



Beata Namysłak

Wrocław University
Faculty of Earth Science and Environmental Management
Institute of Socio-Economic Geography
beata.namyslak@uwr.edu.pl

**MEASURES FOR THE DEVELOPMENT
OF CREATIVE ACTIVITIES. IMPLEMENTATION
OF THE IDEA OF A CREATIVE CITY, IN PRACTICE,
BASED ON THE EXAMPLE OF WROCLAW**

Summary: In recent years, more and more often urban centers take steps to strengthening their role in the creative sector and creative industries. Efforts of this kind are taken more frequently in large cities. Below, I describe the most common actions aimed at the development of creative industries based on its type, such as: financial aid for entrepreneurs, cooperation of cities, revitalization of urban areas, and social actions. My detailed analysis is based on the example of Wrocław. The biggest achievements of this city so far are connected with the construction of new objects of cultural activities and the number of meetings and cultural events. There are, however, negative aspects of policies implemented in Wrocław; they include lack of creative clusters on significant effects of the operation, shortage of activities in private entities, which could contribute to increasing the involvement of private entities especially among medium and large companies.

Keywords: creative industries, urban policy, Wrocław.

JEL Classification: R1, R11.

Introduction

Many modern cities look for new inspiration, based on which they could promote themselves and gain recognition when compared with other cities; they want to adopt new development strategies and they want to attract new residents or investors. Creative city is one such idea. According to the literature on the subject, creative city concentrates on the development of the creative knowledge

sector as part of the national economy, which consists of activities based on intellectual property rooted in culture and science. In particular, the concept of creative cities includes the development of selected types of activities known as creative industries¹.

The main aim of this article is to present the activities supporting the development of the creative sector, which are or were carried out by selected European cities. My detailed analysis is based on the example of Wrocław.

1. The idea of the creative city in the study literature

There is no single definition of a creative city. The researchers of this idea emphasize different aspects, e.g. they clearly emphasize social factors. However, the majority of determinants of a creative city include the following features:

- striving to attract and retain contributors to the creative sector, who are entrepreneurial and easily adopt to changing conditions; people who form environment;
- contributing to the establishment and strengthening of the market entities which represent the creative sector, including creative activities;
- investing in institutions and infrastructure projects which support social capital and build a strategic advantage in relation to other urban centers.

Table 1 compares the definitions of a creative city by selected authors [Törnqvist, 1983; Batten, 1995; Hall, 2000; Landry, 2000; Florida, 2002; Hospers, 2003; Bradford, 2004; Edvinsson, 2006; Klasik, 2008; Pratt, 2010]. The characteristics were ranked from the mentioned most often to those mentioned much less often – two to three times. Features highlighted by all the investigators had defined human capital through education of the residents, their skills, creativity, activity. According to C. Landry [2000], for example – forming new face of modern economy contributes to the increase of the quality of human capital, increase requirements in terms of education, competence, which is a component and the derivative of economic development. G.J. Hospers [2003] is the only analyst who draws attention to population. In his opinion, the creativity of the city based on population figures must exceed a certain critical mass that could lead to interpersonal interactions.

¹ In the study literature the creative knowledge sector is divided into two groups: creative industries (e.g., publishing, new media, photography, design, visual arts, crafts, film, music), and knowledge intensive industries (e.g., the ICT sector, finances and other services for business, R&D) [e.g. Department of Culture, Media and Sport, 2001]. This article reviews the former, which are an important, however, not the only part of the creative sector.

Table 1. Determinants of development of a creative city by various researchers

Determinant of development of a creative city	The author definition
Human capital (education, competence, creativeness, entrepreneurship)	D.F. Batten, N. Bradford, L. Edvinsson, R. Florida, P. Hall, G.J. Hospers, A. Klasik, C. Landry, A. Pratt, G. Törnqvist
Innovation/high technologies	D.F. Batten, N. Bradford, L. Edvinsson, R. Florida, P. Hall, G. Törnqvist
Institutional potential	D.F. Batten, N. Bradford, R. Florida, G.J. Hospers, A. Klasik, C. Landry
Governance	N. Bradford, L. Edvinsson, C. Landry, A. Pratt
Quality of life (establishing new urban spaces, free time culture...)	P. Hall, A. Klasik, C. Landry
Social differentiation	N. Bradford, C. Landry, A. Pratt
Forms of cooperation (networks, clusters)	N. Bradford, C. Landry, A. Pratt

