

## CINEMA (Creative Industries for New Urban Economies in the Danube Region)



Revitalisation of Empty Floor Space for Creative Industries

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## 1. / Introduction / 4

- 1.1. Project “CINEMA” / 5
- 1.2. Project context / 6

## 2. / Information on cities and pilot locations / 8

- 2.1. Creative Center of Košice Region / 9
  - 2.1.1. What are the challenges of the pilot location, why is change needed? / 13
  - 2.1.2. How did COVID-19 impact on the pilot location, its vision and challenges? / 15
  - 2.1.3. Relevant players in the location. / 16
  - 2.1.4. Economic Potential and Development Opportunities with a view to urban development and revitalisation. / 18
  - 2.1.5. Vision for the pilot micro and macro location / 19
- 2.2. City of Herrenberg, Stuttgart Region / 20
  - 2.2.1. What are the challenges of the pilot location, why is change needed? / 24
  - 2.2.2. How did COVID-19 impact on the pilot location, its vision and challenges? / 25
  - 2.2.3. Relevant players in the location. / 27
  - 2.2.4. Economic Potential and Development Opportunities with a view to urban development and revitalisation. / 29
  - 2.2.5. Vision for the pilot micro and macro location / 31
- 2.3. Hala Minda in Resita, Romania / 33
  - 2.3.1. What are the challenges of the pilot location, why is change needed? / 36
  - 2.3.2. How did COVID-19 impact the pilot location, its vision and challenges? / 38
  - 2.3.3. Relevant players in the location. / 39
  - 2.3.4. Economic Potential and Development Opportunities with a view to urban development and revitalisation. / 41
  - 2.3.5. Vision for the pilot micro and macro location / 42

## 3. / Creativity and the City / 44

### 4. / Roadmap / 48

- 4.1. Objective / 49
- 4.2. Local Roadmap - Creative Centre of the Košice Region, Strojársená 3 in Košice, Slovakia / 50
  - 4.2.1. Summary Of Local Situation And Desired Outcome / 51
  - 4.2.2. Goals for the pilot location / 52
  - 4.2.3. Major steps and milestones / 53
  - 4.2.4. Stakeholders Involved or Relevant to the Activities / 56
  - 4.2.5. Sustainability / 57
  - 4.2.6. Recommendations and Policy Context / 58
- 4.3. City of Herrenberg, Germany / 59
  - 4.3.1. Goals for the Pilot Location / 60
  - 4.3.2. Major Steps and Milestones / 62
  - 4.3.3. Stakeholders Involved or Relevant to the Activities / 64
  - 4.3.4. Sustainability / 66
  - 4.3.5. Recommendations and Policy Context / 67
- 4.4. Hala Minda in Resita, Romania / 68
  - 4.4.1. Summary Of Local Situation and Desired Outcome / 69
  - 4.4.2. Goals for the Pilot Location / 70
  - 4.4.3. Major Steps and Milestones / 72
  - 4.4.4. Stakeholders Involved or Relevant to the Activities / 73
  - 4.4.5. Sustainability / 74
  - 4.4.6. Recommendations and Policy Context / 75

### 5. / Conclusions and recommendations / 76

# Introduction

## 1.1.

### PROJECT “CINEMA”

The CINEMA project aims to foster urban regeneration by collaborating with creative industries (CI). The revitalisation of urban areas and city centres is a key challenge for social cohesion and competitiveness in the Danube Region. Many cities suffer from desertion as a result of industrial transformation, changing consumer habits, suburbanisation, etc. At the same time the creative industries are a cradle of innovation and an underestimated economic asset in each region.

One of the key objectives of the CINEMA project is to create a common learning and knowledge exchange between all partners and stakeholders in the eight pilot locations we identified. This will help to build capacities in urban development and responds to the problems caused by the COVID-19 pandemic. To provide a common understanding we have prepared guidelines, the so-called “Roadmaps”, for the three areas we identified as important:

- **Revitalisation of empty or under-utilised floor space**
- **Revitalisation of retail and small businesses in city centres**
- **Establishment of a CI support centre**

The main goal of these roadmaps is to show strategies to revitalization of different types of under-utilised floor spaces. The roadmaps will define the expected change, the measures and activities for the pilot locations, being typical examples of urban challenges in the Danube Region. Hopefully they also will be sources of information for cities or regions with similar challenges and for stakeholders to learn more about our approaches on cross-fertilisation with creative industries for urban revitalisation.



## 1.2.

### PROJECT CONTEXT

This roadmap shows three different approaches to the revitalization of the under-utilised floor spaces. Each pilot location is specific in terms of the type of the space, ownership of the property, and local ecosystem for the development of the creative sector. The three types of the spaces are:

**Coworking space:** A part of the empty floor space of a former tobacco factory in the city of Košice will be transformed into a Creative Center for the Košice Region. The coworking space in the Creative Center is set to become a centre for where professionals with a similar focus can associate and will be used to encourage their interconnection. Coworking as a place for the concentration of professionals from the creative industries naturally enables and supports mutual cooperation. The space will also be open for start-ups and students in the form of internships to support employment and development of creative industry. Coworking space members are expected to interact inwardly and outwardly also through activities such as professional lectures, workshops, certified courses, internal meetings, and the hosting of international meetings.

**Pop-up / flexible space:** The City of Herrenberg is aiming to realise a flexible and adaptable concept for temporary and low-threshold use of vacant spaces. With each space serving several purposes, a coworking space or popup store can easily become a bar at the weekend - depending e.g. on the season or local activities. It is important to make use of existing initiatives for arts and culture and to include locals in the organisation and creation of these spaces. As a door opener, a poster campaign in shop windows will showcase the cultural and creative scene.

**Makerspace / Metal workshop:** A former industrial warehouse, Hala Minda in Resita is being revitalized by enhancing the local creative and cultural industries. Resita Municipality is the owner of the building and is fully engaged in this rehabilitation process. The building, along with the surrounding 1.3 ha. site, will be transformed into a multifunctional facility for entrepreneurs, students and researchers and the local community. The location will host customized spaces for start-ups in the cultural and creative industries, a makerspace, kitchen lab and metal-sculptors residences.





# Information on cities and pilot locations

## 2.1.

### CREATIVE CENTER OF KOŠICE REGION

#### Košice City

Situated in the east of Slovakia and close to the Hungarian border, Košice is home to some 238,600 inhabitants, the **second biggest city** in Slovakia.

Košice is a **former industrial city** and up to now, the large steel factory has been one of the leading employers in the city. However, the number of employees is constantly decreasing. The IT sector is becoming a significant player in the city's economy. Around 28% of the city's population live in the city centre (district 1) and thus represent an important local consumer potential for the city centre economy.



# 2.



Since Košice became the European Capital of Culture in 2013 (ECOC), the cultural and creative industries have come into the spotlight. With a large number of activities promoting the development of the creative sector, ECOC changed the public image of the city. It has brought awareness, visibility, and numerous opportunities for cooperation. The biggest investment within the ECOC 2013 (24 mil. Euro) was for the renovation of the former military barracks on the south of the inner-city area of Košice for the Kasárne/Kulturpark cultural centre.

Today, there are around **3,000 creative businesses** in Košice. Besides those businesses, an entire ecosystem supports and interconnects this sector, including start-up and co-working hubs, associations, several secondary schools for art, the Faculty of Fine Arts at TUKE and many more.



#### Pilot location

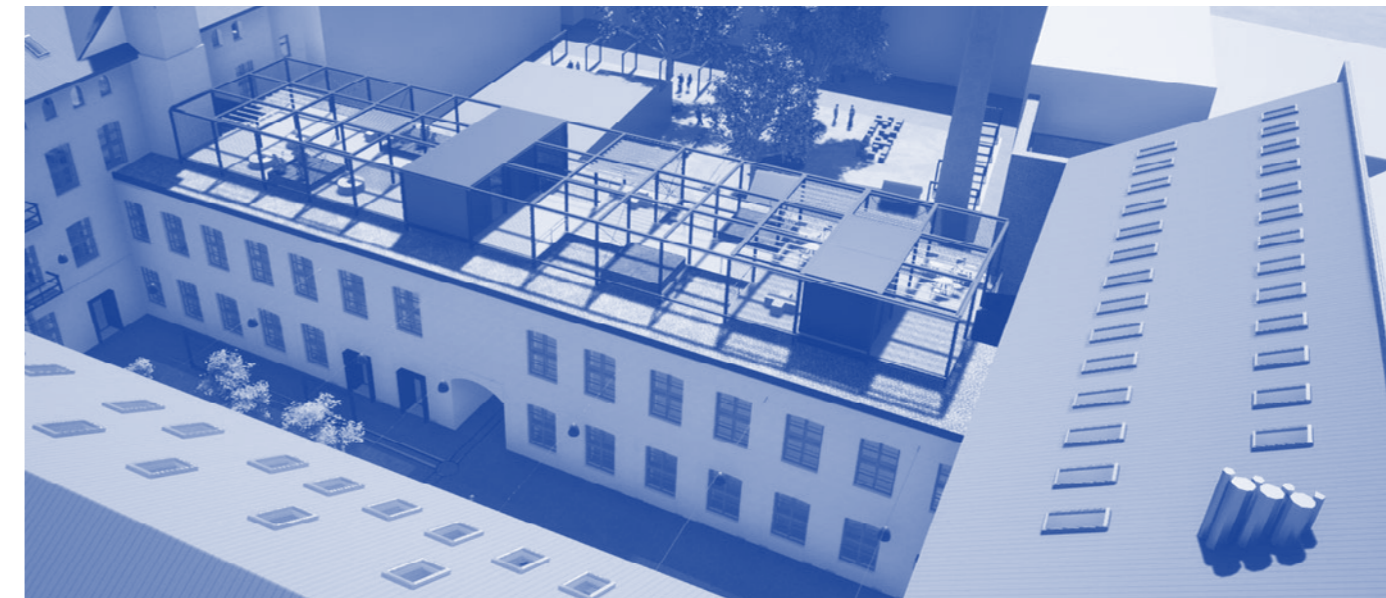
Although Košice is shifting to a modern, creative Twenty-First-Century city, there are hidden, empty floor spaces, the former tobacco factory being one example - and needing complete renovation.

The buildings to be revitalised are situated close to the historical centre of the city of Košice, on Strojarenská street and close to Tabáčka Kulturfabrik, an open zone for contemporary art, culture and creative collaboration in the 2,500 m<sup>2</sup> premises of a former tobacco factory. The buildings are in the property of the Košice Self-governing Region (KSGR).

Presently, the buildings are semi occupied with different artists, cultural organizations, and parts of the building are home to the offices of KSGR and the Agency for the Support of Regional Development Košice (ASRD).



KSGR applied in a national call to support the transformation of part of the building into a Regional Creative Centre focused on the development of CCI and providing service to creative individuals and entities. The multi-stakeholder approach was put in place to design the concept of the Regional Creative Centre in the Košice Region. During the preparations of the grant application by ASRD, the KSGR has worked in close cooperation with relevant stakeholders playing important roles in creative industry: Creative Industry Košice, Tabáčka Kulturfabrik, Faculty of Arts TUKE, IT Valley cluster, STROJ - creative community, and other commercial actors from a range of sectors across the creative industries.





## CREATIVE AREA

new cultural - creative - relax zone  
cultural - creative biocorridor



Thus, the pilot location plans are already very advanced and include architectural studies for the premises. They include offices and ateliers for artists and creatives, gallery space, shared spaces and workshops, a creative incubator and support programmes for businesses, entrepreneurs and individuals working in the creative industries.

Since November 2020, we have been one big step closer to the renovation of the Regional Creative Centre's space, as **Košice Self-governing Region was awarded a grant of almost 18 mil. Euros**. The investment will improve the space's conditions on Strojársená street for the specific use of people working in CCIs along with the supporting activities such as the incubator and accelerator, workshops, consultancy, networking opportunities and many more.

The pilot location is situated in the middle of another major development: the **Creative quarter** which is in preparation phase by an ÚTVAR initiative.

### 2.1.1.

## WHAT ARE THE CHALLENGES OF THE PILOT LOCATION, WHY IS CHANGE NEEDED?

For the development of the creative industry sector on the regional level, there is a lack of programs in the region focusing on the development of creative talent and skills, which would contribute to the professionalization of skills of potential entrepreneurs and employees in the field of cultural and creative industry (CCI). There is also a lack of business support programs for CCI actors, which could focus on providing information, advice and services related to the establishment of their own companies and the organization of events aimed at the creation of new businesses and comprehensive assistance to entrepreneurs in the early stages of their business. There is a lack of a wider range of programs aimed at supporting the involvement of cultural and creative industry actors in existing networks.

