

ELEVATE

CASE STUDIES SHOWCASING HOW CREATIVE INDUSTRIES
CAN BE A LEVER FOR ECONOMIC DEVELOPMENT



CHARLIE'S HQ, LOS ANGELES

CREATIVE INDUSTRIES SHOWCASE

GODSBANEN, AARHUS

PORTLAND MADE

FILMBY AARHUS

PREPARED BY ANN NIDDRIE,
BLUE MOUNTAINS ECONOMIC ENTERPRISE



INTRODUCTION

Ann Niddrie

Blue Mountains Economic Enterprise (BMEE) is the peak regional economic development organisation for the Blue Mountains. BMEE's mission is to stimulate economic development in the Blue Mountains through advocacy, investment and industry development, consistent with our competitive advantages. BMEE is a not-for-profit organisation and receives funding from Blue Mountains City Council (BMCC).

Established by BMCC as a public company limited by guarantee in 2012, BMEE has an independent Board and constitution, fulfilling the role of economic development for BMCC in the Blue Mountains LGA. The creative industries is one of BMEE's four strategic pillars for economic development. Ann Niddrie works as the Creative Industries Cluster Manager to facilitate growth and collaboration in the sector.



THE EDA STUDY TOUR HAS PROVIDED AN OPPORTUNITY TO CEMENT CURRENT RELATIONSHIPS AND FORGE NEW WORKING RELATIONSHIPS ON AN INTERNATIONAL SCALE.

AIMS

This EDA Study Tour Report serves as an entry-level showcase of projects in the international arena that focus on leveraging off the creative industries. It is intended to be a tool to begin the conversation of what opportunities exist within the various regions in Australia that might leverage off the creative industries for economic development. It presents an opportunity to look at the successes and challenges of various approaches that might be adopted for projects in Australia. In-depth analysis of various approaches will be explored in additional EDA Journal articles, presentations and webinars.

This intensive study tour learning experience is intended to result in the sharing of best practice and innovative thinking in key economic development areas - in this case the Creative Industries.

One main aim of this Study Tour was to explore the value of closer partnership between government, industry and the education/research sector. In this report five initiatives are presented as being pertinent to revitalisation and boosting economies via investment in the creative industries.



ACKNOWLEDGEMENT

Ann Niddrie,
Creative Industries Cluster Manager

As a recipient of an Economic Development Australia's Overseas Study Tour emerging practitioner scholarship, Ann Niddrie, Creative Industries Cluster Manager at Blue Mountains Economic Enterprise was able to explore the opportunities for the creative industries - particularly in the film and tv sector, marketing the creative industries, and artisanal sectors, in Los Angeles and Portland, USA, and Aarhus and Copenhagen, Denmark.

Ann would like to thank Economic Development Australia for the opportunity to participate, learn and share this research. Many thanks also to Blue Mountains Economic Enterprise for contributing funding towards the Study Tour, to Create NSW for assisting with funding for Charlie's HQ, and to the various professionals in both the USA and Denmark who contributed their time and experience towards these learnings. All images except where stated are courtesy of Ann Niddrie and Blue Mountains Economic Enterprise.



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WHY CREATIVE INDUSTRIES?

NEW SOUTH WALES

The Creative Industry sector is one of the most dynamic sectors of the Australian and New South Wales economies, encompassing cultural production industries such as the arts, libraries and media production, and creative service industries such as advertising, digital services and design.

In 2001, The UK Department of Culture, Media and Sport defined the Creative

Industries as “those industries which have their origin in individual creativity, skill and talent, and that have a potential for wealth and job creation through the generation and exploitation of intellectual property”. Whilst there is no official definition of Creative Industries for Australia, various state governments and organisations are developing definitions.



THE CREATIVE INDUSTRIES HAVE THE CAPACITY TO REVITALISE LOCAL SPACES AND STIMULATE LOCAL ECONOMIES

The New South Wales Government recognises the importance of the Creative Industries sector for the State economy which accounts for 4.7 percent of total employment and 6.8 percent of the state's total services export. The Blue Mountains, long recognised as a creative hub, was named the inaugural 'City of the Arts' in 1998. Much of the success of the region as a premier tourism destination is linked to arts and cultural experiences. A residence and retreat destination for many of Australia's pre-eminent artists across all disciplines, the Blue Mountains' reputation as an arts and cultural hub is well established. Combined with general industry trends, the Creative Industries sector will be an increasingly important

and diverse contributor to the Greater Western Sydney economy in the future.

The NSW Government's agenda is focused on building industry capability and collaboration to drive innovation, plus create shared value and growth. The creative industries have the capacity to revitalise local spaces and stimulate local economies. The Empty Spaces project has contributed to NSW's growing reputation as a world leader in creative urban revitalisation with the website attracting users worldwide. Numerous ventures have been successful throughout Australia, such as renew Newcastle and Pop Up Parramatta, however, after 5 years of strategic effort in the Blue Mountains LGA, this still has not come to fruition.

BLUE MOUNTAINS

For the Blue Mountains, the Creative Industry sector forms a vital and substantial part of the economy delivering:

7.4%

OF LOCALLY AVAILABLE JOBS

Creative industries account for 7.4% of jobs within the Blue Mountains LGA

60%

ABOVE STATE AVERAGE

7.2% of the total working residential population work in the creative industries.

\$166M

CONTRIBUTION TO THE GRP

Creative Industries are the sixth greatest contributor to the Blue Mountains economy (gross regional product)



FOCUS ON FILM

BLUE MOUNTAINS

The film industry is an important part of the broader Creative Industries sector in the Blue Mountains.

Within the Blue Mountains local government area, the motion picture and sound recording industry represents 6.25% of employment in the broader Creative Industries sector. As an example of industry stimulation, anecdotal evidence through sources such as acknowledgements by film producers (below), indicates that the existence of a local cluster which provides ready access to a skilled workforce is an important factor in facilitating local productions.

“BMEE’s Creative Industries Cluster is a resource which has provided us with invaluable collaboration and support across many aspects of the film-making process. The cluster enabled access to resources which were invaluable in ensuring the production of ‘My Pet Dinosaur’ remained a Blue Mountains region production.” Matt Drummond – Emmy Award Winning Blue Mountains filmmaker.

The Blue Mountains is positioned to become a world-class creative industries hub with a thriving film industry, however it needs strategic and sustained action to make this a reality. With the imminent Western Sydney Airport, the benefits to the region and ease of access for international crews and film makers has the potential to grow the industry locally.

Most major regions recognise that films are a valuable export. There is a small, yet diverse base of local screen production in the Blue Mountains that has been punching above its weight for the size of the industry at a time when other regions have had a far higher level of funding and a more entrenched sector. (‘Focus on the Future – Blue Mountains Region Film Commission Needs Assessment, M. Drummond, 2018)



ECONOMIC IMPACT

In 2017, BMEE commissioned a case study to demonstrate the economic outcomes associated with motion picture production, in the context of the broader Creative Industry cluster in the Blue Mountains.

