

# THE CREATIVE CITY: LEEUWARDEN

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## Preface

Dear reader,

As you might know a master thesis is the coronation of an academic program. This thesis is written in an attempt to obtain the title: Master of Socio-spatial Planning. As with many difficult (thought) processes I would like to compare the process of writing a thesis with playing chess, a game I play with great joy lately. Every move, as little as it seems, changes the structure of the proposition. Hence you're not playing a blitz game the game of chess can take for hours or even months, therefore patience and perseverance are key. Using the metaphor of the game of chess just to say that you should carefully think of your considerations and see how they affect your argument, patiently building the structure of your proposition.

Staying with chess, you need more players to play the game. Therefore I would firstly like to thank the people from the university of Groningen who helped me ; providing guidance and motivating me to stay critical, I would like to thank my supervisor dr. ir. Terry van Dijk. I also would like to thank dr. Justin Beaumont, who offered me insights in the very beginning and dr. Ferry van Kann, who assisted me when I needed support. A second group of people I would like to thank are the people who unselfishly took the time to let me interview them. In the order I interviewed them in I would like to thank Léon Lijzenga, Simon Tijsma, Klaas Sietse Spoelstra, Sjoerd Bootsma and Oeds Westerhof. These people are enthusiastic about the Lwd2018 project but are also critical about themselves and the organizational process. Finally I would like to thank family and friends who I asked to read my work and go through my complex sentence structures. I would especially like to thank my friend Koert Boudewijn who took the time reviewing my thesis and helped me with discovering flaws and reformulating sentences in order to improve this thesis' readability. I am highly aware that I tend to forget commas or am too vivid in the use of subordinate clauses, which detracts from the readability, which is something I'm working on.

Addressing all readers I would like to thank you for your time and hope that this thesis will give you, as the research process gave me, new perspectives on creative city theory. One final thought I would like to share is that I praise the positivism of the policymakers who are working on Lwd2018. Seemingly, I assume, blunted by criticism they aspire change. Which relates to what I consider to be the most important lesson: If you want to change you need to be ambitious and have the guts to look beyond your own horizon.

## Abstract

In urban development policy over the past fifteen to twenty years there has been an increasing focus on creativity as a development strategy. The literature shows different interpretations of what the creative city entails. The creative city, Landry argues, is challenging to existing organizational structure, to common uses and power configurations. It is concerned with enabling, implementing and delivering potential in communities. Another common, based on Florida's work, interpretation of creative cities is that cities compete with each other for creative industries and people of the creative class. The basic argument is that regional economic growth is powered by creative people who prefer places which are diverse, tolerant and open to new ideas. A deeper understanding is sought of how policy makers are inspired during the process of composing a plan through the lens of the 2018 European capital of culture Leeuwarden. A combination of critical discourse analysis and semi-structured interviews is used to find out how theory is reflected into strategic elements of Leeuwarden's application form which was used to apply for the title of Cultural Capital of Europe, the bidbook, and what the inspiration has been for adapting and or adopting these reflections of theory. Insights in how the creative city discourse influences political and spatial decision making are necessary since little is known about this relationship. Externalities of creative policies are often credited to creative city thinking, this study shows that that is a premature thought.

KEYWORDS: CREATIVE CITY, CREATIVE CLASS, CREATIVE ECONOMY, LWD2018, LEEUWARDEN, FRYSLAN, DISCOURSE, POLICY MAKING, GLOBALIZATION, CULTURAL POLICY

## Colophon

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Image source cover	<a href="http://www.2018.nl/nl/downloads">http://www.2018.nl/nl/downloads</a> , edited by my friend Leonard Virch. Inspired by Klaas Sietse Spoelstra ideas about a shift of perspective considering the region.

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## List of Abbreviations

Abbreviation	Meaning
Bo-Bo	Bourgeois Bohemian
CDA	Critical Discourse Analysis
ECoC	European Capital of Culture
EU	European Union
HI-TECH	High technology
HUR	Hovedstadens Udviklingsråd
R&D	Research and Development
US	United States

## List of abbreviations as used in transcripts

Abbreviation	Meaning
BS	Bearn Singelsma
LL	Leon Lijzenga
ST	Simon Tijisma
KS	Klaas Sietse Spoelstra
SB	Sjoerd Bootsma
OW	Oeds Westerhof
WJ	Wybren Jorritsma

# THE CREATIVE CITY: LEEUWARDEN

## 1 Introduction

### 1.1 Description of Topic and Academic and Societal Relevance

On the 6<sup>th</sup> of September in 2013 it was announced that Leeuwarden would be the Cultural Capital of the European Union (EU), or more commonly referred to as the European Capital of Culture (ECoC). In 2018, an ambitious program was presented in the form of a bidbook which gained the preference over the other competitors Maastricht and Eindhoven. The ECoC was invoked in 1985 by the Minister of Culture for Greece, Melina Mercouri, and was strongly supported by the French Minister of Culture Jack Lang. The aim of the program was to open up to the European public particular aspects of the chosen city, region or country and contributions from other member states. Which could be considered as a dual learning process. The Cultural Capitals are nominated by the Council of the European Union and get a relatively low amount of money from the commission. The main share of the financing comes from the city or region itself (Mokre, 2007). In the case of Leeuwarden more than €850 million is invested by the city of Leeuwarden and the province of Fryslân. The Lwd2018 program is called 'Iepen Mienskip'. 'Iepen' is the Frisian word for open, where 'Mienskip' represents the Frisian sense of community. The program aims to connect different kinds of communities with each other and seeks to demonstrate that culture is key in strengthening social cohesion and human potential of not only Frisians but all Europeans. The challenges that the program tries to tackle lie in a cultural, social and ecological context and are represented in three main themes: Nature and Culture, City and Countryside and Community and Diversity. The overall goals of this cultural policy are strengthening social cohesion and stimulating economic development. In order to achieve these goals a strong link between art, music and culture is sought. The program's approach to these issues stems from the belief in communities. The goal of the program is well illustrated by the following quote:

*"Our goal is to serve as a network for connecting these initiatives, experimenting with them, sharing our experiences and learning from each other via grass roots connections. We present a broad cultural programme that is underpinned by methods that promote connection, dialogue and interaction"* (Stichting Kulturele Haadstêd, 2013, p. 1).

It presents itself as a program that is action-oriented with a bottom-up spirit that also incorporates the open-minded outward looking attitude that is necessary if the Frisian society wants to evolve and connect with Europe (Stichting Kulturele Haadstêd, 2013). This approach characterized by being open minded, community orientated and human potential enabling resembles ideas of the creative city.

In urban development policy over the past fifteen to twenty years there has been an increasing focus on creativity as a development strategy. Particularly as a result of Florida's book *The Rise of the Creative Class* and Landry's *The Creative City* (Trip & Romein, 2010). One of the trends that has characterized the last decade is an increase of interest in creativity as major policy leverage for urban development. Politicians are frequently interested in the creative economy since it helps them raising necessary revenue through investments in urban centers (Landry, 2012). The creative city is essentially about unleashing, harnessing and empowering the potential of people and organizations from all sources (Landry, 2008). Related to these ideas are Richard Florida's ideas on the creative class and its implementations on how creativity can play a role for economic growth. The central assumption of his argument is that cities compete for people who are members of a 'new' social class: the creative class. In the context of the creative city artists and cultural institutions are considered essential assets which contribute to creativity and innovation by attracting skilled workers and investors in order to revitalize the inner city and *"discursively reimagine and rebrand the city through cultural events and large-scale cultural infrastructure projects"* (Arthurs, 2010, p. ii).

Trip and Romein (2010) argue that there is a gap between academic literature that discusses the development of the creative city or the creative economy on a conceptual level and actual policy development in cities. Grodach (2012) concludes that there is a growing body of literature that analyzes the functional mechanisms of the creative economy and that local governments' invest in a wide array of cultural and creative activities. However there has been less of a focus on how creative or cultural theories translate into actual policy. He argues that *"a shortcoming of the literature is that it rarely observes the application of this model in a wider policy context"* (p.2) and that the lens of analysis should be expanded beyond the creative city and analyze other approaches that potentially influence urban development strategy. This narrow focus only gives a partial understanding of urban cultural development and therefore may miss opportunities to improve the creative city approach. Russo & van der Borg (2010) claim that the relationship between culture and urban economic development remains largely 'a black box' in which cities move like amateurs. Prince (2012) states adding to the argument that at the level of actual policy there appears to be little agreement on the best way to develop and exploit creativity, strategies involved might develop a particular creative industry, making space for creative work, attracting creative people from other regions. Ponzini & Rossi (2010) also stress that there is a need for more institutional clarity. *"This contradictory co-existence of analytical omissions, missing links between theory and practice, and a spasmodic search of an urban policy adapting to the demands and rhythms of 'turbo-capitalism', has led creative class policy program's to face foreseeable difficulties in connecting different institutional levels and in being coherently integrated into strategic planning processes at a regional level"* (p. 1041). It is known that the means of economic growth changed, but not how cities adapt their strategies according to this trend. Research about the creative economy has assumed that large cities are the cores of creativity. Waitt and Gibson (2009) state that it is often overlooked that many workers in creative industries choose to live and work in small urban centers, arguing that creativity is embedded in complex, competing and intersecting place narratives formed by discourses of size, proximity and rooted class traditions. Leeuwarden ranks 26<sup>th</sup> amongst municipalities with 107.691 inhabitants (Centraal Bureau voor de Statistiek, 2015), which in the context of this thesis is considered a small urban core.



This thesis is an addition to creative city and urban policy literature since it explores how theory is reflected in actual policy documents presenting the case of Leeuwarden. As will be discussed in chapter 3 Leeuwarden does not have the perception of a cultural hub and many people do not understand why Leeuwarden has to be the ECoC, this thesis contributes to the transparency of the project and could help generate support since it unveils, for the public unknown, motivations and considerations in the projects design.

## 1.2 Research Objective

A deeper understanding is sought of how policy makers are inspired during the process of composing a plan through the lens of the 2018 European capital of culture Leeuwarden. This thesis pays particular attention to how policymakers adopt and adapt concepts of the creative city discourse, this objective is similar to Grodach's (2012) objective that seeks to develop a deeper understanding of how municipalities conceptualize and plan for the cultural economy, studying the cases of Austin and Toronto. The results of this research, studying the case of Leeuwarden, offer additional insights in policymakers' reasoning and considerations to choose for a creative approach in small urban cores.

As discussed before, a gap exists between the conceptualization of the creative city and actual policy where these ideas are translated into. Cities base their creative city policy on a limited set of sources, most notably on the works of Landry and Florida. Cities are apt to imitate policies that achieved great success, e.g. Barcelona or Lille, with mixed success (Trip & Romein, 2010). To gain such understanding the case of Leeuwarden is explored. A theoretical framework consisting of theories of the creative city discourse will serve as an input for critical discourse analysis (CDA), which is applied to the bidbook to study the use of strategic choices. This is done to analyze how creative city theory is reflected within the bidbook. A secondary data set is generated through semi-structured in depth interviews in order to find out what has been the inspiration to adapt and or adopt these theoretical reflections into the bidbook. Combining these two methods gives not only insight into the usage of theoretical reflections within policy, but also gives insight in motives and incentives of policymakers why similar or such ideas are adopted and or adapted into policy.

## 1.3 Research Questions

In order to gain this insight an answer will be sought for the following question:

- How is creative city and creative class theory reflected in strategic choices within the Lwd2018 bidbook and how did these ideas manifest in the minds of policymakers?

Answers will be sought for two sub questions which will structure this thesis. The goal of the first sub question is to gain a broader understanding of creative city theory and how these ideas are reflected in the bidbook of Lwd2018?

1. How is creative theory mirrored in strategic choices within the bidbook?

Ongoing it is expected, judging the statements made in the introduction, that there are indeed matches between the creative city theory and the cultural policy. The second sub question focusses on the values and inspiration of policymakers.

2. What inspired policymakers to adopt and adapt these theoretical reflections in strategic choices?

## 1.4 Research Strategy

The first question, how ideas of the creative city are reflected in the policy, is answered by:

- I. Studying the discourse surrounding the concept of the creative city and sketching the discourse in the theoretical framework
- II. Applying Critical Discourse Analysis to the Lwd2018 bidbook in order to find theoretical reflections within strategic choices

The second question is of a qualitative nature and in order to answer it, in-depth knowledge is required. The theoretical reflections found by answering the first sub question will serve as an input for the semi-structured interviews that will be conducted with policy makers. In addition a short background story based on the interviewees' experiences is sketched in paragraph 4.1. This describes the journey and context of the decision-making and explains how different actors relate to each other. The research process is visualized in Figure 1. The numbers in the model correspond with the respective chapters in which the processes or results are described. In chapter 2.4 the concept of inspiration is discussed as it offers additional insight in how ideas can manifest in actors.

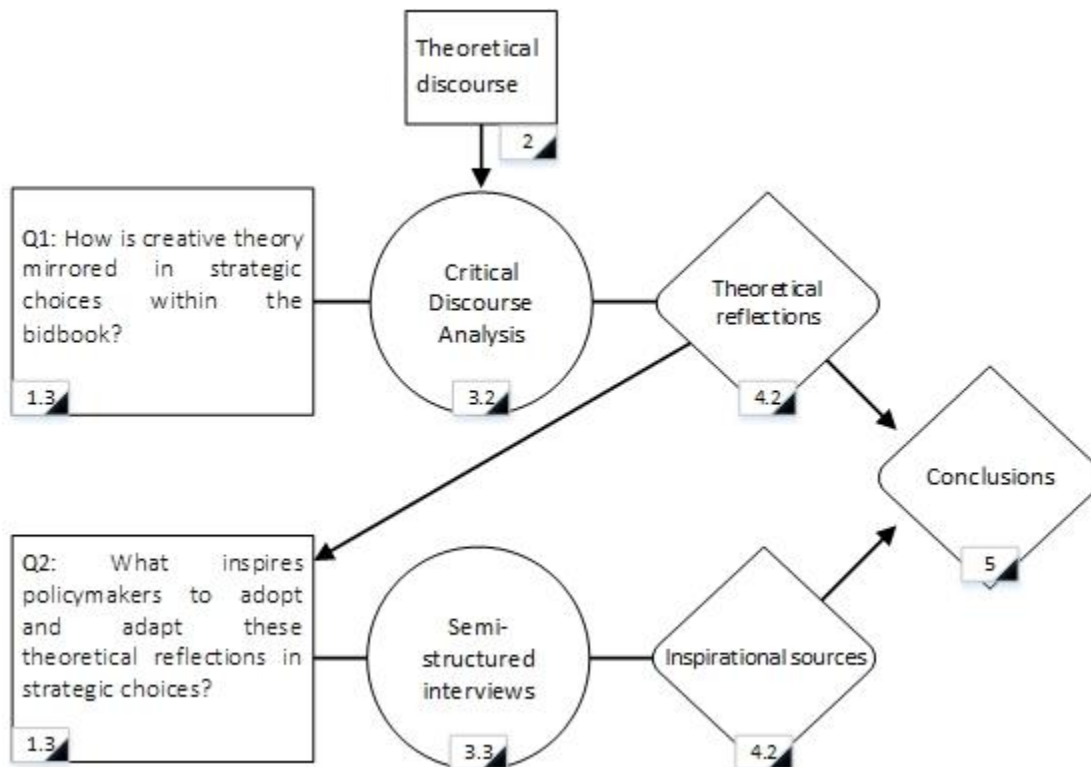


FIGURE 1 RESEARCH STRATEGY MODEL

The feasibility of this research depends on how well I am able to operationalize a methodology or tool to test whether theory is reflected in strategic choices within the bidbook. Which is not an easy task since the conceptualization of the creative city is ambiguous and as discussed before can best be seen as an approach instead of a vast set of rules. A wide body of literature is available on creative city, creative class, cultural urban policy and its implementation on cities. This study can be seen as an addition to existing literature using relevant theories on a new actual and exciting topic as the 2018 ECoC: Leeuwarden, which has the ambition to become creative and transform common ways of thinking.

## 2 Theory

*“There is a friendly virus, in the beginning of the twenty-first century. This friendly virus has affected the community of planners and could help us to survive as a creative profession. The virus is called creativity, sometimes creative milieu and creative industries, or even creative city or creative class (...). Not surprisingly, creativity comes into spatial planning with culture as a backpack, a rediscovery of the controversial debate about the future of the European city. In the beginning of the twenty-first century, culture and creativity have become key concepts on the agenda of city managers, development agents and planners, who are desperately searching for new foundations in city development with dwindling city budgets.”* (Kunzmann, 2004, pp. 383-384)

The quote above illustrates the current position of creativity within the spatial planning debate well. Creativity is a trending subject and it seems that it should be part of any spatial plan but it is difficult to get a grasp of. The literature studied in this thesis focuses on the conceptualization of the creative city and the role of creativity in urban development. Like creativity itself the creative city is an ambiguous concept. Therefore I feel the need to explain more about its come up by touching upon the creative economy and related ideas. The shift from a traditional economy towards a creative economy heavily influenced the debate. Afterwards the concept of the creative city as conceptualized by Landry is discussed. I consider Landry’s conceptualization as the most important interpretation within the discourse since it contains a coherent approach towards city planning. Rather than it being the result of a concentration of people which are members of the creative class, as many thinkers believe. Florida’s work is of great importance to the debate since his publication ‘The Rise of the creative class’ in 2002, gave the debate a dramatic lift, giving new importance to design and creativity in the working sphere. It is also considered as one of the key ingredients of Landry’s conceptualization of the creative city.

### 2.1 Creative Economy

#### 2.1.1 Creativity or Culture?

Many cities attempt to stimulate and encourage their citizens by promoting creativity in arts and culture and support innovation in different domains to resurrect their respective economies (Sasaki, 2010). Culture can be seen as the magic substitute for the lost factories and warehouses, as a tool that will create a new urban identity, making cities more appealing for investments and professional workers (Hall, 2000). When studying articles or policy documents culture and creativity seem to be used interchangeably, especially in creative/cultural industries literature, authors seem to have little issue with using the concepts of creativity or culture arbitrarily. In 1997 for example, the United Kingdom’s Department of Culture, Media and Sports

choose to rename the cultural industries to creative industries, assumedly to avoid its political connotations (Landry, 2012).

*Cultural heritage is the sum of our past creativities and the results of creativity is what keeps society and moving forward* (Landry, 2008, p. 6). Here culture and creativity are intertwined. Culture seems to layer up on to each other where creativity is the tool that adapts and shapes new layers of culture, but what is culture? Pratt (2008) stresses that: *“Culture is produced in particular places and times: and, that context is important in, or perhaps more accurately constitutive of, social, cultural and economic fields”* (p. 3). Bayliss (2007) argues that culture is both an economic sector, embedded in diverse growth industries, that has the possibility to strengthen the workforce and foster regional economic growth, as well as a resource, inspired by Landry using the cultural resources concept. Landry (2008) himself sees culture as a range of resources that show the uniqueness and distinctiveness of a place, but also as an expression of people’s *“likes and dislikes, their aspirations and fears. Culture is linked to tangible and intangible qualities. These include what is remembered and what is valued and their tangible manifestations in how a city is shaped”* (p.173.). Kunzmann (2004) centres his definition *“around the arts, film and music, architecture and design – a culture which is rooted in and shaped by the history and identity of places”* (p. 385).

Building on Florida (2002) and Landry & Hyams (2012), creativity is defined as the ability to synthesize, conceptualize new ideas, and the ability to find solutions to problems. Based on this definition of creativity it can be stated that creativity is something that humans possess. It could be considered as a skill or an ability. Culture is the result of humans interacting with their environment and therefore is embedded both in humans and their environment. Within the creative city debate it is best understood as a context dependent resource which urban planners can (ab)use to create a certain appeal.

### 2.1.2 Creative Economy and the Rise of Creative Industries

Standard approaches to strategic urban planning brought about difficulties, while the creative approach could be considered an effective method in the construction of an urban identity, involving the local community and attracting resources and talent. People started to recognize that a new economy was emerging, that the urban environment was becoming more and more homogenous, boring and depressing with similar brand names dominating the streets and that the old building blocks of the city were being destroyed in the name of urban renewal (Landry, 2012). For these aspects, traditional planning tools fall short in providing solutions. The cultural approach seems a promising one that is likely to introduce inspirational elements at the conceptual level and policy levels (Blessi, et al., 2012).

