



Project "South Baltic Creative Cluster"

D3.3: Potential analysis and long-term strategy for the different local/regional creative industries

Creative Industries in Rostock region – Status Quo and Development Potentials

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Preamble of the project partner Hanseatic City of Rostock

The political field of action "Cultural and Creative Industries" moved to Rostock's urban society for a long time. The KREATOPIA conference is also undisputed at state level: the Chamber of Industry and Commerce and Ministry for Economic Affairs jointly invite creative industry representatives to come to Rostock. By the way: Both institutions are associated partners of the "creative clusters project". The project South Baltic Creative Clusters aims at increasing the interlinked creative industry players to reach a critical mass which shall be achieved by international networking on the one hand and by supporting the institutionalisation and positioning in Rostock on the other hand.

As one of the first steps in the implementation of the Rostock Science Concept, an international consortium under the leadership of the Rostock city administration drew up an integrated strategy in 2016 in favour of new lifestyles and working styles - with corresponding urban milieus - in Rostock and Szczecin. This strategy, which was confirmed by the Lord Mayor of Rostock, was unfortunately granted only the unpopular second place in the EU Urban Innovative Actions (UIA) Programme: no money, but the moral encouragement to continue in the sense of a talent promotion programme and to orientate itself towards San Sebastian.

Out of this impulse, this idea was incorporated into the State Digitisation Initiative, which resulted into the state's start-up/spin-off digital innovation centres. Furthermore, the criticism incorporated into Rostock's UIA funding application for the EU and national "smart city campaign ductus", which had previously been too technically understood, arrived at the right addresses. The German "smart city" programme values changed and were turned into an urban development programme. Rostock submitted such a good project application in 2020 that it was awarded flagship status. The city no longer argues about the conductivity of cables and hard disk sizes, but works on establishing a digital lifestyle, digitalised places, urban spaces. Or, to put it differently, addresses urban development, networking and the common good.

Rostock successfully applied for the Federal Garden Exhibition, which is much more than just a pretty flower show due to its numerous major urban projects – joint under the label and concept "Rostock Oval". In view of these very advantageous conditions, it is now essential to nurture the delicate plant of the creative industries and give it room to grow.

Rostock, this 4 December 2020

Andreas Schubert



1. The relevance of creative industries – international and local

The cultural and creative sector creates a community that is very important to people. It is an expression of the celebration of life, unity. It makes the individual become a part of a community. The creative sector influences the attractiveness of regions, causes the revival of neglected spaces, shapes, attitudes. Music, films, books unite and help people overcome difficult periods. Creative industry is one of the most vibrant economic sectors these days – more and more supported and “seen”, but often still not experiencing the same degree of support as other industry sectors, often referred to as “traditional” ones.

After several years for increasing acceptance and support, the sector significantly suffered from the impacts of the Covid-19-pandemic. Public events and presentations have been limited or even impossible over more than seven months now, many representatives of the sector lost a significant share of their income. The current challenges can only be coped with support of the community for creatives and the creative sector, while at the same time requiring isolation, preventing us from being together. The 21st century and the development of the virtual world have allowed the growth of online distribution platforms for creative content. Platforms distributing films, music, games, online courses or books celebrate success after success. Some of them have provided free access to content during the period of isolation. However, many creatives and companies in the creative sector rely on direct contact and participatory experience, which is impossible in the current situation.

Concerts, performances, festivals have been cancelled, galleries or cinemas have been closed, depriving tens of thousands of artists of work. One cannot forget that the creative sector is characterized by the so-called Motley Band Rule: In order to create a creative product, a number of unique, disparate competences are required. The limitation of creative production has a negative impact not only on creatives, but also on a great number of people who are part of the creative sector value chain. Hotels, restaurants, drivers, maintenance services, and a myriad of others are affected.

After all, the crisis has focused the problems faced by the creative sector on a daily basis. It has also shown, in an almost exaggerated way, how important this sector is in our lives, and at the same time how delicate the sector can be, while also resistant to change. On the European level, the sector, especially in the current situation, but also beyond, needs a regulatory framework based on fair market access, free competition, combating abuse of dominant positions, supporting and developing SMEs and crafts, promoting cultural diversity, protecting intellectual property rights and combating piracy, with particular attention to the digital potential of the sector. An economic stimulus program for the cultural and creative industries seems to be the most efficient tool.

