Local Development (IIDL), adding tourism to its fields of study. Since 2009, Rausell has taken part in several European projects (SOSTENUTO, CANEPAL, CREATIVEMED, 3CINCUBATORS) as main researcher and has been commissioned by multinational organizations such as the Organization of Iberoamerican States (OEI) to undertake research projects, coordinating interdisciplinary teams from all over the world. Because of his profile and

communicative skills, the researcher has been asked to participate in a great number of conferences and events and teach in postgraduate courses in Spain and abroad.

Role during the visit: Lead expert

Nils Scheffler - Urban expert

Nils Scheffler, Graduate Engineer of Spatial Planning (Diplom-Ingenieur), registered town planner and DGNB Auditor for sustainable neighbourhoods, founded in 2003 the office "Urban Expert". Since then he has worked at both the local and international levels in the field of integrated, sustainable urban development and participatory planning and implementation processes.

A particular focus of Mr. Scheffler's work is the development and safeguarding of historic cities, quarters and world heritage sites. Thereby he links the safeguarding and development of the cultural heritage with the requirements of a sustainable city. The participation and involvement of relevant stakeholders is a key element in the realisation of such missions. Amongst others he has elaborated the integrated world heritage management plan for the Old Town of Regensburg, he was the lead expert for the EU URBACT network "HerO: Heritage as Opportunity: Sustainable Management Strategies for Vital Historic Urban Landscapes" (www.urbact.eu/hero) and wrote a study for the federal state of Berlin about the development of tools to safeguard and further develop the built heritage evolved through the "International Building Exhibition-IBA '87 in Berlin". Through his activities in Germany and abroad Mr. Scheffler has amassed a very high level of competence in interdisciplinary cooperation in international and multicultural environments. Through his various activities in the field of project management, as well as the organization and facilitation of participatory development processes, he has developed excellent moderation and communication expertise as well as organizational and coordination skills.

Role during the visit: External expert

Support

Cécile Houpert (EUROCITIES)

Project support officer - Culture for cities and regions

B. Annex 2: Presentations (from local actors and/or experts)

Some resources are available here:

- Dundee City Council - [Introduction and focus on creative industries](#)
- Creative Dundee - [Introduction to the city's creative industries network](#)
- We Dundee - [Crowding the city's story](#)
- Media coverage about the study visit: [The Courier](#), [DCC website](#), [Creative Dundee](#)
- A photograph album of the Dundee study visit is [available on Flickr](#).