Economic analysis in the report was undertaken using REPLAN – regional economic modelling and analysis system.

Input data for the Economic Impact Assessment (EIA) was based on local expenditure reports from producers of four film projects with modest budgets in 2016.

Overall, from a direct increase in output of \$7.338 million, generated through expenditure on the four films modelled under this case study, the local motion picture and sound recording industry was estimated to raise total output of the local economy by \$13.592 million. It also estimated that it supported 40 jobs in the region during the production period.

FUNDING BARRIERS

Despite this positive impact of film on the economy, a barrier for Blue Mountains based film makers in securing funding is the issue of regional boundary lines - in relation to Create NSW's Regional Filming Fund (RFF), which classes the upper mountains area as Sydney 'Metro' not 'Regional' therefore disqualifying any productions in the areas up to Lithgow for funding. BMEE's offices are located in Katoomba, over 100km and almost 2 hours' drive from the Sydney CBD. The community identify as regional and are regarded as regional by those living and working in the CBD.

FOCUS ON FILM

Leaders in the local Blue Mountains film community were brought together to discuss what they saw as actions needed to develop industry growth locally. The collective opinion was that the Blue Mountains needed to establish a film commission. In response, BMEC commissioned a Needs Assessment using methods of analysis such as inferential statistics, observational data, and conclusion validity methods. The resulting document, 'Focus on the Future - Blue Mountains Region Film Commission Needs Assessment, in conjunction with conclusions from Ann Niddrie's EDA Study

Tour research will influence the next steps taken by BMEC in developing the sector. In order to enable previous achievements to be built upon and ensure a viable and sustainable screen industry in the Blue Mountains LGA there needs to be a timely and effective response, to human, built and technical infrastructure development. There is currently no single body located in the Blue Mountains LGA qualified to assist both local and international teams in the creation, distribution and promotion of film and digital media production. Challenges also arise due to the high capacity digital infra-structure needed by the sector not yet widely available .



FILM COMMISSIONS ARE PARTNERS IN THE PROCESS OF REGIONAL PRODUCERS OVERCOMING OBSTACLES

The current national film industry is largely centralised in city centres that cater to a small scattered population across the continent. The development of NSW as the centre for the national industry, has been enhanced and facilitated by the location of major structures and institutions of training, funding, investment, broadcasting and production in Sydney. The head offices of almost all federally funded film and television organisations are located in these larger regions. As a result, the prevailing sentiment amongst regional filmmakers is that they are unfairly marginalised and ignored by federal organ-

isations, many of whom have no regional representation. Regional production is complicated and unless there are management structures and processes in place to address these complexities, the position of filmmakers in the region will continue to be dependent on the goodwill of those at the creative centres. The highly competitive environment of film-making makes a film commission an economic necessity. The creation of a Blue Mountains Film Commission would open up the opportunity for the balance of power to shift back in the direction of regional development.

HOLLYWOOD

Los Angeles, USA



OVERVIEW

Los Angeles has long been considered a leading example of an industry cluster succeeding on an international scale. Studying Los Angeles with the intent to explore possibilities for Australia and the Blue Mountains was the driver behind the visit to Hollywood. Interviews were conducted with numerous representatives of the film industry: exploring their successes and challenges in both Australia and Los Angeles, and their perceived barriers for Australians in film. The main connections developed were with DFAT, Australians in Film (AiF), and AUSFILM's Los Angeles' office, in addition to independent film industry professionals, and the Association of Film Commissioners International (AFCI).

BIG IDEAS

Hollywood, Los Angeles attracts film makers looking to tell all kinds of stories and lures talent from Australia. Anecdotaly, Australian expats in LA had a strong desire to make films in Australia however had relocated to Los Angeles for more opportunities. Drawn by the idea of being close to 'big thinkers' and people with 'big visions' - professionals wanting to stretch themselves creatively,

Australians are flocking to Los Angeles looking for their big break. Numbers of Australians living and working in Hollywood have soared so high that LA is affectionately called 'Ausiewood' by some in the industry.

STORY TELLING

In Los Angeles the film makers want to tell their story but they also understand the need to cater to an audience. It is a long held belief that Australian film makers tend to have an attachment to telling their story their way and historically don't consider the audience or the commercial viability of the film. This holds back many of Australia's upcoming film makers as many want to tell their story their way without adjusting their film to suit their audience, or even conduct research to determine if there is an audience for their story.

A common message received in LA was 'not stepping on other people's toes' in regards to the machinations of the industry and a prevailing message that people need to learn how things are done. However, it appears that the size of the population of LA results in people finding 'their people' and making movies their own way regardless.

'THE DILEMMA FOR FILMMAKERS IS HOW TO BALANCE THE COMMERCIAL VIABILITY OF A FILM WITH STILL TELLING A VALUABLE STORY?' ALEX BARNES, CALVARY MEDIA

CHARLIE'S HQ

Los Angeles, USA

CHARLIE'S HQ

Charlie's HQ, a shared workspace in the historic Raleigh Studios in Hollywood, is funded by Create NSW, Screen Queensland, AFTRS, Film Victoria and the South Australian Film Corporation.

Established in 2016 as a bespoke hub for the Australian film-making community in Los Angeles, Charlie's offers a unique creative workspace to conduct business, collaborate and network - and where AiF holds its industry education programs.

Having hosted almost 100 NSW based screen practitioners and filmmakers since launching, Charlie's HQ has become an 'unofficial Australian embassy in L.A.' providing opportunities for industry engagement, creative collaboration and career development (Kate Marks, President, AiF).

Generally hotdesking for periods from 3 days up to 1 month at a time, screen professionals consistently report that Charlie's HQ provided them with a great foundation, and the space to build new professional relationships with key industry players in the U.S, to strengthen the existing relationships, as well as re-connect with industry mentors and decision makers.

AiF via Charlie's have collaborated with Screenworks in the Northern Rivers of NSW to grant a scholarship for regional film professionals to spend a month in LA generating connections and leads with select industry professionals.

NB: Create NSW is the NSW state government's integrated agency for arts, screen and culture, and research for this EDA Study Tour was possible due to funding for a period of hot desking at Charlie's HQ providing a base to meet members of the film industry in LA.



AUSTRALIANS IN FILM (AiF)
Australia is at risk of continuing to lose its talent to the USA and other international markets that are driven by entrepreneurial spirit and the opportunity to dream big with their creativity and their careers. Founded in 2001, Australians in Film (AiF) is a Los Angeles-based, non-profit screen organisation that supports its members with career development and education programs for Australians living and working in Los Angeles. These include a number of scholarships, fellowships and intern positions as well as industry programs throughout the year.