Still, the main responsibility for supporting creative industry and its protagonists lays on the regional and local level. In Rostock and Rostock region, first promising initiatives have been started over the last years and first support and promotion formats have been tested or even regularly implemented. Since the early 2000s, cultural and creative industries have been regarded as important resources of local and regional economy and urban development in Germany. They impact on a variety of urban fields of action, from neighbourhood development to education policy, from urban design to participation. Cities and regions are increasingly perceived as centers of knowledge and creativity. This has led to the emergence of an understanding of the term that goes far beyond a sectoral classification of artistic-creative production and includes a large number of interfaces with universities and educational institutions, civil society self-organization and administrative bodies.

In reality, however, the creative industries are still primarily treated as a task of business development. The Federal Ministry of Economic Affairs is primarily responsible here. From this narrowing viewpoint, creative locations and districts are then created, with which cities without local connections are to be creatively branded in order to be able to compete for "the creative" in the global competition. However, this leaves unused the potential that could arise if the activities of creative industry players were to be given greater consideration in urban and district development.

In order to take a closer look at this potential, the network "Stadt als Campus" with its office at the Anhalt University of Applied Sciences is conducting a nationwide sounding out and network formation. This will identify which activities of creative actors have special effects on urban development and how city administrations can promote creative milieus and the emergence of creative places and create good framework conditions for this. Curated interventions, Living Labs, Creative Places, Creative Quarters and regional creative strategies were used to examine and evaluate instruments on different scales. The German Association of Cities and Towns and the German Association of Towns and Municipalities support the project. The experimental exploratory study "Creative Industries and Urban Development"¹ follows on from a project that tested the urban development policy potential of creativity and creative actors in the context of national urban development policy.

The analysis paper on hand identifies relevant local initiatives and best practices that might serve as inspiration for a future development. Out of this status quo description, it determines potential players for the coming process and gives recommendations for the future process a) as elaborated by the international project consortium using their cross-border competence and expertise and b) from a specifically local perspective analysing all information presented in the paper on hand.

2. Best Practices identified as relevant / inspiring for Rostock

There are different creative industry networks and creative cluster structures from different South Baltic and Baltic Sea Region countries that can be considered as best practices or providers of "lessons learnt" for Rostock. Within the context of SB Creative Clusters, representatives of these initiatives were interviewed with focus on the following aspects:

- What kind of need did cause the establishment of this structure?
- Who were the main drivers of the project and why?
- What were the main strategies? What made the project successful? What are the lessons learned?
- Who supported the project? Who not? Why?
- What were the greatest barriers/catalysts in the development of networks and their location(s)?
- What is the financial structure of the development project? How was it financed? How were the funds raised?
- What is the status quo of the work? What's next?

The main information provided by representatives of these initiatives are summarized below:

¹ <https://www.bbsr.bund.de/BBSR/DE/veroeffentlichungen/sonderveroeffentlichungen/2011/KulturKreativwirtschaft.html>

2.1 Welance.com

The initiative was started in 2000 as a network of freelance persons who cooperate on eye-level. Later in the process, the initiative also established a jointly used co-working space. These days, welance.com considers itself as part of a national and internationally operating development, representing a sector that is no longer invisible, but has an own roof-organisation. The working mode can be considered as well-established and based on a widely accepted principle. Welance.com itself has, after ten years of operation, a very stable working situation. There is an ongoing flow of projects and the structure is still flexible and open to new contributors, different from companies that are more “closed units”. The advantages of this co-creative work concept are that being a “freelancer by choice” offers a lot of freedom, as it allows selecting the partners and projects that suit you best and that it provides a high level of flexibility for the creative industry protagonists joint under this roof. Asked what the major challenges experienced so far have been, it was the lack of shared working time and „coffee breaks” that was that was mentioned. Where jointly spent time is missing, creating a social cohesion in the team needs more attention than in regular employments as it needs to be actively organized. A core-team that works also physically together seems to be beneficial and also important to run a lively exchange. It keeps up the inspiration and allows keeping the social cohesion as the core team can also actively integrate the other members. On the other side, the members of the welance-co-working structure see several advantages compared to other initiatives as follows:

- High level of flexibility, i.e. it allows to decide from project to project to what extent one wants to contribute
- Constant exchange of information, best practices and new approaches
- Long-term projects need more stability that cannot always be harmonized with the flexibility of freelance works, i.e. partners stepping in and out.
- Open for cooperating with each other from different locations (in welance.com, freelancers from different countries cooperate).