A number of cities chose a culture-led strategy as an alternative to the traditional industry and industrial development. These traditional strategies have been seen as a failure as a basis for economic growth, especially in Western societies. In the old economy, economic returns started to diminish as production costs rose since the costs of inputs increased as they became scarcer. In the creative economy on the other hand resources do not deplete since its inputs are creativity and ideas. This means that increasing returns know no limits as subsequent innovation generates furthermore transactions (Landry & Hyams, 2012). The knowledge-intensive nature of the creative economy is based in a social foundation instead of a material foundation and establishes a culture of creative production (Rantisi, et al., 2006).

Lysgård distinguishes two fields of knowledge which are of importance to planning and policy making, namely: the understanding of the potential of culture as an economic driving force and the understanding of how a change in working life has drawn attention to the importance of competition and creativity. The reason for the current position of culture in the urban development debate can only be explained in the light of local contextual relations, but in general there are three processes or trends which can be distinguished in order to understand its current position. First it has been highlighted that cities are more about to change their (local) distinctive character, this in a context of gradual acculturation of products and the commodification of culture and experiences. Consumption is more and more shaping lifestyles and plays a large role in expressing one's identity. Therefore the city is becoming a central arena for production and consumption of culture in various forms. Secondly the globalization of society has led to the introduction of competition-oriented strategies. This trend can best be described in a setting where cities and regions must take responsibility for their development strategy, moving away from central state growth strategies. Such competition-oriented strategies aim to attract tourists, new inhabitants and highly competent labor. Finally working life is undergoing great changes. Diversity is increasing in types of occupation. This is especially important in creative occupations that require a high level of competence. If those occupations were to be ordered based on their creativity we could find the super-creative class, as Florida (2002) would define them, on top. These people have special preference regarding their environment, it being more open, multicultural and tolerant. This has implications for urban planning since cities should not only offer career/employment opportunities for these people, but also should offer an environment which suits their identity (Lysgård, 2011).

Bayliss (2007) studied the intersection of culture, creativity and city planning using the example of Copenhagen. In Denmark this is displayed through several governmental levels. At the national level the governments policy aims to promote cultural and creative industries in view of their direct economic advantages and their added value to city and regional competitiveness. In Copenhagen, the Greater Copenhagen Authority, Hovedstadens Udviklingsråd (HUR), makes a strong case for the provision of cultural flagships and *"the physical redevelopment of the city as a place of leisure and entertainment so as to attract workers rich in "creative capital" and thus also the companies in which they work"* (p. 900.). The programs aim to stimulate creative industries by developing clusters and incubators and to attract and develop skilled and talented people through financial support and enhanced advice networks, but also through the less conventional route of experimental institutional changes. Hospers (2003) also studied how the knowledge economy influences cities within the EU. He argues that cities specifically are locations where knowledge, creativity and innovation flourish. He proposes the concept of the 'global-local paradox': In a world which is becoming increasingly more integrated that cities must lean more and more heavily on their specific local characteristics. Cities that succeed in developing innovative strategies have the opportunity to become competitive creative cities. In addition to the local, creative industries studies have also focussed upon the urban. The urban offers a set of supporting and complementing services and a significant pool of specialized workers, which in turn is necessary to facilitate creativity. This creates the opportunity for place-based communities for social reproduction in which cultural competences are generated (Rantisi, et al., 2006).

In Markusen et al (2008) it was found that a group of researchers in New England launched the Creative Economy Initiative in 1998, the aim of the study was to point out that creative enterprises and individuals contribute to local regional economies in a major way. They identified three main components of the creative economy:

- i. Creative clusters, firms and individuals who directly and indirectly produce cultural products.
- ii. Creative workforce, individuals trained in specific cultural and artistic skills who steer the success of major industries.
- iii. Creative community, a geographical area with a concentration of creative workers, creative firms and cultural institutions.

The study had two major outcomes. Firstly it stresses the importance of the cultural sector as a driver for economic growth and secondly it set definitions for the creative cluster and creative workforce which made it possible to use secondary sources in order to assess the size and scope of the creative economy. This focus on creative industries in either national or regional competitive growth strategies has been ascribed to the passing of a Fordist mode of production. With the rise of integrated international markets and the appearance of new technologies a search for new sources of competitive advantages started. Aesthetic qualities play a more prominent role and there has been an intensified focus on the signs and symbols of commodities in the economy (Rantisi, et al., 2006).

According to Landry (2008) the creative economy involves transactions in the creative output of the main four creative industries, being:

- i. Copyright industries, industries that produce copyright as their main product (i.e. advertising, software and media).
- ii. Patent industries, industries that produce and or trade in patents (i.e. pharmaceutical, electronics, design, engineering and information technology).
- iii. Trademark industries, diverse types of creative enterprises that base their activities on the protection of their trademarks.
- iv. Design industries, diverse creative enterprises that rely on the uniqueness in design.

This classification by Landry is inspired by the British Department for Culture, Media and Sport, which documented that creative industries contributed for approximately €77 billion and employed 1.5 million people. They defined the creative industries as those industries which have their origin in individual creativity, skill and talent and which have the potential for wealth and employment creation through the generation and exploitation of intellectual property. These industries have close relationships with tourism, hospitality, museums, galleries, heritage and sport. The creative industries are integral to the paradigm shift towards the creative economy (McGuigan, 2009). This is in line with Potts et al (2008), who argue that the creative industries have come to a point where they have significant market value and contribute to economic growth. They define the creative industries as a *“set of economic activities that involve the creation and maintenance of social networks and the generation of value through production and consumption of network-valored choices in these networks”* (Potts, et al., 2008, p. 174).

### 2.1.3 Creativity in the Context of Globalization

There are special reasons to consider urban issues in terms of creativity and innovation. Many of today's cities are facing periods of transition as a result of renewed globalizing forces. These transitions are different for every region. In western cities industries are disappearing and added value is created more through intellectual capital applied to products, processes and services (Landry, 2008). A normative that creativity can be understood as a catalyst for urban regeneration in deindustrializing cities idea dominates the planning arena (Waitt & Gibson, 2009). Sasaki (2004) argues that advanced capitalist countries are losing their manufacturing base and are entering into a phase of new knowledge and informational economies. The key driver in this new economy is creativity, more specifically artistic and technological creativity. For this reason he argues creativity moved to the center of urban policy. Lysgård (2011) argues that as a result of globalization traditional understanding of national - regional hierarchical roles between cities changed and therefore competition between cities and regions have become a topic of discussion. The quality and attractiveness of a city, both as physical living conditions and as a cultural environment have been given new meaning in urban development strategies. Cultural life is considered an important element in marketing and internationalizing of cities, while also being a quality in itself which contributes to higher levels of wealth and welfare in cities subdued to high levels of unemployment and social deprivation.

Each city-region should reassess its own role in this new configuration in order to move towards an economy based on greater knowledge intensity (Landry, 2012). Florida (2002) describes a similar trend and distinguishes two facets of globalization. Firstly and similar to Landry's observation, the geographic diffusion of routine economic functions. Secondly, Florida states that higher-level economic activities such as innovation, design, finance and media tend to cluster in a relatively small number of locations. These impacts on the evolving knowledge intensive economy have been dramatic on the organization of cities. Processes of deindustrialization in the West have reduced power of blue-collar workers and their unions, as a result of the growing power of professional workers and the emerging creative professions related to design and new forms of media (Landry, 2012).

The creative city discourse and its implementations in policy can be understood as a new 'rhetorical-material flourish' (Thrift, 2001) aiming at the construction of new original institutions of urban governance, at justifying the engagement to chase new strategies of urban and regional development and entrepreneurialism and finally at the enhancement of legitimizing local political leadership in an increasing neo-liberalized urban realm (Ponzini & Rossi, 2010). Rhetoric can refer to all ways to accomplishing things with language, and is not limited to persuasion regardless of reason (Gasper & Apthorpe, 1996). The rhetorical strategy of statement via a presupposition implicates the 'smuggling in' of debatable material in such a way that it becomes difficult to contest (Kress, 1990). In a similar fashion it is argued that: *"In many instances (...) the creative city is little more than a rhetorical device which can placate the hearts and minds of local councilors and politicians that they are actually doing something whilst doing hardly anything at all. (...) It is part of a broader shift towards new forms of entrepreneurial urban management used to boost the image of ailing cities and persuade highly mobile global capital and professional and service classes that urban areas are interesting and safe places to live"* (Chatterton, 2010, p. 392). Hansen and colleagues (2001) studied creative city strategy in Copenhagen in the context of globalization, urban governance and social geographic change. It has been argued that globalization has impacted both rescaling of capital flows and labor distribution and that the awareness of one's relation to a wider world has increased. In the case

of Copenhagen Hansen and colleagues conclude the following considering their case: *“The rhetoric of the creative city (...), is remarkably void of policy recommendations, substantial alternatives to property-led development, or any clear notion of how the creation of the creative city is to differ in any way from business-as-usual urban redevelopment. It therefore remains a disguise for these very activities it pretends to replace. What at first glance appears to be an unambiguously positive characteristic and goal—the creative city—becomes on closer inspection a dubious ideological smokescreen to cover up the social costs associated with compulsive adaptation to the “requirements” of the “new” flexible globalized economy, including reduced transparency in urban governance, social and geographic polarization and large scale transformation of the urban landscape involving considerable displacement”* (Hansen, et al., 2001, p. 866). In other words, Hansen and colleagues understand creative city strategy as a questionable attempt to adapt to a globalizing world.

## 2.2 The Creative City

Chatterton (2010) flatteringly calls Landry ‘the architect of the concept’, while in Kong (2014) it was found that Landry’s publications have contributed to *“creative economy discourse flows from Europa and North America”* (p.277). As stated in the introduction Landry’s, together with Florida, publications have sparked the creative city debate the past decade and have been highly influential for policymakers and researchers. In order to understand how creative city theory is reflected in the bidbook, it is necessary to discuss what the creative city entails. This chapter discusses how Charles Landry describes the creative city. Summarized, he understands the creative city as an approach that utilizes culture as a resource that can be accessed through creativity.

### 2.2.1 Creative City, the Notion of

The literature shows different concepts of what the creative city entails. A common interpretation of the creative city is that as being the product of a region with a certain amount of people of the creative class’. This is shown in Zimmerman (2008), Ponzini & Rossi (2010), Grodach (2012), Scott, (2006) and Pratt (2008). In Peck’s (2005) critique on the creative class the creative city strategy is described as a neo-liberal strategy, which commodifies cultural artifacts that are only valued for their (potential) economic value and uses and values gentrification as a tool for urban regeneration. Kong (2014) for example uses the wording of ‘creative city’ as a synonym for the creative economy. Peter Hall (2004) sees the creative city as a city where there are embedded cultures and networks of creativity. He adds that the process of becoming a creative city is a long and slow process, which can be agonizing and that results can not be guaranteed in any way. Hospers states that the concept of a creative city is ambiguous, building on work by Peter Hall he distinguishes three types of creative cities, namely: technological-innovative, cultural-technological and technological-organisational cities. He defines creative cities as cities that possess not only sufficient concentration, diversity and instability, but also project a matching image based on innovation and modernity. According to Hospers the success of cities depends on human effort and opportunity. Building on the prerequisite of concentration is Sasaki (2010). He notes that attracting people of the creative class does not automatically form a creative city. For the development of a creative industry that serves as an economic engine for a creative city it is imperative to have a large workforce with certain skills and the needed industries to support this workforce. Argued by Sasaki (2010) is that in developed societies, such as in Japan, a shift towards a creative economy based on the cultural mode of production becomes the urgent problem since the market for hi-tech consumer goods and cars has shrunk.



From the 1960s onwards it became clear that Western societies significantly changed into a post-industrial society where the result of production is mostly the result of 'brainpower' and its product knowledge instead of a society focused on labor power, in other words 'muscle power' (Landry, 2012). The creative city emerged from the late 1980s onwards along a number of trajectories in response to emerging trends (Landry, 2008). A move away from managing what we know, to building what we do not know yet, a more innovative approach that requires design. Landry uses a discursive approach when it comes to setting the objective for his thesis: "*The overall objective is to start developing and legitimizing a new language and set of tools within which urban affairs, policy and development can be discussed*" (p.166). This transition does not come without loss as many cities who claim to be creative have many poor people and are governed poorly. Sasaki (2010) claims that the creative city idea emerged as a new urban model with the EU's ECoC projects, where the winner of the competition utilizes creativity inherent in art and culture in order to create new industries and employment opportunities, while at the same dealing with environmental issues and homelessness. In other words the creative city is a multifaceted attempt to stimulate urban regeneration.

One of the key aspects of this, what Landry (2008) calls a, paradigm shift lies in its raw materials. No longer are economic advantages derived from traditional assets as coal steel and gold. Labor cost advantages could be added to this list of traditional assets according to Florida and Tinagli (2004). Cultural resources are the new raw materials, creativity being the method of exploiting these resources and helping them grow. It requires a deeper understanding of what resources can be, since potential raw materials are everywhere around us. Putting these resources to good use requires different approaches. It is the task of the urban planner to recognize, manage and exploit these resources in a responsible manner. Cultural resources are rather abstract in themselves and are basically only limited by ones own imagination. They are embodied in people's history, habits, past experiences and are unlocked through imagination which can be turned into unique space specific and practical solutions. Judging from these ideas cultural resources are not only material but also consist of intangibles (Landry, 2008).

Cities that are ambitious should exploit and coordinate their resources iconically and aim to pull attention to the city in order to create a richness of association, recognition and to grab profile. Possible icons are projects or initiatives that are comprehensible, sparkle the imagination, amaze and raise expectations. Over time they should become instantly noticeable and emblematic (Landry, 2012). These particular traditions, conventions and skills in an urban area help animate local products with an aura of authenticity, which can be imitated in other geographical locations but will never reach the same authentic feel (Scott, 2006). Key to creative strategy is an audit of local resources, the objective is to assess potential for change and seek whether creative solutions to existing and or future problems might be helpful. This mapping exercise should attempt to capture people their feelings, ideas, interpretations and dreams for the area, really checking mechanisms should only play a factor in the later stages of the process to allow for a free flow of potential.

The creativity forum is a program introduced along other projects in Huddersfield, a town in the United Kingdom, in order to stimulate the capacity to generate new ideas. It stresses the urgency for creative solutions and aims to provide a portal between people who have creative potential and those with resources, to persist and prosper within the new economy. It acts as a facilitator, in an informal setting,

between different disciplines, knowledge institutes and the community (Landry, 2008). The Creativity Forum serves as an example to illustrate how cities and towns aim to utilize their cultural resources through cross fertilization.

Being distinctive is vital in an age of increasing blandness and homogeneity (Landry, 2008). Policy makers should figure what makes a place unique. This factor is considered a main resource of the city, which the city can use to develop its own identity and gives it tools to position itself in the wider world (Landry, 2007). However, it is argued that: *“When identity and distinctiveness degenerate into parochialism, introversion, chauvinism and antagonism to the outside world they may destroy the foundations of a creative milieu and create a sense of claustrophobia and threat (Landry, 2008, p. 119).”*

The creative city is dynamic, it is concerned with a journey of becoming in a fluid state of affairs. The creative city is challenging to existing organizational structure, to common uses and power configurations. It is concerned with enabling, implementing and delivering potential in communities. Overcoming deeply entrenched obstacles like reductionist thinking, ways that break opportunities and seeing problems into fragments rather than seeing the holistic and the interconnected image (Landry, 2008). The notion of the creative city emphasizes how we need to understand the hardware and software simultaneously (Landry, 2012). With urban software Landry (Landry, 2008) means concepts such as urban identity, social development or network dynamics and hardware could be understood as the physical infrastructure and more technical solutions as developing better building techniques. These are preconditions for good city-making, the creativity of the creative city is about lateral and horizontal thinking and the capacity to see parts and the whole at the same. It is argued that planners, engineers, business people and social workers could benefit from the ‘artistic perspective’ and the added potential this gives to projects. This artistic perspective is characterized by ‘out-of-the-box’, lateral thinking and the usage of imaginative thinking. Visibility strategies should be used in order to stimulate creativity and show the success of creative city strategy (Landry, 2008). A creative city agenda involves co-joining the interests and power of different stakeholders who may be diametrically opposed and whose goals are contradicting. *“It involves certain qualities, such as: the capacity to bring interest groups around the table within a commonly agreed agenda; to learn to work in partnership between different sectors that share mutual respect; the ability to generate civic creativity whereby the public sector learns to be more entrepreneurial and the private sector to be more socially responsible in pursuing joint aims; the willingness to share power with a goal of having greater influence over an enlarged whole. (Landry, 2007, p. 7)”*

Creativity in itself involves the ability to synthesize, but is also helpful in urban viability as it greatens the ability to be responsive to different situations. Which is more successful in cities whose economic, social, cultural and environmental dimensions are balanced in a sustaining manner (Landry & Hyams, 2012). The notion of the creative city suggests that conditions should be developed for people to think, plan and act with imagination in order to create opportunities or deal with difficult urban problems. Creativity here should be understood as applied imagination, using characteristics as intelligence, inventiveness and learning during the process. The creative city thesis suggests that a culture of creativity should be embedded into stakeholders’ way of operating, which encourages creativity and legitimizes the use of imagination in the public, private and community spheres. This requires a creative infrastructure, which is a combination of hard and soft including the organizational infrastructure, the manner the city copes with

either problems or opportunities. Cities need to develop the physical preconditions and or platforms upon which the activity base or atmosphere of these cities can develop. This includes the build environment. The creative city needs a physical environment that fosters sociability, exchange of information and mixing of different sorts of people in order to maximize potential. In the context of the creative city the physical environment functions well if people can move around and connect effortlessly, if the architecture consists of old and new buildings and is well put together and if the street pattern is diverse and fascinating. *“The right blend makes a city attractive and desirable with different aspects tempting different audiences: Power brokers, investors, shoppers, tourists, property developers, thought leaders”* (p. 8). This process, which is concerned with the dynamics of attraction, retention and leakage of power, resources and talent is referred to as ‘drawing power’ (Landry, 2012). This is based upon the assumption that *“cities now compete by harnessing their tangible (as well as hard and intangible) soft-asset base and project and orchestrate this 'iconically'. (...) The aim is to pull attention to the city, to create a richness of association and recognition, and to grab profile in order to create conditions that can generate downstream impacts* (p.xviii).” It is argued that marketing and the use of slogans can raise expectations and can be used as a mechanism to focus strategy on reducing the gap between hype and reality. Marketing can create awareness of the dynamics of the city, which can have considerable multiplier effects (Landry, 2008)

Judging from this description the creative city is best understood as an approach rather than a vast set of rules, the creative city in this sense is per definition ambiguous. Cities can only be considered creative if they show a culture, a set of attitude and a mind-set which is open to imaginative thinking, which shows in a variety of initiatives (Landry & Hyams, 2012).

Landry (2008) created a creative city toolkit for urban developers, its purpose is *“to rethink how problems can be addressed, by re-examining the underlying philosophies, principles and assumptions behind decision-making and to challenge the ways urban problems and solutions are framed”* (p.165.). It is stressed that creativity solely is not the answer to urban problems, but should be understood as an ideas bank where decision makers can work with in order to find innovative solutions for urban problems. The goal of the toolkit is to find interpretative keys that lets us improve our understanding of urban dynamics and a way to interact with these dynamics. It proposes the following concepts:

- i. Civic creativity, stresses creativity in the civic realm as a future necessity.
- ii. The cycle of urban creativity, breaks down complex issues to allow for insight when choosing strategy.
- iii. The notion of innovation and creativity lifecycles, highlights that decision-makers should be aware of timing. Judgment and feeling for when to be creative should be developed by decision makers.
- iv. The urban R&D concept supports an approach to implementation, observation and evaluation that legitimizes creative action.
- v. The innovation matrix, benchmarking device allowing decision-makers to determine how innovative a project is and whether the city is performing to its full potential. The vitality and viability are examples of new type of indicators.
- vi. Urban literacy, seeks to tie these concepts together with different ways of understanding urban dynamics and therefore creating a new competence

In addition, to review whether a place is creative or not Landry and Hyams (2012) developed a creative city index in 2008/2009 in collaboration with Bilbao Metropoli 30, which had an important role in helping Bilbao reinvent itself. They discovered ten crosscutting domains and headings of indicators for creativity, which should be tested for preconditions of creativity, being: tenacity, awareness, clarity of communication, broad thinking, inspiration, aspiration, adaptability, dynamism, openness, participation, design awareness, sensory appreciation, professional pride, leadership and vision. The domains are:

- i. Political and public framework
- ii. Distinctiveness, diversity, vitality and expression
- iii. Openness, trust, accessibility and participation
- iv. Entrepreneurship, exploration and innovation
- v. Strategic leadership, agility and vision
- vi. Talent development and the learning landscape
- vii. Communication, connectivity, networking and media
- viii. Place and place making
- ix. Liveability and well being
- x. Professionalism and effectiveness

These lists seem ambiguous and open for one's own imagination, but are key in order to understand whether policy makers are inspired by creative city theory since it has a unique way of framing urban problems and setting preconditions. Also, what can be concluded from Landry's thesis is that the creative city is not an ideology. Rather it is a guideline on how to enable available resources in a creative manner, not all cities have the opportunity to become like 'prototype creative cities' such as Barcelona and Milan, since they might lack the historic cultural resources. This is also noted by Musterd & Deurloo (2006) who argue that the historical determined track of a city should not be ignored, this track might offer opportunities or either adversities. This statement relates to the preconditions necessary for becoming a creative city, as well does it relate to the idea of cultural resources. Having certain institutional blockades for example might hinder the process of becoming a creative city. Critique is offered by Chatterton (2010), who argues that toolkit approaches tend towards reductionist and simplistic meanings of urban and regional development dynamics. An approach such as the toolkit approach may direct people towards opportunistic rather than strategic planning, which may miss or sideline structural problems that urban areas face.