**The successful implementation of the Regional Creative Centre project is needed:**

- **To create a favourable environment for the development of creative talent and for job creation in the cultural and creative industries.** The Regional Creative Centre will act as a catalyst for change in the profile and focus of the region in the coming years.
- **To create spaces to encourage cooperation, knowledge-sharing and inspiration, and to develop and test innovative solutions.**
- **To complement the existing infrastructure** in the field of technologies not currently available in the city or in the region and ensure access to them for different stakeholders.
- **To use and preserve the uniqueness of this space** in synergy with the nearby Tabačka Kulturfabrik as well as the City Centre, so that the area continues to be used by entities active in the field of cultural and creative industries.
- **To develop programs aimed at developing creative talent and skills** that will contribute to the professionalisation of the skills of potential entrepreneurs and employees in the creative industries.
- **To offer business support programs aimed at providing information, advice and services** related to setting up one's own business and organizing events aimed at setting up new businesses and providing comprehensive assistance to entrepreneurs in the early stages of their business.

- To bring forward programs to support the involvement of cultural and creative industry actors in existing networks.

Effective communication with all relevant stakeholders will help:

- To share information on the current state of the project and the steps taken.
- To share the professional capacity needed to create a Creative Centre model that will allow it to function effectively and over the long term.
- To build cooperation and partnerships at local level with key stakeholders.
- To create a sustainable system of support for key sectors across creative industry in the region, leading to job creation and synergies within the creative sector, but also between the creative community and other areas of economic and social life in the city and the region.
- To create awareness of the Creative Centre abroad and build stable partnerships that will allow for the mutual exchange of experiences, projects, market access, presentation of the Centre and individual sectors of the creative industries, as well as members of the Centre and graduates of the Centre's programs.
- To make the Creative Centre of the Košice Region one of the pillars of the socio-economic development of the region, and where the cultural and creative industries play one of the key roles.

## 2.1.2.

### HOW DID COVID-19 IMPACT ON THE PILOT LOCATION, ITS VISION AND CHALLENGES?

The COVID 19 crisis influenced the first steps of implementing the CCKR project in terms of community building. As has been proved by several studies, after tourism, the creative sector is the second most impacted by the current crisis (OECD). Against this backdrop, with the strict restrictions for personal meetings, effective communication about the future creative centre's benefits is challenging, especially when we talk about the spaces from which the current tenants have to temporarily move out and search for new workspaces when they are struggling for the survival of their businesses. Thanks to the CINEMA project and hackathon activity, communication between the tenants and owner of the building has already become more efficient.



## 2.1.3.

### RELEVANT PLAYERS IN THE LOCATION.

The relevant key players for the project of the Creative Centre of Košice Region are:

- Public institutions: Košice Self-governing Region, the Ministry of Culture of the Slovak Republic, City of Košice, SORO and RO (Intermediate Body under the Managing Authority, Managing Authority), Ministry of Agriculture and Rural Development.
- Towns and villages in the region.
- Cultural organisations, independent cultural operators, CCI intermediaries: Tabáčka Kulturfabrik, Creative Industry Košice,
- Businesses operating in CCI.
- Foreign partners.
- Educational institutions: Technical University of Košice, Pavol Jozef Šafárik University in Košice, secondary schools with a focus on CCI or related disciplines, grammar schools.
- Actors from other sectors: IT Valley, companies, banks.
- Supporting organisations: Foundations, Embassies, British Council, Goethe Institute, French Institute.
- Networks: European Creative Business Network, European Creative Hub Network, Design Factory Global Network, Trans Europe Halles, International Network for Contemporary Performing Arts, ANTÉNA.
- Audience and clients: citizens with interest in CCI.

**Specification and interests of some relevant players:**

**Košice Self-governing Region** is the owner of the building and a founder of the Creative Centre of the Košice Region. It is responsible for the proper implementation of the investment part of the project of CCKR, for monitoring the drawing and settlement of funds and the fulfilment of project parameters. It intends to set up the sustainable model for the Creative Centre.

**Agency for the Support of Regional Development Košice (ASRD)** is one of the partners in the CINEMA project. The agency was responsible for the preparation and finalisation of the CCKR project's application and now is responsible for the proper implementation of the project of the CCKR according to the rules of the Integrated Regional Operational Program within

the set budget. The Agency is interested in building an active community at the Creative Centre and monitors the CCKR project's sustainability.

The civic association **STROJ** is a diverse community of creatives and organisations operating in the area at Strojárska 3 in Košice, which serves as a background network for their creative and work activities. STROJ emphasises the need to maintain the building's studios and preserve the already existing creative community. STROJ is interested in participating in the CCKR project implementation process and contributing to the fulfilment of common goals.

**ÚTVAR** - an initiative developing the Creative Quarter idea, which includes the area of the former tobacco factory with the future CCKR. ÚTVAR consists of experts who were involved in preparing the project of the CCKR, and are also interested in providing their expertise during the implementation of the project.

**Creative Industry Košice, NPO (CIKE)** is a partner in the CINEMA project. The City of Košice established the organization to support cultural and creative industries. CIKE is interested in developing the tools for the successful implementation of the CINEMA and CCKR projects. CIKE is also interested in finding complementary activities supporting the CCI at the city level and in maximising the effect of individual projects. CIKE emphasises the need for an inclusive and community-accessible space.

## 2.1.4.

### ECONOMIC POTENTIAL AND DEVELOPMENT OPPORTUNITIES WITH A VIEW TO URBAN DEVELOPMENT AND REVITALISATION.

Due to the fact that the Košice region accounts for 11.73% (2019) of the GDP of the Slovak Republic, it belongs to the group of regions with significant economic potential. The territory of the functional area of the city of Košice with a population of 294,000 individuals makes up more than a third of the entire population in the Košice region. The city is a strong center, to which more than 55,000 people travel every day for work and leisure activities. The area is characterized by great historical, cultural and natural potential, which creates conditions for the development of recreation for the population directly in the city and its surroundings and for the development of industries related to tourism and culture. Recently, the significant development of the cultural and creative industries and the IT sector has been noticeable. As a catalyst for innovation, cultural and creative industry has considerable potential for tackling economic growth. In the city, there are three universities and satellite workplaces of four other universities, creating the ideal preconditions for research, development and innovation.

The urban development possibilities are already reflected by some project stakeholders in terms of the development of a new creative quarter. The idea is to expand the city centre beyond the area of the old town and Hlavná street further to the northern part of the city with the side channel of the river Hornád. The creative potential for the development of this part of the city can be enhanced by development of the area of the former tobacco factory to become the vibrant centre of the quarter. Moreover, bringing inhabitants, consumers and audiences to the extended city centre would help to develop new local businesses in the area around the historical centre which is more oriented toward gastronomy services than retail and where the rents are too high and very often out of reach for small businesses.

## 2.1.5.

### VISION FOR THE PILOT MICRO AND MACRO LOCATION

The vision is for the Creative Centre of the Košice Region to become one of the pillars of the region's socio-economic development, in which the cultural and creative industries play one of the key roles.

The location of CCKR: Creatives already use the former tobacco factory building at Strojársená 3, but the building's condition requires renovation. The renovated space will provide services including an accelerator, internships, co-working and technologies for the prototyping of new products. Within the CINEMA project, the focus is to create a functional model for co-working space complemented by support services.

Košice City: The CCKR should become a space that impacts the local CCIs and becomes an integral part of the ecosystem supporting the creative sector within the city of Košice with complementary activities to pre-existing ones and with regional reach. Besides this, there is potential for the expansion of the inner-city area to the northern part of the city, where the building of the former tobacco factory and functioning CCKR has the potential to be a creative heart of the new quarter.

Košice Region: The vision for the whole region is to create an attractive creative and business environment by providing suitable material and technical conditions for developing creative talent and non-technological innovations. Thanks to the activities carried out in the creative centre, students and graduates of creative disciplines will gain practical experience in the development, production and sale of creative products and services, as well as developing their knowledge and skills from the wider business environment.



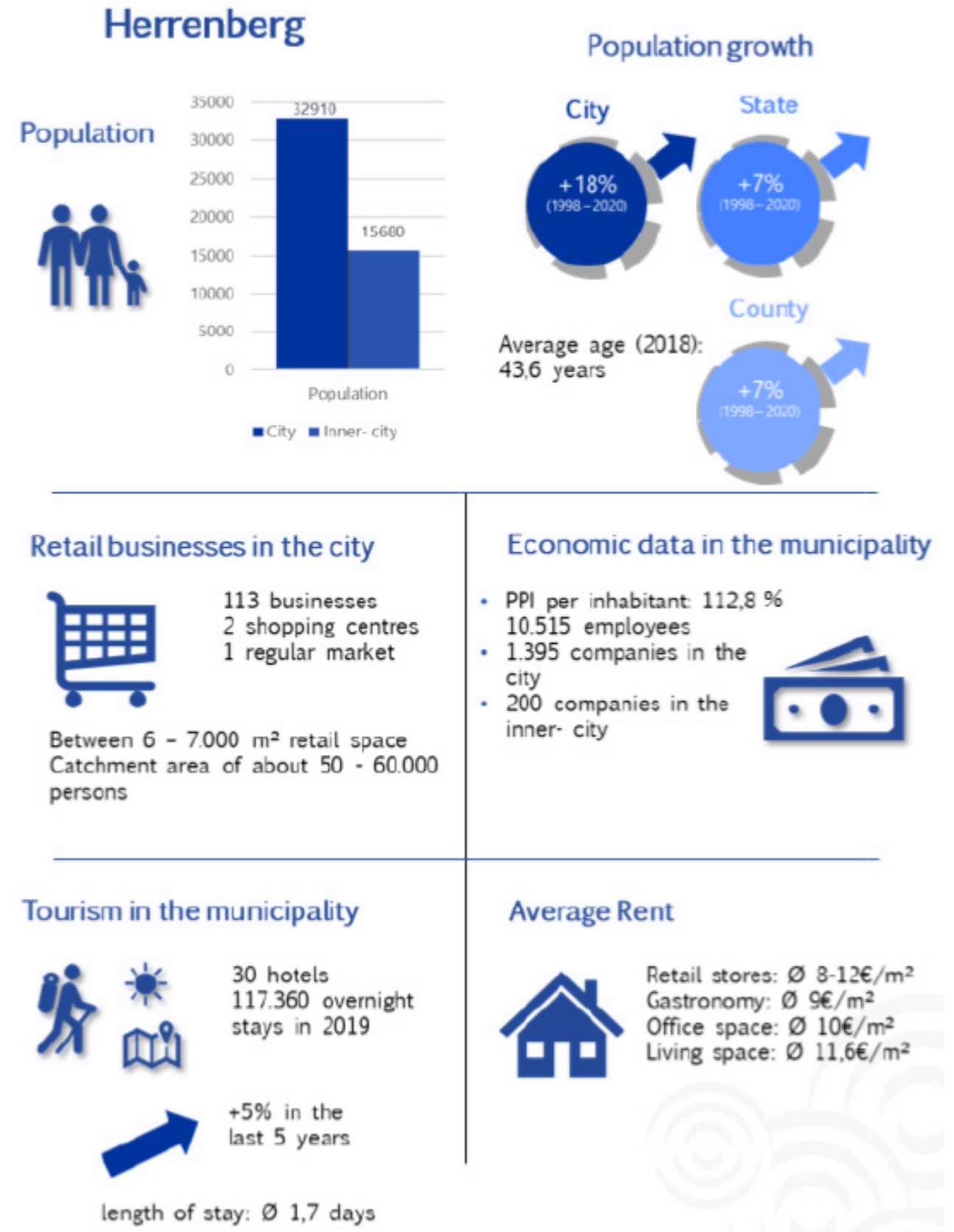
2.2.

## CITY OF HERRENBERG, STUTTGART REGION

The Stuttgart Region (Baden-Württemberg, Germany) is an urban agglomeration at the heart of the Stuttgart Metropolitan Region. It consists of the city of Stuttgart and the surrounding districts of Ludwigsburg, Esslingen, Böblingen, Rems-Murr and Göppingen. About 2.7 million inhabitants live in this area (3,700 km<sup>2</sup>). In fact, with 708 people per square kilometre, the Stuttgart Region (German: Region Stuttgart) is one of the most densely populated areas in Germany. Stuttgart Region is governed by a directly elected parliament. Situated at the heart of Baden-Württemberg, the Stuttgart Region is the hub of economic, scientific, and political life in Southwest Germany. The area currently has Germany's highest density of scientific, academic and research organisations, and tops the national league for patent applications.



