



# creative cities

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# 1. Introduction

We are pleased to present this evaluation of the British Council's Russia and North East Europe Region's Creative Cities initiative.

Our aim is to highlight the long-term benefits and impact that the Creative Cities project has brought the diverse range of partners, individuals and cities involved in it since its launch in 2008.

We shall offer a comprehensive review of how the project has met its core purpose – to share experience across Europe on the ways in which creativity, entrepreneurship and innovation can help to improve lives. In addition, we will focus on what has worked as well as on lessons learned. As such, while this evaluation relates to Creative Cities activities, it is hoped that some of the inspiring examples of initiatives taking place in cities across Europe as well as the lessons learned will be of interest and use to those beyond the Creative Cities network of more than one hundred partners.

The terms of reference for this evaluation were to focus on the impact of the project from the perspective of its partners, participants and organisations. As a result, the findings and subsequent recommendations are mainly based on the external feedback received from over seventy partners. It is a formative evaluation in the sense that it focuses on learning as opposed to accountability but also it has taken place while project activities and initiatives are still being conducted and in a number of cases being developed.

For a statistical record of the project please see appendix 4.2. This contains information on numbers of participants and partners, as well as on the use of the Creative Cities products.

Lucy Young and David Knox





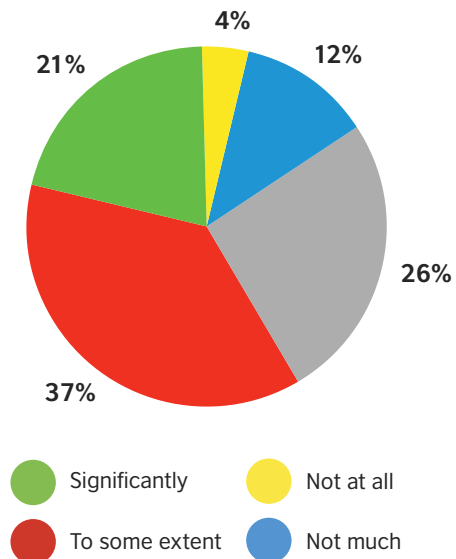
## 2. Evaluation Responses

### 2.1 Overall Benefits

Respondents were asked to rate how significant the benefits of the project had been for them and/or their organisation. The results are detailed in Figure One below:

**Figure 1**

Overall, how significant have the benefits of involvement in Creative Cities been for you/your organisation? (where 1 is not significant at all and 5 very significant)



That 84% of the participants responded to this question with a mark of 3 or above indicates that participation in the project was a positive experience for the majority of partners. This view was backed up by the additional interviews conducted, and illustrated in the case studies of this evaluation. By extension this result also suggests that Creative Cities has broadly met the different component aims for partners in terms of offering them opportunity for: skills development; building of networks; sustained collaboration, including international collaboration; and learning.

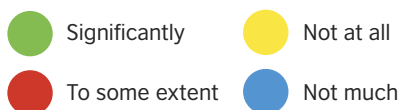
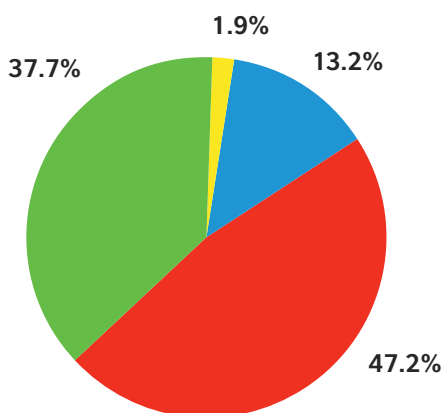
Urban Forums were the highest scoring strand in terms of overall benefits for online respondents to the survey followed by players of the Future City Game, Games Masters, participants of the Urban Ideas Bakery and then Bakers. This was broadly represented in the qualitative feedback though the benefits were slightly more balanced between the Games Masters and participants in the Urban Forums (who in some case were the same respondent).

## 2.2 Skills Development

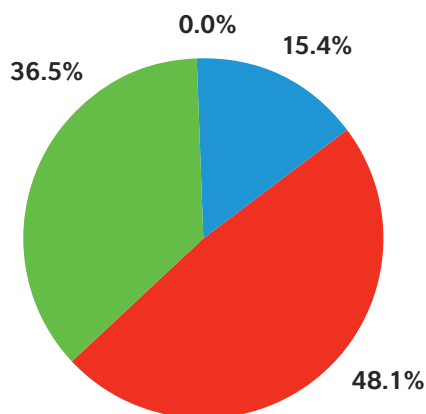
The skills development focus for Creative Cities was mainly integrated as a component of the Future City Game and the Urban Ideas Bakery.

When respondents were asked whether after involvement in either the FCG or the UIB they had developed skills in the areas below, responses were as follows:

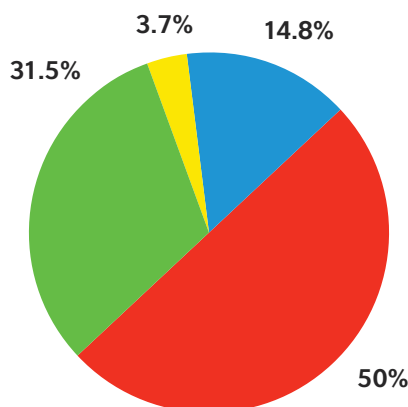
**Figure 2.1**  
**Skills in team working**



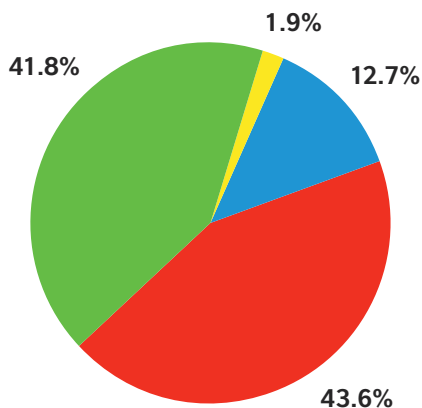
**Figure 2.2**  
**Communication skills**



**Figure 2.3**  
**Presentation Skills**



**Figure 2.4**  
**Skills in participatory approaches to planning**



Skills in the areas of team-working and participatory approaches to planning received the highest percentage score for significant further development.

In relation to team-working, this supports feedback received where players found the Future City Games and Bakeries to be excellent tools for building relationships with other local stakeholders in a city, particularly those from professions and backgrounds with whom they would not usually have contact with in their daily working life.