### 2.2.2 Creative Bureaucracy

Lwd2018 is about participation: *"In essence, our bid is about exploring new ways of citizen participation"* (Stichting Kulturele Haadstêd, 2013, p. 7). In order to analyze whether Lwd2018's participation strategy reflects creative city theory, it is essential to touch upon the topic of the creative bureaucracy. An element of Landry's conceptualization of the creative city that is concerned with enabling creative potential through participation and describes how participation can be stimulated in an institutional manner.

Numerous cities have creative projects, but are not automatically creative as a whole. A city's creative potential is dependent upon its context, factors which are often not governable. They include the city's location, its geography, its size, national policy or levels of centralization. Smaller places therefore cannot compete with global hubs, but there is a vast range of global niches and strengths that they can capture. Also, large places often become dysfunctional which reduces their creative potential (Landry, 2012). The

rules and incentives regimes of local and national governments set the tone for a city, mold its core and creative climate. The creative city has a public sector which has clarity in its perspective and goals, it understands how important it is to fulfill the potential of its citizens. Its functioning is easy to understand, accessible and encourages participation. *"In an ideal creative place these institutions will be lean but proactive, ethical transparent, accessible and enabling. Structures will be horizontal and co-operative and departmental lines thinly drawn. Bureaucracy is kept to a minimum"* (Landry & Hyams, 2012, p. 21). Participation can be stimulated in the form of cultural activities these activities *"are significant factors in generating inspiration, self-confidence, debate or ideas exchange, as well as the creation of a city's image (...) - and - help attract skilled and talented personnel, as well as provide opportunities for residents (p.123)."* Further he argues that the consumption of these cultural activities has less strong transformative effects on individuals, and communities, than direct participation, which has a greater influence on human development and the uncovering of creative potential. Landry (2008) argues that there is an urgent need for creative action to address social exclusion and how people are cut off from participation or work since the fostering of human and social capital should be at the core of urban regeneration. A workforce which is more knowledgeable or trained is helpful in achieving economic prosperity.

There are two main reasons why creativity is essential in the 21<sup>st</sup> century. Firstly it is necessary to advance to the lean, clean green industrial revolution as well as to resolve problems of integration and rethink social and healthcare services. Secondly, the ability to think holistically and across multiple disciplines in order to comprehend and deal with issues in new and innovative ways. For the public bureaucracy this involves a shift, a shift that includes a higher level of involvement from its users and co-creating policies, products or solution. A shift from hierarchal to network thinking, from traditional disciplinary boundaries towards a culture of cultural cross-fertilization. Networking and creativity are intertwined, the higher the amount of nodes in a system the greater its capacity for reflexive learning and innovation will be. In order to maximize a network's benefits it should look to intensify and find new network structures (Landry, 2008).

Good governance, a creative bureaucracy, is an asset in itself that can generate potential and wealth. It encourages creativity and it validates the use of imagination in the public, private and community domains. *The creative bureaucracy idea is not a plan, but a proposed way of operating that helps create better plans and better ways of operating in the future. It is an adaptive, responsive and collaborative organizational form that in principle can harness the initiative, motivation and full intelligences of those working in them and respond to the changing demands of those they seek to serve* (Landry, 2012, p. 45). This broadens the idea bank of opportunities and potential solutions to urban problems. This is the divergent thinking which generates multiple alternatives. These must be aligned to convergent thinking which slims down the number of possibilities from which urban innovation can arise. It is argued that outsider talent has to be purposely imported since policy makers discuss their problems within existing habits, traditions and culture of a place. Outsiders are free of these 'constraints' and offer news insights and networking opportunities. Finding the right balance between insider and outsider knowledge is one of the key challenges for urban policy makers. Creative Cities should be places where outsiders at first should experience a state of duality. They should not be excluded from opportunity but neither should they be embraced in order to preserve their creative drive (Hall, 2000). This provides the city with flexibility which is necessary to respond to its dynamic context and therefore creates the needed resilience to possible disturbances (Landry, 2008). In order to be resilient cities should aim to be future-proof. When this perspective is forged into forward planning it reflects the ability to cope with different scenarios over periods of varying duration. In order to be resilient over extended periods of time cities should invest in future assets, which will help develop

strategic robustness and tactical flexibility (Landry, 2012). Current organizational systems with their ethos of control and hierarchical focus do not provide the flexibility, adaptability and resilience to survive in an evolving competitive environment (Landry, 2008).

### 2.2.3 Creative City and Innovation

Lwd2018's conduct could be considered innovative, it is highly concerned with cross fertilization and the value it may add. *"The purpose of Lwd2018 is change – it is innovation in a context"* (Stichting Kulturele Haadstêd, 2013, p. 30). In order to grasp whether creative city theory and its ideas about innovation are reflected in the bidbook, Landry's ideas on innovation in the context of the creative city are discussed here.

One of the main recurring concepts within the creative city thesis is innovation. Creativity and innovation are related as creativity is the process of generating ideas and provide a basis to work with. There is a need for curiosity, which enables imaginative thinking and wherefrom creativity derives. These first steps are divergent. Then when creativity is evaluated, prototypes and inventions can develop (Landry, 2012). Innovations are defined as the realization of a new idea in practice, often as the result of creative thinking. An innovation is only an innovation when it passes a reality test, the idea in itself is not sufficient. Where creativity involves the creation of a series of ideas, innovation requires a convergent analytical approach. These manners of thinking, in an innovation process, are dynamic through the project. *"Innovations do not progress in a linear way"* (p.202.) and often urban creativity involves the recycling of concepts from the past. It is argued that in the urban context creativity and innovation should be considered *"as a holistic, integrated process covering every aspect of urban life from the economic, political, cultural environment and social-multiple innovativeness"* (p.139.). This is necessary if cities want to deal with the tension and stress of current global transformations and remain efficient and effective. Innovations appear, develop and are imitated in specific contexts, times and locations. Innovations can be stimulated and can cluster in certain places and times as a result of deliberate policy. An aspect of legislation that is assessed in the context of the creative city is the provision of a legislative context and framework in which creativity can develop. This entails the creation of core legislation that acknowledge innovative processes to prosper within a certain set of rules. Such core legislation involve for example intellectual property rights or copyright laws (Landry, 2008). A creative city tries to set up and sustain a framework which contributes through infrastructure, the hard- and software, and also the orgware, which are required for imagination and creative behavior and values. This creative climate allows for innovation to a certain degree by ensuring fundamental requirements such as healthcare, social services, good education and skills training or research expenditure (Landry & Hyams, 2012). Whenever a city takes on a development program with ambitions of becoming a creative city, the program should be concerned with setting up a local production system, training or attraction of relevant skilled workers, an appropriate spatial plan and the ensurance that these elements are in a harmonious relationship with each other (Scott, 2006). Both Landry (2008) and Florida (2014) argue that current approaches to education and learning are restricting important creative capacities, mostly creative thinking. Capacities young people require in an increasingly demanding world. Florida argues that more attention should be paid to childhood learning since during this period age creative abilities are formed.

In short Landry understands innovation as the result of creativity, innovations mainly arise and thrive when the institutional context is favorable. In the creative city there are recognition systems to celebrate

achievements, which results in a higher level of innovation and R&D. An open innovation ethos based on sharing and linking small enterprises and large corporations is flourishing (Landry & Hyams, 2012). Landry (2012) warns us that there is a severe danger in constantly emphasizing innovation, in that innovations are created and developed for their own sake without any purpose and without serving important needs. Hospers (2003) argues that ideas and innovative solutions originate from thorough communication and the exchange of knowledge between people. A precondition is the proximity of people and face-to-face contacts. Landry (2012) clarifies this, creative behaviour and the ability to innovate are the result of two kinds of minds come together. One is the enabling mind associated with being creative, *“the exploratory, opportunity seeking and connecting mind that can range horizontally across facts, issues and specialist knowledge and detect threads themes and cross-cutting agendas (p. 28)”*. This mind should join forces with the focused, vertical mind of a person which has expert expertise on a certain topic, also known as the instrumental mind.

## 2.3 Creative Class

Ideas on the creative class together with Landry’s views on creative city strategy, form the creative city debate. I would consider Florida’s approach not as holistic as Landry’s creative city strategy. Florida is more concerned with added economic value ; be it through cultural tourism, the regeneration of neighborhoods or because of the benefits that clustering provides. As you probably know Florida’s publications did not only heavily influenced the creative city debate, but also influenced how policymakers and researchers think about cities. Therefore it is important for the purpose of this research to find out how elements of creative city and creative class theory are reflected in the bidbook and to discuss the creative class’ main implications.

### 2.3.1 Creative Class, the Notion off

An interesting concept, because of its prominent role in the creative economy debate and the pervasive idea that cities need to remodel their economic development and planning policies in order to become creative cities is that of the ‘creative class’. A central assumption is that cities compete with each other for creative industries and people of the creative class, who are considered as a *“vital demographic group to capture as immigrants for the investments and innovation with them (p. 1224.)*. This is supported by a ‘CEO’s for Cities’ survey in the United States which reports that fifteen years ago 80% of educated people chose their job before choosing the city, at the time of this study 64% of educated people choose the city instead of the job (Landry, 2012).

Florida defines the creative class in his book, ‘The Rise of the Creative Class’, as a fast-growing, highly educated and well-paid segment of the workforce whose efforts corporate profits and economic growth increasingly depend. Creative class members do a wide variety of work, ranging from jobs in technology to entertainment, journalism to finance, high-end manufacturing to art. They do not perceive themselves as a class, yet they share a common ethos that values: creativity, individuality, difference and merit. Regions that have large numbers of creative class members are the regions that are growing and affluent. Places which are successful in attracting the creative class can be described as being: dynamic, having low-entry barriers, diverse and having higher levels of ‘quality of place’ (Florida, 2002).

Creativity consists of many aspects and multiple dimensions, Florida identifies three interrelated types of creativity which are mutually dependent. These dimensions share a common thought process and reinforce each other through cross-fertilization and mutual stimulation (Florida, 2002):

- i. Technological creativity or innovation
- ii. Economic creativity or entrepreneurship
- iii. Artistic and cultural creativity

In order to generate more entrepreneurship, regions must develop conditions that stimulate innovation, arts and culture (Florida, 2003). A creative synthesis can be helpful in such varied ways producing a practical device, theory or insight that can be problem solving or a work of art that people can appreciate. Creativity needs self-assurance and the ability to take risks. Margaret Boden illustrates this well with the following quotation: *“A person needs a healthy self-respect to pursue novel ideas, and to make mistakes, despite criticism from others. (...) Breaking generally accepted rules, or even stretching them, takes confidence. Continuing to do so, in the face of skepticism and scorn takes even more”* (Florida, 2002, p. 31). Creativity is inherent to all people to varying degrees and is mostly driven by intrinsic rewards. Another prerequisite for creativity is cultural heterogeneity, which is enhanced by the exposure to notional diversity and conflict, this exposure allows individuals to be involved in cross-fertilization (Florida, 2014).

Regional economic growth has been studied extensively, Robert Putnam for example views economic growth as the product of social cohesion, trust and community connectedness which is described in the social capital theory. Further exploring these ideas are Robert Lucas and Edward Glaeser who propose the human capital theory which says that concentrations of educated people drive regional growth (Florida, 2002, p. 222). Human capital is essential in Florida his ideas on the creative class, the core of the creative class consists of: *“People in science and engineering, architecture and design, arts, music and entertainment, whose economic function is to create new ideas, new technology and/or new creative content. Around the core (...) includes a broader group of creative professionals in business and finance, laws health care and related fields”* (Florida, 2002, p. 8). It is stressed that the people are involved in complex problem solving scenarios that require high levels of human capital. Judging these ideas one can understand that creativity entails the conceptualization of ideas and problem solving ability. The ‘creative capital theory’, as proposed by Richard Florida, is different than the human capital theory since Florida his theory states that regional economic growth is driven by the location choices of creative people, the people who possess creative capital. It is different from the human capital theory in two respects:

- i. It identifies a form of human capital as key for regional economic growth.
- ii. It stresses the underlying factors that shape location decisions of creative people (Florida, 2003, p. ch12).

The basic argument is that regional economic growth is powered by creative people who prefer places which are diverse, tolerant and open to new ideas. In order for places to be successful in attracting creative capital Florida states three conditions abbreviated as the 3T's for economic development: Technology, Talent and Tolerance. People who are part of the creative class prefer places which are open and diverse. Places of today require low entry barriers since immigration is the most important growth factor (Florida, 2002). When it comes to attracting creative people to a region Florida coins the term quality of place,



which can be understood as an interrelated set of experiences. It does not occur automatic but is an ongoing process involving the coming together of several different aspects of a community. Factors which its consists of are how dynamic the labor market is, whether a place is suitable for different lifestyles, the ability of a place to facilitate social interaction, diversity amongst the community members, the authenticity of a place and the ability to offer the user of the space a unique and genuine experience and finally the role place has in shaping our identity. It is argued that that festivals can attribute to the quality of place and especially music gives a place authenticity and identity (Florida, 2002). Judging from these ideas of the creative capital theory it can be concluded that people do not simple follow jobs, it is the opposite way around ; places should market themselves in order to attract creative capital.

### 2.3.2 Creative Milieu and the Clustering of Talent

People of the creative class might be attracted to a unique creative milieu, which Landry defines as “*The necessary requirements in terms of ‘hard’ and ‘soft’ infrastructure to generate a flow of ideas and inventions*” (Landry, 2008, p. xxvii) which contains elements such as architecture, a culture of open mindedness and an appealing history. In Landry & Hyams (2012) the creative milieu is simply defined as a stimulating environment which makes places more attractive. They also touch upon the dynamics of the creative milieu, people coming in and over-stimulating demand, burning-out the milieu. Even if such a burn-out does not occur prices going up making it harder for new actors, like young people or start-ups, to enter the milieu. This could be considered as one of the downsides of gentrification, hindering the cultural vibrancy which makes places interesting in the first place. It is one of the key challenges of a creative city to establish such creative milieus (Landry, 2008). Another challenge is to find a balance between people of different income groups and experience (Landry & Hyams, 2012). Gunnar Törnqvist was the first to develop the notion of a creative milieu in 1987, it contains four key features:

- i. Transfer of information amongst people
- ii. Knowledge, consisting in the storage of this information in the form of experience and ideas
- iii. Competence in certain relevant activities, defined in terms of the demands of an external environment, which can be instrument specific or region specific
- iv. Creativity, the creation of something new out of all these three activities, which could be regarded as some kind of synergy.

Anderson states that there are six prerequisites for such a creative milieu, being:

- i. A financial basis, without tight regulation
- ii. Basic knowledge and competence
- iii. Imbalance between experienced demand and opportunities
- iv. Diversity
- v. Internal and external possibilities for personal transport and communication
- vi. Structural instability, meaning an uncertainty about the future within the scientific and technical environment

Both Anderson and Törnqvist use the metaphor of a river to illustrate the creative milieu: “*The creative milieu is like a river which runs through a stylized economic and social landscape at first it follows a course*

*that runs and quickly and in a defined bed. Lower down, the landscape flattens; the rivers enters into a zone of bifurcation, where it can seek alternative courses”* (Hall, 2000, p. 645).

The clustering of talent, skill and supportive infrastructure is central to the creative economy and the creative milieu, places where this clustering takes place are often referred to as creative quarters (Landry, 2008). Florida (2014) states that when talented people unite the multiplying effects are exponential, clustering makes each actor within the cluster more productive and as a result the collective creativity and economic wealth grow. It is explained that creative agents cluster around other creative agents which reinforces each other's productivity, these agents combine to shape larger economic units. These units establish in cities where they develop themselves, becoming locations of attention for new creative agents and firms. Building on Jane Jacobs her ideas, Florida states that when regional diversity increases, the chances that a place will attract different types of creative people with different assets. Places which consist of a diverse crowd of creative people are more likely to generate new combinations of creative people. The greater the concentration of creative people and the higher the levels of diversity lead to higher rates of innovation, high-tech business formation, job generation and economic growth.

### 2.3.3 Critique on the Creative Class

One of the main criticisms on the creative class city theory is its relative neglect of issues of intra-urban inequality and poverty among the working class. It is argued that creative strategies commodify the arts and cultural resources, using them as economic assets to evolving regimes of urban competition. The creative strategy aims to attract the creative class through attractive opportunities for consumption in regenerated neighborhoods, which are in a beginning process of gentrification. McLean (2014) has similar critique adding a feminist perspective, she argues that creative city ideas mobilize artist in order to gentrify neighborhoods and transform urban space into areas of consumptions and spectacle. Feminist researchers emphasize how creative city policies are in favor of the private sector and leave out concerns for health care and social reproduction. Hansen et al (2001) add that these gentrification processes result in the creation of urban space of specific middle-class consumption and enclaves of exclusivity. An immobile population, where skilled and talented laborers are excluded from other population groups and are subject to displacement. Social justice issues such as affordable housing become more noteworthy for the creative city agenda (Landry, 2012). Stressing the importance of contextual differences are Andersen and colleagues (2010), who studied creative class movement in the Nordic context. They concluded that people climate is considered to be important for the creative class but is still secondary to attractive job markets when making decisions about relocating and that what attracts or repels the creative class is different between different types of regions and also the notion of people climate is seen differently in different locales.

Scott (2006) also stresses that large cities with creative capabilities are places where striking social, cultural and economic inequalities prevail. He sees the creative city as a state, or achievement, where these problems have been conquered. This is in contradiction with the correlation between creativity and inequality as discussed by McCann (2007), based on Florida's own dataset: *“The preface to the paperback edition includes an analysis of wage levels in the creative sector compared with those in the manufacturing and service sectors. This analysis shows that ‘inequality is highest in the creative epicenters of the US economy’ and a ranking of the top ten city-regions with the highest levels of inequality features five —that*

are also in the top ten ranking of 'creative epicenters' according to Florida's updated 'creativity index'" (p. 193). This idea of mutual dependency between inequality and creativity is also argued by Richard Florida, he portrays such negative externalities as a pressing analytical and moral challenge for the creative class (Peck, 2005), which is illustrated by the following quote: *"One of the most significant fault lines of our age is the growing geographical segregation of the creative class and the other classes."* (Florida, 2002, p. 11). Past experiences of Stavanger, the Capital of Culture in Europe 2008, are in line with this critique. Concluded from this event was that the more institutionalized a given cultural producer is, the more likely that its social capital, cultural and economic capital grew by participating in the event. The larger the size of the institution, the more the institution would gain (Bergsgard & Vassenden, 2011). Florida's thesis does not offer an instrument to the inequality problem, he argues that over time the equality problem will level out: *"sooner or later some place will figure out how to more fully tap the creative talents of much broader segments of its people — and it will get a huge competitive edge as a result"* (Florida, 2014, p. xvii). Landry (2012) responds to the criticism that the notion of the creative city is only concerned with a narrow group of people. Arguing that the creative city is more concerned with identifying *"the specific qualities of artistic creativity that might help establish a more creative city"* (p. 8) and that the impacts of the products, services and the practices of working within the creative economy paradigm *"can make them a significant part of interesting urban development"* (p. 8).