Based in Charlie's HQ, AiF has over 900 members mixing actors, filmmakers and industry executives in Los Angeles and Australia. Via Charlie's HQ and through their programs, AiF build a sense of community for their members living abroad.



CONCLUSIONS: LOS ANGELES

WHERE TO NOW?

Building on the Blue Mountains region's strengths to develop the film industry

OPPORTUNITIES

Los Angeles due to its size and scale may seem impenetrable, however for film makers, adopting a long term vision for making inroads may prove fruitful. The time frame in which this exploration was undertaken allowed for analysis 'at a glance' and reiterates the message from Los Angeles based practitioners that it is a huge industry, and takes time. At a glance the Los Angeles film industry appeared to be not operating as a collaborative cluster as such, however more as a conglomeration of inter-connected competitors. In this modern environment of digital connectivity and connectedness, it seemed that film makers in Australia ought to explore opportunities to connect with this industry. In creating a drawcard by promoting the state and federal incentives and developing the talent pool of the region, providing infrastructure and diverse locations for film crews that come to the region, there exist opportunities for growth not only for inbound films to the regions but also for the local industry to flourish and produce more films locally. It is not necessary to host a Hollywood studio film to capture economic benefits of on-location filming. Any increase of production of audiovisual content in the Blue Mountains region will contribute to economic development.

Although Australia is competitive in its incentives and offerings, it takes a lot of work to get producers and directors to film outside of their known regions and areas.

In order to create a drawcard for productions to look at the Blue Mountains region, the strategy would need to develop and integrate:

- **Infrastructure**
- **Diverse locations**
- **Talent**
- **State and Federal Incentives**

The quality of practitioners locally is a strong drawcard for inbound productions, and building the strength across all 4 tiers would make the Blue Mountains a highly attractive proposition for filming.

From this study it became clear that through the right channels, strategic connections with Government agencies such as Create NSW, Screen Australia, AiF and AUSFILM, a Blue Mountains based commission would have a transformative impact on the local film industry.

It would provide opportunities for Blue Mountains film makers to build their networks both within Australia and internationally, which is imperative for supporting a thriving local industry.

CONCLUSIONS: LOS ANGELES

Resulting from this research, BMEE is furthering plans for development of the film industry, and screen commission development in the Blue Mountains.

ADVOCACY

One approach might be to advocate at various levels for changing the boundary for funding of Blue Mountains from metro to regional.

This would likely open up opportunities for industry development in the Blue Mountains and further west - via connection with Screenworks of the Northern Rivers NSW and other regional agencies, which are currently unavailable due to the Blue Mountains' rating as 'metro'.

Although considered a peri-urban area, the identity of the Blue Mountains community is of a regional community, and therefore this needs to be considered in the decision making phase.

From this research, opportunities were identified for local film makers to connect on an international level and

to explore channels for expanding networks such as via Charlie's HQ, Australians in Film, and through international film festival connections.

Industry clusters are not bound by geographic boundaries - therefore connecting with neighbouring LGA's in developing partnerships and pooling resources to invest in industry development and investment attraction may expedite the growth of the sector for the Blue Mountains.

SMART CITIES

Adopting a Smart Cities approach to placemaking and planning in the Blue Mountains, when developing future infrastructure, and in the redevelopment of current infrastructure may mitigate against the relocation out of the LGA of audio-visual producers due to poor-quality soft-infrastructure. It might also mitigate against the loss of millenials out of the region searching for career and further education opportunities in the creative industries.



FILMBY AARHUS

Jutland, Denmark



OVERVIEW

Filmby Aarhus in Jutland, Denmark, is a leading example of the triple helix approach to economic development – incorporating close partnership between government, industry and the education/research sector.

Filmby Aarhus is the focal point for film and media production in Jutland. Their goal is to build momentum in the development of the media workplaces of the future, and to highlight the city's cultural strengths through film and media production.

FILMBY'S RESIDENTS

More than 500 employees have their workplace in the 12,000m² business park, which will increase by 4,400m² by the end of 2019 with the construction of a second facility next door. More than 80 media businesses, two professional film studios, educational institutions and media projects are located in the business park.

The whole spectrum of film and media learning can be found there – for example:

VIA University College "Film and Transmedia" - a film school for multi-platform storytelling. Filmby Aarhus also houses the West Danish Film Fund. The West Danish Film Fund was established in 2002 as a replacement for the East Jutland Film Fund, which was Denmark's first regional film fund, founded in 1997.

The businesses in Filmby Aarhus produce every facet of media output, including but not limited to: feature films, VR, AR, apps, games, documentaries, advertisements, photography, and online products.

SUCCESSES

This co-location of industry has accelerated the growth of the West Danish film industry due to the culture of experimentation fostered within the premises. It has encouraged new approaches and uses of technology, experimentation and implementation of projects that push the boundaries.

'THE TALENT IS THERE AND WE'VE GOT THE FLEXIBILITY TO FUND THE TALENT.. I'M EXTREMELY POSITIVE ABOUT WHAT IS GOING TO HAPPEN FOR THE NEXT FIVE YEARS,' CLAUS LARGAARD

FILMBY AARHUS

Jutland, Denmark



Benefits of the co-location of Government, education institutes and industry include:

- Strategic connections can be fostered
- Creating opportunities for mentorships that benefit the mentor and mentoree.
- The gaining of industry experience while studying for the students of VIA
- Industry has access to the best and brightest students entering the industry
- Recent graduates and established professionals basing themselves within surrounding buildings next to the Filmby hub in order to maintain and nurture relationships forged within the hub. The incubator Ideas Lab is the home of several graduates.

Growth of film making in the region is above the growth rate nationally in Denmark. As a result, the new Danish Film Agreement (2019 - 2023) will give the Danish Film Institute (DFI) more flexibility in the way it funds films, including backing higher-budget ones for the first time', says DFI CEO Claus Ladegaard.

CHALLENGES: LEARNING FROM FILMBY

Although the co-location of the 3 entities has proven to be successful, the design of the building through its adaptive re-use of an abandoned industrial building, had not taken into consideration the ways people might casually cross paths to interact and network.

Nurturing networking and inter-organisational cross-pollination has thus required coordinated and strategic effort. The 3rd building soon to be complete will have a cafeteria and communal areas that have been designed to address the need for people meeting in a less formal way. Less intentional but business-like meet ups will happen more fluidly and frequently due to these design considerations.

In discussing opportunities for cross-pollination on an international scale in regards to possible 'student exchanges', the Danes find it is easier to find Danish students willing to travel to Australia however, Australians historically have been less open to heading to Denmark.

"DENMARK'S REGIONAL FILM FUNDS WILL PLAY A MORE IMPORTANT ROLE IN DANISH FILMS THAN EVER BEFORE, WE WILL SEE MORE FILMS TAKING PLACE OUT OF COPENHAGEN." DFI CEO, CLAUS LADEGAARD

WEST DANISH FILM FUND'S IMPACT

During the period 2014 - 2018, the West Danish Film Fund invested DKK 42 million into the production of feature films, TV series, documentaries and animated films, generating over DKK 136 million revenue in the Film Fund's member municipalities.