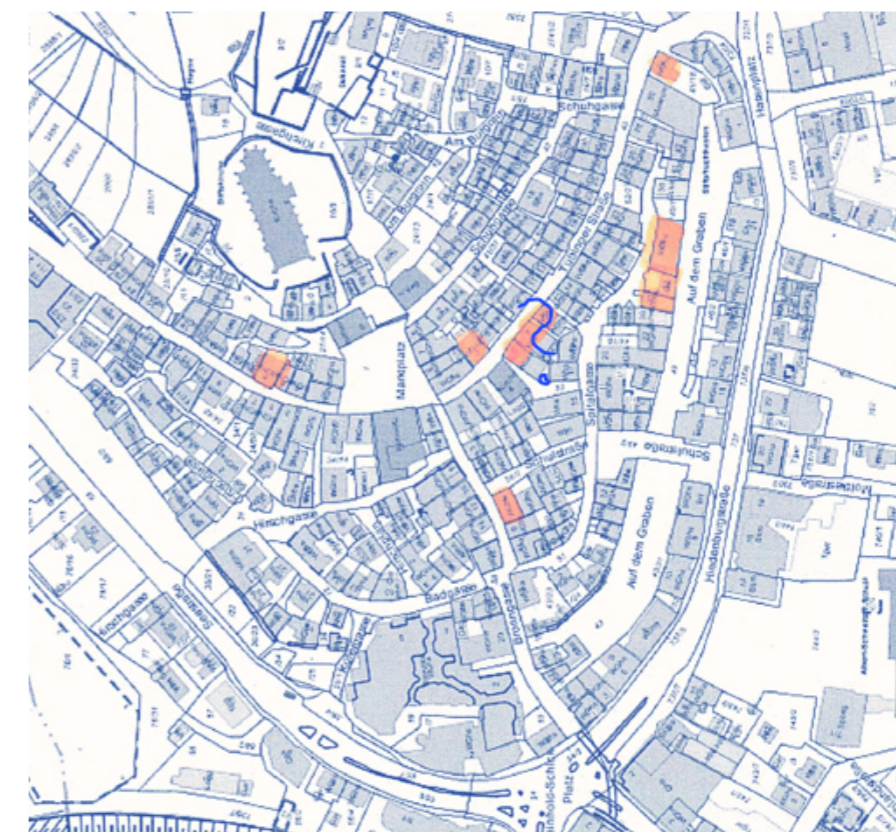
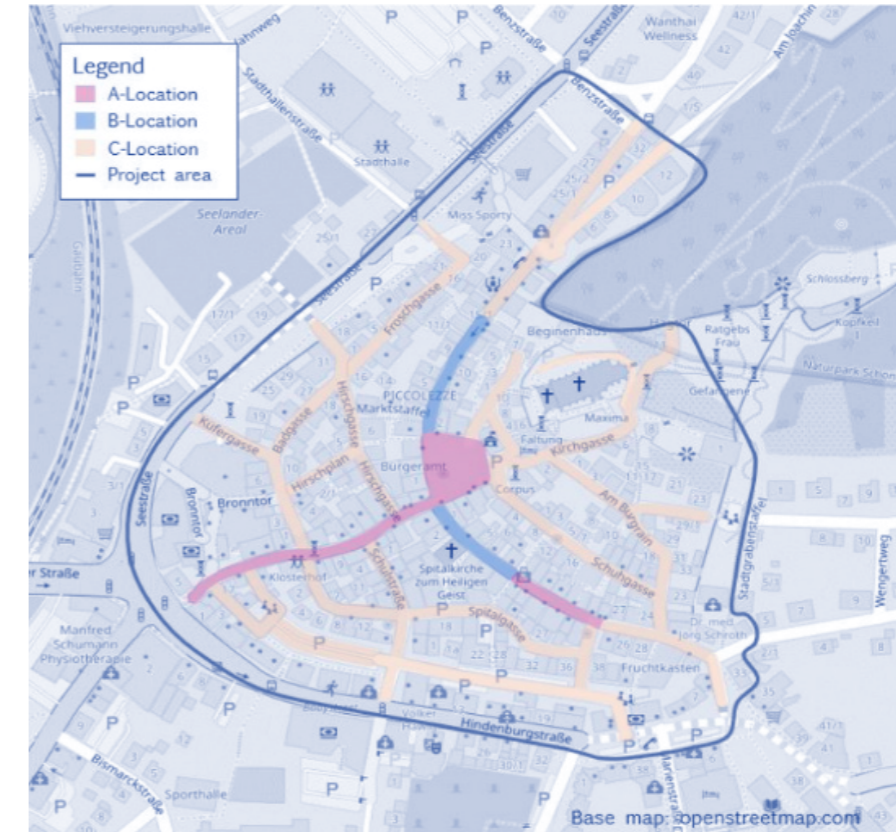
The City of Herrenberg, with approx. 31 800 inhabitants, is the biggest town in the administrative district of Böblingen, and situated in the foothills of the "Schönbuch" woodlands, 30 kilometres southwest of Stuttgart.



In general, the city of Herrenberg is a logistical hub, a creative industries location and home to many enterprise-oriented service providers as well as manufacturing businesses and craftsmen. Many employees of the large companies in and around Stuttgart live in Herrenberg, which also means that a lot of people are outbound commuters. The economic structure of the city centre consists of around two hundred businesses, with commercial ones dominating. The retail shops are mainly owner-led, with very few national or international chain stores. Similar to other (small) towns located in economically strong metropolitan regions and with top transport infrastructure, Herrenberg has experienced above-average population growth (compared to the federal state average) over the last twenty years. This strong growth has also generated additional corresponding purchasing power for the local economy. Particularly striking and very rarely found, especially in inner cities with predominantly historic buildings, is the fact that around 48 % of the total population lives in the central core areas of Herrenberg. However, the inner-city population has a very high age average.

For a small town in the Stuttgart metropolitan area, the historic town centre of Herrenberg has an adequate and basically well-sorted economic and retail mix, which, despite some gaps at ground level, extends over the entire town centre. On the basis of the information received from the municipal economic development agency, the retail-related sector mix can also be classified as stable (only around 10% change in recent years). The vacancy rate was classified as low or not economically threatening, also true when compared to other cities of similar size. However, in a smaller city centre like Herrenberg even a low number of empty shop spaces changes its attractiveness for shoppers and visitors, and therefore the aim is to fill these spaces in an appealing way.

In general, the rents in the city centre - across both retail and gastronomy, are classified as appropriate for the location. The essential infrastructure and urban planning conditions for the local inner-city economy, such as accessibility, square/street design, available parking space, signage systems, etc., are also rated as well designed or adequate.





## 2.2.1.

### WHAT ARE THE CHALLENGES OF THE PILOT LOCATION, WHY IS CHANGE NEEDED?

The challenges in Herrenberg are rooted in the (1) current vacancy situation and the (2) negative developments in stationary retail due to increasing digitalisation.

(1) There are a number of vacant retail spaces in Herrenberg's city centre that have a negative impact on visitors' perception of the cityscape. Already in the run-up to CINEMA, the Economic Development Department and the City Marketing Association planned to sublet some of the vacant sales areas for test shops or pop-up shops in accordance with an application by the »Freie Wähler« (Free Voters). This plan coincides with the intentions of the planned pilot project in Herrenberg.

(2) Also, the challenges at the local level are directly related to the increasing digitalisation of everyday life and the resulting transformation of consumer behaviour, as well as other accompanying factors such as rising rents in inner-city commercial areas. All these developments promote the risk of the potentially irreversible loss of important supply and service infrastructure by the stationary retail trade at regional and local level, as well as the loss of quality of life with effects on regional economic power and location attractiveness. And of course, the implications of digitalisation also pose a concrete threat to the local job situation.

One way to solve this problem is seen in the collaboration between local retailers, gastronomes, service providers and representatives of the local cultural and creative industries (founders, start-ups, freelancers, etc.). The development and implementation of cooperative strategies on a physical level (spatial perspective) as well as on a digital level (digital toolbox) should promote new forms of lively, stationary trade as well as a vibrant inner city. The application of new flexible collaborative work processes in vacant spaces (e.g. co-working, making, repair café) as well as the integration of digital components into business processes will further develop and upgrade existing work models in stationary retail.

## 2.2.2.

### HOW DID COVID-19 IMPACT ON THE PILOT LOCATION, ITS VISION AND CHALLENGES?

The effects of the current crisis situation triggered by the Corona pandemic have exacerbated pre-existing challenges (see above) regarding the (1) vacancy situation in Herrenberg as well as the (2) negative developments in stationary retail due to increasing digitalisation.

In addition, the problems can be examined more closely at the economic as well as societal level.

a. In particular, of course, is the lack of customers and the greatly reduced tourism that clearly intensifies the above-mentioned challenges due to the local restrictions in Herrenberg.

b. In addition, different cultural and business events, conferences and business meetings, have not been held in the usual formats which has a negative effect on the usage and reservation rate of premises in Herrenberg.

c. Similarly, public transport has been used less because of the Covid-19 crisis because of the recommendation to travel by car. This has also caused a decline in the frequency of visits by customers who are dependent on public transport. On the other hand, the parking situation in the city has become very much worse and solutions on how accessibility can be achieved beyond motorised individual transport are still missing.

d. Further, the regional cultural and creative industries have been particularly hardly hit by the crisis. Although some support measures have been successfully implemented, the need for a quick and uncomplicated assistance system, offering financial support, is still missing. In societal terms, people would benefit the most from universal and easily understood measures from the official side.

e. Also, the establishment of a USP for Herrenberg would help to understand what the city stands for. Sustainability, culture and creativity could be an approach here (concept: something like this exists only here, nowhere else). This in turn would promote daily tourism and therefore a higher foot-fall in the city (positive for gastronomy, trade, services).

f. Finally, group-specific emergency plans are still missing and need to be set up on different levels, i.e., EU wide, national, regional and local. These plans need to include measures for citizens in different employment relationships: employers, employees, self-employed, freelancers, etc. The plans need to be set up and adapted to current or future developments in order to have them ready for the next crisis.

*(Results of a project-wide survey, which was conducted by the project partners among their regional stakeholders and partners.)*

### 2.2.3.

## RELEVANT PLAYERS IN THE LOCATION.

(1) Mr. Ralf Heinzelmann: City administration of Herrenberg/Economic development and culture: Mr. Heinzelmann invited WRS and HdM for a kick-off meeting in Herrenberg and has participated since then in all strategic partner meetings to collaboratively plan the Hackathon as well as the pilot project in general. He is also strongly engaged in communicating project related information through numerous channels: trade associations, city marketing, newsletters, civic engagement, regional CI. Also, he supported the first field investigations regarding current the challenges of representatives from gastronomy/ retail and Cultural and the Creative Industries. Mr. Heinzelmann is a crucial cooperation partner in the implementation of the pilot project in Herrenberg and mainly deals with important elaborations on site with representatives from politics, business and society.

(2) Mr. Harald Amelung: Founder/ Manager of Coworking Space “Coworking 0711” Herrenberg: Mr. Amelung has already participated in several strategic partner meetings - collaboratively planning the Hackathon as well as the pilot project in general. He is also strongly engaged in communication project related information through the many (social media) channels. As an operator of several coworking spaces in the Stuttgart region and co-representative of the local start-up scene, he is primarily committed to establishing more coworking workspaces in Herrenberg as well as actively involving the start-up network in the implementation of the pilot project.

In addition, during the hackathon, several other local actors were identified who expressed interest in supporting the implementation of the pilot project. In any case, the cooperation with these committed people in the Herrenberg area is a real aspiration, not least because they represent potential stakeholders for the pilot project. Among them are shop owners, designers, a local youth worker, a bar/restaurant owner and members of an old ‘traditional’ Herrenberg retail trade family. There is also further commitment from the municipal administration.