Markusen (2006) argues that the concept of creativity and the creative class is fuzzy. Richard Florida uses census definitions based on training-related criteria, combining creativity with educational level in his results. But as stated by Florida himself the creative class is distinguished by its problem solving ability or the ability to synthesize which can not be trailed back in statistics. Pratt (2008) claims that the creative class may or may not play as a causal mechanism of urban regeneration. He summarizes Florida's thesis as *"an exercise in place marketing, except that now a Bourgeois Bohemian (Bo-Bo) downtown is the magnet whose primary objective is to attract a labor pool, which will in turn attract hi-tech industries and lead to growth"* (p. 108). The ideas fit those of a neo-liberal perspective which views cities and regions as actors who position themselves on a global market. Actors on this market should focus on knowledge business according to the neo-liberal line, knowledge business being the next big thing. Krätke (2010) also emphasizes the need of a 'highly networked regional innovation system' in order to produce skilled workers for these creative occupations.

Like Markusen (2006), Pratt also has issues with the empirical analyses within Florida's thesis but the main burden of his critique is the 'conceptualization of process' which is presented in three lines of critique, being: misidentification of causality, the issues of operationalizing the measure of the creative class and the focus on consumption at the expense of production. First, the causal relation between the degree of economic growth and level of education as positioned by Glaeser (1998) is also challenged by Peck (2005) and Markusen (2006). Peck (2005) considers the argument as circular. Certain elements which can be accounted to growth such as cultural innovation and consumption, in the urban context, are considered as a result of a causal relationship. Instead it is argued that the rate of these cultural activities, can be accounted to consequences of economic growth rather than being the source of it. Secondly the issues of operationalizing the measures of the creative class can be summarized, in a similar matter as Markusen, as that the creative class and their values are shown to be reduced to occupation. Thirdly, he argues that Florida should not see the different 'classes' in isolation that exist in a hierarchy, but instead should see

manufacturing and service industries as integrated industries. Ideas are nothing without production, they have no value until they are applied and operationalized. In Pratt's (2006) earlier work it is demonstrated how important close relationships between parts of the production chain are in the creative industries.

Judging these ideas the creative city is a conflicting concept. On the one hand it seems to be beneficial for an area's competitive power, while on the other hand the non-creative (often dubbed as creative non-haves) are affected negatively in social terms. Criticism on the creative city is focussed upon Florida's thesis, either on its methodological flaws or the drawn conclusions. Landry's conceptualization does not have a similar empirical base, its power instead lies in its rhetorics, which it is also being criticized for being too vague. Both are results of the creative economy and the emphatic presence of creativity and culture in the economical debate and are an attempt to capture trends within the economy.

## 2.4 Inspiration

Thrash and Elliot (2003) state that inspiration has received little theoretical or empirical attention in the field of psychology, even less attention has been paid to inspiration in the field of planning. Building on their conceptualization and division of different sources of inspiration valuable insight is offered in the operation of inspiration. This is deemed necessary since inspiration plays an important role within this research and is also incorporated in the conceptual framework as a mechanism. For these reasons it is considered as incomplete to rely on lay conceptualizations.

Thrash and Elliot provide a general conceptualization of inspiration: *"Inspiration implies motivation, which is to say that it involves the energization and direction of behavior inspiration is evoked rather than initiated directly through an act of will or arising without apparent cause; and inspiration involves transcendence of the ordinary preoccupations or limitations of human agency"* (p. 871). A distinction between motivation and inspiration exists, inspiration brings about a motivational component. But not all motivation is derived from inspiration, motivation can, for example, also be based on needs. The transcendence aspect of inspiration makes inspiration qualitatively different from other sources of motivation (Smith, 2014).

Transcendence together with evocation and 'approach motivation' are key ingredients of this conceptualization of inspiration Smith argues (2014). Transcendence is a term which refers to becoming aware of opportunities that transcend the usual or the ordinary, a new spotlight on things that are in some way better or more important than earlier burdens. With evocation is meant that feelings of inspiration have to be attributed to an outside object or agent, or in the case of an intrapsychic source to a nonconscious source within the individual. The concept of approach motivation relates to the ambition to transmit, express or accomplish a new idea or view.

Inspiration can be evoked by three types of sources (Thrash & Elliot, 2003):

- I. Inspiration from above: supernatural sources. Inspiration, in its initial sense, used to refer to an influence of supernatural beings in which individuals are seen as an instrument for the transmission of divine truths. This original connotation referring to the influence of supernatural beings has been rejected by most modern psychologists, but is valued for what it teaches us about inspiration.
- II. Inspiration from within: Intrapsychic sources. Intrapsychic inspiration can be conceptualized *"as a motivational state that is triggered by a compelling idea or illumination and that is targeted toward the actualization or realization of the idea"* (p. 872). It is argued that inspiration is *"evoked in that*

*ideas impinge on consciousness from the unconscious, the preconscious, or the perceptual field* (p.872).” In other words a thought or idea within the actor motivates the same actor to realize this idea.

- III. Inspiration from without, environmental sources. The third and final account which Thrash and Elliott discuss relates to inspiration which is evoked by a person or object in the external environment. In these approaches the individual is touched or moved by what is good or beautiful or superior to the self in some way, which relates to the concept of transcendence.

These classifications are helpful and offer some direction to this study, but are limited in their utility for the following reasons. First, related to intrapsychic sources, is the issue of ownership. An actor might further develop or transform an idea received from an environmental source, i.e. the illumination of a ‘previous planted’ idea. In this case it is unclear to which classification such source inspiration forms should be designated to. The second issue, related to environmental sources, is also referring to issues of ownership but is this more related to the object of inspiration. A planner or policymaker is touched by the environment as a whole or by parts of the whole, often this environment is understood through statistics. If this classification was strictly followed, it would mean: that policymakers are ‘inspired from within’ by an ideal state of the environment, where the negative state of this environment has been the starting point for this inspiration. I would argue this neglects the importance of the environment as a classification. Therefore the three sources of inspiration as proposed by Thrash and Elliot are only valued for their teaching about possible different sources of inspiration. In addition it is impossible to measure the relationships between sources of inspiration, sources which are often intermingled.

## 2.5 Conceptual Model

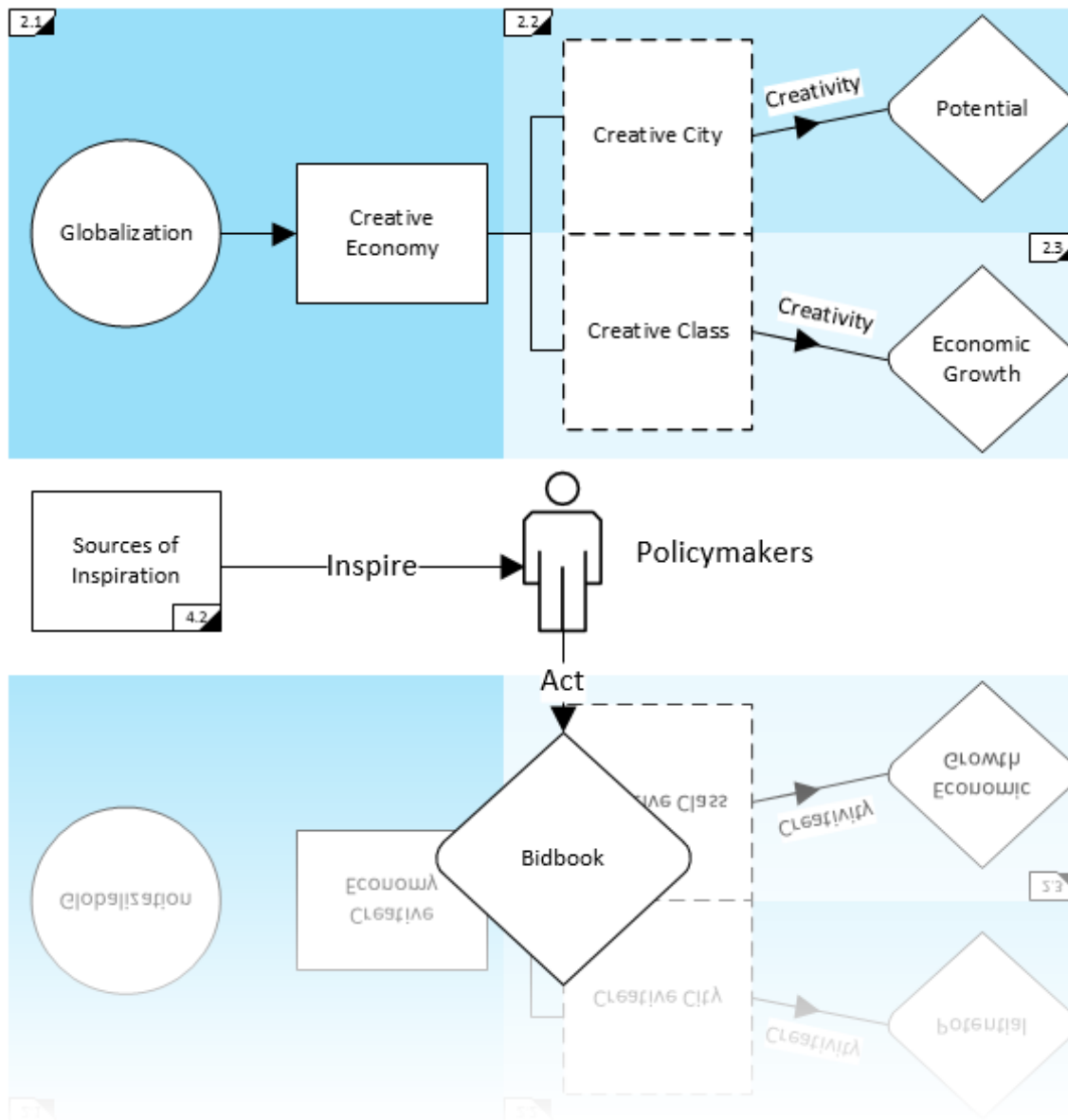


FIGURE 2 CONCEPTUAL MODEL

Together with processes such as deindustrialization and globalization the creative economy debate has been shaped. Stepping away from traditional ideas about production the new knowledge economy arrived with different inputs relating to brainpower and creativity. I discuss elements of the creative economy and the development of creative industries which is parallel to the paradigm shift described in chapter 2.1. Within this new creative paradigm two main approaches can be distinguished. Approaches which are in many ways similar and interwoven but are essentially different in their goals. I would argue, and therewith I agree with Hansen and colleagues (2011) the creative city approach is vague and cannot be structured

using a model. Its main components could be captured in a word cloud but it lacks structure and it is unclear which inputs leads to which results. Its main objective is obvious though: utilize creativity in order to maximize potential. This potential, or creative potential, is not strictly defined by Landry. It could be a participative strategy in order to increase the welfare in a deprived neighborhood or the development of a knowledge center, its implications are endless and are touched upon in chapter 2.2. Richard Florida has been a major influence within the creative economy debate, he has proven that people of a 'special' social class, the creative class, attribute to economic growth. Cities and regions should market themselves to attract this group of people. Its implications are discussed in chapter 2.3. This is visualized in the top half of the conceptual model, Figure 2.

Building on Thrash and Elliot's ideas about inspiration it is described how ideas can manifest as a result of inspiration, this is described in paragraph 2.4 and visualized in the bottom half of the model. Inspiration motivates policymakers to act. This research shows that the Lwd2018 bidbook reflects theoretical elements of the creative city discourse. This is symbolized by displaying a mirror image of the theoretical framework in the background of the box that symbolizes the bidbook.

As indicated in Figure 1 the theoretical framework serves as an input for critical discourse analysis, meaning that the codes used to analyze the bidbook are derived from this theoretical shell. The codes resemble the headers of the theoretical framework. Excluding the paragraphs which are not concerned with strategy, being 2.1.1,2.1.3,2.3.3 and 2.4. The theoretical framework is also used to give understanding of why the coded elements (citations from the bidbook) do reflect creative class or creative city theory. The consequence is that the theoretical framework both serves as an input and a check, which brings about ethical issues. These issues considering the role of the researcher and chosen methods are discussed in 3.2.5.

### 3 Methods

This thesis takes a case study approach to better understand how ideas of the creative city and creative class are reflected within the Lwd2018 bidbook and how these ideas manifested in the minds of policymakers. As will be touched upon in 3.1.1 in greater detail, the case study approach is concerned with the study of an instance of a phenomenon with the goal of exploring in-depth nuances of that phenomenon. The phenomenon studied in this thesis is 'the' theoretical creative city discourse. It is studied by looking at a single instance, or case, of that phenomenon, namely: the Lwd2018 bidbook. The theoretical framework has sketched the outline of this abstract and dynamic theoretical discourse. The goal of this research is to gain a better understanding of how policymakers, with or without intention, adopt and or adapt concepts of the creative city discourse within their plans. Therefore the bidbook is studied by using a combination of two methods. Firstly, the Lwd2018 bidbook has been analyzed by applying critical discourse analysis to the text. Therewith producing a dataset consisting of theoretical reflections in strategic choices. Secondly, these theoretical reflections serve as an input for the semi-structured interviews. During these conversations I asked the policymakers what inspired them to formulate such strategies that reflect creative theory. The results of these two methods answer the research question directly and are summarized in the conclusion.

## 3.1 Case study

### 3.1.1 Case study approach

Hans Eysenck made the following statement regarding case studies ; *“Sometimes we simply have to keep our eyes open and look carefully at individual cases – not in the hope of proving anything, but rather in the hope of learning something (Flyvbjerg, 2001, p. 73)“!* This illustrates the goal of this study really well - what inspired policymakers to insert these creative elements? *Case study research involves the study of a single instance or multiple instances of a phenomenon in order to explore in-depth nuances of the phenomenon and the contextual influences on and explanations of that phenomenon (p.81).* The case study provides detailed analysis of why theoretical concepts or explanations exist in the context of the case. The case study approach is considered more of an approach than a method since there are philosophical assumptions about the nature of the research that supports the value of case research. The guiding principle is that in-depth knowledge about one manifestation of a case is valuable on its own, without regard of how the phenomenon is manifested in cases that are not studied. (Baxter, 2010).

In Flyvbjerg (2001) it is argued why case studies are relevant in the context of human learning. This is done by discussing five misunderstandings about case studies. Firstly it should be understood that predictive theories and universal laws are not to be found in the study of human affairs. Concrete and context-dependent knowledge is therefore more valuable than the attempt to formulate predictive theory. Secondly, especially important for this research since it involves one case, *“One can often generalize on the basis of a single case, and the case study may be central to scientific development via generalization as supplement or alternative to other methods. But formal generalization is overvalued as a source of scientific development where the power good example is underestimated” (p. 77).* The case study approach helps us understand what went well and where improvements are necessary in the planning process in similar projects that aim for greater creativity in a region. Thirdly case studies are useful for the generation and testing of hypotheses, but offers more purposes than those two. Fourthly, case studies hold no greater prejudice toward confirmation of the researcher’s perceptions than other research methods. On the contrary, it is argued that case studies contain a greater bias towards falsification of perceptions than towards verification. Finally it should be noted that the generalization and summarizing of case studies is not desirable and good studies should be read thoroughly.

### 3.1.2 Case selection

Leeuwarden does not have the public perception as being a cultural or a creative hub and many people were scratching their heads when the decision came through. People seem to be misinformed about the ECoC program and its ambition. On the 4<sup>th</sup> of July 2016 a group of citizens protested against a draft proposal by the mayor and city councilors which restricts cafes and restaurants in their opening hours, the protesters suggest that it would harm the cultural diversity these facilities enable. The protest was amusingly called ‘Culturele Doodstad’ (Cultural City of Death) (Leeuwarder Courant, 2015), suggesting that the proposal is a part of the ECoC program. In 1990 something similar happened in Glasgow: *“A celebrated case called Workers City emerging in its European Cultural Capital year of 1990 in response to a contentious appointment in a local museum. The group felt that the idea of an authentic Glasgow was being hijacked by hype, glamour and promotion not based on a local definition of what Glasgow is to Glaswegians. Yet negative as this intervention seemed to the organizers of the cultural capital celebrations it deepened debate, created a positive conflict and took the city forward by forcing it to confront the issues highlighted*



(Landry, 2008, p. 238). Both ECoC events have led to protest, people don't think the events represents their ideals about culture. Therefore it is very understandable that citizens are suspicious and policymakers are aware of that. Lijzenga (2016), one of the interviewees stated the following: *"Culture is quickly seen as (...) a celebration for the elite. While we want to involve the citizens in a bottom-up fashion throughout the whole project (...)"*. Essentially describing Peck's critique on creative policy who argues such policy brings about inequalities. It's very interesting to study the case of Leeuwarden and what moves policy makers to bring culture to the foreground, for that reason since policymakers are working in a context of distrust and suspiciousness.

Another reason to choose Leeuwarden as a case to study creative cities has to do with the explicit nature of the event. Many cities, including Leeuwarden, might have creative policies running in the background, the ECoC event brings culture to the foreground and therewith receiving media and public attention. Moreover it is not that often that a city becomes capital of culture in the researcher's locale which facilitates making arrangements with policymakers

## 3.2 Discourse analysis

Discourse analysis, more specifically critical discourse analysis, is applied to the text to gain a better understanding of how the language in the bidbook reflects theory of the creative city discourse. This is done by following Cukier et al's (2008) four step methodology, which involves: defining a corpus of data, content analysis and coding, reading and interpreting the empirical observations and finally explaining the findings. This is touched upon in greater detail in 3.2.2. The bidbook has been coded for a group of codes, which represent elements of the theoretical framework, filtering for creative elements within the bidbook. The text has then been coded again in order to only include strategic elements. This has been done with the aim to answer sub question one: How is creative city and creative class theory reflected in strategic choices within the Lwd2018 bidbook?

### 3.2.1 Reasons for Discourse Analysis

Two main reasons for the choice of discourse analysis as a research method can be distinguished in the field of urban policy. The first being that traditional policy research is ineffective in providing an analysis of power and ideological conflicts that have influence on the considerations when it comes to policy implementations. Secondly, researchers increasingly value the role of language in policy (Jacobs, 2006). Discourse analysis in all forms, when performed correctly, has great value. Applied to policy, discourse analysis can break up conventions and find new means of legitimation and find arguments for the removing of legitimacy from the usage of certain concepts or ideas. The objective, when performing discourse analysis, is to gain a deeper understanding how people use language. During the coding phase, therefore it is important to identify themes and roles signified through the use of language (Starks & Trinidad, 2007). Where discourse analysis finds theory poorly conceptualized or formulated into policy documents, the aim should be to reinvent instead of deconstructing (Gasper & Apthorpe, 1996). When it comes to the analyzation of fuzzy (in their interpretation and implementation) and contested concepts discourse analysis has three main strengths:

- i. The capacity to uncover the role of language in policy
- ii. Uncover how language is embedded in practice
- iii. Clarify mechanisms

This under the assumption of that language greatly influences people their perspective of the world and reality, instead of being a neutral medium. The meaning attached to formulation of policy affects the outcomes, laws and institutions and become the context in which urban development can be discussed (Hajer & Versteeg, 2006).

It should be noted that there is no such things as ‘the discourse analysis approach’, discourse analysis contains a broad field in the social sciences and varies in terms of assumptions, methodology and projected aims (Paul, 2009). Two main strands of discourse analysis can be distinguished, first the Marxist tradition of critique on political economy and ideology. Here discourse analysis is considered as a tool for discovering dominant ways of thinking and as a tool to discuss how things out to be done that serve a certain vested interest. The second strand builds on the work of Foucault and gathers from post-structural theory. In this sense a discourse is part of a process through where meanings and identities are constructed (Lees, 2004). Hajer and Versteeg (2006) argue that discourse analysis can be placed in the interpretative or social constructionist tradition in the social sciences, which assumes the existnce of multiple socially constructed realities, governed by rigid natural laws. They define discourse *“as an ensemble of ideas, concepts and categories through which meaning is given to social and physical phenomena, and which is produced and reproduced through an identifiable set of practise* (p.175). All forms of discourse analysis consider text as their domain of linguistics theory and description, also all forms have an interest in the understanding of texts that draw on features of the context to explain categories for the description of textual characteristics. Most forms aim to deliver a better understanding of socio-cultural aspects of texts through socially situated accounts of texts (Kress, 1990).

The form used here, critical discourse analysis shares these aims. It differs essentially in it aims to provide a critical dimension in its theoretical and descriptive accounts of texts. Practitioners of CDA have the political aim of putting the structure of texts, the process of producing texts, the reading process, together with the structures of power which shape these individual processes, into crisis (Kress, 1990).

### 3.2.2 Discourse Analysis in Policy Analysis

Cukier et al (2008, pp. 182-183) propose a four step methodology to perform critical discourse analysis which in similar fashion is applied here.