REGIONAL REVENUE

Regional revenue generated 335 jobs (full-time equivalent) and a total economic impact of DKK 447 million in Western Denmark. That is, for every 1 Krone invested in a production by the Film Fund, it is estimated that it generates flow-on and consumption effects that generate a gross value add of 11 krone. It was reported that generally 53% of the productions' spend went to wages and salaries, and 47% spent on catering, accommodation and equipment rental.

FOCUS ON FILMBY

Filmby Aarhus has facilitated the focus on film making and story telling away from the big centre Copenhagen and changed the story and focus for the regional centre. This project increased the profile of the region significantly. Consequently, Denmark's largest newspaper, Jylland-Posten is strategically relocating to Filmby Aarhus - recognising the benefits of proximity to the media hub. Due to their success, West Danish Film Fund and Filmby Aarhus will play a more important role in Danish filmmaking than ever before.

Considering opportunities for a peri-urban region like the Blue Mountains, the potential to co-locate telecommuters in a co-working space, if not relocate part of, or a whole Government organisation such as Create NSW to a decentralised hub, in order to give that organisation a presence in less centralised areas, could transform the output of our peri-urban areas and expand the positive economic, cultural and social impacts into the Central West of NSW.

Note: At time of publication \$1 AUD = 4.5 DKK

CONCLUSIONS: FILMBY

WHERE TO NOW?

Adopting the learnings from Filmby, Aarhus - Denmark

The Blue Mountains is positioned to become a world-class creative industries hub with a dynamic, thriving film industry. If it is the Government's policy to invest in the creative industries, and in particular the film industry in the Blue Mountains, the adoption of a triple-helix approach to cultural infrastructure development and industry development would be an innovative and effective approach to maximising positive outcomes.

CREATIVE INDUSTRIES HOTSPOT

Given that the Blue Mountains are identified as a creative industries hotspot, and the film industry has been demonstrated to deliver significant contributions to the economy through both production and attraction, there are clear opportunities for adopting the approach taken in developing Filmby in Denmark that are transferable to the Blue Mountains.

UNIQUE TOPOGRAPHY

As a city situated within a National Park, we may be limited by available land for new development, however, the Blue Mountains has a plethora of under utilised built assets that are ripe for adaptive re-use into infrastructure for the film industry and audio visual

and media production.

By taking a holistic approach to developing the film industry in the Blue Mountains, there is the potential to build a sustainable film and animation hub outside of the main centres, both relieving pressure on the population of Sydney and supporting the local creative populace. Currently 57% of the population leave the Blue Mountains LGA every day for work. There is a clear opportunity to invest in infrastructure that supports tele-commuters to look more at life-work balance as well as house high-end media and audio-visual production facilities.

With support from relevant agencies, such as the NSW Department of Industry, Create NSW, the local film industry and other stake-holders, the establishment of a Blue Mountains film commission, and investment attraction for a substantial film studio and film school, would increase the impact of film production on the economy and community. By starting at a modest level and ensuring scalability, the development of the sector would be driven by the needs of industry and ensure a sustainable future in the sector. With a capable, mobilised industry keen to grow, there is an incentive for the larger players to invest in our local talent.

CONCLUSIONS: FILMBY

CHALLENGES

Challenges that exist in the current climate in NSW would be that funding for screen commissions has been reducing steadily, not increasing, and that educational institutions are in a highly competitive market place looking to consolidate campuses and assets. With over 350,000 residents in what is essentially a University city, Filmby Aarhus has a pool of potential residents and students that are attracted to the lifestyle of the city. The Blue Mountains has a population of under 80,000 spread out over 27 villages dotted along a ridge line, and currently has limited tertiary education opportunities in the LGA. Replicating a co-location of industry, educational institutions and Government would not be achievable on the scale such as Filmby Aarhus, initially simply due to the size of the local population and resources available.

OPPORTUNITIES

These challenges may also be viewed as opportunities, as there is an influx of creative professionals relocating to the LGA in response to the highly successful

MTNS MADE campaign, and also due to the increased property prices making Sydney unaffordable.

This presents opportunities for film industry development, and additionally an opportunity for an educational institution to be the first to establish itself in the region.

With proximity to the larger city of Sydney yet boasting cheaper real estate combined with lifestyle and proximity to the great outdoors, the Blue Mountains is well-positioned to leverage these assets to its advantage and build an identity as a university city in a National Park with a creative industries focus.

Film commissions play an important role in the strategy of economic development in a city or state and the co-location of such an entity with the vibrancy of a film-focused education institute and surrounded by working creative professionals would position the Blue Mountains as a world-class creative industries hub worthy of additional investment.



MTNS MADE: PROMOTING CREATIVE INDUSTRIES

Evolution of the Blue Mountains Creative Industries Cluster has seen the creation and establishment of **MTNS MADE**, a brand and campaign developed by BMEE, which serves as a collaborative platform for promoting the region and its creative excellence. Its success has shifted the perception of the Blue Mountains and inspired higher standards in output and professionalism, plus inspired creative professionals to relocate to the region.

In Australia, the leading **MTNS MADE** branding project is continually used as a case study as a strategy for economic renewal of regions with high numbers of creative professionals. BMEE regularly fields requests for support on how to establish a similar project. The success of the **MTNS MADE** branding project has been such that it needs to be taken to the next level for the continued growth of the creative industries in the Blue Mountains.

MTNS MADE IS THE CULTURAL IDENTITY FOR THE CREATIVE INDUSTRIES IN THE BLUE MOUNTAINS



In order to support the economic development practitioners following BMEE's lead, **MTNS MADE** needs to be on the front foot in regards to leadership, strategy and best practice to share with economic development practitioners adopting this approach to renewal.

LOOKING TO PORTLAND

Studying the more mature brands and creative industries cluster of the **Portland Made**, **ADX** and **MADE HERE PDX** conglomeration offered valuable insights into this growth and how to manage potential transition and handover at the right point for an economic development initiative such as **MTNS MADE** to be sustainable and grow.

This aspect of the process is important to consider for the sustainable promotion of regions around Australia looking to renew their economies through the promotion of creative industries and cultural tourism.

A meeting with Merete Daniel-Nielsen (President of TCI Network) during the EDA Study Tour reiterated the importance of knowledge sharing as a tool for learning. Following the EDA Study Tour 4 economic development practitioners from 3 separate LGA's throughout Australia attended a knowledge sharing day in the Blue Mountains, focusing on the **MTNS MADE** branding project - development, strategy and how attendees could implement their unique strategy in their own LGAs.