Further, it was felt that this greatly benefited the creative process and their ability to work in a team with others who may take a different approach. This is demonstrated in the comments below:

**‘The specific methodology of FCG helps in my work at the municipality requiring team-working and planning skills. It is very important to know how to involve people to reach the best results in developing urban ideas or projects important for society. I feel that participation in FCG expanded my attitude towards possibilities to work upon an important idea in a more creative ways and to get your team involved.’**

Games Master and Player,  
Future City Game, Lithuania

**‘The team methods of Creative Cities were very useful in preparing a large festival in Sebastopol... it (has) contributed to... promotion of the creative economy in the region. The methodology has helped me find the right language for communicating with the City.’**

Participant, Urban Forums,  
Player of Future City Game and Bakery, Ukraine

In terms of the participatory approaches to planning, this feedback was particularly strong from participants from countries such as Poland, Latvia and the Czech Republic where the notion of citizen engagement and involvement from a range of stakeholders, including civic society, is a newer concept. Stakeholders involved in the Future City Game in Moscow, where it was used to support the planning process of the regeneration in Izmailovo district were very keen to stress the important role that engagement and participation of this kind had in terms of a new approaches to citizen and community engagement. They saw it as having great potential as a methodology for other areas of decision making and strengthening the role for civic society.

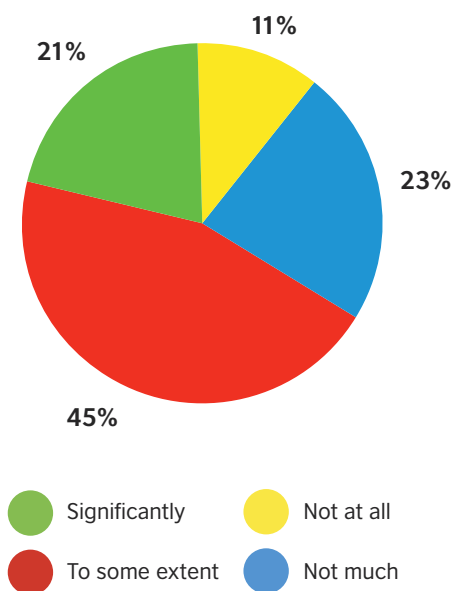
There were higher percentage scores for the ‘to some extent’ category in comparison to the ‘significant’ category under the development of communication and presentation skills. This reflects feedback from a number of participants who felt that their skills in presentation and communication were already well developed through their occupations and found the ideas-generation process to be more valuable.

Positive feedback was received from participants at different stages in their careers, including those at a senior level, which demonstrates the ability of the Future City Game and the Bakery to act as a multifaceted skills development tool. New skills referred to by respondents included active listening, active learning possibilities, appreciative inquiry skills, project planning, and 'project delivery in a short period of time'.

With regard to the quality of the skills development component of the Future City Game and the Urban Ideas Bakery and the quality of the tools and methodologies it is important to assess the extent to which participants have been able and willing to use them in their work and the consequence of this. This question is also relevant to activities under the Urban Forum Events that have included a focus on participatory approaches to urban challenges. When participants were asked about these issues the following responses were received:

**Figure 3**

Have you been able to use the tools and participation in either the Future City Game, the Urban Ideas Bakery via involvement in any Creative Cities events, conferences or seminars in your work?



The results might suggest that there is scope to further develop the tools and methodologies gained from participation in the project. However, as the following comments demonstrate, there are a number of positive ways in which the tools and methodologies have been applied, particularly for those who have been involved in more than one strand of the project:

**‘I started to focus much more on participative processes in developing strategies, and also on having more creative-artistic ideas for city development.’**

Participant, Urban Forums & Games  
Master and Player, Future City Game, Hungary

**‘I really liked the methodology of urban idea bakeries... especially this 3 step programme... that you should actually plan all activities in three stages - immediate activities, tomorrow activities and future activities. That really helped in my work of design planning.’**

Participant, Urban Forum,  
Player of Future City Game and Baker, Latvia

**‘When discussing spatial development with the local community members, ... the methodologies learnt at the FCG were used as an inspiration when creating new tools.’**

Participant, Games Master  
and Urban Forum, Slovenia

**‘The FCG method of having criteria for ideas and the concept of thinking global before addressing local problems have been inspiring for other projects I am involved in.’**

Project participant, Games Master, Denmark





## 2.3 Development of Networks and Follow Up Collaboration

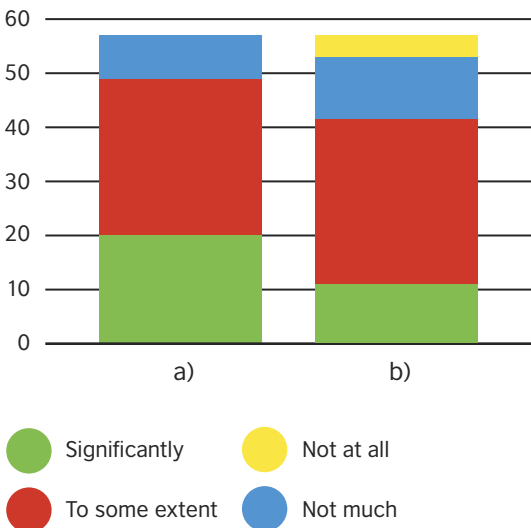
The building of networks at a local, national and international level is crucial to the underlying methodology of the Creative Cities project in all three strands. Encouraging participants to work across professional boundaries aims to strengthen the creative process as it allows different ideas and perspectives to combine, thus producing innovative solutions to urban challenges.

The online responses to the question about network development were as follows:

**Figure 4**

Has involvement in Creative Cities allowed opportunity for you / your organisation to

- develop and widen your networks?
- increase working across professional boundaries?



The majority of respondents indicated that involvement in the project significantly or to some extent allowed them to develop and widen their networks. This aligns with qualitative feedback that the development and widening of networks was one of the main benefits of involvement in Creative Cities.

**‘This is one of the biggest benefits of FGC... we got to know a lot of great people, change ideas and learn from others. Internationally!’**

Games Master, Finland

**‘We developed new relationships and understanding of needs in Moscow... we are building potential and a couple of the contacts look like they might generate follow-up business opportunities but it is still too early to say.’**

UK Participant in Moscow

**‘The programme in Latvia has built new connections between social and creative entrepreneurs and local authorities.’**

Games Master, Latvia

Not surprisingly where more than one Creative Cities event has taken place in the same location, participants found that this gave increased opportunity for the significant development of networks. However other factors also seem to have impacted on this including, for example, the location of events.