The authors also mention the importance of technological capacity, which together with innovation leads to constant stimulation of economy and institutional capacity, considered as the initial condition, without which it is difficult to achieve the intended goals. Also, they write about the importance of various forms of cooperation (networks, clusters), the leadership of the city (governance) related to the broadly understood management organization, social differentiation encouraging people to communicate and mutual acceptance, and quality of life as perceived through the prism of, among others, processes affecting the development of revitalization and leisure (the leisure economy).

It is in such a model – according to the authors – which redefines resources of the city, it becomes easier to attract and retain of persons and entities representing the creative sector. The beginning of operations is generally focused on resources and internal potential, such as human, cultural, artistic and intellectual resources.

2. Implementation of the idea of a creative city, in practice

In recent years, more and more often urban centers take steps to strengthening their role in the creative sector and creative industries. Efforts of this kind are taken more frequently in large cities, which, due to the complementarity of services and social diversity, are usually a better area for the introduction of new ideas including the idea of creative city. Below, I describe the most common actions aimed at the development of creative industries based on its type.

2.1. Financial aid for entrepreneurs

The actions of financial nature can be divided into nationwide and local in nature, that is, they are restricted to particular cities/urban regions [e.g. Throsby, 2010; Towse, 2011; Noga, 2014]. An example of the program on a national level is an Australian ‘Creative Nation’, whose idea is to lower tax rates for companies representing the creative field. In the UK, in turn, they decided to solve the general problem associated with short time operation of micro-enterprises by implementing special tax deductions. Financial assistance may also be arbitrarily redirected to selected fields. In the Scandinavian countries, for example, there is the most extensive network of libraries with clearly more volume than in Southern Europe. Also, they consider as important VAT on their products/services in the field of creative activity; for example, VAT on books in the European Union ranges from 0% (United Kingdom) to 10% (Austria) and in the case of e-books from a few to more than 20%, which greatly affects the price of books and the volume of demand. The project ‘Going for Gold’ in Amsterdam is yet another program on a local scale based on the idea of prioritizing the creative sector.

The EU funds might have some influence on creative activity in the market. They enable various forms of subsidy under the operational programs or projects. Good examples are revitalization projects connected with the improvement of quality of space and the possibility of creating new businesses. Foreign direct investment (FDI) is considered as a relatively small part of creative activity. Foreign investors only participate in the projects in a few areas: entertainment, media and publishing. Additional income can also be derived from gaming and lottery (e.g. Sports Lottery), non-governmental organizations (e.g. Business Angels), as well as private sponsors. Generally, however, most of financial programs/activities are a top-down (national) projects, therefore they have greater impact.

2.2. Cooperation of cities

Networks are formed by cities with similar creative sector profiles. The purpose of networking is to exchange experiences and know-how that can be a source of inspiration in the development of local policies. Network-forming contributes to the development of creative industries by strengthening the potential of cooperating cities.

The most prestigious network is the UNESCO Creative Cities Network. It was designed as a network of excellence including the cities of similar specialty profiles. The most important areas of interest included literature, film, music,