MTNS MADE

Blue Mountains, Australia

OVERVIEW

MTNS MADE is the cultural identity for the creative industries in the Blue Mountains, and promotes the region and its world-class creative talent. **MTNS MADE** reflects the strength, originality and diversity of the creative industries in the Blue Mountains. It was created to raise the standards and expectations of the creative professionals in the Blue Mountains and to join the local creative community under a uniting philosophy.

19,585

CONTACTS VIA MTNS MADE

In the 18/19 Financial Year (FY) 19,585 actions were taken on **MTNS MADE** website to engage with Blue Mountains professionals (click to website, email, call, or social media).

88.7%

VISITORS TO SITE WERE NEW USERS

Of the 23,677 visitors to the **MTNS MADE** online directory in 18/19 FY, 88.7% were new users.

\$450,000

MTNS MADE PRODUCT SOLD

over \$450,000 worth of products using the **MTNS MADE** logo have been sold in 4 retail stores since 2017, with sales increasing annually.

APPROACH

BMEE has taken a strategic 2 - pronged approach to the **MTNS MADE** brand and campaign, developing a narrative and content focused marketing campaign, and an industry focused campaign that are integrated.

DIRECTORY

One of the main tools is the **MTNS MADE** online directory. With over 620 listings, the **MTNS MADE** online directory is fast becoming the go-to site for customers searching for creative professionals for services, products, and collaboration on projects.

BROADSHEET

One of the main ways visitation is driven to the website is via the **MTNS MADE** Broadsheet: a hard copy large format magazine that uses storytelling to drive business to the online directory. Annually 5,000 copies of the 28-page Broadsheet are distributed to targeted cafés, theatres, bookshops and creative agencies in Sydney, the Blue Mountains and beyond.

SOCIALS

Social media is an imperative part of the **MTNS MADE** campaign and is one of the biggest drivers of traffic to the **MTNS MADE** directory. A social media strategy utilising Facebook and Instagram increases the profile of the Blue Mountains creative industries, drives traffic to the website and builds community.



PORTLAND OVERVIEW

Oregon, USA



OVERVIEW

Portland Made, MADE HERE PDX & ADX – an established collective of businesses and not-for-profit organisations that have formed in relation to, and in support of the Maker Movement in Portland, Oregon, USA. Visiting these various organisations provided valuable insights into creative industries branding and development.

This aspect of the process is important for the sustainable promotion of regions around Australia looking for opportunities to renew their economies through the promotion of creative industries and cultural tourism.

Portland, Oregon has grown so quickly that the 'So-Ho effect' is resulting in creative people being priced out of inner Portland. "As Portland grows, residents are now striving to maintain the city's character for which it became so popular. The population is forecast to surge 40% by 2035, and Portland's progressive urban growth boundary means that the city will grow up, not out. Once-quiet streets now buzz with activity (and traffic).

As old buildings are demolished to make way for new construction, worries over gentrification and affordability mount. Along with many other Western cities, Portland declared a housing emergency in 2015 and is still struggling to provide sufficient affordable housing for its residents. For visitors, Portland is a different place than it used to be ('A City in Transition', Karen Martwick, Travel Portland).

DEMOGRAPHIC

The rationale behind choosing Portland as a location for research is the similarity between the demographics of the two cities - Blue Mountains and Portland. Both cities are surrounded by protected natural heritage and have high numbers of alternative, creative professionals with a focus on:

- Sustainable processes of manufacturing
- Commitment to creating quality products with attention to detail and craftsmanship.
- Inspiration drawn from the surrounding natural environment.

WITH A POPULATION OF OVER 600,000 PORTLAND IS KNOWN FOR ITS PARKS, BRIDGES AND BICYCLE PATHS, AS WELL AS FOR ITS ECO-FRIENDLINESS, AND ITS MICROBREWRIES AND COFFEEHOUSES

PORTLAND MADE

oregon, USA

The '**OREGON MADE**' trademark and campaign is an over-arching campaign that encourages locals and visitors to consider supporting producers and makers within the state of Oregon and strengthened the efforts of the more localised movements and brands.

Interestingly, the strength of the **OREGON MADE** campaign, and the concerns by Oregonians for doing business more sustainably, have influenced the chain of supply for makers of all kinds of products, such as wooden furniture and beer. A number of Portland's boutique brewers such as Migration Brewing, purchase cherries from a cherry growing region nearby, which influences their flavour and style.

PORTLAND MADE

Portland Made's mission as a business is to support makers of the city of Portland to thrive, grow and connect with each other. With a 2 tiered paid membership, **Portland Made** currently has approximately 90 members. Their various events and workshops focus on education for members on topics such as up-scaling, website conversions, and the sharing of knowledge by established Makers, retailers and social media professionals.

Founded by Kelley Roy (founder of **ADX**), and sold soon after its inception, the business has been flourishing and growing due to the concerted efforts and focus of its staff.

Portland Made focuses on promoting and supporting Artisans and Makers of products such as jewellery, tables, clothing and other lifestyle items, whereas **MTNS MADE** is an overarching umbrella brand and campaign designed to promote all of the various sectors of the creative industries.



Portland Made relies on the strategy employed by Travel Portland to promote and encourage cultural tourism.

CHALLENGES

Portland Made indicated there was not an active relationship with the **MADE HERE PDX** stores although they are considered collegial. This might be considered a lost opportunity for an income generating pipeline to increasing membership and community among Portland's Makers.

The structure of paid membership as a revenue raising tool appeared to be a barrier to entry for some makers who were interviewed. A number of makers were of the opinion that San Francisco which had historically been a technology focused city, had surpassed Portland and had more of a collaborative approach to Makers spaces and the Maker Movement. A small pool of members impacts the funding available to run their various programs.



ADX PORTLAND

Portland, Oregon

'Art Design Xchange, known as **ADX**, is a co-working and Makers Space located in the burgeoning Central Eastside Industrial District, directly across the river from downtown Portland. Previously a membership based model advertised as a Makerspace, Fabrication Shop, Education Centre, Incubator and Co-working Space, the business model has recently been modified to be in line with the shifts happening in Portland's Makers Scene to a space for rent model. Regardless of business model, the maker movement is sweeping the world, as consumers and producers favour handmade and upcycled products over mass-produced goods.

IMPACT

Research from **ADX** and similar makers spaces in Australia shows that these are places that bring significant economic, cultural and social benefit to communities. They help grow businesses, create jobs, stimulate collaboration and innovation, increase access to training and education and build social inclusion and capital.

- Over 100 small businesses have been created or grown out of **ADX** in the last 8 years
- There were around 40 active small businesses using the Maker's space at its peak
- **ADX** invested roughly \$250K into the local economy through payroll, material, and tooling spending in 2015.

BMEE is regularly approached by residents working in the creative industries seeking a collaborative maker space and/or a co-working space. Recently BMEE launched a survey to measure demand, and 82.58% of respondents indicated they would pay to use a makers and/or co-working space located in the Blue Mountains. BMEE is continuing to investigate the feasibility of a makers and co-working space in the Blue Mountains region and the options available.