2.2 The Cultural Incubator in Szczecin

The incubator, often informally referred to as a “cosmic station”, was established from 2009 on with the intention to boost creativity and raise awareness on creativity in Szczecin region. The development of the city into a metropolitan area and a related heterogeneous perspective on industry sector resulted into the perception that there are many creative people from various backgrounds in Szczecin who still lack a body that supports them with growing, interacting with each other and acquiring further professional knowledge. In 2011, a proposal to run the incubator was submitted to the City of Szczecin (in the context of application for City of Culture status and the intention to carry on with the related process even after application failure). As a result the City of Szczecin provided a building and a stable (comparatively small) funding of 70,000 Euros. The financing of the activities in the building beyond this basic budget was the sole responsibility of the operators. A financing system comprising of low rent payments (1 Euro/m²) and project funding (national and international projects) was established. The Incubator building became a location for co-creation, workshops and events. It hosted a cinema and presentation areas. In general, it developed into a joint basis and representation of the creative cluster in Rostock. The current activities focus on arranging a networking of the involved creative industry protagonists, support them regarding internationalization and cross innovation processes, offering workshops and support and arranging a matchmaking of companies with different expertise.

Asked how the initiative managed to convince the city about the project, a representative of the incubator emphasized that the elaboration of a comprehensive business model and a presentation of relevant best practices were strong arguments. Furthermore, the city had to be aware of the fact that they would run an experiment as the incubator was one of the first initiatives of its kind. In general, the support was higher than expected, but it needed a process of about 3 years in total (talking, organisation, strategy development) that involved a significant amount of people to get the incubator practically started. The main challenge was the creation of trust (the city did not want to make a mistake) and the development of the incubator project as win-win-situation.

2.3 The Rietavas Centre for Tourism and Business (RTVIC)

The RTVIC was established as a regional development institution addressing a situation in a small municipality with shrinking population, low investment level and a related community attitude of resignation and low local self-confidence. The institution aims at counteracting to this by restructuring elements in the municipality (“not solving the problems with the same structures that caused them”), i.e. changing the local mind set. It started with building networks, interconnecting local and cross-border initiatives, facilitating co-creation and growing the capacity of local organisations and the competence of citizens. It was provided with a small municipality budget, but the implementation of international projects is the main financing source. In 2018, an horizontal plan activity was initiated for the RTVIC work aiming at integrating entrepreneurial thinking into public sector organisations. The process was implemented following the Nine-Step-Process methodology developed by Scherdin, which aims at finishing every working step, even if chaotic in itself, with clear results and encouraging people to co-create. An involvement of about 15% of all municipality inhabitants was reached here, which include municipal organisations, companies, associations and active citizens. An approach that turned out to be efficient and successful here was the work with the historical DNA of the site (central element in Rietavas: the Oginski family).

2.4 The Kreativum in Karlshamn / Blekinge Region

The Kreativum is a science centre and, thus, mainly an educational facility with the regional mission of promoting the STEAM subjects (science, technology, engineering, arts and mathematics). In this context, it works on increasing creativity and innovation skills, considering creativity as the key, the fingerprint of human spirit that should be embraced and encouraged. It is located in an old manufacturing site (cotton mill) that was restored and hosts indoor and outdoor working and meeting areas within a creative atmosphere these days (4000 square metres in total). The Kreativum was founded in 1999 and is fully municipality funded. It is an address for the creative sector in Blekinge region (thus, for 1143 companies and an annual turnover of 2 billion SEK – status 2017). It works in close cooperation with regional companies, the regional technical university as well as with schools and artists. It has turned into an established tourism destination and is operated with 15 employees, resp. 40 seasonal employees. The location is open all year long, but mostly frequented during main tourism season. The arena for co-creation established there is enabled mainly by:

- Strategic openness – open for paid and unpaid collaboration
- Providing infrastructure for the whole society (everybody is welcome)
- Availability even outside the normal operation hours
- Stable public financing that allows to be strategically open (currently: 1/3 municipality budget, 2/3 income from commercial activities, e.g. café and events)

- A business plans that allow pro bono activities, i.e. were commercial activities support others that cannot finance themselves

As the Kreativum concept is very much based on human interaction (getting together, meeting, interacting) it is currently very much impacted by Corona. Thus, the current work focuses on “Human interaction 2.0”, i.e. the question, how the social effects created by this can also be achieved digitally. This covers questions as:

- What do travel restrictions mean for international cooperation?
- How can the swing and carousel strategy be strengthened?
- How can these social effects be described and “quantified”?