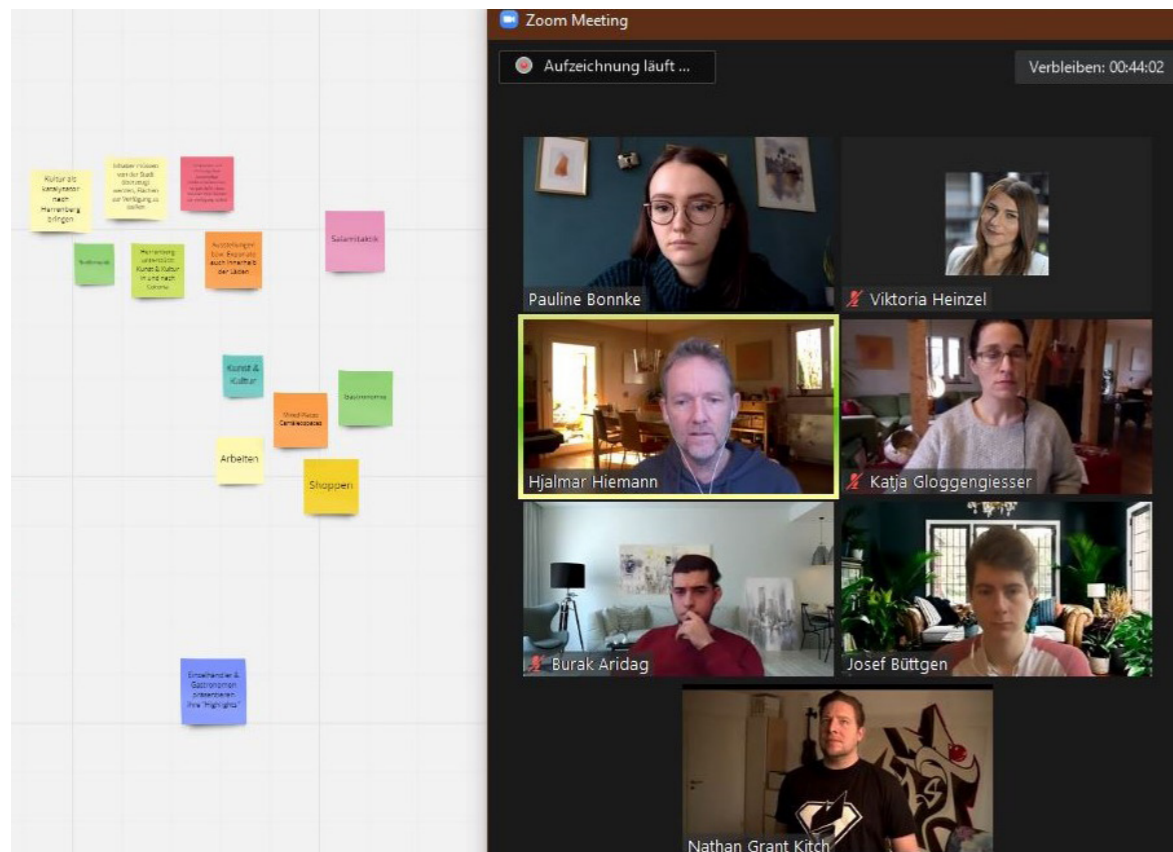
Testimonials: ‘COLLABORATE - Together we are stronger.’ ‘CREATE - We shape the creative diversity in Herrenberg.’ ‘SUPPORT - We are committed to social cohesion.’



Screenshot of Stakeholder-Meeting (21. 10. 20):



Screenshot during Hackathon (21. 10. 20):



## 2.2.4.

### ECONOMIC POTENTIAL AND DEVELOPMENT OPPORTUNITIES WITH A VIEW TO URBAN DEVELOPMENT AND REVITALISATION.

The sustainable economic attraction of a city centre represents a concentrated development process over several years and is usually based on a combination of different property, urban planning and organisational measures. To support the pilot project, the following additional accompanying measures could be useful:

#### Digitalisation offensive in local city retail

The COVID-19 pandemic and the resulting business “lock downs” have clearly shown that especially the small-structured, owner-managed retail trade still has very little digitalisation competence. “Digitalisation competence” is not only understood as the existence of an owner’s “online shop”, but also an abundance of upstream measures such as search engine optimisation, social media presence, digital visibility, and much more. Therefore, the initiation of appropriate joint training and further education programmes for Herrenberg’s city centre retail trade as well as the gradually increase of digitalisation competence of the city centre retail trade would be very helpful.





### Real estate management consultations for inner city house owners

Herrenberg's town centre consists in large part of historic buildings that are worthy of protection. The development of new commercial and residential space encounters corresponding difficulties, which many house and property owners shy away from. With a view to further densification of the business stock and, if necessary, the creation of suitable living space for younger age groups (strong overhang of older residents in the inner city), it would certainly be interesting to put together special consulting packages for homeowners willing to invest, such as: initial architectural consultations, real estate potential analysis, financing consultations, tax appraisals, etc. Examples from cities of similar size and structure which have already implemented such advisory packages have demonstrated that this has encouraged a high number of homeowners to make investments and thus created more attractive spaces.

### Day tourism offensive

Due to the cultural-historical infrastructure, the attractive city centre design and also the many small-scale, owner-managed shops, Herrenberg and the city centre already represents a multifunctionally attractive daytime visitor destination. With regard to the increasingly shifting purchasing power potential from the existing catchment area to online retail, the promotion of day tourism ("positioning as an attractive day trip destination" within a 100 km radius) could also generate new guest and buyer target groups for the local city centre retail trade.



## 2.2.5.

# VISION FOR THE PILOT MICRO AND MACRO LOCATION

Our vision is to reboot the City of Herrenberg into a lively and attractive place for people to live and to visit. In order to achieve this goal, we are planning to turn the inner city centre into a place where it is fun to go for a walk or to do shopping, to spend time in a café or a bar, listen to street musicians or watch children play in pedestrian zones. In order to create such an atmosphere, less empty floor spaces and a variety of cultural, gastronomical and economical offerings are needed.

The Hackathon winning team's solution idea "Chameleon Spaces" is a very **flexible** and **adaptable** concept for temporary and low-threshold use of vacant spaces:

- The first step is the revitalisation of empty spaces through collaboration with the art and culture scene in Herrenberg by involving creative ideas of committed citizens in order to create visibility for the project.
- In the second step, art and cultural offers merge with formats of retail, gastronomy and "new work", taking into account the representation of local players.



One commercial space serves several concepts, the Chameleon Spaces change frequently and offer flexible and different usage concepts. In summer, a pop-up store with a coworking café, on weekends a hip bar with art exhibitions, and in winter, the Chameleon Space transforms into a makerspace for the creative industries in Herrenberg.

However, there is a unifying element of all three ideas which were developed in the Hackathon: the use of - partly temporary - measures around art and culture on site in Herrenberg. Therefore, it was decided to include elements of all concepts into the winning idea.

In particular, a showcase idea from another team was evaluated as a first low-threshold measure in the gradual implementation of Chameleon Spaces with high impact potential: The visibility of the local cultural and creative scene could be increased rapidly by displaying local actors and initiatives





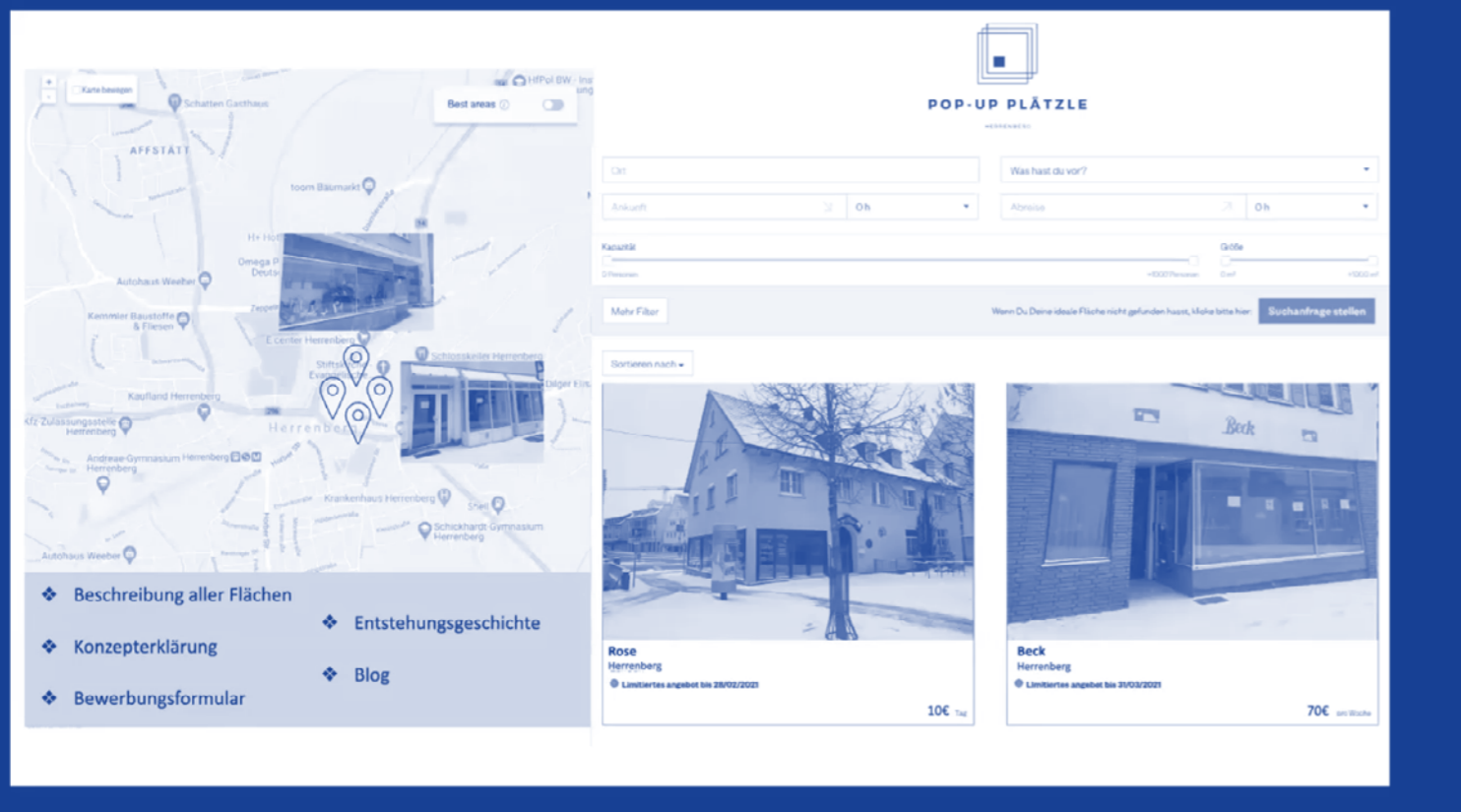
with a poster campaign in the windows of shops and empty floor spaces. This could be a potential door opener for more shop owners to follow and support the concept.

A current HdM student project “Creative Retail - a new story for Herrenberg” will support with the design of communication measures (storytelling) for the pilot project, starting with the shop window idea.

In addition, the relocation of the already practiced start-up meetings in Herrenberg to the premises of the future Chameleon Spaces is considered as strategically useful. It will encourage local actors in the creative industries to use new space/work infrastructures and will support further synergy effects with existing and emerging networks.

Furthermore, the pop-up format (“Pop-up-Plätzle”) from the third team was evaluated as an ideal sub-concept for the implementation of the first hybrid Chameleon Space for intergenerational use.

A pre-test in May/June on site in Herrenberg will show if the first steps of the concept will run smoothly and if reactions of shop owners and customers will lead to corrections or the final implementation during 2021.



## 2.3.

### HALA MINDA IN RESITA, ROMANIA

**West Region Romania** occupies 13.4% of the country (32,034 km<sup>2</sup>) and consists of four counties: Timis, Arad, Caraş-Severin and Hunedoara, with a total population of 1,784,522 inhabitants. The region has a very good position and connectivity (access to the A1 Highway part of the TEN-T Core Network Corridor, Rail connectivity ensured through the TEN-T Core Network Corridor: Rhine-Danube, Orient-East Med, and two international airports (Timisoara, Arad), and borders shared with Serbia and Hungary).

Main, important sectors are represented by Automotive, IT & C and electronics, Manufacture industry textile, clothing, footwear), Agro-food industry, Construction and building materials, Creative and Cultural Industry.

Main economic indicators:

- Regional GDP: 67% PPS/inhabitants from EU average (63% RO)
- FDIs: 6.43 billion euro (8.5% from national)
- Exports: 10.9 billion euro (17.4% from national)
- Employment rate: 71.1% (67.3% national)
- Companies: 50,109 (9.0% from national)
- Average monthly earnings: 570 EUR (490 EUR national)

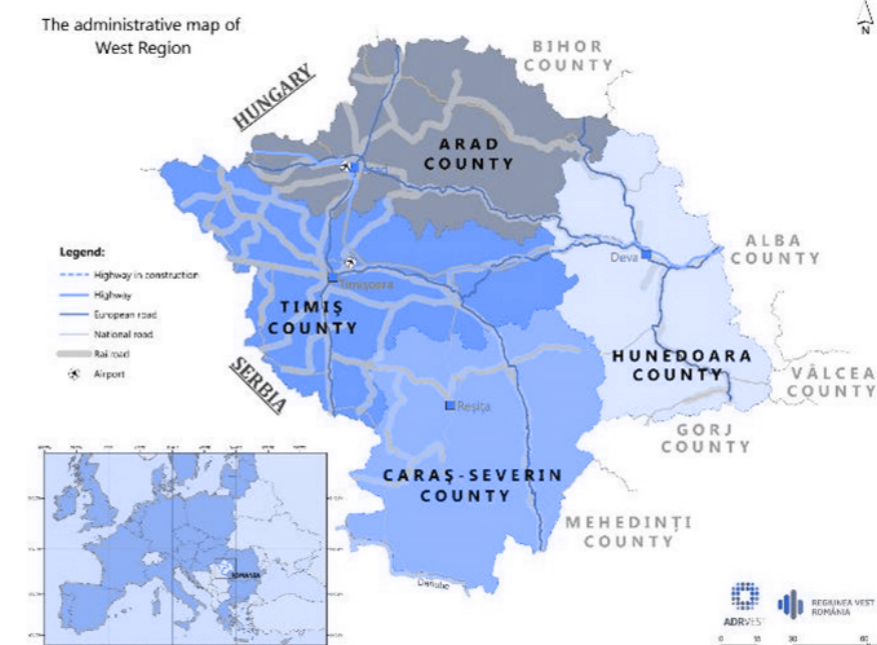


Figure 1. West Region Romania, administrative map. Source: ADR Vest



The pilot location is located in Caras-Severin county, with its county capital of Resita. Resita has a population of approximately 84,000 inhabitants and a strong industrial tradition stretching over 250 years in locomotive and steel rail production, boat engines, steel bridges, and turbines, dating back to 1771.