crafts and folk art, design, media arts and gastronomy [*Creative Cities Network UNESCO*, 2016]. So far, there are 116 cities in the network, including two Polish cities: Kraków (literature) and Katowice (music). The other kind of network is Eurocities. Its purpose is to promote the inclusion of cities based on the European Union policies. Currently, approximately 140 cities in more than 30 countries have the status of a full member. In general, working groups connected with culture concentrate on the following purposes: presentation of on-going projects in European cities, consultation on a variety of acts and resolutions, preparation of documents and research projects. Creative Cities Network of Canada (CCNC) is an example of national networking. It currently includes over 120 municipalities from across Canada who are interested in cultural cooperation and in policy based on cultural heritage. The competition for the title of the European Capital of Culture is one of the most interesting near-network initiatives. It is based on a long-term strategy for the development of culture and the creation of a sustainable connections between business and culture. In conclusion, the idea of setting up a network of creative cities is not very widespread. There are several reasons for that situation. The UNESCO Creative Cities Network is designed for elite candidates and it is very difficult to get to the network. Forming national networks is relatively new an idea and perhaps because of that fact the idea has not yet been accepted by many countries. Canadian and Australian cities are most often described in literature as examples of best performing cities. The Eurocities network is fairly well known, but there aren't many candidates for the culture forum. Some cities who belong to the Eurocities network do not work in task-oriented forums. The European Capital of Culture is the most popular contest and every year there are cities willing to win the title, so it is necessary to organize the competition in order to find a winner. The cities are eager to compete with each other although the statistical data and literature of the subject show that in most of the cases there are fewer benefits than they expect when applying for the ECC.

2.3. Establishing creative clusters

The growing importance of the cluster concept as a sophisticated form cooperation, considered by some scholars as an (almost) perfect form of cooperation, is connected with the fact that companies' productivity and innovation initiatives are growing. Creative clusters were described by, for example, Bassett and other analysts [2002], Darchen and Tremblay [2015], Harvey and others

[2012], Heebels and Van Aalst [2010], Krätke [2004], and in the Polish literature, for example, Jankowska [2012], Klemens [2012]. In some cases the government/the EU decide to turn entrepreneurs on to establishing creative clusters. In 2003, The European Commission told Polish authorities that only in Poland development policy based on clusters was neither designed nor implemented, therefore Poland intensively works in order to change this. Only in the period from 2007-2013 was Poland able to use over 100 million euros to support cluster initiatives in the framework of the PO Innovative Economy (Objective 5.1. Supporting cooperative supra-regional relations). In the EU documents the policy based on clusters is usually connected with the problems of small and medium enterprises.

Data on creative clusters in Poland are quite scarce. According to the European Cluster Observatory [2012] there is only two clusters of creative activity – one in the field of crafts and one in the printing and publishing sector. That is definitely not a full report (probably due to the adopted criteria). Polish Agency for Enterprise Development [*Benchmarking klastrów w Polsce*, 2013] listed 14 creative clusters. This database is also not perfect. Firstly, because some clusters are not geographically defined, which raises the presumption that, in fact, their work based on the principles of clustering is rather limited, and secondly, the impact of cluster is not measured in any way. In this group, only four clusters belong to the group of creative activity, including the one whose creativity is considered as business profile (Media Cluster of Łódź). Moreover, S. Szultka and others [Szultka (ed.), 2012] listed 11 creative clusters, and Namyślak [2014] – 5 clusters and 13 cluster initiatives. Clusters/initiatives connected with new media dominate that kind of activity. The above data illustrate the fact that the number of creative clusters in Poland is inadequate in relation to the potential of Polish economy. Also, the data show that businesses are still in the growth phase and/or only in an embryonic stage. There are complicated reasons connected with this situation. First of all, there are psychological obstacles – the lack of trust in others, unwillingness to cooperate, the fear of takeover by competition interested in innovative solutions. Secondly, there are legal and administrative barriers connected, for example, with the Public Financing Act, which prohibits public institutions in the R&D sector to invest in venture business. Thirdly, there is insufficient research on clusters in Poland. As the result of that, the quality of existing clusters is not properly evaluated and analysts are unable to show the real benefits of cooperation. Creative industries cannot develop because of the above mentioned factors. Creative economy is in fact deprived of normal and mature forms of clustering.