Events held in capitals or key regional cities were generally seen as more successful in allowing partners to develop networks due to a more diverse participant range. Feedback also reveals that events where strategic partners were involved and positively contributed tended to lead to more value being given to the networks subsequently developed.

Another influencing factor, according to partners involved in initiatives in more than one country, was the degree to which British Council Country Offices were linked into and able to secure participation from key local partners, individuals and decision makers in the

sector including local government decision makers, cultural leaders and urban innovators.

The score for significant impact in terms of working across professional boundaries was comparatively lower. Feedback suggests participants already felt that they had relationships across professional boundaries and saw more value in the broadening of existing networks that participation in Creative Cities offered. That said, as the following remarks demonstrate, where networks were developed across professional boundaries there were some significant benefits:

**‘I believe the social capital gained through the UIB of Pécs will significantly enhance the potential for collective strategic action in general and the “strategic turn” in civil society and local government relations in particular. Through these interpersonal relations, we could establish the foundations of long term cross-disciplinary thinking.’**

Baker and participant in Urban Forum, Hungary

**‘In the process of having met and worked on common challenges and practice, the borders between our and other organisations have been lowered, and to follow up with further contact on issues and collaborations... has been made easier.’**

Games Master, Norway

**‘There is much more awareness about the creative city issues in the City Council in Ljubljana and more dialogue between NGOs and the Council.’**

Future City Game Player and participant Urban Forum, Slovenia

Feedback on the strength of networks developed at the local and city level was positive and generally regarded as a key strength of the project, particularly for professionals at an early stage in their career, consultants and smaller organisations including NGOs. One explanation for this was that events offered an excellent opportunity for networking that this group may not normally have.

In terms of international networks, participation in Urban Forums were seen as particularly beneficial for developing networks at an individual expert, organisation, and pan-European level. This is demonstrated by feedback received from the UK-based Tom Fleming Creative Consultancy and a Slovenian partner:

**‘One of the biggest successes of the Creative Cities project has been the development of a pan-European network of future city leaders and innovators.’**

Tom Fleming Creative Consultancy

**‘We have established new links and connections through the Warsaw conference and bakery in Scotland – I’m already discussing a project to be done within the European Culture Capital in Maribor... I will be cooperating with some international Bakers at a Maribor event in developing further the project we’ve done in Stirling to try to apply it to the Slovenian environment as well.’**

Baker and Participant in Urban Forums, Slovenia

A number of respondents also commented positively on the contribution of UK experts in the field of urban regeneration and creativity, and particularly welcomed the opportunity to learn from the substantial UK experience in the field from organisations such as CLES and the Shoreditch Trust.

This feedback was mirrored in responses from the UK partners who valued the opportunity to develop international networks for knowledge and collaboration and collectively saw this as a key strength of the project from their perspective.

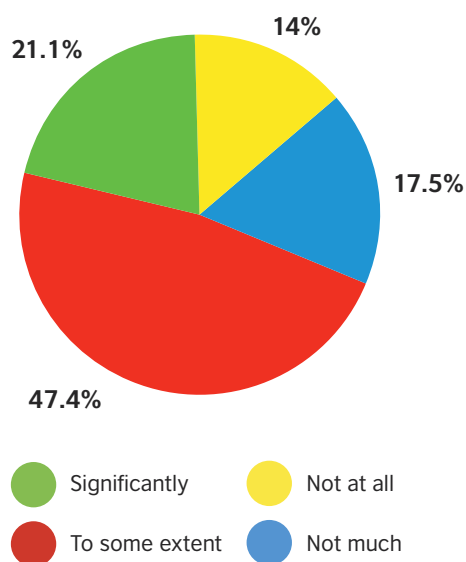
**‘The experience of working with European partners using tools that have been adopted and implemented worldwide has been enlightening and helped inform my work.’**

Games Master and Participant in Urban Forum, United Kingdom

In terms of follow up collaborations by networks developed through participation in the project, online responses are summarised in the figure below:

**Figure 5**

Have you been involved in any follow up collaboration with contacts you made through the project?



As can be seen 86% of respondents reported that they have been involved in some way in follow-up activities after participating in the project. The comparatively larger percentage who reported ‘to some extent’ could be explained by feedback that in a number of cases networks are still in the process of being developed, ideas are still under discussion and that more time is required before tangible outcomes can be expected. Further, the comparatively higher ‘significant’ result contradicts somewhat with the results to the previous question.

However, feedback also indicated that an absence of a clear and structured support process for follow up was a weakness of some events, as was the lack of clarity as to participant roles and responsibilities if any in this process.

Indeed the remark below from an Estonian participant demonstrates the diversity of partnerships developed through the project:

**‘We have established strong relationships with many new partners with whom we are now working on other projects besides Creative Cities, including Tallinn University Urban planning Department, Estonian Art Academy Urban Studies Department, Estonian Youth Club Union, Tallinn 2011 Foundation, Estonian Youth Council, many community groups, and around 20 local municipalities.’**

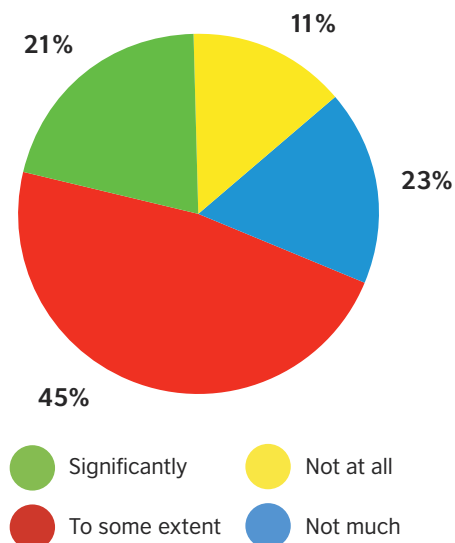
Games Master and participant in Urban Ideas Bakery

## 2.4 Influencing policy

When respondents were asked whether Creative Cities had in their opinion influenced policy the following responses were received online:

**Figure 6**

Do you feel that involvement in the project has influenced local, city or national policy or city initiatives in any way?



The feedback on the project appears to be promising, with 21% of respondents assessing the extent to which it had influenced policy change as ‘significant’ and 45% ‘to some extent’. That 34% responded ‘not much’ and ‘not at all’ might be explained by the fact that influencing policy change is a long-term process and while networks and their initiatives may have the potential to influence policy in the future, it is premature to expect substantial change at this stage. This suggests scope for further evaluation in the coming years.