Asked about how the establishment process looked like, an employer of Kreativum explained that it was started in 1996 as a bottom-up process (citizens’ initiative). The motivation for this came from the observation that young people lost interest in the STEAM subjects and need related encouragement that should and has to go along into an addressing of general skill like problem solution competences.

2.5 The House of Culture and Initiative STRAZE in Greifswald

The history of the STRAZE started with a ruin. The building had been a popular place in the past (former public/society house and inn, very popular in the early 20th century), but was no longer operated from the 1990s on but became a cultural brownfield in the attractive downtown location on the river. The development process of the STRAZE was characterized by today’s operators’ group as a rollercoaster ride. First attempts to establish a project in this building failed when it was sold to a private investor. This non-local investor failed with his plans to tear down “listed” house and replace it by a new building as no permission was granted. So it was only in 2014, that the group that was motivated by the identified lack of space for local NGOs and culture projects got the chance to buy the building for 400,000 Euros in total. The city re-bought the property from the investor when being aware of the plans of NGO and trusting in their potentials. The NGO was able to convince a majority of Greifswald’s city council that the public society needs an own, independent space, not enabled by private investors or municipality – the solution they found was a cooperation with the “Mietshäusersyndikat” and, with this, an orientation to the principles that prevent speculation. Following the philosophy “Create the future with your own hands”, the group started to renovate this building with lots of voluntary work days, meetings and construction camps. The financing of the 6 million Euros construction process was based on 4 pylons: solidarity economy (including loan from e.g. the rental house syndicate), bank loan, public grants, foundation grants, loans and donations from private individuals. During the last years, various NGOs have joined the STRAZE consortium and actively supported the project. The main problems the initiative faced during the construction period were the rising construction costs due to a changed market situation, that resulted into a higher share of own contributions, and related lost time for cooperation projects that caused a drop-out of some involved persons (some of them returned in this.

The financing of the STRAZE operation will comprise of two elements:

1. The provision of parts of the building as flats for rent (for 5 households in total)
2. The use of the rest of the building as sociocultural centre that gets income from its activities, e.g. the café, as rentable place for events, conferences, workshops etc.

The 2nd element is based on the principle “pay as much as you can” – and in case the payment is too low, a collective search for refinancing will be implemented.

2.6 Talent house “Donostia” in St. Sebastian

The talent house was established with the intention to interconnect creative industry protagonist in an extensive network of contacts, to offer top career opportunities in the city and to help creative industry persons who come to St. Sebastian to get settled. The main pylon of the talent house is the “Connecting Talent Visiting Residency Programme” addressing qualified professionals from outside the region. It is an open competition that aims at attracting talents, developing innovative entrepreneur projects, promoting the city as knowledge and innovation hub and making local companies more competitive. With this, San Sebastian seeks to attract international entrepreneurs and to help companies with finding young people with talent, from San Sebastian or beyond. The talent house offers accommodation, food allowance, work space, travel grant, etc. to the creative industry persons coming there. The programme also addresses persons who have left the city due to lacking opportunities in the past and invites them to return to St. Sebastian.

2.7. The “Creative City” initiative in Kiel

The City of Kiel founded a special department Creative City that belongs to the regional capital administration. It aims at coordinating existing and newly initiated activities in the state capital of Kiel to promote creative and innovative approaches in education, culture and business. To achieve this, creative industry protagonists are matched with potential clients and relevant administration representatives. The agency provides advice on how to increase professionalism, implement innovative ideas and present them to the public. Projects and events on the profile-forming focal points of Kiel's cultural and creative industries are arranged by the department. On the one hand, they focus on factors that are already economically relevant and on the other hand on potential economic factors. On the other hand, cultural added value that is not commercially oriented from the outset in its function as a formative factor for the city is actively supported.