2.4. The revitalization of urban areas

Another form of actions is the revitalization of urban areas and including them into cultural sector [e.g. Comunian, 2011; Colomb, 2012]. It is usually a part of bigger changes in urban policy. Small live-work-play projects which mostly include establishing new urban space in degraded neighborhoods are also popular. The first projects which included industrial facilities originated in the 1960's and the 1970's (e.g. *Roundhouse Community Arts and Recreation Centre* in London and *Melkweg* – the musical club in Amsterdam in buildings of old dairy). They mostly were a bottom-up initiatives, and with time they were transformed into professional cultural institutions. In later years, there were many more projects of that kind, which included not only inactive industrial sites, but also the old railway and freight docks and similar sites, e.g. *Rote Fabrik* in Zurich, Modern Art Centres: *Tate Modern* in London, *Rooseum* in Malmö and *Le Magasin* in Grenoble, often mentioned *Musée d'Orsay* – The Impressionist Gallery in Paris, and many waterfronts in Paris, Liverpool, London, Duisburg or Hamburg. There are also known examples of the whole quarter revitalization for creative industries. It is worth mentioning two cases outside of Europe: South Houston (SoHo) – part of Manhattan, where degraded warehouses changed into artistic area with plenty of museums, galleries and apartment buildings, and Art Zone 798 in Beijing, where new exhibitions, publishing houses, etc., were created in the place of closed military factory.

The decline of manufacturing industries contributed to increased use of old factories and railway stations in Poland as parts of the revitalization program. However, revitalization of this kind is not an easy undertaking. Financial and ownership aspects are very important, therefore only large investments made mostly by the local authorities can contribute to major revitalization of an object/area. The examples of successful revitalization in Poland are: the Warsaw Uprising Museum, The Artistic Center “Cane Fabric” in Warsaw, the City Museum of Toys in Karpacz, the Historical Museum of Kraków, or The Mazovia Centre of Modern Art “Electric power station” in Radom. A lot of such projects are registered in Łódź, where revitalization includes different objects constructed in the heyday of the textile industry in the late nineteenth and twentieth centuries. Their interiors are used, among others, as museums. In some cases the process revitalization is connected with new spatial management in their neighborhood, e.g. recreational areas or boulevards. Also, they revitalized the big areas of Kazimierz district in Kraków which became a booming cultural, artistic and bohemian entertainment center, but at the same time it still had the characteris-

tics of a somewhat mysterious district [Murzyn-Kupisz, 2016]. Sometimes, industrial objects without prior restoration are used in cultural projects; for example, the Szombierki heat-and-power plant in Bytom, was used to host the International Conference on Modern Contemporary Dance Festival, ‘Teatromania’ festival and other cultural projects.

2.5. Social activities

Social actions assume very different forms [e.g. Throsby, 2010; Towse, 2011; Karwińska, 2014]. For example, almost all EU countries (except Germany) agreed that higher level art schools will be financed from the state budget. Also, they started implementing various programs aimed at increasing interest in creative activities by parents and children. In Poland, we implemented the program entitled ‘Buy your child an instrument’, we increased the number of music and art classes in primary and secondary schools. By introducing free admission to museums, actions are taken to popularize the activities and interests of different groups of people.

In many countries, there is a shortage of managers in cultural sector. The program entitled ‘Creative Europe’ and other projects were implemented as the remedy. As participants to the program, managers from different cultural institutions could complete an internship in similar centers located abroad. They pay much attention to the mobility of creative people. In Holland, for example, they opened the so-called Academy of Excellence, where 20 artists representing various areas came and stayed in the Netherlands for a period of one year in order for them to contribute their art to the country. Low entry barriers and openness of the countries would definitely contribute to increasing the mobility of people, but today, under new conditions in Europe, the continent rather goes in the opposite direction, therefore increasing openness to flows of residents/artists may be getting harder.

2.6. Other activities

Other projects to support creative industries may include a variety of promotional projects. It even is fashionable to form slogans promoting the city, for example: ‘Berlin – a city of talent’, ‘Toruń – gothic touch’, ‘Lublin – city of inspiration’ (the slogans often refer to creativity). Sometimes they are based on already established resources/tradition (Vienna – music, Paris – fashion), and

sometimes they are based on current resources (Lyon Games). Sometimes promotion activities are introduced in wider creative contexts of regional brands and they are connected with several important functions: identification, warranty (providing certain quality), promotional, economic, protection against unfair followers and acceleration of decision-making process concerning the use of the city's offer [cf. Anholt, 2008; Smalec, 2009].