The city has a rich industrial heritage/legacy which can be seen all over the city, at present some factories are still in use and others have been abandoned. Besides the steel industry, which is still an important economic sector for Resita, there are also other sectors such as food processing, the textile industry, construction, tourism, retail and services all contributing to its mixed economic profile. Resita is also perceived as the entry point and capital of the Banat Mountains, being bordered by mountains/beautiful natural landscapes and tourist attractions (national parks, hydro plant lakes, ski slopes, internationally renowned jazz festivals). The city is easily accessible with good transport connections.

Resita is split into city districts, split between Reșița North, where there are some active factories (textiles, steel products) and Reșița South, where the main cluster of the official municipality buildings are situated. In between the northern and southern parts of the city, there is the first industrial zone, which contains some active factories, a huge mountain of iron production waste, as well as a very large brown-field site, where a huge development project will be realised with a mix of retail, gastronomy, leisure and cultural facilities, parking, office spaces as well as living quarters. After its expected completion in 2030, the newly developed area will connect the two parts of Reșița North and Reșița South.

Nowadays Resita has a new vision and is undergoing a process of urban revitalization and redevelopment in order to change its former mono-industrial city look. This can be noticed in a bigger concept of urban regeneration, which includes the development of the two industrial zones. In the first industrial zone the above-mentioned large development project, while in the second industrial zone there are plans for the development of the pilot location included in the Cinema project as described below.

The pilot location to be 'reinvigorated' is **Hala Minda (Minda Hall)**, some old industrial premises, located on the outskirts of Resita, some 5.5km away from the city centre.

Hala Minda, a former industrial warehouse will be revitalised and converted. The building, owned by Resita Municipality, along with the surrounding 1.3 ha site will undergo a rehabilitation process, transforming it into a multifunctional facility for entrepreneurs, students and researchers and the local community. The location will host customized spaces for start-ups in the cultural and creative industries, a makerspace, kitchen lab and metal-sculptors' residences.



Figure 3. Resita city districts. Source: Resita Municipality



Figure 4. Hala Minda, piloting location (front view). Source: Resita Municipality



Figure 5. Hala Minda, piloting location (upper view). Source: Resita Municipality



## 2.3.1.

# WHAT ARE THE CHALLENGES OF THE PILOT LOCATION, WHY IS CHANGE NEEDED?

Due to the increasing power of the creative industries, this sector was selected as a new driver of regional growth in the Western Region as part of the Smart Specialization Sector for the period 2021-2027.

There are several challenges related to the pilot location from structural ones up to the very practical. These have been analysed from a number of different sources: the consultation period for the development of the RIS 3, the iEER project - Boosting innovative Entrepreneurial Ecosystem in Regions for young entrepreneurs, (<https://www.interregeurope.eu/ieer/>), ECoC-SME project - Actions for inducing SME growth and innovation via the ECoC event and legacy, (<https://www.interregeurope.eu/ecoc-sme/>).

Structural challenges:

- There are a few initiatives in the Western region for supporting the creative industries in terms of fab-labs and open spaces but **no consistent infrastructure** providing **integrated services** around production capacities. The creative industries are not very present in Reșița. It has only been recently, that an active interest in the economic field of “Creative Industry” has arisen. Therefore, neither the start-up industry, nor the arts and cultural sector are well established. Due to a lack of communication, they are not visible and there is also no regional or local network to connect with each other in the CI or the city or companies interested in cooperation.
- There are some challenges related to the city becoming genuinely **attractive** for the **creative industry “lifestyle”** or creative industry actors at regional, cross-border and international levels. The following facts were observed by CIMA: “Cleanliness in the city centre is mainly maintained in the central square; further afield, especially alongside the riverbank and at the rear of buildings, a lot of waste can be found. The riverbank could be developed to create a nice leisure area and increase the quality of stays”. “There are no designated areas for bicycles”.
- The regional economy, the presence of multinationals and the very low unemployment rate is not creating the conditions for **dynamic creative entrepreneurship**.
- The pool of people with **practical skills** for creative industry and TVET

graduates is shrinking. This is in relation to the proposed concept of met-alworking for the Resita pilot, trying hard to assure the pool of future creators and technicians.

- **Support services** for start-ups, young entrepreneurs and especially creative industries are poorly represented. More than offering space, community, exchange of ideas and events services are lacking in professional supports for growth such as: product development, mentoring, entrepreneurship education, internationalisation, scale-up, funding, IPR etc.
- There is no clear image of the economic success and **sustainability of creative spaces**. This is a challenge for the pilot in Resita, where the creation of complex services needs public investments, administration, management and sustainability. Establishing the **business case for the pilot** in a sustainable manner with multiple services providing back-up for each-other and assuring a minimum cash-flow is required. Multiple actors / stakeholders that could offer support financially or co-invest need to be attracted.

There is a need for change in a larger context. Along with urban revitalisation, attracting more tourists into the area, changing the city perception from the “mono industrial brand”, maintaining and harnessing talent, the pilot location can play a role as a Hub for all these objectives. In terms of support, services are needed for concrete action to boost the potential of creative industries as sustainable businesses and to help them play a role in the urban regeneration projects allowing them to build a consistent track-record.

The Resita pilot location is the only initiative to be implemented by the public administration aiming to provide business support, with production capacities for the whole Region and aiming to have a transformative role for the sector.

### 2.3.2.

## HOW DID COVID-19 IMPACT THE PILOT LOCATION, ITS VISION AND CHALLENGES?

COVID-19 did not impact the pilot location on its vision and challenges. Still, there was an impact due to the travel restrictions, as well as a lack of emergency funding. The pandemic has challenged us to find resources to be one with each other in these complicated times and adapt to them and be resilient. Activities have been passed into the online format and when it was possible, into face-to-face format.

### 2.3.3.

## RELEVANT PLAYERS IN THE LOCATION.

It is estimated that the creative industries in the Western Region, when taking into consideration a broader definition (including textiles and manufacturing) comprises some 2,280 companies providing twenty-six thousand jobs and producing a turnover exceeding EUR 935 million.

The ecosystem is completed by several coworking and creative spaces, a strong community of young designers and several local initiatives to restore, rebuild and revive old industrial spaces, old countryside houses and architectural challenges to renew historical building.

Mapping of ICC actors in West Region:

**Coworking spaces:** At national level there were 109 coworking and shared offices and at regional level, 7 in the Western Region (6 in Timisoara and 1 in Arad): Cowork Timisoara - Tineretului and Cowork Timisoara - The Garden, DevPlant Cowork, IncubART, FABER, Workify

**Makerspaces:** IncubART, Creative space.

**CCI chambers, clusters:** APP Cluster (Advertising, Printing, Packaging Cluster) - <http://www.cluster-app.ro/ro/>, located in Timisoara.

**Digital initiatives:**

- <https://timisoarastartups.com/#/home> - a free-for-all collaboration project intended to aggregate all the people, companies and other entities in the Timisoara local startup ecosystem
- Creativa platform (<https://creativa.community/en/>) - Creativa is an interactive tool, that aims to provide an image of the cultural and creative potential of Timisoara. Creativa is an open platform for individuals and groups who can offer creative answers to various challenges, being at the same time a medium for creative exposure and a resource for all those who need creative impulses in their projects.

**Tourism clusters:** The Association for the Promotion and Development of Tourism in Timiș (APDT) - initiative of the Timis County Council (<https://turismtimis.ro/>)

**Artistic residency programs:** Art Encounters Foundation, Triade Foundation (for sculpture)

**Recently launched initiative:** Triade Jecza Digital Museum



### Art Design schools

## TIMISOARA

- Art School within the Timiș County Culture and Art Center (Școala de Arte din cadrul Centrului de Cultură și Artă al Județului Timiș, specializations: Music, Visual Arts, Coreography, Craftsmen)
- Fine Arts High School (Liceul de Arte Plastice Timișoara, specializations: Architecture, Ambient Art and Design; Fine and Decorative Arts)
- National Art College Ion Vidu (Colegiul National de Artă ION VIDU Timișoara,
- University of Arts and Design Timișoara
- Fine Arts Union of Romania - Timisoara Branch
- Politehnica Univeristy in Timisoara - Multimedia Center/Center for Elearning/Research Centre

## RESITA

- School - Popular School for Arts and Craft (Școala Populară de Arte și Meserii "Ion Românu" Reșița; 4 sections - Music, Visual Arts, Art photography, Choreography (Ballet/Traditional dances))
- Highschool - Arts high school (Liceul de Arte "SABIN PĂUȚA")

## ARAD

- Art School „Sabin Drăgoi” Arad

## DEVA

- Art & Music School „Sigismund Toduță”- Deva

## 2.3.4.

# ECONOMIC POTENTIAL AND DEVELOPMENT OPPORTUNITIES WITH A VIEW TO URBAN DEVELOPMENT AND REVITALISATION.

There are already several opportunities for the pilot location set to take place in 2021:

- June - September: organising a pilot assembly of metal sculpture that will remain at the location as exhibition centre
- Concert
- September: national forum on industrial heritage

The services that we envisaged and can create economic potential as they were requested by stakeholders and suggested by CIMA in the Pilot Location Analysis are:

- Incubation and production space
- Competence centre for the metal working industry
- boarding house for metalwork artists
- product development based on design
- IPR for artists and designers
- Support for commercialisation and internationalisation.

## 2.3.5.

# VISION FOR THE PILOT MICRO AND MACRO LOCATION

The pilot project takes place in the middle of several transformative activities regarding Resita: the development of a local Development Strategy and the rebranding of the city.

Along with urban revitalisation, attracting more tourists into the area and changing the city perception away from the “mono industrial brand“, the pilot location is willing play a role as a Hub of creative activities by providing a:

- Place you learn and develop your skills
- Place you create your design and metal projects
- Place where you can incubate your business
- Place where you meet your community and peers
- Place producing urban furniture and urban regeneration projects
- Place you exhibit your own designs
- Place where you go to concerts and cultural events
- Place where you may go when visiting Timisoara Capital of Culture 2023.

The vision for the pilot support services is in strong correlation with the vision for the pilot location: “Creating added value for the creative industry under the umbrella of urban regeneration”.

Three layers are considered:

1. creating value added services that is supporting entrepreneurship, entrepreneurs and revitalisation projects,
2. organising services around the pilot location in a sustainable business model that can support future city projects,
3. managing services for the end users within the pilot location and for the whole Western Region.



# Creativity and the City

## 3.

Prof. Dr. Burkard Michel  
Stuttgart Media University, Institute for Creative Industries and Media Society

Creativity is not just a state of mind of human beings, a free floating swarm of elusive ideas or “intelligence having fun” (as Albert Einstein points out), nor does it solely occur condensed, domesticated and institutionalized in forms of creative industries, agencies of idea generation or organizations employing creative people. Creativity has and needs a material basis, it always is grounded and located in tangible spaces - in bodies, rooms, buildings, places, cities. Mind and space intersect and interact. Places foster - or hinder creativity. It is the stimulating power of creative places and creative cities that bring new ideas to light and into life - and vice versa: being the birthplace of new ideas and the habitat of creative people makes cities creative and aspirational. This interdependence of place and mind is the core idea of the concept of Creative Cities. It is also implied in the Cinema project as it aims to employ creative industries for the revitalization of urban areas and city centers.