3. Relevant local initiatives and protagonists in Rostock

3.1 Existing initiatives

The project “Warnow Valley Rostock”

Warnow Valley is an initiative that joins representatives of creative industries, NGOs and initiatives. It is currently accommodated in three flat buildings close to the city harbour. It was established with a lot of voluntary work and currently involves about 100 protagonists in total, creating an annual turnover of 1,6 million Euros. Over the last years, the initiative has developed several successful formats, such as, for instance an annual open air event on the surrounding parking lot, also presenting the site to the city (open door day principle). The initiative is suffering from a bad infrastructure and a lack of capacities. There is a long waiting list, so that Warnow Valley is not able to involve several interested - and interesting - people and projects. A positive latest development is a new little digital communication studio installed inside the premises. The limited space available has a two-dimension effect: it creates social cohesion, but has also the potential to create tensions. The initiative is searching for a new location – a future place where it can be operated as well as a suitable legal form (in sync with the requirements of the new operation space).

The project “FRIEDA 23”

The former GDR school building renovated and re-opened in 2014 as FRIEDA 23 is a local culture and media centre located near the city harbour, in Rostock’s students quarter Kröpeliner-Tor-Vorstadt (KTV). It is operated by the non-profit organisation KARO AG, founded already during the previous operation of the non-renovated building and organising the renovation works and the development of the FRIEDA23 project over nearly a decade. These days, 12 cultural initiatives are joined under the roof of the FRIEDA23 building, a radio station, a cinema and an art school included. These initiatives interact with each other in regular working meetings of the “house group” as well as by organizing joint events and offers. Furthermore, the premises provide some workspace for artists and creative industry protagonists. The interest in this offer is much higher than the available space which is why the FRIEDA23 is currently working on an expansion of the space – a second building with ateliers and workshops is in preparation.

The project “Campus Altkarshof in Rostock”

The campus was developed out of an industrial site in the early 20th century that got heavily polluted by the tar manufactured there. The redevelopment of the site was started after 2000. In 2010, the municipality of Rostock launched a competition for creating a campus on a total area of about 2,000 square metres. The current project was developed with the intention to interconnect separate entities joint on this campus, enable cooperation and synergies. It aims at creating a new quality working place that allows combining work and leisure time. Asked how a “mental jump over the river”, i.e. linking the campus to Rostock’s inner city, can work, one of the project developers mentioned several aspects: the combination of industrial and leisure function, the establishment of good and attractive paths, the surrounding public area (i.e. public space attractive for external visitors) and the intended establishment within the BUGA partnership. He recommended to consider private investors as partners when planning such projects (PPP as a development option).

KREATOPIA

Kreatopia is not a constantly operated project in itself, but a well-established networking event: the annual regional state conference of culture and creative industries in Mecklenburg-Vorpommern. It has been regularly implemented since 2017 and has two key objectives: to present the diversity, creativity and the innovation potential of the sector as well as its representatives to a wide public and demonstrates the potentials of culture and creative industries by displaying relevant practical examples. Furthermore, it encourages a networking within the sector, aiming at know-how and experience exchange and establishing cooperations. Since 2020, the event also has an international dimension, i.e. started to interlink the local economy with already established creative clusters in other countries. The KREATOPIA is implemented by the initiative Kreative MV on behalf of the Ministry of Economy, Labour and Health of Mecklenburg-Vorpommern.

Zukunftsladen Toitenwinkel

This only recently established initiative derived from a BIWAQ project that aims at promoting the hyperlocal industry of one of Rostock’s district, Toitenwinkel. A period of intensive cooperation with entrepreneurs from different sectors in this district also included several creative industry protagonists as well as potential startups/freelancers in this field. The initiative “Unser Sternplatz” started in 2019 holds the potential to interlink these players with the urban development in the district. It has established first networking structures, organized a conference that presented impulses for an impact of creative



industries on urban development processes and intends to re-establish the “Sternplatz” as central location of the district. Out of his development, the Zukunftsladen as “place to be” for different kinds of initiatives from the district was opened. I shall actively integrate creative industry protagonist, e.g. by offering space for exhibitions, work space and hosting office premises of the local radio station.

In addition to all the initiatives listed above, co-workings spaces have been established, such as the E-Werk, @work office space and the Digital Innovation Centre in Rostock. The building Peter Weiss Haus has been established as an event location that also hosts a café, a backpacker as well as the Literaturhaus Rostock and several NGOs.