One other kind of activity is the construction of new cultural centers which would start changing the character of the district/city and giving it a new face. A well-known example of this kind of project is the Guggenheim Museum in Bilbao, whose activities became one of the ways Bilbao was able to overcome the crisis of the 1975. The project had a significant impact on the city. There was an increase in the number of tourists mostly staying in Bilbao for more than one day. It created more than 9,000 new jobs.

3. Implementation of the idea of a creative city based on the example of Wrocław

Wrocław is the subject of detailed analysis of the scope of creative activities. The activities implemented in the city are grouped according to the previously presented division.

3.1. Financial assistance aimed at supporting entrepreneurs

- Due to the efforts to achieve the target, which was the formation of craft and artistic character of the Nadodrze district², they introduced preferential rent for entrepreneurs in the field of creative industries operating in the area.
- In connection with the plans for the deposit of Wrocław application for the status of the UNESCO Creative Cities in the field of literature, they increased the number of bookstores in the city center and offered them temporary relief tenancies.
- The impact of EU funds is significant; e.g. in connection with the process of revitalization and construction of new facilities for art schools at various levels.
- There is a noticeable shortage of large private entities – 99.9% of them do not employ more than 9 persons. (An exception is the ATM Group – the important Polish TV producer, which is located in Bielany Wrocławskie). The share of FDI is 2%, and mixed capital is 2.5%.

² The area known as Nadodrze involves parts of three adjacent geodetic areas: Old Town (Stare Miasto), Kleczków and Plac Grunwaldzki.

3.2. Cooperation of cities

- Wrocław intends to apply for the title of UNESCO Creative City in the field of literature. For this purpose, various activities are undertaken; they include book festivals, book fairs, meetings with authors, etc.
- In 2016 Wrocław has become a European Capital of Culture (ECC). Activities within the ECC are carried out on several levels: artistic (numerous artistic projects), spatial (mainly: extension of the cultural infrastructure) and social (wide-range debate on culture and citizens' interest in culture – this task may prove to be the most difficult). The city authorities plan an increase in the participation of the adult population in culture to about 15% and an increase in the number of tourists from 3 to about 6 million people each year. It is also assumed that, among the various kinds of tourism, cultural tourism should become dominant form. With the final evaluation of the effects of the ECC, however, we need to wait at least until 2017.
- The city is involved in various cooperation projects with other municipalities. One of them is the second edition of the URBACT program in the framework of the European Community initiative URBAN II. The main motives the URBACT II program were 'degraded areas' and 'social integration'. Wrocław took part in three projects groups: URBAMECO (sustainability and revitalization processes), URBACT Markets (entrepreneurship on revitalized areas) and CREATIVE SpIn (creative industries versus spillover effects) [URBACT. Regeneration Project..., 2007]. Effects of these activities are very clear on the Nadodrze area.

3.3. The cooperation of the entities

- Companies operating in the market of creative industries cooperate with each other on domestic scale, as confirmed among others by myself in the study published in 2013 [Namyślak, 2013]. On the map of creative clusters in the country, however, Wrocław falls pale. The initiative entitled Creativro has as yet produced no substantial achievements.

3.4. Urban Policy

- Growing interest in modernization of facilities in the urban space and adapting them to the needs of the cultural sector. There are many old industrial, railway and dock buildings which have changed into new centers of creative

activity such as: ‘The Mieszkański Brewery’ in the old brewery, ‘Mediateka’ – department of the city library and The Art Center ‘WRO’, both are in the old coffee roasting plant, also, ‘The Modern Art Museum Wrocław’ and the city archive, both are located in old air-raid shelters³. In some cases the revitalization of old, closed industrial buildings is connected with creating of recreational areas, such as pathways, bike paths and boulevards along the Odra waterfront.

- The revitalization of the whole area is connected with the development of creative activity in the area of the Nadodrze. That area is considered as poor and devastated, but currently is undergoing significant changes. The plans for this area include raising the standard of living, while also changing the character of the district which should become the area suitable for craft and art. Also, they plan to form new identity of the dwellers by starting bottom-up initiatives such as debates with citizens, promotion of design, organization of cultural events and education.