Feedback on the factors that influenced whether Creative Cities initiatives, particularly the Future City Game, were able to have impact at the policy level included the involvement and support of the appropriate stakeholders and decision makers. This supports the analysis above regarding the value given to networks where key decision makers were actively involved. Indeed, while a number of respondents were enthusiastic about the process of the Future City Game and the creative ideas that it facilitated, a lack of buy-in from key stakeholders was seen as a barrier to the development of ideas. In addition, where projects were successful at the local level, without strategic buy-in or at least knowledge of initiatives, influencing policy in a meaningful way or increasing impact beyond immediate local benefits was a challenge.

On the whole, however, as the following feedback and examples of others successful initiatives show, Creative Cities has certainly laid the foundations for longer term policy change in a number of locations across Europe:

**‘It is one of the gems of the whole Creative Cities programme that the British Council has always stressed this need for social innovation, whereas the discussion about creative cities in The Netherlands gets stuck in focussing solely on the creative industries as a sector of industry to be backed and promoted... To me, the whole Creative Cities Programme has set an international standard. One way or another, I want to preserve these ideas and plant them in Dutch soil.’**

Roy van Dalm, one of The Netherlands’ leading journalists and writers on the creative economy.

## **Future City Games, Estonia**

**‘From the feedback from FCGs it appears that on several occasions the ideas of the game have been incorporated in the town development plans for the next 10-15 years. There is a trend that communities get a say in town planning a lot more after the games have been held all around the country and a big international conference organised on the topic.’**

Games Master, Player and Baker, Estonia

Future City Games played in Estonia include the first played with local residents in the town of Põltsamaa in October 2008 and an international game with 30 young people from five countries in August 2009. The winning ideas of the Future City Games, regeneration of the river bank and of a run-down area of neglected houses, are in the process of being implemented and a regenerated house opened its doors as a youth centre in December in 2010.

In the town of Saue, the winning ideas from the Future City Game included developing the old railway station into a new, modern service point with information about the town and its public services. In addition, turning a wasteland into a park and regeneration of a run-down public meeting place into a public events venue are currently under consideration by the local authority and have received strong endorsement from the Mayor. See:

[http://creativecommons.britishcouncil.org/future\\_city\\_game/game/the\\_future\\_city\\_game\\_in\\_saue](http://creativecommons.britishcouncil.org/future_city_game/game/the_future_city_game_in_saue)

## **Future City Games, Latvia**

A number of Games have been played in Latvia which have had an impact on local authority planning and strategic marketing:

**Development priorities of Ogre county” (July 28–29, 2010)**  
**‘The idea has been to create a brand for Ogre County - “Eco County” based on: the historical development of the area (a former resort area); correspondence to the Local Environment Strategy; infrastructure and resources available in the area (natural parks, micro reserved areas, bio-agriculture initiatives; “green” education programmes in the Ogresgals Primary School; potential of the “green” economy; and the desire of local inhabitants to live in the area in harmony with nature (the idea was tested and 95% of respondents agreed on the concept of Ogre county development).’**



Identity of Talsi County  
(October 21–22, 2010)  
‘The goal of the project *Talsi Code* is to promote a sense of unity of Talsi County residents and entrepreneurs through a variety of economic and social activities. All these activities are united by a visual presentation - building on existing identity used in the Talsi national folk skirts motifs, or *Talsi Code*. The plan is to establish a set of united discounts and advertising activities, available to Talsi Regional traders (traders and service providers, artisans, event organizers, leisure and tourism sector representatives, etc.). Through this discount scheme any Latvian citizen can buy various segments of discount cards and discount scheme shares in order to obtain services or purchase from the Talsi regional entrepreneurs in the Talsi County.’

Games Master, Latvia

Other examples can be found on the **Creative Cities website**. We would like to draw particular attention to the following:

Future City Game Bristol  
[http://creativecommons.britishcouncil.org/future\\_city\\_game/game/future\\_city\\_game\\_in\\_bristol](http://creativecommons.britishcouncil.org/future_city_game/game/future_city_game_in_bristol)

Urban Ideas Bakery Pecs. An informative analysis of the two day event, by the event’s ‘international expert’, Ed Cox, Director of the Institute for Public Policy Research North can be found at [http://creativecommons.britishcouncil.org/urban\\_ideas\\_bakery/event/urban\\_ideas\\_bakery\\_in\\_pecs](http://creativecommons.britishcouncil.org/urban_ideas_bakery/event/urban_ideas_bakery_in_pecs)

Future City Game Helsinki.  
[http://creativecommons.britishcouncil.org/future\\_city\\_game/game/future\\_city\\_game\\_in\\_kiasma](http://creativecommons.britishcouncil.org/future_city_game/game/future_city_game_in_kiasma)

Future City Game Moscow  
[http://creativecommons.britishcouncil.org/future\\_city\\_game/game/future\\_city\\_game\\_in\\_sretenka\\_street](http://creativecommons.britishcouncil.org/future_city_game/game/future_city_game_in_sretenka_street)

Future City Game Blackburn with Darwen  
[http://creativecommons.britishcouncil.org/future\\_city\\_game/game/the\\_future\\_city\\_game\\_in\\_blackburn\\_with\\_darwen](http://creativecommons.britishcouncil.org/future_city_game/game/the_future_city_game_in_blackburn_with_darwen)

‘Our Little City’ TV series in Hungary. For more information on the making of the series and to view episodes please see:  
[www.youtube.com/watch?v=Nbl-FOWw9oRs](http://www.youtube.com/watch?v=Nbl-FOWw9oRs)  
and  
<http://videotar.mtv.hu/Kategoriak/A%20mi%20kis%20varosunk.aspx>



## 2.5. International Learning and Connections

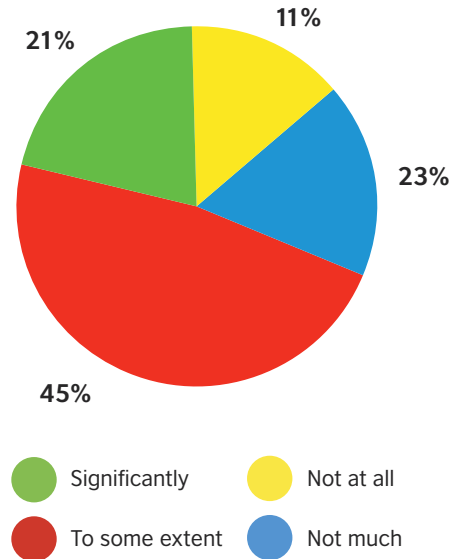
International learning and development of networks has been incorporated into the Creative Cities strands in several different ways including:

- ▲ **via methodologies in both the Future City Game and Urban Ideas Bakery that encouraged participants to ‘think globally and apply this to the local’ when addressing specific problems or developing ideas**
- ▲ **through the participation of over fifty Games Masters and thirty two Bakers in the Future City Games and Urban Ideas Bakeries outside their home country**
- ▲ **the participation of international expert speakers, a key group of whom were British, in the Future City Games, Urban Ideas Bakeries and Urban Forums**
- ▲ **the pan-European structure of a number of the Urban Forums, where in addition to international experts, participants were drawn from across a range of fifteen European Countries**
- ▲ **through the international sharing of ideas through the website, in particular the archive of the Future City Games**

66% of online respondents felt that the above activities had allowed them to gain and develop international learning and or relationships that had been beneficial in their work (see Figure 7).

**Figure 7**

Has involvement in the project offered opportunity for you to gain and develop international learning and/or relationships that have been beneficial to your work.



In terms of the ways in which this was achieved, evidence suggests that the Urban Forums were particularly successful with 65% of those who responded to the significant category marking this in response to participation in an Urban Forum. Qualitative feedback suggests that forums focusing on a particular theme, for example social enterprise, seem to have offered more opportunity for in-depth learning and increased chances for network development and collaboration than those that were more general in focus.

Qualitative feedback indicates that the Future City Game provided opportunity for in-depth and structured learning around particular areas of interest. Players of the Future City Game responded more positively to the ‘significantly’ category with 60% of their responses falling into this category compared to 35% of Games Masters. That said, 55% of Games Masters responded that international impact had been met to some extent via the Future City Game.

International impact via participation in Bakeries received the lowest result with 25% of Bakers reporting significant impact and 33.3% 'to some extent' while players of the Bakery responded at 20% for significant impact and '12.5%' for to some extent.

As can be seen, 23% of respondents answered 'not much' and 11% 'not at all' in response to the question about international impact. This could be explained by feedback where in a number of cases partners felt that while the events were worthwhile there was lack of clarity in terms of follow up, where responsibilities lay for this and absence of a structured formal process to facilitate it. This point is addressed in the recommendations section. That said, respondents also noted that in a number of cases networks were still in the process of being formed and initiatives being developed and more time was required before it would be possible to assess any tangible outcomes.

On the whole a combination of survey and interview feedback does suggest that all three strands of Creative Cities were seen as important starting points for the development of international relationships and collaboration. For instance:

▲ **Since participation in Urban Events Forums in Riga and Warsaw, the Shoreditch Trust has been working with Warsaw City Council to look at new models for economic regeneration based on their experience of this in London and are currently working with Polish partners on the development of social enterprise models that work in inner city communities such as community canteens. For more information on each event see:**

[http://creativecities.britishcouncil.org/urban\\_forum/creative\\_insights/break-through\\_cities\\_launch\\_in\\_poland](http://creativecities.britishcouncil.org/urban_forum/creative_insights/break-through_cities_launch_in_poland)

[http://creativecities.britishcouncil.org/urban\\_forum/think\\_tank\\_events/social\\_entrepreneurship\\_forum\\_2010\\_in\\_riga](http://creativecities.britishcouncil.org/urban_forum/think_tank_events/social_entrepreneurship_forum_2010_in_riga)

▲ **The Centre for Local Economic Strategies (CLES) has played a key role in supporting the Ljubljana-based Institute for Spatial Policies as it develops a new approach to urban planning based on their experience of models of data collection and community consultation. The project 'Organisational Approaches to Urban Regeneration of Ljubljana' received funding from local government and recommendations developed as a result of it are currently under consideration by Ljubljana Council. This relationship was initiated as a result of a Future City Game 'Ljubljana A World City'. See:**

[http://creativecities.britishcouncil.org/urban\\_co-design\\_tools/element/125/ljubljana\\_a\\_world\\_city](http://creativecities.britishcouncil.org/urban_co-design_tools/element/125/ljubljana_a_world_city)

▲ **The Urban Ideas Bakery that took place in Stirling led a Baker from Pecs, Hungary, to conclude:**

**'The Stirling Says project will foster community building in the city... and the people of Stirling will hopefully gain a broader picture of what the city residents really need and want and what can be done about that in the future and also, how to connect more with other European cities to form networked communities via street blogs. I hope to bring this project to my city as a case of good practice to build from.'**

▲ The Future City Game played in Pilsen was credited with strengthening its successful bid to become Europe's City of Culture 2015 by Marta Smolíková, Adviser to the Minister of Culture of the Czech Republic and a leading figure in Czech arts and culture. The game was co-organised by Pilsen Council, the Pilsen Centre for community work, Western Bohemia and ProCulture. It brought together the city administration and residents and enabled them to exchange ideas and work together on the city's future image and the European Capital of Culture bid. The city council gained an interesting insight into the residents' views and ideas about improving the quality of life in the city. The residents actively participated in a discussion on the city's future and established a valuable relationship with the Council. The participating teams came up with a number of interesting ideas and projects for the European Capital of Culture 2015 bid including the winning idea the Dancing Vibrations festival. For more information please see here:

[http://creativecities.britishcouncil.org/urban\\_co-design\\_tools/element/13/pilsen\\_european\\_capital\\_of\\_culture\\_2015](http://creativecities.britishcouncil.org/urban_co-design_tools/element/13/pilsen_european_capital_of_culture_2015)

In addition, the following feedback highlights the range of benefits the international perspectives brought partners:

**‘I learned a lot from the contacts met during the FCG project. It was very important for me to check the Finnish state of things to that in other countries.’**

Games Master, Finland

**‘As a project leader for an international EU project on creativity, crowd sourcing and fashion with 5 other European partners, some of whom we found through different contacts from creative city workshops.’**

Games Master and Participant  
in Urban Forum, Slovenia

**‘The cross-cultural experience I gained through the program is invaluable.’**

Baker, Hungary

**‘It was really helpful for me in gaining international perspectives and developing creative ways to consider regeneration and place issues.’**

Games Master and Participant  
in Urban Forum, England

**‘I think that the crucial benefit is building international awareness. My organization has gained new methodology and tools for putting theory into practice as well as guiding principles and examples of what works and what doesn't in international urban environments. It also provided us with new connections and expertise gained at the events.’**

Baker and Participant  
in Urban Forum, Slovenia







APRIL 14, 1912.