1. Defining the corpus of data to be analyzed - *“The researcher must carefully identify documents necessary to explicating the context as well as the documents of immediate communicative exchange. Further, the researcher must ensure that multiple data sources are used to ensure corroboration of the evidence.”*
2. Content analysis and coding procedure – *“The objectives of the analysis are to identify empirical observations pertaining to the validity claims and to determine frequency of use of specific arguments. The analysis also attempts to uncover the use of the rhetorical strategy of repetition of specific opinions (often unsupported by evidence) to embed them into the taken-for-granted lifeworld of listeners and readers as established fact.”*
3. Reading and interpreting the empirical observations – *“The texts are read to uncover implied or explicit validity claims. These claims are then tested. The test involves the search for empirical observations that negate the validity of claims made in the texts. (...) This is supplemented by*

*quantitative analysis in which counts of specific terms relevant to each argument are generated. The number of times an argument or term appears does not provide insight into the meaning of the texts, but it does provide some indication of the themes that dominate the discourse as well as the omissions that may suppress understanding.*

4. Explaining the findings, explanations based upon the finding drawn upon the broader context of textual analysis, which explores deep structures it reflects.

### 3.2.3 Corpus of data

The document studied here is the second version of the bidbook, which is the application form the Lwd2018 cooperation wrote to convince the council of ministers of the EU. In addition a text supported by interviewee Simon Tijsma is studied, in this document he expresses his vision regarding the future of the Frisian region which has been used as an ideological starting point for the bidbook. The second dataset consists of the transcripts which are derived from semi-structured interviews with policymakers, people who have had influence on the content of the bidbook.

TABLE 1 CORPUS OF DATA

Title	Source	Date first accessed
Iepen Mienskip	<a href="http://www.2018.nl/download/bidbook">www.2018.nl/download/bidbook</a>	11/28/2014
Projectmotivatie	Simon Tijsma	21/12/2016

### 3.2.4 Content Analysis and Coding Procedure

The policy document is studied by hand and later progressed in the computer program ATLAS.ti which allows to produce a text file output of all the coded quotations. The codes represent the theory as displayed in the theoretical framework, they are: creative economy, creative industries, creative city thinking, creative milieu, creative organization (code for creative bureaucracy) and creative class. The codes are used to group quotations which make it easier to analyze them. As there is a lot of ambiguity within the theory, some quotations have been coded with multiple codes.

Analyzing the quotations it becomes clear that the coded elements, in isolation from their code, can be classified in three ways, being: assumptions, promises and strategic choices. Assumptions give context for decision making, they could be understood as the underlying reasoning for either the promises or the strategic choices and represent the policymakers their ideas. Secondly the promises, these are the goals made explicit within the document. I use this specific wording since they mostly exist on a conceptual level and are not immediately backed up by a concrete fulfillment strategy, they are in some cases best understood as rhetorical tools. For example the following quotation: *“We will leave a legacy throughout Europe, consisting of innovative ideas and proven concepts that generate solutions to specific challenges (Stichting Kulturele Haadstêd, 2013, p. 10).”* The final classifications contains those elements which contain a strategic element, strategy can be defined according to Chandler (1974) *“as the determination of the basic long-term goals and objectives of an enterprise, and the adoption of courses of action and the allocation of resources necessary for carrying out these goals (p.13.)”*. Based on this definition I consider strategic choices as those text elements which contain an approach of accomplishing a goal. Another reason to focus upon these text element is that this research needed a more narrow scope, aiming on these specific text elements gives this research a clear dimension and makes it possible to set clear research goals.

### 3.2.5 Issues with discourse analysis

There are some issues with discourse analysis in relation to this thesis. First of all the discourse has no boundaries and is dynamic, its meanings and interpretations develop over time. Secondly, the theory portrayed in this thesis is only part of this discourse and does not capture every aspect of it, only its main ideas which are considered important are discussed. In this regard the researcher has a huge impact on the discourse analysis since the policy will be reviewed for selected theoretical elements. Thirdly, the result of discourse analysis are coded fragments within the text. It is very possible that the researcher fails to apply codes to all relevant pieces of text or assigns incorrect codes to text as a result of one's own interpretation. Starks & Trinidad (2007) argue in similar fashion that qualitative analysis is inherently subject since the researcher is the instrument for analysis, "*who makes all the judgements about coding, categorizing, decontextualizing and recontextualizing the data* (p.1376.)." They argue that trustworthiness can be assured by being aware and transparent about the researcher's role within the analytical process, this includes how the role of a participant within the professional academic discourse shapes the researcher's own thinking. In such manner the researcher can use one's knowledge in order to situate the analysis that the reader can measure the weight of the evidence with "*with an understanding of the analyst's perspective in mind* (p. 1376.). The analytic credibility depends upon the coherence of the argument made, the reader should judge how the analyst uses evidence from interviews and text in order to make claims and whether the language is structured towards a sound explanation.

## 3.3 Interviewing

Interviews are held with key policymakers. The theoretical reflections found by applying critical discourse analysis to the bidbook serve as an input for the interviews. First interviewees were asked introductory questions about their current position and their history with the Lwd2018 program. Afterwards the respondents were given a list, which can be found in appendix paragraph 8.2. The lists contain a varying amount of theoretical reflections. The variation in this number exists since during the interviews it was found out that some theoretical reflections were very similar to each other and some reflections which were first considered of minor importance were added out of curiosity. During the interviews respondents were asked what inspired them to include such strategies in their policy, thus answering the question what inspired policymakers to adopt and adapt these theoretical reflections in strategic choices.

### 3.3.1 Reasons for Semi-Structured interviews

Discourse analysis is useful to find patterns within the policy, how many times does the policy state a certain term or which wording is used to specify a certain policy element. It fails to uncover the reasoning for the choice of wording, or the incentives to use certain rhetoric. Therefore semi-structured interviews are found useful in order to unveil the 'hidden motivations' or reasoning to adapt and or implement creative city theory to the policy. The qualitative form of the interview is used because it lays an emphasis on perspectives and reflections of the interviewees'. A solely quantitative approach focusses on measurement of key concepts and therefore reflects the researcher's interest and does not deliver equal in-depth knowledge of the situation (Bryman, 2008).

In short, a semi-structured interview is a conversation between the interviewer and respondent, in which they engage in a formal interview. It is the task of the interviewer to develop and use an interview guide, which can be described as a list of questions and topics that need to be touched upon during the interview.

The interview guide gives structure to the conversation, but allows the interviewer to follow topical trajectories during the interview that may be different from the guide when the interviewer feels the information from the trajectory might be relevant (Cohen & Crabtree, 2006). The open structure of a semi-structured interview ensure that the interview may unveil unexpected facts or attitude which easily can be explored (Jarrat, 1996). People are chosen based on the criteria who can communicate aspects of their experiences and ideas relevant to the phenomena studied (Dunn, 2010).

### 3.3.2 Issues related to interviewing

As it stated in Dunn (2010): *“An opinion from one informant should never be accepted as demonstrative of group opinion unless it is shown to be so (p.135),”* which relates to one of the major issues I’ve bumped into. The bidbook is a product of many actors, which can be concluded after taking a look at the ‘thank you’ section. In order to understand who is responsible for the content of the text, insight is required in the history of the planning or writing process, the interviewees themselves referred to this process as the ‘bidbookphase’. This insight is mainly obtained during the first explorative interview with program secretary Léon Lijzenga and, during my conversation with Klaas Sietse Spoelstra and by asking all the interviewees at the end of the interview whether they can suggest helpful informants. It is required to speak to each key actor since the bidbook is not structured as a scholarly book with neat citation and in addition, which became clear during my conversation with Sjoerd Bootsma, the final version of the bidbook has been written by an external editorial team. By identifying and interviewing key actors it is aimed to be as complete as possible and uncovering the inspirational factors of people who are responsible for the content of the bidbook. A second issue comes from a language point of view. The interviews and transcripts were both respectively conducted and produced in Dutch, as a result it is possible that the views and opinions of interviewees are presented in an altered way than the stated opinions were originally intended. Therefore, during the translation process, I have been extremely careful considering the wording of quoted bits in an effort to remain as close as possible to the interviewee’s intent.

### 3.3.3 List of interviewees

In Table 2 list of interviewees and additional details are presented, the transcripts of the interviews are available on request.

TABLE 2 LIST OF INTERVIEWEES

Name of interviewee	Occupation	Organization	Date recorded	Length of interview	Place of interview
Léon Lijzenga	Program secretary European Capital of Culture	Municipality of Leeuwarden	17/11/2016	00:48:04	Municipal Office Leeuwarden
Simon Tijisma	Program manager Sustainable Innovations	Province of Fryslân	21/12/2016	00:30:56	Provincial House Fryslân
Klaas Sietse Spoelstra	Initiator Cooperation 2018 and concept developer bidbook Lwd2018	Cooperation 2018	9/1/2017	01:42:07	Blokhuispoort Leeuwarden
Sjoerd Bootsma	Cultural producer	Stichting Kulturele Haadstêd Leeuwarden 2018 & Cooperation 2018	17/2/2017	00:55:55	Blokhuispoort Leeuwarden
Oeds Westerhof	Director network and legacy	Stichting Kulturele Haadstêd Leeuwarden 2018	2/3/2017	01:14:05	Blokhuispoort Leeuwarden

## 4 Results

### 4.1 Lwd2018's lifecycle in a nutshell

During the period of ambition of becoming ECoC Klaas Sietse Spoelstra made a base note that has been used in political decision-making. Jannewietske de Vries, one of the initiators to join the national competition for ECoC and former commissioner of Fryslân, had to try to make funds available partially based on this notation. Major questions at the time were issues as: Why should we participate in such a competition and what are opportunities (Spoelstra, 2017)? The decision was made that the Zuiderzeelijn project would not continue and therefore the North has received compensation funds which they could finance other projects with. Initially the province of Fryslân wanted to know whether it was possible to finance the foundation of the capital of culture with those spatial economic program funds. Therefore Tijsma wrote a document to sketch the Frisian region's current position and opportunities. He argues that Fryslân has become a peripheral region as a result of the extensive industrialization aimed at scaling. Worldwide development have led to a decline of 'economies of scale' as being a driving force for economic growth citing the work of Adam Smith and Richard Florida. Florida is also mentioned by Spoelstra and Westerhof as an inspiration to stimulate 'creative bubbles' and cultural tourism. Downsizing of technology is seen as an opportunity and middle and small business are seen as a promising economic activity, since these business forms are better equipped to maneuver within this new reality. The non-utilized tacit knowledge, which is often related to water, has to be mobilized and connected to current challenges, this in the context of an increasing demand for the quality of consumer goods. The economic and social council conclude in their report, which Tijsma used as a starting point for his document, that the Frisian region can become the leader in a number of areas if focus is on sustainable development in relationship with economical an innovative focal points. Thus the province can benefit in economic and ecological regard, but also in social terms as is deployed on the self-saving power of its inhabitants which involves pride (Tijsma, n.d.).

The content of the bidbook is supported by the city and region through a shared mandate, signed by the mayor of Leeuwarden Ferd Crone. The content of the bid is in line with the Cooperation Agenda 2013-2025 which the city and region agreed upon May 2013. The national government supports the winning bid financially, rewarding the winner of the ECoC title with €7.500.000 (Stichting Kulturele Haadstêd, 2013). There has not always been consensus about the content of the bidbook, during the period of preparation of the first bidbook the political process 'was hacked' by a group consisting of young entrepreneurs from the Frisian region. Klaas Sietse Spoelstra summarized the trajectory as follows: *"The foundation was established which had to create some sort of first sketch of a bidbook. So that became an independent piece (...). The first sketch went into political decision making and at that moment flattening arose, since during that period political interests became a factor. The sharpness you desire with such a proposition was completely eliminated, then we saw that it went the wrong direction and I founded the cooperative (...). With those ten people (members of the cooperative) we wrote a manifesto ('Zin in de Toekomst' or in English: Looking Forward for the Future)<sup>1</sup>, which we published at the end of 2011. So there was this political piece and outside (of the political arena) a new story was written, and that story is what we did with the cooperative. That group of the cooperative also started working on the first sketches of the bidbook (Spoelstra, 2017)."* Tijsma also states that these people's ambition could not be ignored: *"At a given*

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<sup>1</sup> The manifesto can be accessed using the following URL: <https://fryslan2018.wordpress.com/2011/12/16/2018-zin-in-de-toekomst/>

*moment a situation arose a number of young people from this region, we call that that the cooperative and they stated towards politicians: Give us space and we are willing to pave the way for a possible outlook of the story. Politicians could not ignore those young entrepreneurs (Tijmsma, 2016)."*

In short you can distinguish four actors who have been involved in the bidbook phase: the cooperative, the foundation, the municipality and the province. The municipality and the province are facilitators within the process who work in a close-knit way, they are mostly concerned with issues related to infrastructure, security and funding (Lijzenga, 2016). The foundation is responsible for the execution of the events and works in an independent way. Finally, the cooperation is essentially a group of people who intervened in the project since they had no faith in the direction it was going.

## 4.2 Theoretical reflections and inspiration

In order to answer this first question I am analyzing quotations which were found during the coding process. The found quotations are considered as strategic elements within the bidbook, meaning they are considered as an approach to achieve a goal.

Table 4 is structured as followed: In the dark shaded box a name and a number are assigned to a strategy. The citation which corresponds with this strategy can be found in the top left box. Table 4 theoretical reflections within the bidbook and inspirational sources In the right box an explanation is given of why I think theory is reflected in the corresponding citation from the bidbook. A threefold line vertically separates the bidbook citation from the interview quotations, on the left, and their corresponding discussion, on the right. In Table 3 this structure is visualized.

TABLE 3 STRUCTURE OF TABLE 4

# OF STRATEGY AND ATTRIBUTED TITLE	
<i>Bidbook quote</i>	What does it reflect?
<i>Interview quote</i>	What are inspirational sources?

It should be noted that the found quotations show their respective theoretical reflection in different manners, some cases show very obvious linkages, whilst others reflections are less obvious and require deeper theoretical digging. In Appendix table 1 a summary of the strategies and corresponding inspiration can be found.

TABLE 4 THEORETICAL REFLECTIONS WITHIN THE BIDBOOK AND INSPIRATIONAL SOURCES

1. INTERDISCIPLINARY APPROACH	
<i>"Through an interdisciplinary approach we harness the energy and creativity necessary to address our core themes from multiple perspectives. It is an action-driven, open-minded decision-making process; an organizational model informed by our ideals of open Mienskip (p.2.)."</i>	Relates to ideas of thinking holistically and thinking across multiple disciplines in order to find solutions to issues in innovative ways. Integrating disciplines offers an extra dimension of knowledge through synergy. Creating new perceptions, for instance adding cultural insights to economics (2.2.1).
<i>"If you ask how I work with those ideas, it's mostly intuitive (...). Just as you think, guys we are approaching these topics too sectoral. We should consider looking at them from a different point of view, for example using an aspect from the</i>	Three main sources of inspiration can be distinguished here: Experience, intuition and movements in the world of art. The experience stems from working through interdisciplinary projects and working through the multi-level

<p><i>cultural sector to approach agriculture. Something very unusual but it gives new insights to the case (...). Experiencing such processes a couple of times leads to the realization that an interdisciplinary approach or cross sectoral approach can be considered as promising for innovation."</i></p> <p><b>Klaas Sietse Spoelstra, cooperation 2018</b></p>	<p>governance model and the realization, or transcendence, that such approaches can be innovative and fruitful. Based on the interviewees' statements working in an interdisciplinary manner seems like a natural development based on past experiences and trends instead of being a consciously chosen strategy.</p>
<p><i>"I often work through the multi-level governance model and then you distinguish different levels of policy layers. Basically it goes from macro, meso towards micro and most of the times you find yourself in situation 'x' and you want to move towards situation 'y'. In that case you can try to release a policy document, and we have some instruments, and we will try to move towards that situation. I think you have to take this path in order to get out of the old situation and that's also the essence of the bidbook (...). We're in a certain context and we want to utilize Cultural Capital to achieve a totally different context (...). I believe you will never achieve that by looking at it in a 'mono' or one-dimensional way, so in the future you should always look for opportunities for cooperation between policy areas and different stakeholders. I think an interdisciplinary approach is a necessary condition in order to create this movement."</i></p> <p><b>Simon Tijsma, province of Fryslân</b></p>	
<p><i>"That's not specifically ours, but that's a movement which you can see strongly in art. (...) You can see that you are looking at a very different way at social issues and attempt to find solutions. You're not trying anymore to find solutions in the traditional rhythm of a sectoral approach, but you're trying to realize solutions in a cross sectoral or interdisciplinary approach."</i></p> <p><b>Oeds Westerhof, Stichting Kulturele Haadstêd Leeuwarden 2018</b></p>	
<p><b>2. DEVELOPMENT OF FUTURE PROOF ETHOS, FOCUS ON NATURE AND HUMAN DIVERSITY</b></p>	
<p><i>"We want to contribute to the development of a new European ethic more capable of managing the future, and dealing with profound European issues such as the management of the natural environment and of human diversity (p.2.)."</i></p>	<p>Relates to the two main reasons why creativity is essential in the 21st century. Firstly, it is necessary to advance to the green industrial revolution as well as to resolve problems of integration and rethink social and healthcare services. Secondly, the ability to think holistically and across multiple disciplines in order to comprehend and deal with issues in new and innovative ways (2.2.2).</p>



<p><i>“We think, in the case of diversity, it’s an important condition to be resilient (...). So if you’re looking with one perspective and are only focused on one thing and remove all that diversity then you’re not well equipped to challenges of the future. Diversity, something we learned from the Wadden area. When you have less biodiversity it is less resistant to external shocks.”</i></p> <p><b>Simon Tijsma, province of Fryslân</b></p>	<p>Westerhof and Tijsma state that diversity, and therewith also social diversity, is a prerequisite for a resilient society. They have been inspired by the operation of ecosystems such as the Wadden area and by the Frisian region’s relatively low biodiversity. Two experts, Piersma and Loh, provided insight about the topic of biodiversity and its presumed relation with cultural diversity. This expert insight is considered inspirational, since it’s transcending previous knowledge or know how.</p>
<p><i>“We drew a parallel between the homogenizing landscape and the homogenizing of the social climate. Because we seem to become more tolerant but we aren’t, actually we resemble each other more and more (...). Theunis Piersma, Spinoza Prize winner and professor from Groningen, has played an important role from the biodiversity perspective. Jonathan Loh who did a study, commissioned by the World Wide Fund for Nature, on the mapping of biodiversity and where cultural diversity flourishes, which I found an interesting insight. Without thinking there is a causal relationship, there is an interesting parallel (...). Not forgetting that this is also motivated by the fact that we (...) in the field of biodiversity score the lowest of all European countries besides Malta, coincidentally also capital of culture in 2018.”</i></p> <p><b>Oeds Westerhof, Stichting Kulturele Haadstêd Leeuwarden 2018</b></p>	
<p><b>3. STIMULATING CULTURAL PARTICIPATION AND STRENGTHENING OF COMMUNITY FEELINGS</b></p>	
<p><i>“We promote our vision on transformation of community feelings through cultural participation. Surrounding every event within our programme we will initiate at least one open Mienskip with strong cross-European connections (p.4).”</i></p>	<p>Landry argues that policy makers should focus on connecting communities, not only with themselves but also with other communities. Lwd2018 wants to achieve this goal by ‘cultural participation’. What is meant with cultural participation is explained later on in the bidbook: “Participation concerns amateur arts, the social-cultural network, arts and heritage organizations, each of whom help to build cultural competency from their own point of view by means of cultural education; participate, take part and experience (Stichting Kulturele Haadstêd, 2013, p. 10).” These ideas are in line with Landry’s ideas about direct participation and consumption of cultural activities (2.2.2).</p>
<p><i>“(…) what has inspired us that this region is a peripheral region, that that region is characterized by a number of things that are</i></p>	<p>The region’s context, which can be described as being peripheral, has inspired the policymakers for this strategy. It is argued that cultural participation</p>