3.5. Social actions

- Authorities want to get attention of the representatives of creative activity. One of their initiatives is entitled ‘30 Creative People from Wrocław’. It is designed to promote 30 outstanding artists.
- In order to increase residents’ interest in culture, Wrocław authorities introduced free entry to museums in Wrocław and they intensify the promotion of various events. The projects connected with the ECC 2016 are considered of great importance.
- Expansion of art school infrastructure at secondary and higher levels has a positive impact on increasing the number of students interested in that kind of learning.
- Surveys conducted by myself in 2012 allowed me to draw interesting conclusions on the involvement of citizens in creative-and-cultural activities. For example, only 21% of respondents equated the slogan ‘Wrocław – Creative City’ with creative activities, 14% respondents had participated in at least one artistic event in the last 10 years, 11% of respondents would like to run their own company in the field of creative activities (now or when retired). From

³ Creative industries are located quite often in buildings of old big manufacturing plants. Future of these objects is not clear; probably part of them will be indicated for revitalization, some of them have been waiting for demolition.

the ECC, they mostly expected the increase in tourist traffic and better promotion of the city. Regarding the question ‘What Wrocław should specialize in while enjoying the status of European Cultural Capital?’, none of the answers gained significant advantage [Namysłak, 2013]. Based on the responses received in the course of the study, I assumed that there was still much to do in terms of increasing the awareness of creative activities in the city and in life.

3.6. Other activities

- In spite of main advertising slogan (‘Wrocław – the meeting place’), Wrocław has got also others, such as: ‘Wrocław – the creative city’ and ‘Wrocław – the smart city’. Moreover, the city has promoted in foreign media (e.g. “Times”, CNN). Usually Wrocław is presented as the modern and successful city with many achievements (modern architecture, good developed services, many young people, etc.), ignoring the history and city resources (e.g. retained examples of modernism in architecture).
- The City of Wrocław has realized a few new investments in the culture sector: The National Music Forum (the modern complex of concert halls), new building of The Musical Theatre ‘Capitol’, new departments of the city libraries, new exhibitions/museums eg. “The Museum of Sir Thaddeus” presented the achievements of the European and Polish romanticism. In the place of the Wrocław Film Studio the Audiovisual Technology Centre (CeTa) was created. The CeTa is an innovative cultural facility working in the field of new visual technologies, primarily for use in cinematography.

Conclusions

Nowadays, many cities look for a new image or brand for themselves – something new, based on which they could be more competitive/attractive city in comparison with others. Creative city is one such idea. According to the literature on the subject, creative city concentrates on the development of the creative knowledge sector, especially creative industries (e.g. publishing, new media, design, visual arts, crafts, film, music). The main purpose of the article was to present the activities supporting the development of creative industries carried out by selected European cities.

In recent years, more and more often urban centers decide to implement this type of action, which may involve the financial aspects, networking and clusters

of creative, social and urban policy, intensification of the processes of revitalization. Some projects can be implemented relatively quickly, such as integration into the international network of cities, others require long-term policy changes. The author considers the following:

1. Financial aid for entrepreneurs in the creative knowledge sector is very important. It stimulates the development both at national and local scale (e.g. lower tax rate, special tax rate for new entities).
2. An interesting idea is implementation of networking and clustering concepts. Although, more creative cities' networks usually have not enough financial resources to lead important activities. They play an advisory role. Creative clusters in turn have been becoming an important factor of city development. However, their presence is weak and there is a need to build creative clusters to participate in city policy.
3. The processes of revitalization connected with the culture sector is quite modern; especially, establishing new museums in the place of old closed factories. In some cases, revitalization has also a positive impact on availability of dwellings and hotels.
4. Social activities (mentioned and others) are usually a component of city' long-term policy. This type of action encounters a lot of problems, that's why their effects are often not satisfied.

Wrocław is also on this path, pursuing a variety of goals related to the development of creative activity. The biggest achievements so far are connected with the construction of new objects of cultural activities and the number of meetings and cultural events. Completed projects for creative activity, involvement in networking and other promotional activities should receive positive evaluation. There are, however, negative aspects of policies implemented in Wrocław; they include lack of creative clusters on significant effects of the operation, shortage of activities in private entities, which could contribute to increasing the involvement of private entities especially among medium and large companies. Social activities are the most difficult to assess. We do not know whether people who were never interested in creative industries even notice social aspects of creativity. Maybe only those who showed their interest in culture are also interested in creative activities? In this regard, it is difficult to find a clear answer. The study conducted in 2012 did not include optimistic response. Certainly, we should expect more answers in 2017, when at least the statistics will show whether the organization of ECC in 2016 has brought positive results.