The concept of Creative Cities has been widely discussed among scholars from different disciplines - such as sociology, architecture, urbanism, tourism studies, economy, cultural studies, media studies etc. It has been promoted by the Unesco establishing its Unesco Creative Cities Network. This network “aims to strengthen cooperation with and among cities that have recognized creativity as a strategic factor of sustainable development as regards economic, social, cultural and environmental aspects.”<sup>1</sup> The Unesco program of Creative Cities regards creativity as a means that supports the development of cities. Moreover, many of the cities which now are well respected as creative cities had to undergo far-reaching transformations from often run down industrial cities until they reached the status of a creative city. German sociologist Andreas Reckwitz describes this transformation as a process of “self-culturization”<sup>2</sup>, in which formerly industrialized cities got aestheticised and semiotised, and in the course of this process, they became places of continuous production of new signs and atmospheres - they became “creative cities”<sup>3</sup>. Of course this sounds a little bit vague and nebulous. And indeed very often it is a matter of intuition and gut feeling to

<sup>1</sup> [https://en.unesco.org/creative-cities/sites/default/files/uccn\\_mission\\_statement\\_rev\\_nov\\_2017.pdf](https://en.unesco.org/creative-cities/sites/default/files/uccn_mission_statement_rev_nov_2017.pdf); 15. 05. 2021

<sup>2</sup> Andreas Reckwitz: Die Selbstkulturalisierung der Stadt. Zur Transformation moderner Urbanität in der „creative city“, in: Reckwitz, A.: Kreativität und soziale Praxis. Studien zur Sozial- und Gesellschaftstheorie, Bielefeld 2016: 155-184.

<sup>3</sup> Andreas Reckwitz: Die Erfindung der Kreativität. Zum Prozess gesellschaftlicher Ästhetisierung, Berlin 2012: 269.

get the impression of being in a creative city. But are there any checkable criteria which can be validated in intersubjective consensus? Based on the theoretical framework of Andreas Reckwitz and his quite famous precursors in this field, Richard Florida<sup>4</sup> and Charles Landry<sup>5</sup>, a team of HdM professors and students has developed a tool for analyzing creative cities employing applying? 12 criteria:

**CREATIVE INDUSTRIES:** Creative Industries are the preamble for companies which offer cultural or creative products, media productions or services in an economically oriented way. They work artistically, literary, culturally, musically or architecturally.

**ESTABLISHMENT OF AN ART SCENE:** The art scene belongs to the creative industries but doesn't focus on the products which are made in the creative industries. It is part of the daily life and the lifestyle in a city: It is made by humans which keep the scene alive and characterize the different forms of art.

**CONSUMER CULTURE:** Consumer culture contributes to the urban redevelopment of cities. Offering a variety of shopping opportunities is highly relevant to encourage consumption. Attention should also be directed towards social preferences between major brand name stores over niche, independent shops.

**POPULARIZATION OF HIGH PROFILE CULTURE:** In a city which is culture oriented, the high profile culture got modernized. It moved away from old theater or opera buildings to public places and events like open-air concerts. Furthermore, a new kind of museum is established which shows diverse and local specialities.

**AESTHETICIZATION OF NEIGHBORHOODS:** Aestheticized city districts basically describe those parts of a city which have been modernized with the purpose of making them more livable and visually pleasing.

**SOLITAIRE ARCHITECTURE:** According to Reckwitz, culturally oriented cities can be identified by their unique and extraordinary buildings. Usually these buildings charm with their interior as well. All together, they have most likely become established landmark

**DEMOGRAPHY I: AGE STRUCTURE:** Demography describes the population and its dynamics. Demography can be divided into different factors. One way of describing the population of a city is to take a closer look at the age structures within society.

**DEMOGRAPHY II: DIVERSITY:** Another demographic factor is diversity within

<sup>4</sup> Richard Florida, Charlotta Mellander, Patrick Adler: Creativity in the City, in: Candace Jones, Mark Lorenzen, Jonathan Sapsed (ed.): The Oxford handbook of creative industries, Oxford 2015: 96-118

<sup>5</sup> Charles Landry: The Creative City. A Toolkit for Urban Innovators, London/Sterling 2008.

a community. Two of Florida's three T's, Talent & Tolerance, can be analyzed through demographic research. Diversity is the first one and the proportion of young academics in the population the second.

**THIRD PLACES:** According to Ray Oldenburg<sup>6</sup> "Third Places" are the social surroundings separate from the two usual social environments of home ("first place") and the workplace ("second place"). Examples of Third Places would be environments such as churches, cafés, clubs, public libraries or parks.

**RECREATION AREAS:** Recreation Areas are places used by the public for recreation, for examples green areas, waters and lakes, parks or recreation activities.

**UNIQUENESS:** Uniqueness describes the examination of local history and its traditions. Besides it is important to analyse if there are any relations between those features and the city's singularity.

**REPRESENTATION IN MEDIA:** How does the city itself present its characteristic features and what impact is viewable?

All these 12 dimensions have been operationalized and appropriate research methods where developed - such as (expert) interviews, visual ethnography, netnography of social media, desk research of administrative statistics. This "HdM Creativity System" has been exemplarily applied to four Unesco Creative Cities (Toronto, Montreal, Mannheim, Heidelberg) and has shown highly fruitful carving out each cities' specific creative profile<sup>7</sup>. In the context of the Cinema Project this tool may be discussed in its suitability also for analyzing minor cities. Moreover, the 12 criteria may not only be used for describing already existing features of the cities but also for detecting gaps in the creative portfolio of some cities which may lead to inspiring innovations. Embodied in a SWOT analysis the 12 dimensions may unveil a city's strengths, weaknesses, threads and opportunities which can be addressed by specific actions in the pilot locations. The following road map is clearly inspired by the logic of the systematically unfolded features of creative cities.

<sup>6</sup> Ray Oldenburg: The Great Good Place. Cafés, Coffee Shops, Bookstores, Bars, Hair Salons and other Hangouts at the Heart of a Community, Cambridge/MA 1999.

<sup>7</sup> Boris A. Kühnle, Burkard Michel: Creative Cities, Creative Minds, unpublished paper, Stuttgart 2020.



# Roadmap

## 4.1.

### OBJECTIVE

The objective of the Roadmap is to prepare strategies for the successful implementation of the floorspace concepts created within three pilot locations in Košice, Resita and Herrenberg. Three roadmaps consist of identifying main goals, major steps and milestones, cooperation with relevant stakeholders, sustainability, and policy context. All of these elements of the roadmap are creating unique path for the pilot locations that will be tested within piloting phase of the CINEMA project.



## 4.2.

### LOCAL ROADMAP - CREATIVE CENTRE OF THE KOŠICE REGION, STROJÁRENSKÁ 3 IN KOŠICE, SLOVAKIA

## 4.2.1.

### SUMMARY OF LOCAL SITUATION AND DESIRED OUTCOME

The Creative Centre of the Košice Region will also contain a coworking space (more than 175 m<sup>2</sup> of the total 8,845 m<sup>2</sup>). It will be a centre for professionals with a similar focus to associate and network. The coworking space will concentrate professionals in the creative industry and naturally enable and support cooperation. The space will be open for start-ups and students in the form of internships to support employment and development in the creative industry. Members of the coworking space will be able to interact both internally and externally through professional lectures, workshops, certified courses, internal meetings, and international events.





## 4.2.2.

### GOALS FOR THE PILOT LOCATION

Under the CINEMA project, we will create the prerequisites for implementation of the Creative Centre of the Košice Region (CCKR) project with a focus on a coworking space. By the end of 2022, we aim to have commenced activities which will:

- Build a community of potential members / the creative centre's target group
- Raise awareness in the professional and general public about the Creative Centre project
- Create a sustainable model of operation for the Creative Centre

These goals are also based on the results of the Remix the City hackathon, whose winning concept recommended improvements in building the community of the future CCKR. The winning concept proposed several steps which aimed to support communication between key stakeholders. First, creation of the project team and allocation of a person responsible for the development of the project's activities in greater detail is necessary. Moreover, the concept also proposed the involvement of the creative community and experts from the field representing different stakeholders to implement the Creative Centre project (because they were involved in its preparation). This expert group would meet regularly with the project team. Remix the City participants should be involved in the creation of the expert group and negotiate with the Košice Region on the next steps in the community building process.

There is a lack of consistent information about the project of the CCKR. The desired outcome is to apply all the available information about the creative centre, such as planned activities, architectural visualizations, timeline for the building's renovation, facilities and equipment required for creatives, etc., and to prepare a public presentation and online information package of the CCKR project.

A design for the legal form of the organization managing the CCKR and a sustainable business plan, including communications with the creative community and future tenants before the centre is opened, are also necessary. The main concerns of the community and stakeholders regard the future organization which will run the space and the financial conditions for the use of the creative centre's coworking space and facilities.

## 4.2.3.

### MAJOR STEPS AND MILESTONES

Our main focus within the CINEMA project is on the building of the community of the future on the coworking centre. To accomplish this goal, several steps are necessary:

- Implementation of a needs analysis of the creative community
- Creation of an organizational structure and sustainable business plan
- Creation of an expert group
- Preparation of communication activities which will raise awareness of the project
- Commencement of support activities in the form of internships

#### **Needs analysis of the creative community (11/2021)**

We already have data from the needs analysis, including a SWOT analysis, conducted during the preparation of the CCKR project. This means it is not necessary to prepare an analysis from the beginning, but the data and information collected should be updated and used. The proposal is to prepare several focus groups with local stakeholders to discuss the outcomes from the existing analytical documents in connection with the planned activities of the CCKR project. We will also look at the new, recently created analytical documents which focus on the CCI sector (e.g., Strategy for Cultural and Creative Industries in the City of Košice for 2021-2027)

#### **Create an organizational structure and sustainable business plan (final document 03/2022)**

The CCKR project and renovation of the building will be implemented by KSGR and ASRD, however, one of the project's aims is to establish a new entity which will manage the space and supporting activities. To this aim, it is necessary to prepare a sustainable business plan and CCKR organizational structure. As a first step, a manager for the CCKR should be hired. The process must be transparent to assure that the future manager is an expert in the field and has the respect of the creative community.

#### **Create an expert group (start 09/2021-12/2022)**

The CCKR project was prepared in close cooperation with experts from the industry. During the Remix the City event, many of the participants highlighted this approach and showed their interest in being a part of the expert group for the project's implementation. The expert group should be

created in close cooperation with the new CCKR manager and be composed of approx. 5-8 members who represent key stakeholders in the project: CCI professionals, CI support organizations, KSGR, ASRD, Universities, etc.

**Prepare communication activities to raise awareness about the project (start 10/2021- 10/2022)**

Communications in the project were inconsistent, and no comprehensive information about the development of the CCKR was made available to the public or stakeholders. Many materials have already been produced for the project, such as architectural visualizations, texts, and photos. Communications concerning the CCKR and to create awareness should begin before the space is ready to open. It is important to provide information about the planned activities, facilities, and equipment and aim to have tenants once the space is ready for use. As a first step, we recommend commencing the creation of an online platform and the preparation of an online information package for stakeholders. We also recommend preparing a public information meeting for stakeholders and CCI professionals where the new manager of the centre will be introduced, together with the plans for implementation of the CCKR project. Communications concerning the project in the stage before its opening could also take the form of networking meetings, presentations for students at universities, press releases about the progress of renovation, creation of profiles on social media, etc. One of the communication activities will be a competition for students and young creatives.

**Commence CI support activities in the form of internships (start 10/2021)**

Some of the CI support activities are possible to implement in close cooperation with the creative community. Support in the form of the internships is a cross-sectional service available in all branches of the creative industry at the creative centre. Internships allow students and graduates over the age of 18 to gain practice in their field of business. It is one of the important CCKR programmes of support for employment in the creative industries. The support targets young people to assist them in gaining practice and the necessary experience for the market. For internship positions, applicants select an established company, corporation, organization or professional operating in a cultural and creative industry. By completing an internship at a domestic or foreign company (even outside CCI sectors), participants gain practical experience in the field and a market overview, learn about the operations of international business, and acquire valuable contacts. All this can be later used in combination with a networking programme.

The aim of this activity is to develop, improve and test the ideas and projects of major organizations and companies dedicated to innovative

approaches which contribute to the development of the creative industry. Through meetings and work in a domestic or foreign team, participants learn to present themselves, share ideas and create valuable projects which can be subsequently implemented in Slovakia and the region. Positive relationships and informal international networks will be established between Slovak and foreign local artistic communities.



## 4.2.4.

### STAKEHOLDERS INVOLVED OR RELEVANT TO THE ACTIVITIES

During the pilot action, we will work with the relevant stakeholders in three ways:

#### 1. Expert group

The expert group will be composed of stakeholder representatives who will be vital for the successful implementation of the project's activities. If possible, at least one representative of each defined stakeholder group should be involved: creative professionals and businesses, CI support organizations, Košice Self-Governing Region, Universities, Secondary Art Schools, cultural operators, international partners and networks. The expert group will be established during the pilot action and meet regularly with the CCKR management.

#### 2. Internships

Young creatives will have the opportunity to learn from experienced professionals and businesses during an internship at a selected company. Internships assist young creatives in gaining new skills in creative business and establishing important contacts for the beginning of their careers. Creative professionals and businesses will benefit from the new energy, motivation and innovative approaches of young creatives.