<p><i>related to periphery. That is 'brain drain', people that are leaving, relatively high levels of unemployment, relatively lower level of highly qualified people in this region and people leaving this region (...), and what we want to achieve with the bidbook and cultural interventions is to show people that there is a huge potential which reverses these developments (...). But to realize new activities, you'll see, you have to do something about the consciousness of the region, people have to be proud (...). In America you have the 'Do It Yourself Movement' and the 'The Makers Movement' with additive manufacturing and such, those are examples of things we are working on in projects as well. In order to give tools to people so the potential of these people is utilized better."</i></p> <p><b>Simon Tijsma, province of Fryslân</b></p>	<p>can play a part in changing the perspective the region has amongst its inhabitants. The change of scope of the participation in the ECoC contest played a role in adding a new focus towards deprived neighborhoods in the city of Leeuwarden. It is stated that the program's main theme, Iepen Mienskip, has been an ideologically motivating factor. Ideologically motivated is here assumed to be that the policymakers together developed a structure or ideology in which they share values, here called 'Iepen Mienskip'. These values serve as a guiding principle. A number of these values are described within the bidbook, other values exist only in abstraction in the form of ideas.</p>
<p><i>"From the start that's been very important for the group of people who have been working on this. Which gained momentum before the acceptance or the ambition of becoming cultural capital. Which played a role is that the competition for formal reasons moved to the city of Leeuwarden and with that the city of Leeuwarden had to invest more than they initially did and for Leeuwarden it was necessary that the (attention to) social issues would be magnified. In that sense, the part that is about deprived neighborhoods has been enlarged in that transition."</i></p> <p><b>Oeds Westerhof, Stichting Kulturele Haadstêd Leeuwarden 2018</b></p>	
<p><i>"If you understand that Mienskip is something that you do together, I think you need to try to involve people in a way. That's not something we can invent here, you should seek for forms of interaction in order to involve people or let them collectively experience or perceive."</i></p> <p><b>Klaas Sietse Spoelstra, cooperation 2018</b></p>	
<p><b>4. INCREASE AWARENESS AND ATTRACTIVENESS OF THE REGION</b></p>	
<p><i>"We increase awareness of and attraction to our region in the Netherlands. We strengthen our ties with the rest of the country and highlight aspects of its rich cultural life (p.4)."</i></p>	<p>Relates to ideas of drawing power, a concept that is concerned with the dynamics of attraction, retention and leakage of power, resources and talent. Landry argues that the aim of ambitious cities should be to increase their drawing power and get on the radar screen (2.2.1).</p>

<p><i>“One of the whole reasons for Capital of Culture has to do with that as a region you have a certain image (...). You can see Capital of Culture as a social economic stimulant to make the region reconsider itself and thereby hopefully stepping forward from where we stand now.”</i></p> <p><b>Klaas Sietse Spoelstra, cooperation 2018</b></p>	<p>Two closely related concepts, imaging and cultural climate are named as inspirational sources for this strategy. As also can be concluded from previous citations, not only concepts and ideas are inspiring policymakers. The region’s context and therewith how the region performs, with respect to different parameters, are often named as an inspirational source which strategy is based on.</p>
<p><i>“After employment opportunities<sup>2</sup> the most important reason for a company to establish themselves somewhere is culture, the cultural climate. When you manage to create a good cultural environment, then at the same time you are creating a better business climate (...).”</i></p> <p><b>Sjoerd Bootsma, Stichting Kulturele Haadstêd Leeuwarden 2018</b></p>	
<p><b>5. ENCOURAGE INNOVATIVE EVENTS, BRINGING CULTURE TO PUBLIC SPACE AND TRANSFORMATION OF PUBLIC SPACE INTO ‘CULTURAL SPACE’</b></p>	
<p><i>“The City and Province also focus on cross-border cooperation. Supporting challenging, innovative, large-scale and smaller festivals are part and parcel of this, just as are the monumental and high-profile art in public spaces. At the same time, the policy offers room for cultural innovation in our own environment; new events that occur in urban spaces and new cultural spaces in empty buildings or on wasteland (p.10.)”</i></p>	<p>Florida argues that festivals can attribute to the quality of place and especially music gives a place authenticity and identity (2.3.1). Furthermore this quotation shows similarities with ideas of creative strategy where urban space is transformed into an area of consumption, in order to attract the creative class through attractive opportunities (2.3.3).</p>
<p><i>“The current cultural structure is organized in a top-down manner, focused upon the elite and intended for a certain audience. Our aim is to organize culture on different scales and in different ways, that’s what we call culture with a majuscule C and culture with a minuscule c. (...) If you only focus upon culture with a capital c, then you are compromising the ordinary and therewith the role of culture in the local Mienskip, which is organized strongly in village associations, brass bands, all sorts of structure where people come together.”</i></p> <p><b>Klaas Sietse Spoelstra, cooperation 2018</b></p>	<p>The current cultural structure has inspired Spoelstra to approach culture in a broader sense and make culture more accessible to people. Bootsma is inspired by his belief that festivals and cultural places are creative places where ideas are easily generated.</p>
<p><i>“We live in a society that is strongly divided into different niches and I believe that if you desire a future which is better or more beautiful that you should decompartmentalise. That you just need all those different disciplines all together and I really believe that cultural places, such as</i></p>	

<sup>2</sup> It is assumed labor supply is meant here

<p><i>festivals or other places, can be places which easily bring people together, but also decompartmentalise people. That these are places where people can easily be creative, where people easily are open to new ideas and where you can experiment. So that has to do with how cultural places not only let people think differently about what is happening in the world. They can operate at the intersection of changes and identity, a collective identity. But also that these places can actually easily generate new ideas (...). I believe that festivals can be such places, whether that's a festival terrain or in the middle of town."</i></p> <p><b>Sjoerd Bootsma, Stichting Kulturele Haadstêd Leeuwarden 2018</b></p>	
<b>6. MAKING CULTURE MORE ACCESSIBLE FOR SPECIAL GROUPS</b>	
<p><i>"The cultural policy bolsters access for target groups through investments in communication, supply, lowering the threshold and incentives. Incentives for cultural participation come from the cultural sector, but regular education is equally crucial in this process (p.10)."</i></p>	<p>Landry argues that there is an urgent need for creative action to address social exclusion, i.e. looking at how people are cut off from participation. Also shows similarities with an inclusive regulatory structure (2.2.2).</p>
<p><i>"If you think about the theme Mienskip, then you're thinking about all parts of that Mienskip. So you should not exclude, but include, a very European strategy. The inclusive society, so where all aspects of that society, every color, type, size, quality that are part of that Mienskip are involved."</i></p> <p><b>Klaas Sietse Spoelstra, cooperation 2018</b></p>	<p>Spoelstra and Westerhof both state that this inclusionary approach has been ideologically inspired by the 'Mienskip ideology', which is in line with European strategy. Referring to European strategy is possibly related to requirements set by the ECoC committee for the competition.</p>
<p><i>"That is ideologically motivated, if you're talking about 'Mienskip' then everyone should be able to participate and therefore the starting point applies to us that some people need extra support in order to participate (...)."</i></p> <p><b>Oeds Westerhof, Stichting Kulturele Haadstêd Leeuwarden 2018</b></p>	
<b>7. BROAD CULTURAL DEVELOPMENT, CULTURAL EDUCATION</b>	
<p><i>"Leeuwarden-Ljouwert invests in developing every individual, with attention to quality, diversity and access. There is special attention to a broad learning and living environment that stimulates children and young people in their cultural experiences (broad-school concept). Enhancing cultural education is characterized by a continuous learning line that extends into higher education (p.10)."</i></p>	<p>Both Florida and Landry argue that current approaches to education and learning are restricting important creative capacities. Florida argues that more attention should be paid to childhood learning since during this age period creative abilities are formed (2.2.3).</p>

<p><i>“The inspiration has been that we believe that everyone should be able to participate in culture. That that is an enrichment of your life and that it also emancipates (...). Then you have to ensure that everything you organize is easily accessible, so you are going to do two things: You’re going to look at what we already have and consider whether we can improve on those things, and everything new we design in such a manner that’s good at once.”</i></p> <p><b>Sjoerd Bootsma, Stichting Kulturele Haadstêd Leeuwarden 2018</b></p>	<p>Bootsma states that the focus on cultural education is inspired by the policymakers’ own beliefs. The policymakers have designed their approach based on these beliefs.</p>
<p><b>8. DEVELOPMENT OF CREATIVE INCUBATORS</b></p>	
<p><i>“Leeuwarden-Ljouwert supports the development of creative incubators, such as FabLab and Blokhuispoort. They offer opportunities for interdisciplinary meetings and provide an incentive for discovery, experiment and renewal in arts and crafts (p.11).”</i></p>	<p>Relates to ideas of the creative milieu, stimulating environments where creative agents cluster in order to reinforce their productivity (2.3.2).</p>
<p><i>“That’s Florida, that’s innovation theory, that’s silicon valley, later in the process that was Frans Nauta who meticulously researched silicon valley and its developments and formulated five building blocks, and that was Mathieu Weggeman (...) who is a Dutch organization changer who played a role for me in the background. You invest in such (...) places where people meet each other and the success of these places is dependent upon the strength of the informal linkages and the fluidity which is inherent to it (...). Most of the thinking about culture, shaping society or welfare but also how you can stimulate economic activity is based on metropolitanism and on large organizations, while this region is characterized by small towns, village life and middle and small business and in terms of literature, and (...) in terms of mainstream, little is known about that. We have said that we need (...) a knowledge impulse since that is the preparatory stage, also for employment opportunities in the middle and lower segment so that fits also in that strategy (...). You can adaptively implement metropolitan elements.”</i></p> <p><b>Oeds Westerhof, Stichting Kulturele Haadstêd Leeuwarden 2018</b></p>	<p>Here it is indicated that the strategy to develop creative incubators is inspired by: Florida’s ideas, innovation theory, expert opinion and Silicon Valley. Westerhof’s statement reflects understanding of dominant interpretations of theory within the creative city discourse. Further Westerhof states that the policymakers base their strategy on metropolitan models and attempt to adapt these theories to the scale of the region.</p>

9. DISTINCTIVE CHARACTER, MULTILINGUALISM	
<p><i>“Within the framework of language policy, Leeuwarden-Ljouwert and Fryslân focus on trilingualism (...) that facilitates active participation at a global level. (...) The City wants to place the importance of language in the cultural domain, and of the Frisian language in particular, in a ‘language laboratory’ that can be experienced by visitors from the City, region and beyond as a place of experience, sharing knowledge, research and experiment (p.11).”</i></p>	<p>The creative city thesis considers the establishment of a cultural identity as crucial in a homogenizing world, in order to facilitate a distinctive character. The choice for multilingualism over bilingualism or ‘monolingualism’ shows some understanding of the threat that a specific distinctive character comes with, which may destroy the foundations of a creative milieu (2.2.1).</p>
<p><i>“Because the Frisian language is part of them<sup>3</sup> it’s in their blood (...). That’s something which is very sensitive (...), but I don’t understand why the international capital, the cultural capital of Europe and we want to reach out in a European fashion, why we should communicate in Frisian, because we want to involve more than just Frisians in the program, therefore I don’t understand the discussion but it is considered as something important (...). The idea arrives mainly from the demand of the Frisians that communication is also in Frisian, besides Dutch and English which were obvious.”</i>  <b>Léon Lijzenga, Program secretary European Capital of Culture</b></p>	<p>It was presumed that the focus on multilingualism served to strengthen a cultural identity. Lijzenga states that the community demanded that Lwd2018’s outbound communication, as an organization, should be in Frisian. Possibly not fully understanding the question since the strategy aims to promote the Frisian language which goes beyond communication of the Lwd2018 program. Westerhof states that existing provincial policy, which embraces the advantages of being multilingual, has been an inspirational factor. He further states that being distinctive is important, but does not relate this to creative city theories.</p>
<p><i>Multilingualism, the inspiration sits very strongly in provincial policy, that is motivated from the knowledge about language learning wherein we learned that it’s very good to be multilingual because that provides an advantage in multiple domains for the rest of your life (...). You have to be distinctive and multilingualism is an aspect of that, but an aspects as ‘Frisian Freedom’ is also interesting to put into the future. You try to put a historically responsible thing in a new perspective (...). You attempt to wrap multiple aspects which characterize that culture in a new perspective.”</i>  <b>Oeds Westerhof, Stichting Kulturele Haadstêd Leeuwarden 2018</b></p>	
10. URBAN AUTHORITY AS FACILITATOR, CROWDSOURCING OF IDEAS AND THE EMPOWERMENT OF COMMUNITIES	
<p><i>“In a world that is open and connected, Leeuwarden-Ljouwert and Fryslân are focused on tackling problems at a local level by entering into national and international connections This approach is entrenched in principles of sufficiency</i></p>	<p>Shows ties with creative city ideas that encourage creativity and validate the use of imagination in the public, private and community domains which broadens the idea bank of opportunities and potential solutions. Openness and connectivity are</p>

<sup>3</sup> Referring to the Frisians

<p><i>in togetherness – the idea that many issues can be solved by communities and in crowdsourcing – the idea that new opportunities are created in openness and connection. This changes the role of a local or regional authority. The City opts to position itself as an intelligent facilitating local authority’. Municipal policy creates room for innovation and deals with impediments that hamper the transition (p.11.).”</i></p>	<p>considered to be preconditions for creativity following the creative city index, the authorities build upon the same assumption. The position the city endeavors shows similarities with the soft enabling creative infrastructure and its enabling devices. It promotes to bring about innovation through its incentives and regulatory structure, which is part of the creative bureaucracy (2.2.2).</p>
<p><i>“I think that’s partly because, what I said (...) about globalization ; not all answers can be found in large scale solutions. (...) Everything scales up because that would yield all sorts of efficiency. However the question is: How effective it will be in the end and I think that there are limits to it. You can (...) scale up till a certain moment but you shouldn’t be afraid to draw a line. There is a kind of balance. What we experienced during the last couple years is an overflow in upscaling, you can see this looking at banks and authorities (...). You can see now that all these assumptions where the reclassification and or upscaling are based on are subject to discussion (...). What you see present day is the emergence of all sorts of regional things which are all manageable and comprehensible.”</i></p> <p><b>Klaas Sietse Spoelstra, cooperation 2018</b></p>	<p>Both Spoelstra and Westerhof position the intended change of the role of the local authority and the empowerment of communities in worldwide trends of globalization, withdrawing governments, repositioning the role of the government and self-reliance. It is unclear whether they have been inspired by these trends or review their strategies and position them in said trends. Westerhof adds that ideological sparring with Van Heusden and Jensma gave insight and that Tönnies’ ideas of community and society were helpful. What is most striking here is that Westerhof mentions Tönnies as an inspirational source, it shows that in the case of Lwd2018 policymakers are inspired by sociological ideas.</p>
<p><i>“These are quite different things, I believe. Urban authority as a facilitator, that has particularly to do with the change of policy setting within the Provincial House. Within the province much of consideration goes to strategical thinking about the role of the authority. Increasingly the authority positions itself as a facilitator, as part of the process (...). That can be attributed to ideologies that are related to withdrawing governments, repositioning the role of the government, self-reliance. It can be traced back in those type of thoughts (...). The crowdsourcing of solutions is in that line but is also something which strongly comes from the initiative group (...) and they were strongly interested in citizen initiatives, that’s something strongly coming from them and there has been ideologically sparring with people as Goffe Jensma, professor in Groningen, during the bidbook phase. Also with Barend van Heusden from the university of Groningen to put that in perspective again (...).</i></p>	

<p><i>Which also plays a role in this part is Tönnies' theory, the German sociologist who made a distinction between 'Gemeinschaft' and 'Gesellschaft'<sup>4</sup> where the main argument is that if you want to shape society you should be able to rely on a formal framework for that society, but you also need that informal self-organizing part and we found it necessary to bring that self-organizing part to the spotlight and that had to do with the European crisis and such, therewith the distinction Tönnies made was helpful."</i></p> <p>Oeds Westerhof, Stichting Kulturele Haadstêd Leeuwarden 2018</p>	
<b>11. CO-CREATION AND CO-PRODUCTION, PERSPECTIVES FROM NON-DUTCH EUROPEANS TO ENRICH CREATIVITY AND PRODUCTION</b>	
<p><i>"In every event, artists from other member states participate. Co-creation is the main strategy of Lwd2018 to strengthen cooperation between the cultural operators, artists and cities of other member states and those from the Netherlands. It is not about who is in charge, but about the increased creativity and productivity that arises from co-creation and co-production. It is this kind of chemistry that we want to bring about in Lwd2018 (p. 13)."</i></p>	<p>Shows similarities with both Landry's and Florida's ideas. First Florida's theory (2.3.1) is reflected since the quotation builds upon the same assumption for one of the prerequisites for creativity, namely: cultural heterogeneity and secondly relates to Landry's ideas (2.2.2) since it is argued that outsider talent should purposely be imported because they are free of constraints and offer new insights and networking opportunities.</p>
<p><i>"That's a requirement the jury makes, a requirement of the European Commission. A really good one (...). It means that it's nice that if 'the Bildt' area wants to go 2.0<sup>5</sup> by arranging a potato festival, but we demand them to work in a European fashion, which is of course immensely enriching for such a party. So that's something (I consider to be) very good, that's actually what our 'bid' is about. It is about cross-pollination between all these communities, so I'm very happy that that's incorporated."</i></p> <p><b>Sjoerd Bootsma, Stichting Kulturele Haadstêd Leeuwarden 2018</b></p>	<p>Two inspirational sources are stated here, firstly: the jury's requirement which demands transnational European cooperation. Secondly the 'Mienskip ideology' which comprises an inclusive approach.</p> <p>Bootsma describes how the competition element is a relevant factor for the chosen approach. It's possible to suspect that this element has been a major factor to all strategies within the bidbook. The competition sets out the rules and guidelines, policymakers are free in choosing strategies to meet the jury's requirements. This is backed up by the following statement by Spoelstra: <i>"The bidbook is basically a question answer game. So you have like forty questions in the bidbook and you should answer those accordingly (...). It's nothing creative (...). So you should not invent a</i></p>
<p><i>"Ultimately that comes from the ambition to go from 'Mienskip' towards 'Iepen Mienskip'. So ultimately from the basic principle that if you want to experience a future society here that you need to embrace the view from the stranger, cooperate with the stranger. Because that's the</i></p>	

<sup>4</sup> Community and society

<sup>5</sup> With going 2.0 is meant participating within the ECoC program, it relates to the intended transition from mienskip towards iepen mienskip



<p><i>only way to create consciousness about yourself and about the development you go through."</i>  <b>Oeds Westerhof, Stichting Kulturele Haadstêd Leeuwarden 2018</b></p>	<p><i>nonsense story, you just have to write down those answers."</i></p>
<p><b>12. PRESENTING CULTURAL ICONS</b></p>	
<p><i>"Lwd2018 presents five experiences around European cultural icons. These events attract the interest of audiences on a European scale, because they deal with well-known European traditions, names and themes (p.19.)"</i></p>	<p>Relates to Peck's critique on creative class thinking, where it is argued that creative strategy only value cultural artifacts for their potential economic value. Also relates to Landry's ideas about the 'iconical' exploitation of cultural resources (2.3.3).</p>
<p><i>"That's very simple, coming more from marketing. If you want to reach a big audience then you have to cross at a level that they know, otherwise you won't get in touch and the iconic projects are especially for this purpose. For example our eleven fountains project aims firstly to catch an international culture public or an international art public by the name Jaume Plensa, Mark Dion, those are hot shots."</i>  <b>Oeds Westerhof, Stichting Kulturele Haadstêd Leeuwarden 2018</b></p>	<p>The strategy which promotes and brings new cultural icons to the Frisian region is inspired by ideas coming from marketing. In paragraph 4.1 it is described that Westerhof states Florida inspired him in regard to cultural tourism and economic multiplier effects. Cultural icons and cultural tourism are related concepts. I would therefore argue that in addition Florida's ideas on tourism might have played a role in the development of this strategy, although not being explicitly named.</p>
<p><b>13. BRINGING TOGETHER "BUSINESS BRAIN" WITH "CREATIVE SPIRIT" (CREATIVE PRESSURE COOKERS)</b></p>	
<p><i>"One of our approaches is to create pressure cookers: to bring together a 'creative mind' with a local CEO or captain of industry, to generate new ideas. This is what we call our Artists in Businesses, a way to change businesses (p. 74.)"</i></p>	<p>Shows a strong relationship with the following passage, cited from the theoretical framework: "One is the enabling mind associated with being creative (...) This mind should join forces with the focused, vertical mind of a person which has expert expertise on a certain topic, also known as the instrumental mind (2.2.3).</p>
<p><i>"It's possible that this has been written or added by the bidbook writer in the final phase of fund applications. That this has not been designed by our own team, I think we did not think of this ourselves but that this is added by the writer to structure and direction to the piece. That's an astonishing business (...). I call this 'funds language', but the approach is what we're doing. The way we work, absolutely, but this bit, this is not necessarily how we are doing it now in a major way."</i>  <b>Sjoerd Bootsma, Stichting Kulturele Haadstêd Leeuwarden 2018</b></p>	<p>Bootsma states that it's possible this bit was added by an external writer for strategic purposes. This external writer might be inspired by creative city theory, but more likely uses rhetorical language with the purpose of attracting funds. The attraction of funds is possibly important in all strategies. It is unlikely policymakers designate this motivational factor as dominant or most important because of its rhetorical emphasis.</p>