References

- Anholt S. (2007), *Competitive Identity: The New Brand Management of Nations, Cities and Regions*, Palgrave Macmillan, London.
- Bassett K., Griffiths R., Smith I. (2002), *Cultural Industries, Cultural Clusters and the City: The Example of Natural History Film-Making Cluster in Bristol*, "Geoforum", Vol. 33, pp. 165-177.
- Batten D.F. (1995), *Network Cities: Creative Urban Agglomerations for the 21st Century*, "Urban Studies", Vol. 32/2, pp. 313-327.
- Benchmarking klastrów w Polsce. Raport z badania* (2013), Polska Agencja Rozwoju Przedsiębiorczości, Warszawa.
- Bradford N. (2004), *Creative Cities. Structured Policy Dialogue Backgrounder. Canadian Policy Research Network*; after: A. Karwińska (2009), *Społeczno-kulturowe uwarunkowania cech miasta kreatywnego. Możliwości budowania lokalnego „kapitału kreatywności”* [in:] A. Klasik (ed.), *Kreatywne miasto – kreatywna aglomeracja*, Wydawnictwo Akademii Ekonomicznej, Katowice, pp. 11-29.
- Creative Cities Network UNESCO*, www.unesco.org/new/en/culture/themes/creativity/creative-industries/creative-cities-network (accessed: 10.08.2016).
- Colomb C. (2012), *Pushing the Urban Frontier: Temporary Uses of Space, City Marketing, and the Creative City Discourse in 2000s in Berlin*, "Journal of Urban Affairs", Vol. 2/34, pp. 131-152.
- Comunian R. (2011), *Rethinking the Creative City: The Role of Complexity, Networks and Interactions in Urban Creative Economy*, "Urban Studies", Vol. 48, pp. 1157-1179.
- Darchen S., Tremblay D.G. (2015), *Policies for Creative Clusters: A Comparison between the Video Game Industries in Melbourne and Montreal*, "European Planning Studies", Vol. 23, Iss. 2, pp. 311-331.
- Department of Culture, Media and Sport (2001), *The Creative Industries Mapping Document. Government of the UK*, London, www.culture.gov.uk/global/publications/archive_2001/ci_mapping_doc_2001.htm (accessed: 17.03.2012).
- Edvinsson L. (2006), *Aspects on the City as a Knowledge Tool*, "Journal of Knowledge Management", Vol. 10/5, pp. 6-13.
- European Cluster Observatory, www.clusterobservatory.eu (accessed: 13.04.2012).
- Florida R. (2002), *The Rise of the Creative Class*, Basic Books, New York.
- Hall P. Sir (2000), *Creative Cities and Economic Development*, "Urban Studies", Vol. 37/4, pp. 639-649.
- Harvey D.C., Hawkins H., Thomas N. (2012), *Thinking Creative Clusters beyond the City: People, Places and Networks*, "Geoforum", Vol. 43/3, pp. 529-539.
- Heebels B., Aalst I. van (2010), *Creative Clusters in Berlin: Entrepreneurship and the Quality of Place in Prenzlauer Berg and Kreuzberg*, "Geografiska Annaler, B" Vol. 94/4, pp. 347-363.