CHALLENGES

Observing the Portland Oregon Maker Scene, the 'for-profit' commercial model of a Makers Space providing shared tools, was a non-viable long term business model. A not-for-profit tool sharing, or fee for space model were opined to be the best options.

Management of the space, equipment, memberships and nurturing the needs of different growing businesses might possibly be better managed by organisations with a Board of Directors that are accountable for all aspects of the venture. The increased popularity of Portland's Eastside Industrial District, driven by the Makers that inhabited its spaces has resulted in industrial spaces increase in rent, or sold for redevelopment, forcing the creative community of Makers to the fringes, or placing pressure on their ability to pay the rent for their desirable location. Thus, forcing change and adaptability within the movement.



MADE HERE PDX

Portland Made, and Made Here PDX

The city of Portland has a range of stores that stock only products made in Portland. The curated **Made Here PDX** stores of which there are two in Portland stock over 250 brands of products made in the greater Portland area, with the larger store stocking over 8,000 products in the store at any one time, plus running the online store from the storage area in the rear of the same location.

A strong sense of entrepreneurial spirit teamed with a plethora of business support and development organisations in Portland has led to the rapid growth of creative businesses in the city.

The city had a strong 'Made Here' scene and a sense of community. Other stores of a similar model such as **'TENDER LOVING EMPIRE'** have various outlets situated throughout the city and also at the PDX Portland airport and extend to products that are **'Oregon Made'**.



MADE HERE PDX STORES

Travel Portland heavily promotes Portland's creativity, night-life, parks, bridges, bicycle culture, eco-friendliness and microbreweries and coffeehouses as draw-cards for visitors to the city.

While other tourism bodies tend to focus on singular aspects of a city or region's strengths, **Travel Portland's** campaigns heavily promote Makers and use storytelling as a way to engage visitors in the city.

MADE HERE PDX sold their own branded **MADE HERE** merchandise that was sourced as white-label products from local artisans and manufacturing businesses such as **SPOOLTOWN**.

The tightly curated aesthetic of the stores were distinctly 'Portland' in flavour, however the design of many of the brands was similar, and verged on missing the weirdness that Portland has become known for.



MAKER SHOWCASE

After having been a member of a commercially run Makers Space in the heart of Portland, Mary Clark of **Incidental Design** is now spearheading a new co-working/ co-making space for creatives of all disciplines in an industrial area of Portland. The model is a 'space for hire' model, so each maker needs to have their

own equipment. Makers in Portland are fast moving away from the commercial membership based model as it presents many challenges that make it non-viable.

Mary designs and makes laser cut art in addition to custom creations on a larger scale for her creative clients such as product displays for market stalls and retail stores.



THE GROWTH OF PORTLAND'S ARTISAN INDUSTRY AND FOCUS ON DESIGN AND QUALITY PROVIDE THE NUMBERS FOR INCIDENTAL DESIGN TO CATER SOLELY FOR CREATIVE PROFESSIONALS

PERCENT FOR ART

oregon, USA

A surprising observation upon arrival in Portland, is the vibrant energy influenced by prolific art in public space. With a mission to enrich communities through arts and culture, The Regional Arts and Culture Council (RACC) in Portland, Oregon, receives funding from a variety of public and private partners to serve artists, arts organisations, schools and residents throughout a number of Counties in the USA. The impact of their **'Percent for Art'** program can be seen throughout the city of Portland. In the state of Oregon 1% of the budget for development is mandated for the purchase of various forms of Public Art. In Portland, an additional 1% is required. The result is a colourful city thriving culturally, with tour operators benefiting from running Walking Street Art Tours. Tourists on these tours visit iconic street art throughout the different city quarters, and general cultural tourism is organically promoted through visually engaging social media platforms such as Instagram.

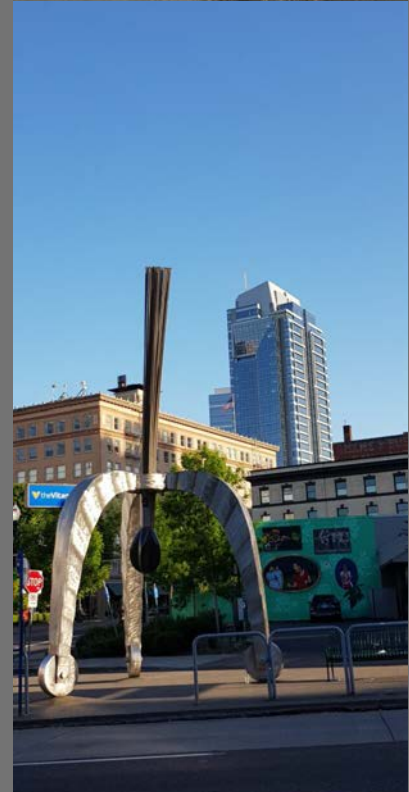
IMPACT

Although it may be seen as purely cultural production, the % for capital works plan, when implemented and managed, has successful overflow benefits economically. Using planning gain (eg. % for art) or development charges is a key to supporting creative industries development in a region. It was evident in Portland, that the 2% fee imposed on new developments for public art has an effect of livening the city and supporting its creative professionals both directly and indirectly. There seemed to have been a shift in Portland's regulations that led to this success. For example, modernising regulations and licensing practices to eliminate unnecessary and restrictive practices (General Reference: Making Space for Culture, Policy and Practice Series, World Cities Culture Forum: Handbook for City Leaders)



CHALLENGES

The management, care, storage and commissioning of public artworks, both movable and in-situ artworks require the investment of resources to ensure the program has a positive impact on the culture of the city and the relationship with working artists is maintained.



CONCLUSIONS: PORTLAND

WHERE TO NOW?

Developing cities for Makers and Artists to thrive.

CREATING CONNECTION

The maker movement is sweeping the world as consumers and producers favour handmade and upcycled products over mass-produced goods. In this hyper connected, mass-produced world, people are looking to disconnect digitally, and re-connect with each other through creativity and 'real-life' interactions - returning their focus to products made with a commitment to craftsmanship, and sound ecological principles of production. Consumers are connecting with artisans over digital platforms with a desire to feel a connection with the Maker's process, their story, and their humanity - and to feel empowered in knowing where their money goes - straight to the Maker.

Portland's thriving Maker's scene has been a result of the creative community driving innovation and this revival of traditional methods of making products - teamed with savvy use of social media platforms and digital technology to communicate with their audiences and consumers on an international scale. On one hand Makers are rejecting digital technology in terms of production, yet embracing digital technology in regard to the promotion and sale of their art and products.

ARTISTS AS PLACEMAKERS

Artists and creatives are 'placemakers' by instinct: when artists cluster in an area, they infuse it with energy, build social and business networks and contribute to its vibrancy and distinctiveness as has occurred in Portland, and many planners desire this result in their own communities.