Nearer My God to The

TITANIC

BUILT IN BELFAST



This mural is respectfully dedicated -  
To the men women and children who lost their lives in the wreck of the North Atlantic  
on the night of April 14, 1912; to those who survived - whose lives  
on were forever altered; and to those who built the Titanic  
We forget them not



## 2.6 UK Partners

UK partners have been involved in Creative Cities in a number of different ways. For instance, as noted above CLES were co-creators in the development of the Future City Game and are UK licence holders able to run it with UK partners and communities including Blackburn and Darwin, Nottingham and Bristol local authorities.

Involvement by other partners such as Tom Fleming Consultancy and the Shoreditch Trust has been via the Urban Forums as guest speakers/contributors.

Architecture and Design Scotland (ADS Scotland) are also UK licence holders for the Future City Game and have played it with several local authorities and partners across Scotland including Inverness and Glasgow. ADS has also hosted a Bakery in Stirling as well as being involved in Urban Forums. More information on the range of activities UK partners have been involved in can be found on the Creative Cities website:

<http://creativecities.britishcouncil.org>

UK partners were generally positive about their involvement in the project. The majority of the online respondents to the question about overall benefits of participation gave a mark of four out of five in terms of benefits and this was backed up by qualitative responses. The opportunity to engage on an international level and develop networks was appreciated as was the opportunity for knowledge exchange and learning.

Online responses from UK partners to the international impact question noted above fell equally between the 'significantly' and to 'some extent category'. In addition, qualitative feedback stressed that partners welcomed the space and opportunity that involvement in Creative Cities gave them to reflect, think about and question approaches to their work back in the UK.

Furthermore, although it is not always possible to describe this 'space' in terms of a tangible outcome this was viewed as extremely valuable.

Social Enterprise was an area of valuable learning that was commented upon by a number of UK partners, and several felt that the UK had much to learn from models of social enterprise being developed in Central and Eastern Europe and the Baltic States. One partner explained that as a number of these countries had recently gone through a process of transition from communism, a space for innovative thinking and new approaches to social enterprise had opened up that the UK could learn much from.

ADS Scotland also commented on the key role that participation from Central and Eastern Europe and these countries' experience of using technology to engage communities had played in the Stirling Bakery. More information on this can be found below. Feedback also suggested that learning from Scandinavian and Northern European countries tended to focus on effective approaches to urban planning and community participation. In addition, a number of partners commented that UK models of economic regeneration were of particular interest for partners across the Europe region.

In terms of areas where there could be room for strengthening outcomes, several partners suggested that involvement in the project did not translate into opportunities for business development. This was explained by some partners as down to the different profiles of partners and participants involved in European countries in comparison to the UK partners. For instance, there was a sense that in a number of cases participants from countries in the region tended to be early and upcoming career professionals in the process of establishing themselves and their networks of influence.

As such, while UK partners appreciated the enthusiasm and ideas that interaction with this group produced, they did not necessarily feel that this always offered opportunity to meet and develop relationships with their partners and counterparts.

In addition, some partners also commented on feeling slightly uncomfortable with being presented as the 'UK experts' and felt this encouraged non UK participants to view them less as equal partners and more as external 'capacity builders' engaged by the British Council. On the whole however, feedback of their experience of the project in terms of international learning was positive and two notable events that took place in the UK to demonstrate this were the CLES Annual Conference and the Stirling Urban Ideas Bakery. More information on these two events can be found at [http://creativecities.britishcouncil.org/urban\\_forum/think\\_tank\\_events/games-master\\_day\\_and\\_cles\\_summit](http://creativecities.britishcouncil.org/urban_forum/think_tank_events/games-master_day_and_cles_summit) and <http://www.cles.org.uk/events-and-training/summit/cles-summit-2010/>

[http://creativecities.britishcouncil.org/urban\\_ideas\\_bakery](http://creativecities.britishcouncil.org/urban_ideas_bakery)

### 3. Conclusions and Recommendations

Following an overall assessment of the Creative Cities project, based on the feedback of partners and participants, we conclude that the project has been broadly successful in meeting its higher level aim of 'building a European Network of interest and expertise in the area of social innovation'.

It is perhaps too soon to make a definitive assessment on the degree to which this network has achieved its purpose: 'to make cities better places to live, work and play' but this process has certainly had a positive start in a number of cities across Europe. It is however advisable to consider, if resources allow, a further external evaluation in twelve months to gain a better understanding of the impact of these.

In terms of the broader British Council cultural relations aim: 'to create international opportunities for and trust between people of the UK and other countries worldwide' we believe that the project has successfully achieved this through the ongoing development of its key networks and partnerships.

However, we would also like to make a number of recommendations which we hope will be of value to those who continue to use the Creative Cities products (ie FCG, UIB and internet network).





## Overall Benefits

In some cities the recruitment strategy for partners/participants could have been more strategic with longer-term aims and key partnerships initiated and brokered from the outset. Indeed, moving forward and looking to proposed plans for partnership agreements and training of accredited Games Masters, we suggest that the above is taken into account as part of the accreditation, training and recruitment process.

Furthermore, expectations on each side with regards to any follow-up should be included as part of the terms of reference to ensure greater clarity and more sustainable outcomes.

Clearer articulation of roles and responsibilities and the follow up process for pursuing ideas developed as a result of the Future City Game and the Urban Ideas Bakery, including the role of the British Council could address the frustrations of some players that while the process was 'fun' it does not necessarily lead to any concrete outcomes. A more strategic approach in terms of the partners recruited and ensuring buy-in from key local decision-makers could also address this. It is therefore advised that these issues are taken into consideration as part of the new partnership model and toolkit approach proposed.

In terms of overall benefits for partners it was not always clear where the main focus for benefit was. For instance, in some cases it appeared to be on individual skills development, while in other cases the capacity to innovate and produce creative ideas and in others international learning and impact. While a range of benefits was viewed favourably, attempts to achieve all of the above sometimes impacted on the quality of the experience for partners. As such, moving forwards to a new partnership model at a local level suggests that a needs analysis for partners should be undertaken.

Feedback suggests that partners that were involved in more than one strand clearly gained a more varied range of benefits, but it is unclear whether this was a deliberate design of the project in terms of a planned partner journey or if this was an incidental outcome.

The power of the strands in enabling the creative process and drawing together stakeholders is clear. As is the potential to integrate the outcomes of the Future City Game with higher level policy impact by connecting these to Urban Forums and on line content. However, it seems that in some cases this opportunity was not always capitalised on to best effect.