#### 3. Community building

All the proposed activities should be implemented in close cooperation with local stakeholders. Our aim is to have an informed and motivated community who feel involvement with the project. The activities should be complemented with active communication with the public and information about progress in the project.

## 4.2.5.

### SUSTAINABILITY

The creative centre will operate through an organization set up for this purpose by the Košice Self-Governing Region. The creative centre will provide services to develop creative talent and skills, supporting business in the creative industry. The creative centre's activities will be ensured through the organization's employees and with the involvement of an external expert group created under the CINEMA project. In the period of sustainability (2030), the creative centre will already have an overall management system in place to ensure all its necessary activities. The creative centre will be headed by a director responsible for general management and strategic development. Together with CCKR's director, coordinators will form part of a team and be in charge of individual programmes. The assistant director of the CCKR will be in charge of administrative activities, the economic agenda, accounting and personnel. The building manager will be in charge of building management. Technicians for the individual LABs will be responsible for technology. A marketing manager will handle demand and support activities. Professional activities under each programme will be performed by internal and external experts, acting as lecturers, trainers, consultants, mentors, etc.

## 4.2.6.

### RECOMMENDATIONS AND POLICY CONTEXT

The pilot location in Košice is at a considerably developed stage regarding the investment into building renovations, architectural design of the space and proposed support activities. The building is public property and is being renovated from public sources. This raises several advantages and disadvantages which we must consider while implementing such a large project at the regional level.

Public investment into public buildings can provide stability yet reduce the flexibility required for changes which may be necessary during project implementation. The CCI sector in Košice is growing quickly, and many of the activities planned in the application for the CCKR's investment grant were developed by other CI support organizations. The sector's needs are thus changing every day, and the organization responsible for implementation of the project should keep this in mind. For this reason, one of the milestones defined in this roadmap is an update of the sector's the needs analysis.

The most challenging area since the beginning of the CINEMA project was communication between stakeholders. The future creative centre was very sensitive topic for the creative professionals who had studios in the spaces selected for renovation. Tension was created by insufficient communication from KSGR and uncertainty from the CCI community concerning the future. Thanks to the Remix the City event, the project stakeholders had the opportunity to talk in a neutral space and agree on the manner of future communication. Our aim is to support the implementation of the proposed steps, and we are already seeing positive outcomes from this activity.

## 4.3.

### CITY OF HERRENBERG, GERMANY





## 4.3.1.

### GOALS FOR THE PILOT LOCATION

One way to meet the aforementioned challenges (Section 1) is in the collaboration between local retailers, gastronomy and other service providers with representatives in the local cultural and creative industries (founders, start-ups, freelancers, etc.). The development and implementation of cooperative strategies at physical (spatial perspective) and digital (digital toolbox) levels should promote new forms of lively, stationary trade and a vibrant inner city. The application of new, flexible collaborative work processes in vacant spaces (e.g., coworking, crafting, repair cafés) and the integration of digital components into business processes will further develop and upgrade existing work models in stationary retail.

Furthermore, we would like to achieve the following goals:

- **Support for and maintenance of a high quality of life:** In particular, start-ups and small businesses in creative industries are less interested in being located in uniform office buildings in larger cities; they prefer sites which exhibit a high quality of life and location. Herrenberg should position itself as a creative, liveable, open-minded and safe small town with good transport infrastructure, historic ambience and an interesting mix of retail and gastronomy.
- **Living and working in one location:** Herrenberg could promote or even set a trend for creative industry start-ups or SMEs to combine work locations with residential locations. In view of the existing vacant spaces, not only the adaptation of vacant rooms is required but also consideration of the entire property, and if necessary, the creation/renovation of living spaces. This can mean both on a permanent basis or temporary living space, e.g., for artists in residence, EU exchange programmes, etc.
- **Digitalization offensive:** The COVID-19 pandemic and resulting business “lock downs” have clearly shown that the small-structured, owner-managed retail trade especially still has very little competence in digitalization. “Digitalization competence” is not only understood as the existence of its own “online shop”, but also an abundance of upstream measures such as search engine optimization, social media presence, digital visibility, and more. Herrenberg should support local trade while keeping up to date with digitalization issues and serve as an information provider

(e.g., training programmes, workshops, etc.) and act as a matchmaker between suitable young enterprises and settled retailers in order to profit and learn from each other.

- **Day tourism:** Because of cultural-historical infrastructures, the city centre’s design and also the many small-scale, owner-managed shops, Herrenberg already represents a multifunctionally daytime visitor destination. With regard to the increasingly shifting purchasing power potential from the existing catchment area to online retail, the promotion of day tourism (“positioning as an attractive day trip destination” within a 100 km radius) could also generate new guest and buyer target groups for the local retail trade in the city’s centre. Herrenberg should therefore support creative approaches in the city’s centre to ensure a lively and varied city life which attracts all age groups.

## 4.3.2.

### MAJOR STEPS AND MILESTONES

#### (1) Identification of more stakeholders and definition of roles (until 06/21 or 09/21)

Currently, the core team of project organizers consists of eight EU participants in the project by WRS and HdM, including the head of the Office for Economic Development and Culture in Herrenberg and the CEO of the Herrenberg coworking space “O711”. Other important supporters of the project emerged from the hackathon’s winning team, who have since attended the stakeholder meetings and provided valuable input for implementation of the project. Local residents are also interested in supporting the project. Additional supporters and stakeholders are needed:

- Medium to long-term management and coordination of the “chameleon space” (operators).
- Tenants of the “chameleon space” (potential management stakeholders)
- Mediators, e.g., between property owners and users (intermediary urban/cultural work)
- Promotion of the concept (sponsors, investors)

#### (2) Implementation of results of “Creative Retail” project (partly until 06/21 or 12/21)

Implementation of the results from the student project “Creative Retail” at HdM represents an important milestone in the pilot project. Since March 2021, students have been working on a new story for the city of Herrenberg using the storytelling method. In the run-up to the project, user surveys will be conducted with local players from cultural and creative industries and from the gastronomy and retail sectors. Important actors, anecdotes and characteristic features of Herrenberg will be identified and taken into account for the further development of a story. In addition, media will be produced under the framework of the developed story, which will be displayed in the windows of (vacant) storefronts in the city’s centre in early summer.

#### (3) Implementation of the first “chameleon space” (until 12/21)

Implementation of the first “chameleon space” concept in the period October to December represents the most important milestone in 2021. This first trial represents an important test of the overall concept and will therefore be thoroughly evaluated during implementation with regard to the

following criteria: feasibility, creativity, level of innovation, sustainability, flexibility and adaptability.

#### (4) Adjustment and implementation of the second “chameleon space” (until 06/21)

According to the experience gained from the first field trial, adjustments will be made for the second “chameleon space” concept from March to May in 2022. The space management concept and hybrid use of space should be professionalized by this time. The second field test will focus on use of the space with sub-concepts from the areas of (a) art and culture, in combination, but not exclusively, with (b) retail, (c) gastronomy, (d) new work.

#### (5) Finalization of the chameleon spaces floorspace concept for sustainable implementation (until 09/22)

The second field test represents a necessary test of the overall concept. Important results from the evaluation with regard to the defined criteria (feasibility, creativity, level of innovation, sustainability, flexibility, adaptability) and the findings from scientific analyses will be taken into account to finalize the concept. The pursued goal of this milestone is the utilization concept for the finalized “chameleon spaces”, which can be handed over on-site to the responsible persons of the project (management team) for sustainable implementation (ideally from October 2022).

#### (6) Transfer results of pilot projects (until 12/22)

All findings and results from the field trials during the project period July 2020 to Dec 2022 will be communicated to defined target groups and other interested parties through publications and conference participation.



### 4.3.3.

## STAKEHOLDERS INVOLVED OR RELEVANT TO THE ACTIVITIES

For the successful and sustainable implementation of the pilot project, close cooperation with the Head of the Office for Economic Development and Culture of the City of Herrenberg will certainly continue to prevail throughout the entire project period. The Head will mainly be responsible as a mediator on-site for important coordination with regional representatives from different areas, such as the Mayor of Herrenberg, city marketing, city management, CI, and retail and gastronomy. In addition, the Head will take charge of important clarification talks with the owners of available vacancies and with the building law office in order to coordinate guidelines for the implementation of a flexible, adaptable and “nomadic” space utilization concept which does not yet exist in this way. Until the first implementation in the field, it must be clarified which of the proposed formats from the developed “chameleon space utilization catalogue” would, in principle, be approvable and associated with a building application and possible conditions or changes.

The CEO of the coworking space in Herrenberg supports the project’s communications throughout the entire project. The CEO is an interested tenant of the “chameleon spaces” for the implementation of coworking spaces in the vacancies, e.g., in the form of pop-up coworking spaces. This could result in long-term support for management of the spaces during the course of the project if the first pre-tests are successfully implemented and adapted in the field. The CEO is experienced in this area, having managed three coworking spaces in the Stuttgart Region (i.e., already in Herrenberg).

To implement the results of the student project, HdM has at its disposal a vacant shop window which could even be used for a longer period to advertise the upcoming Chameleon Spaces. Here, we are cooperating closely with the Department for Participation and Engagement of the City of Herrenberg to clarify all the framework conditions for the use of the shop window.

Other important multipliers and advisors of the “chameleon spaces” emerged as individual participants from the hackathon’s winning team and have since been attending the stakeholder meetings to ensure that their ideas are implemented in line with the concept. Especially Nathan Grant Kitch, a local social entrepreneur, has already supported implementation of the winning project through several measures such as communication or

mediation work. Long-term cooperation under the CINEMA project is being sought with him.

Future stakeholders, of course, will be more members of the municipal government and shop owners who support and will use the future “chameleon spaces”.

### 4.3.4.

## SUSTAINABILITY

One reason for the selection of the City of Herrenberg as the CINEMA pilot location for the Stuttgart Region was the fact that the municipal government has already worked on an updated Strategy for inner-city development. Not only since the COVID pandemic has the growing number of empty floor spaces and changed customer behaviour in Herrenberg given reason to rethink the development plans for the inner-city area. Thanks to perfect timing and a former WRS colleague working for Herrenberg, a quick decision was made to bring local and European resources together and join forces. Therefore, it is highly likely that the approaches and efforts developed under the CINEMA project for Herrenberg will be considered useful and effected. The rigorous cooperation between the Herrenberg and regional project partners will ensure that all municipal and project needs and challenges are solved together. These factors are necessary prerequisites for project sustainability since they will ensure satisfied players at both the project and municipal levels.

Since the regional economic development corporation WRS is in constant communication with the local economic development office, the future bond can therefore be easily maintained, even at a higher political level.

### 4.3.5.

## RECOMMENDATIONS AND POLICY CONTEXT

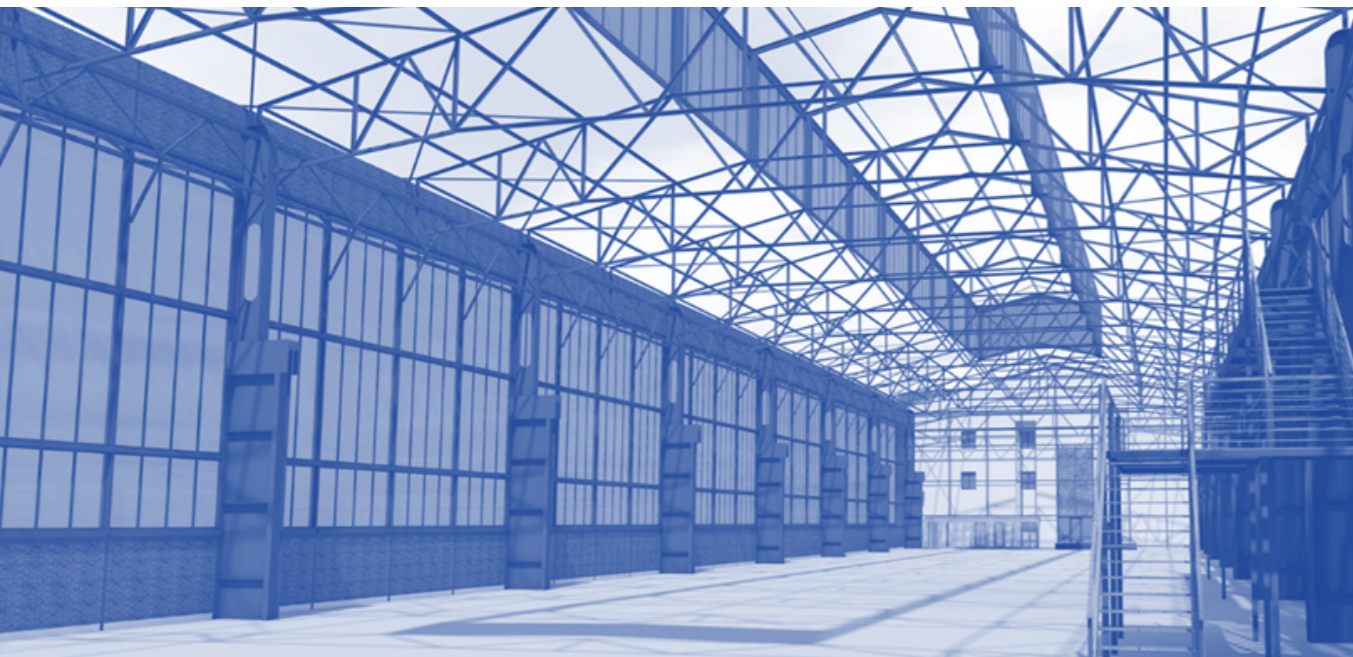
Since the CINEMA project is incomplete and only in the middle of its activities, it is challenging to describe results or provide conclusions. However, so far, we can say that without the commitment of the municipality and the involvement of citizens, similar projects would not be accomplished. Even if individual shop owners are willing to put some ideas into action, it is still vital to be part of “something bigger”, and for that, local administration is needed. The involvement of citizens, for example, in hackathons, competitions, idea labs, etc. ensures that the developed concepts are promising contributions to a better city life.