The presence of artists and creatives becomes a magnet for other people. But as property values go up and developers move in, they are often displaced from the very places they helped enliven. As previously mentioned, this impact, often called the SoHo Effect', paints artists and creatives as victims of urban development. It is the story being told currently in Portland, Oregon, and in many cities around the world. The unfortunate by-product of making Portland a cultural, desirable place to live has been the ensuing affordability crisis. Research by BMEC in the Blue Mountains has shown that the local creative industries are geared for growth and require support and infrastructure to facilitate that growth - especially in regards to artisans and makers of tangible artworks and products.

CONCLUSIONS: PORTLAND

STRATEGIES

If it is the policy of Government to invest in this sector, it is important for various departments to work together to position arts and culture as a core sector of community planning and development to mitigate against the dislocation of creatives to the urban fringes. Using Portland as a case-study - approaches to mitigate against following in the footsteps of Portland's affordable housing dilemma, would be to approach the development of the sector with a variety of measures to ensure success.

For example, in the Blue Mountains:

- using planning gain or development charges to support cultural facilities development
- leasing surplus city assets to non-profits at below market rates for cultural uses.
- accelerating planning approvals for cultural capital projects
- Embedding cultural facilities, co-working and Makers spaces in the heart of major regeneration and revitalisation projects and developments.
- Improving inter-departmental coordination - such as aligning culture, urban planning and economic development through increased communication and connectivity.
- Creative placemaking - designing cultural facilities as catalysts for broader community regeneration as a strategic way to leverage the value of culture to urban development.

MICRO MANUFACTURING

Recently, manufacturing in NSW has fallen 25.1% by an amount of \$54.5 billion. There exists an opportunity to revitalise the sector on a micro scale in relation to growing the Creative Industries in regards to Australian designed and made homewares and fashion. By supporting industry development and business development for these businesses, a shift may occur to more sustainably produced products on a bespoke scale.

INNOVATIVE SOLUTIONS

Modifying laws to allow creative industries and art making makers spaces in all industrial areas, supporting development of creative centres outside of the urban centres could impact this shift. One opportunity for the Blue Mountains and its unique geography and demographic spread might be to lease a variety of under-utilised assets throughout the Blue Mountains to not-for-profit collectives, with a focus on a different discipline in each location - this could be a solution to the lack of large urban space, and funding, as there is ample supply of smaller spaces (currently under-utilised) and potential locations for adaptive re-use as maker's spaces, art studios and co-working spaces situated throughout the various villages and towns dotted along the highway following the ridge line.

(Reference Making Space for Culture, Policy and Practice Series, World Cities Culture Forum: Handbook for City Leaders) and conversations with Portland's Makers.

LOCAL ARTIST



GODSBANEN

Aarhus, Denmark



OVERVIEW

Godsbanen is a decommissioned freight railway hub that has been transformed into a cultural centre 10,500 M² in size.

Visitors to Godsbanen can experience a range of exhibitions, theatre, readings, concerts, markets, and food and wine experiences in the restaurant. Visitors can also work in the Makers workshops and project rooms, participate in one of the more than 400 annual events or go for a walk on the roof that doubles as a viewing platform of the city.

OPEN WORKSHOPS

The freight railway's workshops are well-equipped for textiles, wood, metal, laser cutters, 3D printing, graphic work and are open to everyone in the community.

Members of the community can work on DIY for projects of all sizes - from printing an exam paper to building a chicken coop, or work on creating products for their artisanal business.

The freight rail premises are primarily intended for performing artists and cultural institutions, however are open to all.

The majority of workshops provide free

entry and use of machinery and tools, charging minimal fees for use of materials such as clay, metal and wood supplies.

REVENUE

As a means of generating revenue from diverse sources, the spaces are also rented out to Public and Private Companies. The spaces are hired for meetings, running educational or professional workshops, rehearsal studios or test rooms and more. The facility is owned by the Aarhus Municipality and the materials and services must not compete with local businesses that provide the same services and products.

CULTURAL PARTNERS

The Godsbanen also has 10 studio apartments of modest size that approved Cultural Partners can stay in to conduct their creative pursuits. For a reduced fee these associates receive access to the communal kitchen, laundry, and access all areas of the facility with discounts to the restaurant / café Spiselauguet. Cultural Partnerships are considered key to the success of the cultural powerhouse.

**200 PEOPLE HAVE THEIR DAILY WORK IN
GODSBANEN, WITH MORE THAN 130 VOLUNTEERS.**

GODSBANEN

The Open Workshops and other cultural units that interconnect at Godsbanen existed independently for over 30 years:

300,000

VISITORS PER YEAR

Godsbanen attracts over 300,000 visitors and users each year.

80%

WORKSHOP USERS ARE PROFESSIONALS

80% of the users of the open workshops are artists and artisans who work in the creative industries.

\$25M

DKK 120 MILLION COST TO ESTABLISH THE AMALGAMATED FACILITY

Aarhus municipality provided 50% of cost and private institutions and donations funded the other 50%



GODSBANEN

Aarhus, Denmark

Modelled after the 'Cable Factory' in Finland (now called 'Kaapelitehdas'), Godsbanen is the resulting co-location of numerous separate cultural and creative entities that existed in isolation for up to 30 years around the region of Aarhus.

COLLABORATION

Director of Godsbanen's Open Workshops, Flemming Dybbol attributes the success of the facility to the facilities that have been made available to a broad range of creative cultural institutions and the co-location of creative businesses and organisations. Dybbol believes that the meeting places create 'opportunities for new collaborations between people that were previously scattered'.

This approach took 'making' and creating to a newly respected level and professionalism. Ensuring Godsbanen's workshops were maintained by full-time staff meant that it was complying with higher levels of cleanliness and accountability and financial manageability. 'The question of the economy meant the most because everyone wanted such a place, and the decision to make Godsbanen was made by the city council. If something had to be done differently it would be to have it run privately by the institutions from the start and not run by the municipality for the first 5 years.' states Dybbol.



MANAGEMENT STRUCTURE

The freight railway is owned by Aarhus Municipality. Two not-for-profit organisations are responsible for the framework and operation in close cooperation with Godsbanen's range of tenants. The two organisations are legally separate, but work together to appear as one.

The 'Self-Institution Godsbanen (DSIG) is an independent fund with its own board that handles the branding and profiling of the Godsbanen and works with user development so that the Freight Line's offerings become visible and accessible to users. Their mission is to support the Godsbanen as a workplace for the development of cultural competencies. Godsbanen's Operating Organisation (GDO) is a decentralized organisation under Aarhus Municipality's department of cultural management and manages the Freight Rail Open Workshops, Business Centre, Building operation and Administration.



CONCLUSIONS: GODSBANEN

WHERE TO NOW?