Moving forwards as part of the needs analysis suggested above necessitates where best to focus participation i.e. that the full menu of activities in certain strands, for the mutual benefit of the partners and the British Council be taken into account.

We recommend that these context-specific issues are taken into consideration when planning resource allocation, marketing, engagement and participation of partners moving forward, especially where a fee is being charged.

## **Skills Development**

We recommend that a more in-depth needs analysis of participants is taken prior to events. For instance, skills outcomes could be strengthened if a baseline of the skills and knowledge of participants was conducted with players prior to their participation as well as an assessment of where they would value skills development in their professional work.

Game Masters and Bakers could be given responsibility for this role, and it could be included in the proposed new light model of in country training for Games Masters. This will be particularly important where a fee is being charged for the Future City Game as tangible results will be expected if skills development is to be marketed as a key part of the offer.

## **Development of Networks and follow-up collaboration**

International impact in comparable terms was not explicitly reported as a key benefit in terms of overall participation in the project, including where partners were involved in more than one strand. This suggests that there could be scope for a more integrated approach to partner involvement in the three strands of the project and a clearer focus on the role of 'international' impact and benefits within this.

In addition, a clearer articulation of roles and responsibilities in terms of facilitating follow-up collaboration could help address some frustrations that networks did not always 'go anywhere'.

## **Influencing Policy**

This report has detailed a number of areas and initiatives where Creative Cities has begun to make an impact at the policy level. However, more time is required before substantive change in this area can be expected.

In addition, as in other areas, a more strategic approach to partner engagement, recruitment and support from key decision makers could have helped strengthen outcomes and capitalise on opportunities in this area. That is, outcomes and potential opportunities would have been greater if there had been more clarity in communicating project aims.

Moving forward, better use of the connections between the strands, particularly the Future City Game and Urban Forums could help strengthen potential outcomes in the area in addition to the above recommendations.

## **International Learning and Connections**

The different and innovative ways that Creative Cities has facilitated international learning and connections has been referenced throughout this report.

In terms of an overall balance between resource, impact and outcome perhaps inevitably local impact has been given precedence over international benefits for partners in some cases. This is a learning point that has particular resonance for the British Council as an international cultural relations organisation.

Looking ahead, the web platform, the European network developed and the proposal for annual Urban Forums provide a good basis for continuing to develop international learning and connections. Feedback from some partners that Urban Forums themed around networks of expertise result in greater potential for follow-up collaboration should be considered.

In terms of the role of UK partners in the project, the majority have responded very positively to their involvement in Creative Cities both in terms of the opportunity to build relationships with a European network in the field and the benefits of bringing international learning and impact back to the UK. This latter point was particularly stressed in relation to the Future City Game and Bakery. As noted, there was feedback from some partners that their participation in some contexts was tipped towards that of the 'expert' providing capacity building advice that in some cases felt 'slightly uncomfortable'. Further, it resulted in partners missing an opportunity for genuine two-way mutual learning. In addition, a related point was that there was sometimes a sense that UK partners were not always offered the opportunity to develop relationships with their

peers in this context. The above should be taken into account for future UK partner engagement.

While the above recommendations draw attention to certain weaknesses within the project structure and implementation, this should not detract from Creative Cities' considerable achievements. In particular, the project's 3 main successes which we consider to be:

- ▲ **The development of the Future City Game as a successful tool that has helped develop a series of initiatives that are making cities better places to 'live and work' across Europe.**
- ▲ **The development of a European Network of expertise in urban planning, creativity and community participation.**
- ▲ **The development of a web resource with pan European content that will be of value for those with an interest in community planning, participative democracy, urban innovation and creativity across Europe and beyond.**





## 4. Appendices

### 4.1 Project Background

Creative Cities are successful cities. They succeed culturally, economically, socially and environmentally. They are good places to live: they attract talented people, who attract investment and create jobs. By finding innovative solutions to the problems such as crime, traffic congestion, they make life better for citizens. Think of Barcelona, Berlin or Seattle.

The Creative Cities project helps you to make your city a better place to live, work and play in. Whether you are a town planner, an architect, a city administrator, an artist, an NGO, a social worker, or simply someone who cares about where you live, this website has something for you. It gives you new ideas, new contacts, and new tools to use in your work.

▲ New ideas: on-line and face to face events provide opportunities to exchange ideas and find out about the latest innovations in cities around the world. The project's on-line resource bank contains case studies, interviews with leading experts, articles, reports, news and information. Advertise your own work and events here. Or find out what's on and get involved.

▲ New contacts: meet new people and develop new collaborations at conferences and workshops advertised on this website. Discuss new ideas with new contacts on-line through Creative Cities Twitter, Facebook and Linked In pages.

▲ New tools: the Future City Game™ and the Urban Ideas Bakery. Two innovative methodologies developed by the British Council in consultation with leading experts from the UK, and tested extensively throughout Europe.

Both tools engage the wider community in generating new ideas to address the problems a city faces. They can be run by the British Council for an agreed fee, or can be run by your own organisation subject to a license agreement with the British Council.

Creative Cities is a British Council project, set up in 2008. The project was developed in 15 countries across Europe. It provides a platform and a toolkit which can be used by individuals and organisations wherever you may be. Activities are now run largely independently of the British Council, but we continue to maintain the project website and to co-ordinate use of the Future City Game and Urban Ideas Bakery. Find out more about the Future City Game at

[http://creativecommons.britishcouncil.org/urban\\_co-design\\_tools/future\\_city\\_game](http://creativecommons.britishcouncil.org/urban_co-design_tools/future_city_game) and Urban Ideas Bakery at [http://creativecommons.britishcouncil.org/urban\\_co-design\\_tools/urban\\_ideas\\_bakery](http://creativecommons.britishcouncil.org/urban_co-design_tools/urban_ideas_bakery)

The British Council is the UK's international cultural relations body. Find out more about our work at <http://www.britishcouncil.org/new/about-us/>

## 4.2 Project Statistics

### Number of Future City Games

played: 226

### Number of Urban Ideas Bakeries: 4

### Number of Exploratory

Activities: 111

### Number of participants at Creative Cities events:

234,358 (direct engagement)

### Number of Games Masters: 64

### Number of cities to have been involved in the project: 99

### List of main partner organisations:

(see section on Partners)

### List of publications generated by the project:

Breakthrough Cities report

Creative Community Planning

### Web statistics:

<http://creativecities.britishcouncil.org>

January 2009 – April 2011

81,019 visits

46,113 unique visitors

230,113 page views

### Number of Facebook group members: 2.550

### Number of Twitter followers: 1.066

### Creative Cities YouTube channel upload views: 7.267

## 4.3 Future City Game Cities

Aarhus / Denmark

Baja / Hungary

Blackburn / UK

Bristol / UK

Budaörs / Hungary

Budapest / Hungary

Cardiff / UK

Ceske Budejovice / Czech R.