- Hospers G.J. (2003), *Creative Cities: Breeding Places in the Knowledge Economy*, "Knowledge, Technology & Policy", Vol. 16/3, pp. 143-162.
- Jankowska B. (2012), *Koopetycja w klastrach kreatywnych. Przyczynek do teorii regulacji w gospodarce rynkowej*, Wydawnictwo Uniwersytetu Ekonomicznego, Poznań.
- Karwińska A. (2014), *Potencjał kulturowy społeczeństwa jako zasób rozwojowy*, „Zarządzanie Publiczne”, nr 1, pp. 5-19.
- Klasik A. (2008), *Kreatywne i atrakcyjne miasta. Koncepcje i mechanizmy restrukturyzacji aglomeracji miejskich* [in:] A. Klasik (red.), *Kreatywna aglomeracja – potencjały, mechanizmy, aktywności. Podejścia metodologiczne*, Wydawnictwo Akademii Ekonomicznej, Katowice, pp. 41-65.
- Klemens B. (2012), *Polityka wspierania struktur klastrowych na poziomie Unii Europejskiej i Polski*, „Barometr Regionalny. Analizy i Prognozy”, nr 2(28), pp. 2-32.
- Krätke S. (2004), *City of Talents? Berlin's Regional Economy, Socio-Spatial Fabric and „Worst Practise” Urban Governance*, “International Journal of Urban and Regional Research”, Vol. 28.3, pp. 511-529.
- Landry C. (2000), *The Creative City: A Toolkit for Urban Innovators*, Earthscans Publications, London.
- Murzyn-Kupisz M. (2016), *Instytucje muzealne z perspektywy ekonomii kultury*, Muzeologia, t. 13, Universitas, Kraków.
- Namyślak B. (2013), *Działalności twórcze a rozwój miast. Przykład Wrocławia*, Rozprawy Naukowe Instytutu Geografii i Rozwoju Regionalnego, nr 30, Wydawnictwo Uniwersytetu Wrocławskiego, Wrocław.
- Namyślak B. (2014), *Klustry kreatywne w Polsce. Ujęcie teoretyczne*, „Studia Miejskie”, nr 16, pp. 181-192.
- Noga M. (2014), *Kultura a ekonomia*, CeDeWu, Warszawa.
- Pratt A.C. (2010), *Creative Cities: Tensions within and between Social, Cultural and Economic Development. A Critical Reading of the UK Experience*, “City, Culture and Society”, Vol. 1(1), pp. 13-20.
- Smalec A. (2009), *Kreowanie marki regionu podstawą jego konkurencyjności* [in:] A. Klasik (ed.), *Kreatywne miasta i aglomeracje. Studia przypadków*, Wydawnictwo Akademii Ekonomicznej, Katowice, pp. 299-310.
- Szultka S., ed. (2012), *Klustry w sektorach kreatywnych – motory rozwoju miast i regionów*, Polska Agencja Rozwoju Przedsiębiorczości, Warszawa.
- Throsby D. (2010), *Ekonomia i kultura*, Narodowe Centrum Kultury, Warszawa.
- Towse R. (2011), *Ekonomia kultury. Kompendium*, Narodowe Centrum Kultury, Warszawa.
- Törnqvist G. (1983), *Creativity and the Renewal of Regional Life* [in:] A. Buttimer (ed.), *Creativity and Context*, Lund Studies in Geography, Series B, No. 50, Gleerup, Lund, pp. 91-112.
- URBACT. Regeneration Project of the Former Commercial Routes – Wrocław. URBAMECO – Final Conference, Lyon, 14-15.05.2007.

**DZIAŁANIA WSPIERAJĄCE ROZWÓJ DZIAŁALNOŚCI TWÓRCZYCH.
WDROŻENIE IDEI MIASTA KREATYWNEGO
NA PRZYKŁADZIE WROCŁAWIA**

Streszczenie: W ostatnich latach coraz więcej ośrodków miejskich podejmuje szereg działań mających na celu wzmocnienie roli działalności twórczych (*creative industries*) na swoim obszarze. W artykule tym zostały przedstawione możliwe działania wspierające rozwój działalności twórczych z podziałem na następujące rodzaje: pomoc finansową dla przedsiębiorców, kooperację miast, rewitalizację obszarów miejskich oraz działania społeczne. Szczegółową analizę przeprowadzono dla Wrocławia. Jak dotąd największe osiągnięcia Wrocławia w badanym aspekcie związane są z budową nowych obiektów prowadzących działalność w sektorze kultury oraz liczbą organizowanych wydarzeń o charakterze kulturalnym.

Słowa kluczowe: działalności twórcze, polityka miejska, Wrocław.