3.2 Potential players about their current and potential role in the process

Representatives of several institutions identified as potentially relevant (e.g. out of their involvement into the aforementioned projects) were asked for a statement on the following questions:

- How do you assess the current creative industry situation in Rostock?
- Where do you see unused potentials and where challenges related to the sector development?
- What role do you see for your institution in a potential creative cluster development process?

City of Rostock – Andreas Schubert

Different from the situation in the city in the 1990s, Rostock is a wealthy city now with relevant budgets (EU, national, regional, local) for promoting the creative industry as driving force of the post-industrial industry. Still to get a related project started, it would need something like a “quantum jump” that has to be started by an impulse coming from a joint initiative of the creative industries sector representatives. This has to be addressed to the city, asking for local support. Usual development tools like empowerment and capacity building have been utilized to also enable grassroot developments. And it needs the political willingness to encourage such a development. Out of this, a provision of related budget would be needed, but also a harmonization of the different local activities and running projects like digitalization with a budget of about 20 Mio €. Out of this a set of attractive and promising solutions to be implemented in attractive locations shall be developed, also benefiting from the best practices and lessons learned in other places (as presented in this conference) and a close exchange of the different stakeholders.

Rostock Business – Gert Proba

From the perspective as business development agency, the creative industry sector in Rostock is still lacking visibility and, thus, public awareness. Potential customers and cooperation partners are not aware of what the sector has to offer and what kind of input they could get from them. Rostock Business could support a related awareness-raising process here, e.g. by contributing to the establishment of a presentation portal and by communicating still unused potentials via their communication channels. This could also include the cultural sector and its offers that are not sufficiently perceived and consumed by many entrepreneurs and employees of other sectors these days. Here, the current pandemic situation that is a particular challenge for the creative industries could also enable new activities and offers, i.e. creative inputs in business facilities.

Furthermore, Gert Proba sees unused potentials when it comes to interconnecting the creative sector with other fields of industry. Here campaign work would be possible as well as a development of formats that are “tangible” for the entrepreneurs from other sectors. Rostock Business could act as the interface

to the classical economy here, integrating the sector into some of the already implemented business development and networking activities.

Another need for acting is more related to urban development in general: Here, especially culture and creative industry protagonists should get active in currently hardly frequented districts of Rostock and, thus, contribute to counteracting the current segregation tendencies. Bringing more culture into these areas as well as supporting dialogue and exchange in the districts would be a task the creative sector could significantly contribute.

The future development of the creative sector in Rostock should be also openly discussed related to the question if and how far it actually needs premises in the form of a main and central building or if a more decentral and digitally-based structure would have advantages. Rostock Business could contribute to related development processes in the city as member of a related development group with its specific perspective. Furthermore the aforementioned support with sector and protagonist marketing and networking could be a future task for the business development agency as well as support with searching for the premises identified as suitable in the concept development process. Here, it can be considered as an advantage that Rostock Business works in a heterogeneous network and is interlinked with many different players and hierarchy levels. The guidance of this process should be a decentral one, following the principle of shared responsibility and, in the future, self-administration.

Chamber of Industry and commerce – Katja Riebe

Rostock's Chamber of Industry and Commerce is currently reflecting the question "How to develop an optimum urban environment for the creative industry?" In this context, the framework conditions and political support are discussed as well as what would be considered as a good infrastructure and a creative environment for a creative industry cluster or creative industry initiative. These considerations are also fed into two major city development processes – the preparation of the national gardening exhibition BUGA in 2025 and the development of the Rostock city harbour area.

4. Recommendations for the creative industry development in Rostock

4.1 Recommendations given by the cross-border expert team of the SB Creative Cluster project

Support startups/spin offs and students (entrepreneurship of the young generation): Start-ups play an important role in the urban ecosystem due to their low capital intensity in relation to innovative solutions and rapid expansion. Therefore, a strong local start-up market attracts new, highly qualified employees and helps retain talented graduates of local universities.

Create better conditions for the development of entrepreneurship in creative industries: The ideal conditions stimulating the emergence and growth of entrepreneurship take place in cooperation with the public and private sectors.

Form a critical mass of creative industry protagonists: By using the economic specializations of the Regiopolis region Rostock, a large number of companies conducting similar activities can create a critical mass for the formation of the so-called cluster initiatives, which may offer special training and internship programs called academies for students who want to start their own business. In addition, some practical classes could take place at the premises of these companies, so that students could learn about the functioning of enterprises in practice. Furthermore, the critical mass should be

generated also through co-operation between highly specialized local, regional and foreign actors of creative industries.