Copenhagen / Denmark

Częstochowa / Poland

Dunaújváros / Hungary

Edinburgh / UK

Eger / Hungary

Gdansk / Poland

Glasgow / UK

Gorton / UK

Gorzów Wielkopolski / Poland

Gyergyószentmiklós / Hungary / Romania

Haapsalu / Estonia

Haljala / Estonia

Helsinki / Finland

Hódmezővásárhely / Hungary

Hradec Kralove / Czech R.

Hyvinkää / Finland

Inverness / UK

Kaposvár / Hungary

Karski-Nuia / Estonia

Kaunas / Lithuania

Keila / Estonia

Ķekava / Latvia

Kerava / Finland

Klaipėda / Lithuania

Kopli District, Tallinn / Estonia

Koszalin / Poland

Kõue / Estonia

Kraków / Poland

Kuressare / Estonia

Leisi / Estonia

Liepaja / Latvia

Ljubljana / Slovenia

Łódź / Poland

Lohja / Finland

Lviv / Ukraine

Manchester / UK

Maribor / Slovenia

Melitopol / Ukraine

Moscow / Russia

Narva / Estonia

Nottingham / UK

Nyíregyháza / Hungary

Odessa / Ukraine

Oslo / Norway

Ostrava / Czech R.

Paide / Estonia

Pärnu / Estonia

Pécs / Hungary

Perm / Russia

Pilsen / Czech R.

Plungė / Lithuania

Põltsamaa / Estonia

Põlva / Estonia

Pool (Cornwall) / UK

Poznań / Poland

Praha / Czech R.

Rakvere / Estonia

Räpina / Estonia  
Riga / Latvia  
Salgótarján / Hungary  
Saue / Estonia  
Sevastopol / Ukraine  
Severodonetsk / Ukraine  
Sindi / Estonia  
Sønderborg / Denmark  
Stirling / UK  
Stockholm / Sweden  
Sümege / Hungary  
Szentendre / Hungary  
Tallinn / Estonia  
Tapa/Lehtse / Estonia  
Tapolca / Hungary  
Tartu / Estonia  
Tata / Hungary  
Tikkurila + Vantaa / Finland  
Tokaj / Hungary  
Törökbálint / Hungary  
Türi / Estonia  
Ukmergė / Lithuania  
Viljandi / Estonia  
Vinnytsya / Ukraine  
Võru / Estonia  
Warszawa / Poland  
Yevpatoriya / Ukraine  
Zarasai / Lithuania  
Zlin / Czech R.  
Petrozavodsk / Russia  
Uddevalla / Sweden  
Orenburg / Russia

## **4.4 Creative Cities Main Partner Organisations**

### **Czech Republic**

Centre for Community Organising;  
Pilsen 2015;  
Arts Institute;  
AGORA CE;  
ProCulture

### **Denmark**

KaosPilots;  
Kreative Byer

### **Estonia**

Tallinn 2011 Foundation;  
Integration Foundation MEIS;  
Estonian Open Youth Club Union;  
Estonian Youth Council

### **Finland**

Gallery Kalhama & Piippo Contemporary;  
Design Forum Finland;  
littala;  
Marimekko;  
Kiasma – Museum of Contemporary Art;  
Baltic Circle Festival

### **Hungary**

Studio Metropolitana;  
Szövetség'39;  
Színfolt Film;  
Zsuzsa Kravalik;  
Labor Association Pécs

### **Latvia**

NGO 'ZINIS';  
Association of Major Cities of Latvia;  
Stockholm School of Economics in Riga;  
Rode & Weiland;  
The Latvian Association of Local  
and Regional Governments;  
University of Latvia (Department  
of Landscape Architecture  
and Spatial Planning);  
VEF's Art Center



## **Lithuania**

Career Centre of Kaunas  
University of Technology;  
Cultural Contact Point Lithuania;  
Miesto IQ

## **Norway**

State Department for Environment;  
State Department for Roads South;  
Norwegian Centre for Design,  
Architecture and urban Planning;  
Oslo Church City Mission;  
Norwegian Directorate  
for Integration and Diversity

## **Poland**

Museum of Modern Art in Warsaw;  
Polish Book Institute;  
Centre for Contemporary Art  
Ujazdowski Castle;  
Association of Creative Initiative E;  
Stacja Muranów Association;  
SLC Consulting;  
Stowarzyszenie Aktywnych  
Społeczno-Kulturalnie Abba – SASKA

## **Russia**

Creative Industries Agency;  
Green Building Council Russia;  
Design-zavod Flacon;  
Centre for Design Development  
in Moscow;  
Centre for Design Development  
in Perm;  
Centre of cultural initiatives  
in Petrozavodsk;  
Central House of Artists;  
Strelka Institute for Media,  
Design and Architecture;  
Cardboardia Festival;  
Afisha Picnic Festival;  
AV:in Academy of Audio-Visual Art

## **Slovakia**

Kosice ECOC 2013;  
Chief Architect office Bratislava;  
Chief Architect Office Kosice;  
Archimera;  
Kasarne Kulturpark Kosice;  
Slovak Architects Association;  
Vychodne pobrezie NGO;  
Community Centre Kosice

## **Sweden**

Subtopia;  
Global Action Plan;  
Transition Towns

## **Ukraine**

Centre for Urban History  
of East-Central Europe Lviv;  
Institute of Urban Development  
Vinnytsya;  
Direction of the Cultural Programmes  
'Khersonessos Games' Sevastopol

## **United Kingdom**

Audi Design Foundation;  
Architecture and Design Scotland  
CLES (Centre for Local Economic  
Strategies);  
Young Foundation;  
NESTA (National Endowment for  
Science, Technology and the Arts);  
Shoredich Trust;  
Tom Fleming Consultancy;  
CABE – <http://www.cabe.org.uk/>;  
David Barrie Associates;  
Core Cities;  
Design Against Crime, Central Saint  
Martins (CSM) College of Art & Design;  
Institute for Public Policy Research