14. OPENING UP OF ORGANIZATIONAL MODELS	
<p><i>“We invite experts on innovative organization models to talk to local businesses how to open up organizational models. The reason for a company to exist nowadays is organic, involving continuous innovation through internal and external agents. Businesses should provide platforms for building ecosystems that promote opportunity. Everyone can benefit (p.74).”</i></p>	<p>The argument to open up organizational models looks similar to the assumption by Landry that current organizational systems with their ethos of control and hierarchical focus lack the dynamics and resilience to survive in an evolving competitive environment (2.2.2).</p>
<p><i>“That’s really good fund raising (explicit) talk, it’s not entirely (explicit) (...), I don’t think we literally achieve this goal with a nine and a half if you would call it a goal. But what I think which was really important (...), is that we managed to get a discussion going in quite a lot of places within the province at many different conference tables.”</i>  <b>Sjoerd Bootsma, Stichting Kulturele Haadstêd Leeuwarden 2018</b></p>	<p>Similar to strategy 13 Bootsma states that this strategy is related to fund raising. Westerhof states that the Lwd2018 project is highly concerned with ‘bottom-up’ practices and that therefore there is a need to consider their own organization in that regard. Baumann’s thoughts combined with ‘hip and fancy of the internet world’ have contributed to the thought process.</p>
<p><i>“When we say that ‘bottom-up’ practices and such are really important, then we need to consider our (own) organization from that perspective and there are of course plenty of thoughts about that process with Sigmund Baumann being the most descriptive thinker. Then you’re talking about self-organization and shaping society from the bottom up. There’s also some hip and fancy in the internet world where the ‘do it together movement’ also plays a role. Baumann (...) in combination with a volatile new world of initiatives of people who work more or less coincidentally, we said that should be possible here and that’s something you clearly see in our approach.”</i>  <b>Oeds Westerhof, Stichting Kulturele Haadstêd Leeuwarden 2018</b></p>	
15. THE DEPLOYMENT OF CREATIVE COOPERATIVES WITH THE AIM TO INSPIRE INNOVATIVE CHALLENGES OF THE ‘OLD ECONOMY’ WITH CREATIVITY OF THE NEW ECONOMY	
<p><i>“Regional challenges and business issues are solved by crowd sourcing ideas, creativity and solutions within the creative industries. Creative cooperatives, formed as interdisciplinary think-tank teams of creative entrepreneurs, work on problems in the private and public sector. The teams can either be international, regional or a mix. In this cooperative community questions and answers are matched and with new working methods the cooperatives inspire the innovation challenges in the old economy with the creativity</i></p>	<p>Shows similarities with the Creativity Forum, a program which stresses the urgency of creative solutions in order to persist and prosper within the new economy, it provides a portal between people with creative potential and resourceful actors. A meeting point where people from different disciplines meet and where mutual collaborations can be explored (2.2.1).</p>

<p><i>from the new economy. Building strong networks and powerful cooperatives forcing successful creative interventions (p.88)."</i></p>	
<p><i>"That's essentially that cross-sectoral (approach) (...). Those cooperations are a cooperation model (...). That collaboration from, that intervention can be done in the form of a living lab. That's basically some kind of experimental innovative environment where you perform research during the ongoing of the intervention. A research concept which you are gradually examining."</i></p> <p><b>Klaas Sietse Spoelstra, cooperation 2018</b></p>	<p>The strategy has been inspired by approaches in Nantes, where it is common that artists are involved in city making. The creative cooperatives seems to be a more concrete form of the 'the interdisciplinary approach'. Lijzenga stated that Liverpool's approach, during their ECoC year in 2008, showed policymakers how 'culture' can be successfully utilized in city making. This and above inspirational factor show that policymakers in the case of Lwd2018 are inspired by the cultural approaches to city making of other cities.</p>
<p><i>"The studies of Nantes have been an important inspirational source. In the city of Nantes it is actually customary, when they have to invest in the city for whatever then (...) they involve an artist to see whether they could do it in a different way, a way that increases the attractiveness of the city."</i></p> <p><b>Oeds Westerhof, Stichting Kulturele Haadstêd Leeuwarden 2018</b></p>	
<p><b>16. MAPPING REGIONAL KNOWLEDGE</b></p>	
<p><i>"Lwd2018 is building a network of ambassadors that are mapping the regional knowledge, so that matchmaking is possible between the creatives and enterprises. Five regional innovation hubs are put in place as physical meeting places for the regions old and new economies (p. 88)."</i></p>	<p>The mapping of the regional knowledge is in line with creative city strategy which suggests that an audit which uncovers potential and obstacles, of local cultural resources is key for future success (2.2.1).</p>
<p><i>"There's a great deal of knowledge floating around in this region but it's not being realized for collective goals, we're talking about realizing a collective goal and those people don't know how they might be able to play a role (...). We don't have a mobilizing entity to utilize this available knowledge for social objectives like this. It's also a result of us as Fryslân region withering away in terms of knowledge. We don't have any major companies, or relatively little, no strong universities. So in that sense we have a stale knowledge network, but that would be something we can work on. That's something you can organize is my point."</i></p> <p><b>Klaas Sietse Spoelstra, cooperation 2018</b></p>	<p>According to Spoelstra, the lack of an instrument to mobilize local knowledge and the absence of a strong knowledge structure have been a source of inspiration for this strategy. Westerhof positions the strategy in developments that are related to a changing role of the government and experience with how funds work. As previously stated it is unsure whether the policymaker is inspired by stated trends or in, retrospect, is able to position it amongst such lines.</p>
<p><i>"I think it best fits in the development on the one hand of the withdrawing and facilitating government (...) and on the other hand is that we</i></p>	

<p><i>learned how funds work. I have been director or counselor at various funds and there you saw that those funds which had a proactive approach, in the sense of that they support initiatives to get better and that those initiatives became more successful.”</i></p> <p><b>Oeds Westerhof, Stichting Kulturele Haadstêd Leeuwarden 2018</b></p>	
<b>17. BRANDING / CREATING A STRONG BRAND</b>	
<p><i>“Within the overall programme we are focused on developing a strong general brand. In order to communicate a consistent and inspiring programme, a clear brand design, with a full range brand map, will be developed including a brand guide of how to use it (p.90.)”</i></p>	<p>Similar to Landry’s ideas about marketing and the use of slogans which can be utilized to raise anticipation and which can be used to make the gap between hype and reality smaller. Marketing can result into awareness which brings about considerable multiplier effects (2.2.1)</p>
<p><i>“Imagine our flag, the identity of our flag Mienskip ‘Iepen Mienskip’, changing the red clumsy blades to green ones. In that case you’re going through an identity shift, and that shift also means something ; for example that we’re becoming a healthier and more sustainable society. That’s about branding, that you dare to alter your identity or accentuate elsewhere. I think in our case of Fryslân that we linger too much in the past, Elfstedentocht-like feelings (...). I mean you can capture some aspects of the Frisians or the region, but it doesn’t have a future perspective, it’s going nowhere. That’s why I think it’s interesting to think: Let’s make the clumsy blades green for the next ten to twenty years and with that having the guts to color the meaning of the flag or the region in a new way.”</i></p> <p><b>Klaas Sietse Spoelstra, cooperation 2018</b></p>	<p>Spoelstra sketches that current perceptions about the region don’t fit the intended transition and that branding is about adapting the region’s current image. Spoelstra’s citation reflects a personal belief about the role of branding in the Lwd2018 process. Westerhof states that the branding strategies are designed by external experts. Both interviewees do not bring forward a ‘true’ inspirational source, it might seem obvious to them to include a branding strategy.</p>
<p><i>“(…) Two people mainly wrote that for us, who are professor in the field (of marketing). Klaas Dijkstra has a communication consultancy in Amsterdam and Renze de Vries, owner of DST, the experience office also located in Amsterdam (...), they know their literature.”</i></p> <p><b>Oeds Westerhof, Stichting Kulturele Haadstêd Leeuwarden 2018</b></p>	
<b>18. STRENGTHENING OF CREATIVE NETWORK</b>	
<p><i>“Lwd2018 aligns existing networks of artists, scientists, entrepreneurs and social innovators with the main parts of the programme framework and works on strategies for growth of quality and quantity of the network. Lwd2018 builds networks of networks, clustered in interests and</i></p>	<p>Shows similarities with the assumption Landry makes about creative networks. It is argued that in order to maximize a network’s benefits policy makers should look to intensify and find new network structures (2.2.2).</p>

<p><i>qualities. This Creative Grid is used by the Creative Capacity Team to be able to track and trace capacities and capabilities necessary for staffing of the events. A network for effective matchmaking (p. 90.).”</i></p>	
<p><i>“You can stimulate creative networks by having places where those creative networks come together, (that’s) one of the things that wasn’t here. Which is also a feature of the creative industry is that it is organized on a small scale (...). The creative industry is the fastest growing sector throughout the northern Netherlands. But people don’t see it because of its scale (...). It is organized in a very fragmented fashion, people don’t know each other so to speak. So what you want is a network which isn’t closed, so a community of creatives can emerge. Those communities arise around places like this (Blokhuispoort). That’s how it works in practice, that doesn’t work online. You need to facilitate those spontaneous encounters. Or meetings like here, let creative people get in touch with social issues.”</i></p> <p><b>Klaas Sietse Spoelstra, cooperation 2018</b></p>	<p>Two sources of inspiration can be distinguished from these citations. Firstly, the lack of a creative hub. Spoelstra argues that the Frisian region lacks a place where creative actors can get in touch with each other. Creative hubs are helpful in connecting creative people with each other and ‘open’ up the creative network. Secondly, the experience Bootsma has in working with both local actors and actors located in the Randstad area. Bootsma mentions his experience with Innofest, an organization that cooperates with festivals in order to stimulate innovation. He argues that because the number of nodes within the creative network in the Northern region is lower, cooperation between actors is more ‘natural’ than cooperation in the Randstad area.</p>
<p><i>“You have to do it together, you really have to do it together. (...), I experienced that with that innovation corner (...), I mean I founded Innofest and we noticed, in the beginning we cooperated with parties from the Randstad area and all those cooperations failed since in that area they collaborate in a less natural manner. Because there’s a plenty of everything and here there’s only one of everything (...) and if there’s a plenty of everything then there’s competition. If there’s one of everything, there’s much less competition and as a result it is much more logical that you do thing together.”</i></p> <p><b>Sjoerd Bootsma, Stichting Kulturele Haadstêd Leeuwarden 2018</b></p>	
<p><b>19. BRINGING TOGETHER THE WORLD OF ART AND BUSINESS, A ‘VISIBLE ARTISTIC PERSPECTIVE’</b></p>	
<p><i>“Our strategy brings arts and business together. Wherever possible we make collaboration between enterprises and artists mutually rewarding. Artistic interventions with a high level of visibility are a promotion for the participating enterprises (p. 100.).”</i></p>	<p>Shows resemblances with Landry’s assumption that policy makers could benefit from an artistic perspective and the added potential it gives to projects and that visibility strategies should be used to stimulate creativity and show success of creative city strategy (2.2.1).</p>

<p><i>“As there are international networks that are working with artistic intervention in businesses. We are elaborating on those developments, but I don’t know the associated theoretical frame by heart. That’s a form we experimented with, but I’m not sure how effective it has been.”</i></p> <p><b>Klaas Sietse Spoelstra, cooperation 2018</b></p>	<p>This strategy is inspired by international networks that work with artistic interventions and in particular by Pia Areblad during the bidbook phase.</p>
<p><i>“The one that mostly handed us the methodology during the bidbook phase is Pia Areblad, a lady from Sweden who has extensively brought that into practice.”</i></p> <p><b>Oeds Westerhof, Stichting Kulturele Haadstêd Leeuwarden 2018</b></p>	

## 5 Conclusion and discussion

Judging from the conversations it can be concluded that the policymakers want to facilitate a transition. The Frisian economy and infrastructure have been affected by extensive industrialization based on upscaling. The context of the Frisian region is similar to that of half of Europa, Leeuwarden being a small urban core in a peripheral region suffering from processes such as population decline and brain drain. Parallel global processes produced a climate wherein value was added to the economy in a different way. This is the same relationship explained in the first two boxes of the theoretical model, where processes of globalization have resulted in a paradigm shift. The bidbook was written with this premise. Both Florida and Landry’s ideas about economic growth and urban policy are meant to ‘get a grip’ on a homogenizing and globalizing world; the same world the policymakers try to maneuver in. Theory and policy are similar since the theoretical discourse suggests how cities in this context should manage. In their study of creative small cities Waitt and Gibson stress the importance of ‘place’ and ‘place identity’. Results of this study are in line with this thought suggesting that creative city strategy is worthy of consideration for policymakers trying to adjust to the new economy in small urban cores, since creative city strategy can give new insights when it comes to unveiling hidden potential and finding distinctive qualities.

The analysis of the bidbook shows that creative city theory is mirrored in every strategic choice. I would argue that this is not something extraordinary for three reasons. Firstly, the strategic elements were coded for creative elements. Secondly, the policy is of a cultural nature and culture is essential to the framework. Finally, the range of topics in both Florida’s and Landry’s ideologies concerning city making is extensive. Policymakers see Lwd2018 as an opportunity for the region to assess itself and discuss future directions. Policymakers were not familiar with Landry’s work at the time of the production of the bidbook, while to some extent the bidbook writers have been inspired by Richard Florida. Westerhof states Florida was an inspiring factor in the development and support of creative incubators, cultural tourism and the improvement of the business climate. Spoelstra mentioned he was inspired a ‘bit’ by Florida when it comes to the development of ‘creative bubbles’ and Tijmsma cites Florida to describe a changing world economy and off record I was told Florida was invited to host a lecture in Leeuwarden. The other strategic choices are inspired by other sources such as ideological sparring with academics, intrinsic motivation, theoretical knowledge, demands stated by the ECoC and the Frisian region’s context. Another motivation to adopt and

adapt creative strategy, which is different from the others since it does not relate to the content of the bidbook but to external actors instead, was discovered during my conversation with Bootsma. It is related to the rhetoric's of the creative city and it has to do with the persuasion of investors. Bootsma himself referred to it as 'funds language'. It's very possible that this motivator, although only named twice in the results, can be linked to more strategic choices since Westerhof, president of Lwd2018 at the time, states he has experience with how funds work. This relates to ideas of the creative city as a rhetorical device as posed by Chatterton, Thrift, Kress and Hansen et al. Beforehand it was thought that the influence of the sketched discourse on the bidbook would have been significantly greater, this in line with Trip and Romein's statement that cities base their creative policy on a limited set of sources. It must be stated that this research is of a qualitative nature meaning that its dataset is subject to subjectivity and it is impossible to tell to which extent one source of inspiration relates to another. It is highly possible that Florida's contributions to the creative city debate enabled such approaches to city making where it was considered unthinkable or wishful thinking before his publication reinvigorated the debate. Another issue with the dataset is that it does not account for what has inspired 'external sources' of inspiration. With this I intend to say that people who have influenced the policymakers might be inspired by the creative city discourse, which is something the data does not show.

This study is mainly concerned with creative city theory and what motivates policymakers, the latter is personal and context dependent. Creative city strategy sees context as a resource, so therefore it fits a multitude of policies which are concerned with 'place making' and or 'culture'. As stated in the methodology section it not desirable to generalize on the basis of one case. For this reason I agree with Grodach, that creative and or cultural policy has been analyzed using a too narrow scope, I will argue that creative and or cultural policies and plans should be studied from multiple theoretical perspectives, not exclusively looking through a creative city lens. As this study shows, a policy might reflect a great deal of creative city theory while being inspired by other factors.

## 6 Reflection

Finding the right scope for this research was complex. I was determined to study two, in my eyes, obviously related concepts but lacked know-how to translate this into an actual research design. In cooperation with my supervisor we found a more narrow scope, focusing on strategic elements, which helped me developing research questions. In the beginning of the research process the scope of this study was limited to checking whether theoretical reflections occurred in the bidbook, which only gives a 'binary' insight. It was decided later on that qualitative data would be helpful to test whether causality between theoretical knowledge within the described discourse and policy exists. A following obstacle came about with data collection. Since I am not experienced with qualitative data collection and only did a couple of interviews prior to this research I needed to gain experience while doing researching. The first obstacle is related to the detection of the key actors and this is mostly visible in my first two interviews. Lijzenga and Tijsma are both involved with Lwd2018 in their own way, but in a less direct manner than Bootsma, Spoelstra and Westerhof. I first needed knowledge of the organizational structure before being able to get in touch with the 'right people'. Something I would have done differently is that I would send a list of the citations to the interviewee before having a conversation, which would allow them to be better prepared and might have provided higher quality data. On the other hand, by not doing so, it might have kept them 'fresh', refraining policymakers from answering in a rhetorically pleasing way. All in all I am quite pleased with how the interviews went.

Listening to the transcripts gives the ability to reflect on this process and I think I had a critical stance during the conversations. Of course there are moments where I wanted to be more thorough in retrospect but I think, also by showing multiple perspectives from policymakers, this has not affected the quality of the data. Something that was striking was that nearly all interviewees reviewed the bidbook during the conversations, as if the interviews were a reality check. Naming all sorts of events as examples of a certain theoretical reflection or stating that a certain elements did not come to fruition (yet). This might be the result of the interviewee not being able to recall or know the inspirational source and attempting to give me some sort of perspective of how the theoretical reflection is put into practice. Similar to Thrash and Elliot's (2003) approach, I assumed that the interviewees understood the ambiguous concept of inspiration. Thrash and Elliot rightfully state that the respondents might have a different understanding of the concept. It's very plausible that the interviewees did not understand the questions asked or that they are simply not aware that they have been inspired by external sources. Also, I would argue, in line with Spoelstra's (2017) comments about different types of organizations not fully understanding each other, that researcher and policymaker speak a 'different' language. In the position of the researcher theory is almost something natural, whilst policymakers might think in a totally different language. In the case of Lwd2018 policymakers mostly think in terms of dreams and goals, which is a completely different mindset than I had.

An issue with interviewing is the time aspect. During my second interview with Tijsma he stated that he 'scheduled me' for half an hour which is not enough time to go through the whole list of citations. It wasn't a major issue since Tijsma offered me additional information through email and he considered his own role to be limited in the bidbook phase, but it made me more aware of the importance of the time element and for my following interviews I tried to schedule appointments of an hour or longer. After my interviews with Lijzenga and Tijsma and the new understanding of the element of time I cut the number of citations to seventeen. The original 25 citations can be found in the appendix (8.2.2). The first two interviewees had trouble with understanding what I exactly wanted to know, therefore I added a summary of the citation to present the strategic element I wanted to gain knowledge about. In my final interview with Westerhof I again added two strategic choices to the list since I felt some questions were sufficiently answered and to gain more insight and produce more data (appendix 8.2.7).

When it comes to the results I found it hard to structure and present them in a both esthetically pleasing and understandable way. But I believe the datasets, the theoretical reflections and the data from the interviews, had to be merged so readers don't have to go back and forth in order to understand the data. "Merged", since the two datasets answer two different questions and it would be expected to present them under different headers. Although the strategic choices provide a workable scope, it also is limiting to the argument in some sense. During my conversation with Spoelstra for example I learned that a great deal of his inspiration is tributary to transition management theory, namely referring to Jan Rotmans and Léon de Caluwe as major influential sources. Although the found strategies together describe elements of the aimed transition, the chosen precise scope excludes important elements which form the thread of the story.

I do consider the outcomes of this study to be convincing. This mostly has to do with the fact that the research is of a descriptive nature, describing the processes which took place in the planning phase of Lwd2018. In that sense it offers insights into the creative city debate, it shows how theoretical reflections are rooted in policy and what have been inspirational factors to adopt such strategies.