Form an incubator structure for know-how and technology transfer that explicitly addresses novice entrepreneurs: In other places this was done (with a specific space or organized by a local player out of its facilities) with trainings, workshops and acceleration programs in legal aspects, internet marketing and sales and pitching, business models and industrial property law. The program, lasting about six months, should also include substantive consultations with experts to verify the business idea or presentation of the idea to potential investors.

Establish an innovation campus: Making use of the knowledge and know-how gained when developing the "Rostock Südstadt" campus concept and the recommendations of benchmark projects in Germany, the campus concept has already been implemented in Rostock on the eastern river bank (Campus Altkarlshof). The urban development campus concept also refers to an environment and a network of contacts as well as a laboratory base, where events are organized by communities operating in the field of innovation. It is an attractive urban space with offices, prototyping areas and co-working, as well as industry hubs - connecting people, ideas and infrastructure on a specific topic to validate ideas and create effective solutions for business needs.

Improve the entrepreneurial and business competences in the creative sector: In a dynamic environment, it is important to constantly improve the qualifications of the management and employees in the area of key competences for change management. For the needs of innovative companies, it is necessary to be able to use knowledge in the field of shaping an innovative culture in a company, work organization and risk management, and the entire innovation cycle. Dedicated and cyclical educational programs increasing entrepreneurship competences for entities already operating in the region should be created based on the identified needs in this area. Experts at the national and European level from selected specializations should be invited to cooperate under the program in order to emphasize the prestige and its professionalism. Expert support should continue in one-to-one sessions with participants for several months after the end of the program.

Appoint innovation ambassadors/mentors: These "ambassadors" shall be chosen from among particularly enterprising graduates of educational programs who can break patterns, introduce changes and take advantage of trends. Their task will be to proactively support start-ups and novice entrepreneurs in scaling their business for at least a year from the end of the program. This action will help build a community of entrepreneurs by stimulating partnership and cooperation.

Enable and support a creative mindset: Breaking thinking patterns and building a creative mindset lead to new ideas, which should be done in the business environment. This could be enabled by:

- Co-financing of practical forms of education and professional development ordered by entrepreneurs in schools and institutions providing vocational education and in universities.
- Appointing local innovation leaders who use innovative and advanced technological solutions in their organizations and want to disseminate their specialist knowledge by providing consultations to emerging entrepreneurs and patronizing their activities.

Support creative industry companies during the development and expansion into the national / regional market (scale up): Enterprises are looking for new opportunities to enter the market with innovative solutions. Excellence makes it possible to reach customers from the farthest corners of the world.

Think interdisciplinary, i.e. beyond the limits of the single industry sector: Increasing the interdisciplinarity in the creative sector is possible thanks to intra-regional conditions influencing the economic dynamics in terms of tourism. As a result, cooperation between creative industries and the tourism sector should be expanded, based on cultural and business tourism within the framework of leisure time programs. The added value resulting from the cooperation of these two sectors is the result of the creative transformation of the possessed and created knowledge, as well as the sale and production of goods protected by copyright. Apart from that, both sectors are very dispersed and to a large extent are represented by SME, and the combination of tourism issues with cultural facilities will allow to obtain a synergy effect. In turn, initiating and creating cyclical thematic events on the city map, intended for participants who represent fields characterized by a high level of interdisciplinarity, allows for the stimulation of representatives of this environment. Hackatons are an event bringing together interdisciplinary teams that work out solutions to a specific problem in teams. Meetups are another form as regular meetings where participants in the forum share the issue or problem solution in the main topic of the meeting.

Support creative industry companies in foreign expansion / internationalization: This should mainly work on removing financial barriers by creating creative industry financing programs, for instance by offering programs tailored to the needs of the sector. Support of small businesses, entrepreneurs and start-ups should be done by reducing regulatory burdens and enabling them to make the most of digitization and better access to finance. The creative sector could have an envoy in the European Commission or set up a commission for creative industries. Furthermore, a sharing good practices from different EU regions that help fuel the creative industries ecosystem in a given region is highly recommendable.