Developing Maker's Spaces and supporting on the industry of making.

THE CULTURAL CENTRE

The scale and vibrancy of Godsbanen is an inspiring example of what is possible when a Government applies a creative placemaking approach to a major revitalisation project, and considers the creatives industries as an industry in its own right. The co-location of once disparate and isolated organisations and businesses has fostered a higher level of connectivity, efficiency and professional creative output. Opportunities for adopting this approach on a scale appropriate for each unique local community are vast, and provide avenues for retaining heritage assets of regional Australian communities through adaptive reuse of dilapidated buildings: breathing life into them and connecting community whilst providing cultural infrastructure and production facilities.

The focus in recent years in the Blue Mountains has been on advocating for the establishment of a general co-working hub, Makers' Space and other iterations. However, with Godsbanen as an example, the opportunity exists to advocate for a similar institutional setup and support for the creative industries in the Blue Mountains in a strategic and overarching manner.

CREATIVE PLACEMAKING

A creative placemaking approach to major revitalisation projects may prove to serve multiple interests, including:

- public policy objectives
- community aspirations
- philanthropic missions
- community mental health & well-being
- private development interests and
- cultural needs

Embedding cultural facilities in the heart of these projects would demonstrate that the government is committed to facilitating the provision of more arts space for local artists and investing in thriving, creative communities.

DRIVERS OF GROWTH

In particular, rather than seeing artists as victims of urban development, creative placemaking positions them as drivers of positive growth and change.

This approach is scalable because it links cultural facility needs to city growth, and positions culture as a resource as opposed to a need.

As a creative industries hotspot actively promoting the region to draw in more creative professionals, this approach is appearing to be more of a necessity than a fanciful consideration.

A solution for the Blue Mountains with its unique topography might be the develop-

CONCLUSIONS: GODSBANEN

ment of a series of separate yet interconnected spaces interspersed through out the Blue Mountains' 27 villages.

Godsbanen housed a row of workshops next to each other in the same premises due the scale of the industrial space they had to begin with.

A COMMON THREAD

However, a thread of Maker's spaces with a focus on a different discipline in each location – could be an innovative response to the lack of large space and funding currently available. There are numerous assets (both publicly and privately owned) of large and small scale that remain under-utilised. These may prove to be the key to establishing maker's spaces, art studios and co-working throughout the region.

To unlock the levers essential to economic development in this sector and to facilitate growth, there are a number of potential strategies that may be adopted, such as:

- Imposing conditions on the sale of various assets: that its future development must include arts studios, exhibition gallery or an arts information centre.

- Exploring the feasibility of accommodating the production of artwork in industrial buildings and potentially including art studios and artisanal maker spaces as an 'always permitted' use in industrial-office buildings in specific land use zones.
- The viability of arts space projects depends heavily on the commercial terms agreed with a landlord. The security of a long tenancy period and favourable commercial terms are essential to project successes. Local Governments may opt to negotiate with amenable private landlords to lease assets to non-profits at below-market rates for a set period of time.

One of the most inspiring aspects of visiting Godsbanen was that creative expression and production were valued so highly that access to the Open Workshops in most cases was free. As mentioned previously, alternate income streams had been considered, and created revenue to compensate for the expense of providing the workshops in the larger framework of the facility, and the flow on effects of this were measured not only dollars and cents.

Reference Making Space for Culture, Policy and Practice Series, World Cities Culture Forum: Handbook for City Leaders, and conversations with Danish creatives.



CONCLUSION

Creative Industries



OVERVIEW

The Creative Industries will be an increasingly important and diverse contributor to both the NSW, and Greater Western Sydney economies in the future.

The NSW Government's agenda is focused on building industry capability and collaboration to drive innovation, plus create shared value and growth.

The case studies explored during this Study Tour Report present examples of how the creative industries have the capacity to revitalise local spaces and stimulate local economies, and the success that comes when Government and industry work together to create solutions unique to their community.

Each location has a unique set of constraints, parameters and competitive advantages that have resulted in unique solutions for each area. This applies not only to the places visited but also to the Blue Mountains and LGAs nationwide.

Rather than the study tour highlighting a single approach that can be applied anywhere, it has highlighted the need for economic practitioners to analyse their unique landscape, survey their local constituents and engage deeply with the creative industries sector to identify their needs: prior to developing programs and implementing projects.

By identifying a region's competitive advantages and working collegially across departments and organisations, Governments have the power and opportunity to implement policies that support artists and creative practitioners across all forms. They have the opportunity to be involved in building lively, engaging town centres and neighbourhoods through creative approaches to placemaking,

In turn, developing new frameworks will ensure that the very placemakers that infuse our cities and towns with energy and life will be no longer pushed to the fringes. Instead, provided with the right infrastructure and support they will thrive and remain drawcards for years to come.

MEASURE. SURVEY. ENGAGE. MOBILISE

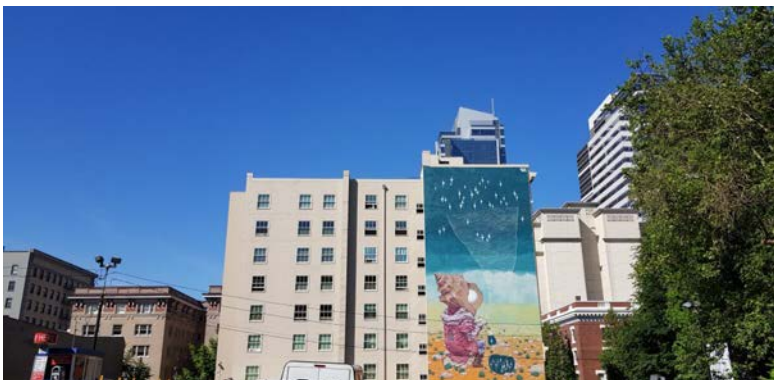
CONCLUSION

Ann Niddrie

This EDA Study Tour Report serves as an entry-level exploration of projects in the international arena that are leveraging off the creative industries. It is intended to be a tool to begin the conversation within the various regions in Australia that might leverage off the creative industries for economic development.

Additionally it has provided alternative options for mitigating against the dislocation of creatives following their inherent tendency to bring vibrancy to a city centre.

If your organisation has been working in this space and are aware of other opportunities to develop the sector, please feel welcome to be in touch with the team at BMEE: admin@bmee.org.au



Ann Niddrie is the Creative Industries Cluster Manager at Blue Mountains Economic Enterprise. Ann facilitates business connections within the Creative Industries and delivers a range of programs to help Blue Mountains creative professionals collaborate and grow via the Blue Mountains Creative Industries Cluster.

Ann has recently delivered the third edition of the MTNS MADE Broadsheet and campaign, and expansion of the retail component of the MTNS MADE brand. Ann is passionate about finding innovative solutions to problems and furthering development of the creative industries in the Blue Mountains and beyond.