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## 8 Appendix

### 8.1 Strategy and Inspiration

# of Citation	Strategy	Inspiration
1	Interdisciplinary approach	Intuition, experience, multi-level governance model & art
2	Development of future proof ethos, focus on nature and human diversity	Ecosystems, Theunis Piersma & poor biodiversity
3	Stimulating cultural participation and strengthening of community feelings	Mienskip concept, context of being a peripheral region, demand to change consciousness of the region, 'Do it Yourself Movement' & 'The Maker's Movement'
4	Increase awareness and attractiveness of the region	Region's image and business climate
5	Encourage innovative events, bringing culture to public space and transformation of public space into 'cultural space'	Top-down organization of cultural structure, belief that decartmentalization of society leads to creativity
6	Making culture more accessible for special groups	European strategy & Mienskip concept
7	Broad cultural development, cultural education	Belief that everyone should be able to participate in culture, ECoC commission
8	Development of creative incubators	Richard Florida, innovation theory, silicon valley, Frans Nauta, Mathieu Weggeman & demand for brainpower
9	Distinctive character, multilingualism	Community demand & provincial policy
10	Urban authority as facilitator, crowdsourcing of ideas and the empowerment of communities	Critical attitude towards upscaling, ideologies which are related to changing role of the government, Goffe Jensma, Barend van Heusden & Tönnies' distinction between Gemeinschaft and Gesellschaft
11	Co-creation and co-production, perspectives from non-Dutch Europeans to enrich creativity and production	ECoC commission & Mienskip concept
12	Presenting cultural icons	Marketing
13	Bringing together "business brain" with "creative spirit" (creative pressure cooker)	Rhetorically motivated
14	Opening up of organizational models	Rhetorically motivated, Mienskip concept, Sigmund Baumann & 'Do it Together Movement'
15	The deployment of creative cooperatives with the aim to inspire innovative challenges of the 'old economy' with creativity of the new economy	Studies of Nantes
16	Mapping regional knowledge	Lack of mobilizing entity, trends of withdrawing government & experience with funds
17	Branding / creating a strong brand	Intrinsic motivation to alter region's identity
18	Strengthening of creative network	Lack of a cultural hub & poor experience with cooperating with parties from the Randstad area
19	Bringing together the world of art and business, a 'visible artistic perspective'	Developments of international networks & Pia Areblad

APPENDIX TABLE 1

## 8.2 Interview guides and citations

### 8.2.1 Interview guide Lijzenga

#### Praktische zaken

- Hoeveel tijd hebben we voor dit gesprek?
- Mag ik dit gesprek opnemen, en daarbij moet ik zeggen dat het materiaal alleen zal worden gebruikt voor dit onderzoek.

#### Introductie

- Master student Sociale Planologie, Groningen. Onderzoek naar cultureel beleid, in de planologie zijn er verschillende theorieën over beleid, maar waar komen de ideeën van het beleid eigenlijk vandaan? Wat inspireert de beleidsmakers? Dit onderzoek ik door het “waarom en de inspiratie van beleidsbepalers” te onderzoeken door middel van een aantal citaten binnen het bidbook te analyseren (25).
- Wat doe jij voor de gemeente?
  - Hoe ben je betrokken bij Lwd2018?
- Kun je vertellen hoe Leeuwarden verkozen is tot culturele hoofdstad? Hoe begint zo iets?
- Er zijn meerdere partijen die samenwerken om iets moois te maken van Lwd2018, hoe werken de verschillende overheden samen met de instelling?
  - Hebben deze partijen ook samengewerkt aan het bidbook en hoe verliep die samenwerking?
  - Kun je iets vertellen over de totstandkoming van het bidbook?
    - Wie zijn belangrijke actoren geweest?
    - Heeft burger participatie een rol gespeeld?
    - Belang van de normstelling van de ECoC commissie?
    - Hebben jullie gekeken naar applicaties van vorige deelnemers?
- De evenementen die in het bidbook staan zijn ingedeeld in drie thema's, kun je de keuze voor deze thema's toelichten?
  - Nature and Culture
  - City and Countryside
  - Community and diversity
- Graag kijken naar een aantal citaten.
- Zijn er nog een aantal strategieën binnen het bidbook waar je zelf enthousiast van wordt en wilt toelichten?

### 8.2.2 Citations Lijzenga & Tijsma

1. “Through an interdisciplinary approach we harness the energy and creativity necessary to address our core themes from multiple perspectives. It is an action-driven, open-minded

decision- making process; an organizational model informed by our ideals of open Mienskip (p.2).”

2. “We promote our vision on transformation of community feelings through cultural participation. Surrounding every event within our programme we will initiate at least one open Mienskip with strong cross-European connections (p.4).”
3. “We overcome social problems by re-energizing regions, co-creating concepts with other European communities, encouraging youngsters to stay and enticing entrepreneurs and businesses to return (p.4).”
4. “We increase awareness of and attraction to our region in the Netherlands. We strengthen our ties with the rest of the country and highlight aspects of its rich cultural life. Europe-wide, we demonstrate how our method of open communication, international cooperation and interdisciplinarity can empower a rural capital to organize a world-class cultural event (p.4).”
5. “Together with our European networks, we innovate and develop new tourism concepts, based on innate natural and cultural values (p.4).”
6. “The City and Province also focus on cross-border cooperation. Supporting challenging, innovative, large-scale and smaller festivals are part and parcel of this, just as are the monumental and high-profile art in public spaces. At the same time, the policy offers room for cultural innovation in our own environment; new events that occur in urban spaces and new cultural spaces in empty buildings or on wasteland (p.10).”
7. The cultural policy bolsters access for target groups through investments in communication, supply, lowering the threshold and incentives. Incentives for cultural participation come from the cultural sector, but regular education is equally crucial in this process (p.10).
8. “It also means that cultural policy contributes to the economy: jobs for young people in the creative industry and culture tourism, revitalizing skills and crafts, supporting start-ups and alternative forms of social entrepreneurship. This ensures that encouraging culture and creativity offers wide-ranging economic added value and a return on investment. Finally, the policy is focused on fostering knowledge and experience exchanges between culture and the economy on the basis of the conviction that this cooperation will lead to innovation, creation and new connections (p.10).”
9. “Leeuwarden-Ljouwert invests in developing every individual, with attention to quality, diversity and access. There is special attention to a broad learning and living environment that stimulates children and young people in their cultural experiences (broad-school concept). Enhancing cultural education is characterized by a continuous learning line that extends into higher education (p.10).”
10. “Leeuwarden-Ljouwert focuses on an integrated policy for bolstering e-culture by means of digitalizing our rich cultural heritage, encouraging competencies, cooperation and knowledge development (p.10).
11. The choice for trilingualism provides the region and its capital with al level of appeal and distinction that offers benefits to businesses and the cultural sector. Trilingual policy opens doors to other regions in the world with minority languages and offers perspectives of international cooperation and the creation of networks in the area of culture, science, education and economic activity (p.11).”
12. “In a world that is open and connected, Leeuwarden-Ljouwert and Fryslân are focused on tackling problems at a local level by entering into national and international connections. This approach is



entrenched in principles of sufficiency in togetherness – the idea that many issues can be solved by communities and in crowdsourcing – the idea that new opportunities are created in openness and connection. This changes the role of a local or regional authority. The City opts to position itself as an intelligent facilitating local authority'. Municipal policy creates room for innovation and deals with impediments that hamper the transition (p.11.).”

13. “Consequently, our Lwd2018 programme is created to stimulate a high degree of collaboration between cultural operators, to increase ability among artists and a high level of co-creation and co-production with all art forms in at least 42 events (p.13).”
14. “(...) we want to dedicate special attention in and with our programme to minority cultures elsewhere in Europe. We want to use the lessons and experiences of Lwd2018 for the benefit of all minority cultures in Europe. We also want to learn from the experiences and lessons that others may wish to share with us (p. 25.).”
15. “In every event, artists from other member states participate. Co-creation is the main strategy of Lwd2018 to strengthen cooperation between the cultural operators, artists and cities of other member states and those from the Netherlands. It is not about who is in charge, but about the increased creativity and productivity that arises from co-creation and co-production. It is this kind of chemistry that we want to bring about in Lwd2018 (p. 13.).”
16. “Lwd2018 presents five experiences around European cultural icons. These events attract the interest of audiences on a European scale, because they deal with well-known European traditions, names and themes. In our events we add new experiences to these traditions (p.19.).”
17. “One of our approaches is to create pressure cookers: to bring together a ‘creative mind’ with a local CEO or captain of industry, to generate new ideas. This is what we call our Artists in Businesses, a way to change businesses (p. 74.).”
18. “We invite experts on innovative organization models’ to talk to local businesses how to open up organizational models. The reason for a company to exist nowadays is organic, involving continuous innovation through internal and external agents. Businesses should provide platforms for building ecosystems that promote opportunity. Everyone can benefit (p.74).”
19. “We experiment with new ways of finding solutions, based on citizen participation and bottom-up thinking. In LabLWD, we also investigate how the arts can help to monitor and influence societal change (p.74.).”
20. “Creative cooperatives, formed as interdisciplinary think-tank teams of creative entrepreneurs, work on problems in the private and public sector. The teams can either be international, regional or a mix. In this cooperative community questions and answers are matched and with new working methods the cooperatives inspire the innovation challenges in the old economy with the creativity from the new economy. Building strong networks and powerful cooperatives forcing successful creative interventions. The creative cooperative forms a durable self-reliant community beyond the year 2018 (p.88).”
21. “Lwd2018 is building a network of ambassadors that are mapping the regional knowledge, so that matchmaking is possible between the creatives and enterprises. Five regional innovation hubs are put in place as physical meeting places for the regions old and new economies. (p. 88).”
22. “Within the overall programme we are focused on developing a strong general brand. In order to communicate a consistent and inspiring programme, a clear brand design, with a full range brand map, will be developed including a brand guide of how to use it (p.90.).”

23. “Lwd2018 aligns existing networks of artists, scientists, entrepreneurs and social innovators with the main parts of the programme framework and works on strategies for growth of quality and quantity of the network. Lwd2018 builds networks of networks, clustered in interests and qualities. This Creative Grid is used by the Creative Capacity Team to be able to track and trace capacities and capabilities necessary for staffing of the events. A network for effective matchmaking. This process is facilitated by proven social media platforms such as LinkedIn and Facebook (p. 90.)”
24. “Our strategy brings arts and business together. Wherever possible we make collaboration between enterprises and artists mutually rewarding. Artistic interventions with a high level of visibility are a promotion for the participating enterprises (p. 100.)”
25. “(...) we implement a micro targeting strategy not based on media but on people. People who design, share and multiply our messages, tell our stories, invite other people. A strategy thus in which affiliation between real people is key: we use personal connections and social media in order to achieve mass media effects (p. 109.)”

### 8.2.3 Interview guide Tijmsma

Praktische zaken:

- Hoeveel tijd hebben we?
- Mag ik het gesprek opnemen?

Inleiding:

Ik ben een master student planologie en ik doe onderzoek naar cultureel beleid. De aanleiding voor mijn onderzoek is geweest dat ik overeenkomsten zag tussen theorie en beleid en daarom wil ik het graag over concepten in het bidbook hebben om zo inzicht te krijgen hoe cultureel beleid van de grond komt. De vraag die ik probeer te beantwoorden in gesprekken met beleidsbepalers is : Wat inspireert beleidsmakers om deze elementen op te nemen in het plan.

Voor dat we naar die concepten gaan heb ik nog wat korte vragen:

- Hoe bent u betrokken geweest bij het schrijven het bidbook?
- Kunt u iets vertellen voer de totstandkoming van het bidbook?
  - Wie zijn belangrijke actoren geweest?
  - Belang van de normstelling van de ECoC commissie?
  - Hebben jullie gekeken naar applicaties van vorige deelnemers?

Zo ver ik begrijp, is Lwd2018 een middel om van mienskip 1.0 naar mienskip 2.0 te gaan en om dat te bereiken zijn er ook een aantal methodes te onderscheiden in het bidbook en daar wil ik graag even naar kijken.

Ik heb hier 25 strategieën en doelstellingen uit het bidbook, en ik ben benieuwd naar de redenering ; waarom is het een goed idee om dit in het plan op te nemen en de inspiratie, hoe zijn jullie er op gekomen en als u het antwoord niet op deze vragen weet hoop ik dat u mij kunt doorverwijzen.

## 8.2.4 Interview guide Spoelstra & Bootsma

Praktische zaken:

- Hoeveel tijd hebben we?
- Mag ik het gesprek opnemen?

Inleiding:

Ik ben een master student planologie en ik doe onderzoek naar cultureel beleid en mijn case study is Lwd2018. Vandaag wil ik het graag hebben over een aantal concepten uit het bidbook en wat u als planschrijver inspireert om deze ideeën op te nemen. Zo ver ik begrijp, is Lwd2018 een middel om van mienskip 1.0 naar mienskip 2.0 te gaan en om dat te bereiken zijn er ook een aantal ideeën te onderscheiden in het bidbook en daar wil ik graag zo even naar kijken. Ik wil het graag hebben over het 'algemene gedachtegoed', het Mienskip denken en waar die ideeën op zijn gebaseerd.

Maar eerst:

- Hoe bent u betrokken geweest bij het schrijven het bidbook?
- Kunt u iets vertellen voer de totstandkoming van het bidbook?
  - Wie zijn belangrijke actoren geweest?
  - Belang van de normstelling van de ECoC commissie?
  - Hebben jullie gekeken naar applicaties van vorige deelnemers?

Ik heb hier 17 strategieën uit het bidbook, en ik ben benieuwd waar deze concepten hun (ideologische) oorsprong vinden.

## 8.2.5 Citations Spoelstra, Bootsma & Westerhof

### 1. Stimuleren culturele participatie en het versterken van gemeenschapsgevoel

"We promote our vision on transformation of community feelings through cultural participation. Surrounding every event within our programme we will initiate at least one open Mienskip with strong cross-European connections (p.4.)."

### 2. De stedelijke autoriteit als facilitator: Het crowdsourcen van oplossingen en het emanciperen van gemeenschappen

"In a world that is open and connected, Leeuwarden-Ljouwert and Fryslân are focused on tackling problems at a local level by entering into national and international connections. This approach is entrenched in principles of sufficiency in togetherness – the idea that many issues can be solved by communities and in crowdsourcing – the idea that new opportunities are created in openness and connection. This changes the role of a local or regional authority. The City opts to position itself as an intelligent facilitating local authority'. Municipal policy creates room for innovation and deals with impediments that hamper the transition (p.11.)."

**3. Openstellen van organisatorische modellen**

“We invite experts on innovative organisation models’ to talk to local businesses how to open up organizational models. The reason for a company to exist nowadays is organic, involving continuous innovation through internal and external agents. Businesses should provide platforms for building ecosystems that promote opportunity. Everyone can benefit (p.74).”

**4. Samenbrengen kunst- en zakenwereld, een ‘zichtbaar artistiek perspectief’**

“Our strategy brings arts and business together. Wherever possible we make collaboration between enterprises and artists mutually rewarding. Artistic interventions with a high level of visibility are a promotion for the participating enterprises (p. 100.)”

**5. Aanmoedigen van innovatieve evenementen, het brengen van cultuur naar de publieke ruimte en het transformeren van de publieke ruimte tot ‘culturele ruimte’**

“The City and Province also focus on cross-border cooperation. Supporting challenging, innovative, large-scale and smaller festivals are part and parcel of this, just as are the monumental and high-profile art in public spaces. At the same time, the policy offers room for cultural innovation in our own environment; new events that occur in urban spaces and new cultural spaces in empty buildings or on wasteland (p.10.)”

**6. Samenbrengen van ‘zakelijk brein’ met ‘creatieve geest’ (creatieve snelkookpan)**

“One of our approaches is to create pressure cookers: to bring together a ‘creative mind’ with a local CEO or captain of industry, to generate new ideas. This is what we call our Artists in Businesses, a way to change businesses (p. 74.)”

**7. Interdisciplinaire benadering**

“Through an interdisciplinary approach we harness the energy and creativity necessary to address our core themes from multiple perspectives. It is an action-driven, open-minded decision- making process; an organisational model informed by our ideals of open Mienskip (p.2.)”

**8. Co-creatie en co-productie, perspectieven van niet-Nederlandse Europeanen ter verrijking creativiteit en productie**

“In every event, artists from other member states participate. Co-creation is the main strategy of Lwd2018 to strengthen cooperation between the cultural operators, artists and cities of other member states and those from the Netherlands. It is not about who is in charge, but about the increased creativity and productivity that arises from co-creation and co-production. It is this kind of chemistry that we want to bring about in Lwd2018 (p. 13.)”

**9. Opstellen van een creatief netwerk**

“Lwd2018 aligns existing networks of artists, scientists, entrepreneurs and social innovators with the main parts of the programme framework and works on strategies for growth of quality and quantity of the network. Lwd2018 builds networks of networks, clustered in interests and qualities. (p. 90.)”

**10. In kaart brengen regionale kennis**

“Lwd2018 is building a network of ambassadors that are mapping the regional knowledge,

so that matchmaking is possible between the creatives and enterprises. Five regional innovation hubs are put in place as physical meeting places for the regions old and new economies. (p. 88).”

**11. Branding / het creëren van een sterk merk**

“Within the overall programme we are focused on developing a strong general brand. In order to communicate a consistent and inspiring programme, a clear brand design, with a full range brand map, will be developed including a brand guide of how to use it (p.90).”

**12. Distinctief karakter, meertaligheid**

The choice for trilingualism provides the region and its capital with a level of appeal and distinction that offers benefits to businesses and the cultural sector. Trilingual policy opens doors to other regions in the world with minority languages and offers perspectives of international cooperation and the creation of networks in the area of culture, science, education and economic activity (p.11).”

**13. Attractiviteit en bewustzijn van de regio vergroten**

“We increase awareness of and attraction to our region in the Netherlands. We strengthen our ties with the rest of the country and highlight aspects of its rich cultural life. Europe-wide, we demonstrate how our method of open communication, international cooperation and interdisciplinarity can empower a rural capital to organise a world-class cultural event (p.4).”

**14. Ontwikkeling toekomstbestendig ethos, focus op natuur en menselijke diversiteit**

“We want to contribute to the development of a new European ethic more capable of managing the future, and dealing with profound European issues such as the management of the natural environment and of human diversity (p.2).”

**15. Het inzetten van creatieve coöperaties met als doel innovatieve uitdagingen van de ‘oude economie’ te inspireren met creativiteit van de nieuwe economie**

“Creative cooperatives, formed as interdisciplinary think-tank teams of creative entrepreneurs, work on problems in the private and public sector. The teams can either be international, regional or a mix. In this cooperative community questions and answers are matched and with new working methods the cooperatives inspire the innovation challenges in the old economy with the creativity from the new economy (p.88).”

**16. Het verlagen van de drempel voor toegang tot cultuur voor speciale groepen**

The cultural policy bolsters access for target groups through investments in communication, supply, lowering the threshold and incentives. Incentives for cultural participation come from the cultural sector, but regular education is equally crucial in this process (p.10.).

**17. Brede culturele ontwikkeling, cultuureducatie**

“Leeuwarden-Ljouwert invests in developing every individual, with attention to quality, diversity and access. There is special attention to a broad learning and living environment that stimulates children and young people in their cultural experiences (broad-school concept). Enhancing cultural education is characterised by a continuous learning line that

extends into higher education (p.10).”

## 8.2.6 Interview guide Westerhof

Praktische zaken:

- Mag ik het gesprek opnemen?

Inleiding:

Ik ben een master student planologie aan de universiteit van Groningen en ik doe onderzoek naar creatief beleid en ik ben benieuwd wat planschrijvers inspireert om bepaalde elementen in hun beleid op te nemen en daarom wil ik straks naar een aantal ideeën uit het bidbook kijken en daar ben ik benieuwd wat jouw inspiratie daar bij is.

Maar eerst:

- Wat doe je momenteel in het kader van culturele hoofdstad?
- Hoe bent u betrokken geweest bij het schrijven het bidbook?
- Aan welke delen van het bidbook heeft u een bijdrage geleverd?
- De wedstrijd Culturele hoofdstad is in grote mate een vraag antwoordspel, kunt u een aantal onderscheidende strategieën benoemen?

Ik heb hier 19 strategieën uit het bidbook, en ik ben benieuwd waar deze concepten hun (ideologische) oorsprong vinden. Maar ik zou al heel blij zijn als we in ieder geval de eerste veertien zouden kunnen behandelen.

## 8.2.7 Extra Citations Westerhof

### 1. Ontwikkelen van creatieve incubators

“Leeuwarden-Ljouwert supports the development of creative incubators, such as FabLab and Blokhuispoort. They offer opportunities for interdisciplinary meetings and provide an incentive for discovery, experiment and renewal in arts and crafts. Production houses are a source for talent development and promoting excellence. They foster talent, offer mentors for amateur artists and create a link with art studies. Leeuwarden-Ljouwert already had youth theatre and pop culture, but now adds a production house for classical music culture (p.11.).”

### 2. Culturele iconen

“Lwd2018 presents five experiences around European cultural icons. These events attract the interest of audiences on a European scale, because they deal with well-known European traditions, names and themes. In our events we add new experiences to these traditions (p.19.).”