Build a viable support ecosystem that penetrates into other sectors of the region: The EU's smart specialization strategy is an important tool for regions and cities to systematically support companies from the creative industry sector. In the 21st century, the support ecosystem is the perception of business through the prism of changes at the social, industrial and environmental levels. When designing the ecosystem of the creative industry, all areas of change should be taken into account by involving actors from the business environment.

Collaboration between business and universities should systematically grow in the form of research and development activity, stimulated by provisions in strategic documents of the region and funding mechanisms. The active influence of clusters and other support institutions - innovation hubs, laboratories, technology transfer centers oriented in their activities on the development of business relations and ties increases the dynamics of the sector's development. In national and international terms, four key factors should be taken into account by key stakeholders supporting the development of the sector and, consequently, entrepreneurs. These include: connectivity, infrastructure, access to talent and skills desired on the market, as well as scaling business in isolated locations, e.g. peripheral municipalities of the region. Entrepreneurs expect services tailored to the needs of the sector, provided in a professional manner.

Get design experts involved into valuable cooperations with other sectors: Using the Danish design ladder model, stimulation can occur through the implementation and financing of programs enabling a parallel influence on companies:

- Hiring designers designing aesthetic products oriented to the needs of people and the environment, i.e. designed, not built by an engineer;

- Developing R&D cooperation, which uses innovative processes such as design thinking, or design led innovation framework, ten types of innovations and others;
- Enabling business education by understanding what professional business management, design management, and implementing innovation strategies in interdisciplinary teams actually is;
- Supporting family business in the processes of company succession by launching financing for investing in research and development activities and searching for new markets.
- Creative cluster companies will develop (scale) if the programs stimulating their development are carried out in a systematic manner and in many areas simultaneously.

4.2 Recommendations for Rostock

Apart from the local initiatives presented above, several chances, concepts or larger urban development approaches have been recently shaped that could be integrated or used for a coordinated creative cluster development approach over the coming years. After the relevant plans had been elaborated for an area in the Südstadt, opposite the event hall "Stadthalle", one of them is the concept to establish creative cluster facilities in the future district Warnowquartier. By now, it is planned to have related office and meeting premises there, but also to host the theatre workshops of the Volkstheater in such a building. The general idea is to increase the visibility of the creative sector via such an "address". The building shall be designed as multifunctional space with proximity to the city centre and, thus, good connections to relevant decision makers and the most prominent public areas and places. It shall include open spaces and recreation areas. One floor - accommodating an international boarding house - would make use of the positive experiences from St Sebastian, but also those gained at Rostock's Bergstrasse or Berlin's Genossenschaft Spreefeld. It is currently discussed to develop it as a building established by the city and operated as "Genossenschaft mit Eigenkapital", i.e. in a community structure under the administration of the Society for Urban Development (RSG) in the first stage.

The development is intended to be interlinked with the starting development of the city harbor of Rostock and the currently prepared gardening exhibition BUGA 2025. At the moment, the persons involved into the initiative see the need for a workshop series with the potential operators and a constant process accompanying. Apart from the traditional city harbour development and the BUGA 2025, the current digitization strategy of Mecklenburg-Vorpommern and the started initiative "Smile city" could be considered as relevant and useful for the process. Furthermore, the triple helix model, reinforced by multi-level governance, should become a matter of course.

Out of all best practices and regional analysis work, the following recommendations for a future creative cluster development can be given:

1. The future development could be developed as decentral cluster, joining existing and new premises but also involving digital cooperations (following the welance concept) with co-working and meeting offers (following the incubator concept).
2. The establishment of such a tangible creative cluster should be interlinked to the latest urban development processes, namely Rostocker Oval, BUGA 2025 and Smile city.
3. The digitization strategy of the federal state² and of the region could be used in case the initiative decides for a hybrid cluster concept, i.e. a combination of digital and personal networking.

²<https://www.bundesregierung.de/resource/blob/975292/1605036/ad8d8a0079e287f694f04cbccd93f591/digitalisierung-gestalten-download-bpa-data.pdf?download=1>

4. The creative cluster development could be designed as a win-win-situation for city and creative industry if it contributes to counteracting segregation as one of the major local challenges of these days. Decentral structures would also allow to establish working and presentation spaces in several districts of Rostock.
5. The interconnection between the creative sector and other sectors should be advanced. Regional development and networking institutions as Rostock Business and the Chamber of Industry and Commerce could be valuable supporters here. A development of related matchmaking and networking formats could be a medium-term aim here.