To implement a comparable project, it is important to think about the project’s sustainability from the beginning, and therefore, communicate this to important decision-makers and interested parties at an early stage. Early consideration of long-term regional funding and financing opportunities and the identification of the most important supporters of such a project is crucial.



## 4.4.

### HALA MINDA IN RESITA, ROMANIA



## 4.4.1.

### SUMMARY OF LOCAL SITUATION AND DESIRED OUTCOME

Minda Hall's rehabilitation and re-conversion is one of the priority projects of Resita City Hall and is currently undergoing a feasibility study. Minda Hall is a former industrial hall designed in the spirit of Mies van der Rohe, with Fachwerk type metal structure and glass panels now in an early stage of degradation.

The re-conversion concept was developed through the involvement of many local actors and the community, resulting in a project dedicated to creative industries and aimed at stimulating entrepreneurship in a sector with a long local tradition - metal processing.

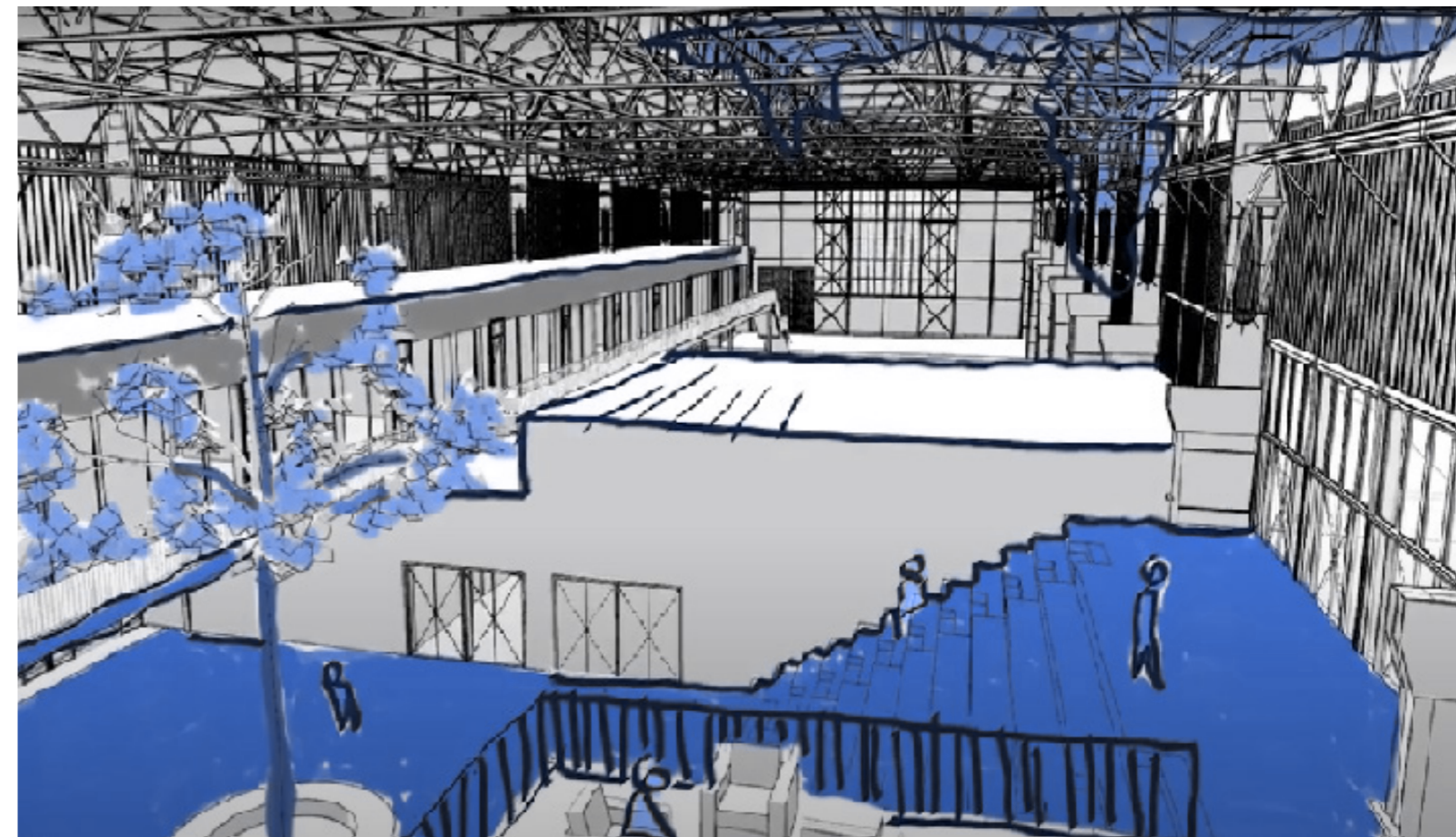


Figure 6. Hala Minda, piloting location, reconversion sketches.



## 4.4.2.

### GOALS FOR THE PILOT LOCATION

The aim is to create a multifunctional space dedicated to creative and cultural industries. The main features of the location:

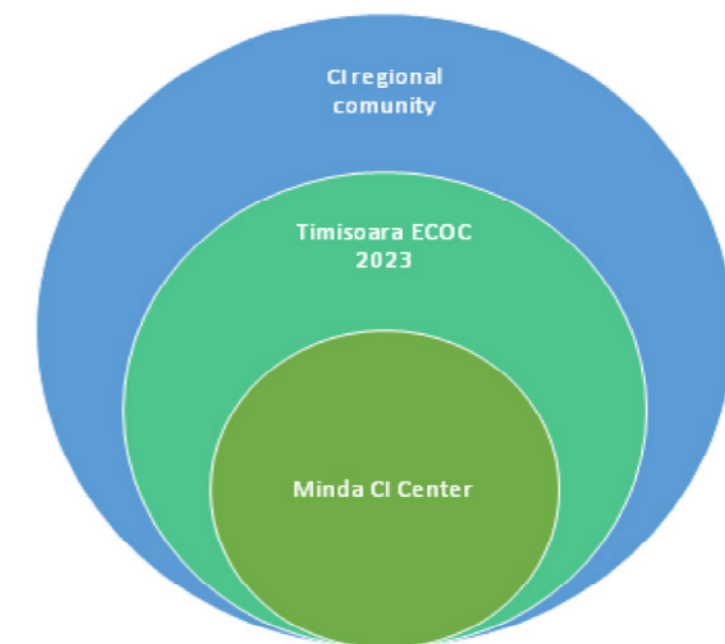
1. Makerspace for the development of creative skills:
  - Spaces dedicated to sculptors who will participate in artistic creation camps for making large sculptures (1-2 months / year). The spaces will be equipped with equipment for finishing / retouching / assembling the works. The spaces will be open to possible outdoor exhibitions
  - Laboratories for students / pupils / companies / NGOs, where, in addition to the equipment used by artists in the creative camps, smaller equipment (e.g., 3D printers, mini glass foundries, bronze, etc.) will be available.
  - Experimentarium for children / students who will have access to the makerspace facilities and new facilities for experiments made available by schools, universities, etc.
2. Modular spaces with basic utilities, available for rent by local SMEs in the creative industries, providing specific facilities for small series production and manufacturing (8 spaces).
3. Integration inside the hall of some socialization areas, with spaces and equipment for the basic utilities and connections necessary to obtain authorization for:
  - An open kitchen where small events can be organized (meetings, workshops, etc.) - Kitchen Lab
  - A bistro
  - A cafe
4. Modular arrangement of the hall's interior to accommodate small events and concerts (max. 100 people) which will be organized occasionally. The space will be separated from the makerspace and spaces for entrepreneurs
5. Outdoor spaces arranged for sculpture exhibitions / events
6. Artistic residence / mini hotel spaces - rooms equipped with a bathroom each, plus common kitchen and social areas

End of 2022 - feasibility study, finalization of the concept and application for funding

In combination with establishing the physical infrastructure, the major challenge is the creation of added value to generate and empower the CI community. Being a part of the ecosystem, West RDA aims to develop

a portfolio of soft services to support the existing capacities and provide added value to the CI community. By the end of the project, West RDA is aiming to be able to deliver specific services to the regional CI community as a standalone sector and to those CI entrepreneurs gathered around the Hala Minda Resita and other regional initiatives.

The following structure presents our approach to support several levels of CI communities, mainly based on the available channels for constructive interaction:





### 4.4.3.

## MAJOR STEPS AND MILESTONES

Major steps/milestones are:

- Safety assurance and rehabilitation of Minda Hall
- Finalization of the feasibility study and definition of the final concept for the location
- Identification/Creation of the management structure within the stakeholders' group
- Funding application

Development of the portfolio of services and creation of the delivery process procedures envisages services which consider the mix of activities planned for the piloting location. Based on this, we envisage three layers of services: educational services for CI, entrepreneurship services related to the competence centre/makerspace, and support services for events, workshops/training sessions, socialization areas (kitchen lab, bistro, cafe etc.).

### 4.4.4.

## STAKEHOLDERS INVOLVED OR RELEVANT TO THE ACTIVITIES

Stakeholders will be continuously updated with the status of the project and have the opportunity to provide input throughout implementation of the entire pilot action. Regular meetings and visits to the pilot location will be facilitated by Resita Municipality. Establishment of the management structure for the pilot location is currently a critical point to be discussed within the stakeholders' group.

Other topics to be considered relate to further development of the CI community, connection with national/international networks/partners, and the development of collaborative projects/partnerships with like-minded organisations.

## 4.4.5.

### SUSTAINABILITY

The business model developed to sustain the mix of proposed activities at the pilot location following reconversion will ensure sustainability of the project in the medium and long term. A significant component of the activities is economic activities. Each functionality of the pilot location will be coordinated by one or a group of stakeholders who will commit to management of the activity.

## 4.4.6.

### RECOMMENDATIONS AND POLICY CONTEXT

The potential in altering local industrial urban environments with the aid of the CI sector is substantial. By its very nature, the sector is based on creativity and innovation, and it is therefore important to create a collaborative development environment and a hub culture.

Building a community project is about bringing stakeholders and organizations together, contributing to (re-designing) the local economy, urban regeneration/revitalization, business transformation through the creation/diversification of (new) businesses, programmes, services, partnerships, and the attraction of new partners and investors.



# Conclusions and recom- mendations

The three pilot locations are unique when we think about the type of the floorspace concepts: from the complex creative center with various types of the facilities, through space dedicated specifically to creation of the new metal artworks to flexible pop-up places that can change every couple of months. Also, the location of the each of them is different. Hala Minda in Resita is located outside the city center, Creative Center of the Košice Region is in the area that has potential to become creative quarter of the city and Chameleon space is in the hearth of Herrenberg using empty shops for temporary use. Even though we have this variety of the places and concepts, all of them are dealing with the three major challenges:

1. How to set up the operational model of the floorspace concept?
2. How to work with the CCI sector and relevant stakeholders?
3. How to make the activities sustainable?

Each of the Roadmap has its own unique path but thanks to CINEMA project, they will learn from the results of the piloting phase and share the experience from its implementation in three pilot locations.

# 5.



**Project Partners:**

Creative Industry Košice, Agency for the Support of Regional Development Košice, West Regional Development Agency - Timisoara, City of Resita, Stuttgart Region Economic Development Corporation, Stuttgart Media University

**CINEMA - DTP327**

**Output:**

O.T1.1 Three Roadmaps focussing on cross-fertilisation among Creative Industries (CI) and urban economy sectors

June / 2021