GEN-Y CITY

Developing, attracting & retaining Gen-Y 'creative-tech' talent in European cities

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3rd Network Meeting, Genoa (IT), 7th – 8th November 2016

Thematic Report:

The role of creativity & culture in developing, retaining and attracting GEN-Y 'creative-tech' talent

Why the 'creative milieu' is important in retaining and attracting the creative class

Numerous authors have spoken about the importance of the 'creative milieu' in retaining and attracting the creative classes.

The work of Richard Florida has identified how important young, creative people (a collective he referred to as 'the creative class') are in feeding entrepreneurship in a city, with those cities with high percentages of creative classes having higher scores on the Global Entrepreneurship Index. [i]

In developing his thinking on the creative city, Florida placed an emphasis on Talent, Technology and Tolerance, as three key attributes of the creative city. In Flight of the Creative Class, Florida expands his research to cover the global competition to attract the Creative Class, noting that whilst the USA once led the world in terms of creative capital it is increasingly being challenged by numerous small countries, like Ireland, New Zealand and Finland.

In the Creative City[ii], Charles Landry identified four main attributes that underpin the 'creative milieu', in a city, which he described as supporting locality; harnessing diversity; maximising interactions; and providing capacity.

In 'Creativity and the City: Thinking through the Steps'[iii], Landry states "the goal of cities which try to be creative is to create conditions which are open enough so urban decision makers can: Rethink potential such as turning waste into a commercial resource; revalue hidden assets such as discovering historic traditions that can be turned into a new product; re-conceive and re-measure assets such as understanding that developing social capital also generates wealth; reignite passion for the city by for example developing programmes so people can learn to love their city; rekindle the desire for learning and entrepreneurship by, for instance, creating learning modules much more in tune with young peoples' desires; reinvest in your talent by not only importing outside talent but fostering local talent; reassess what creativity for your city actually is by being honest about your obstacles and looking at your cultural resources afresh; realign rules and incentives to your new vision rather than seeing your vision as being determined by existing rules; reconfigure, reposition and represent where your city stands and by knitting the threads together to retell your urban story that galvanises citizens to act. To elaborate on learning it might mean: Rethinking the curricula to teach higher order skills, like learning to learn and to think, rather than more topics or alternatively to think across disciplines beyond the silos rather than learning facts. The resilience to survive requires new educational curricula.

The Australian curriculum is an example of moving in this direction. Given that people now have more choice and mobility about where they want to be the physical setting, ambiance and atmosphere is key. This is the stage, the container or platform within which activity takes place and develops. It generates the milieu or environment. The milieu mixes hard and soft infrastructure. The hard consists of road, buildings and physical things, the soft the interactions between people, the intangible feelings people have about the place".

What Landry does is move us from merely thinking about the soft elements of creative infrastructure, to start to also recognise the importance of spatial elements of urban design, to recognise the importance of the physical attributes of a city and it capability to support creative individuals. This work has been built on by numerous authors that have recognised the importance that density plays in creating vibrant city centres, and the importance of what others have described as 'third spaces' (places other than work and home) in which creative's can meet and interact. Landry recognised that perfect locations for Generation-Y and Generation-Y entrepreneurs are city centres that offer numerous opportunities for networking, use of cultural and other services as well as the "city buzz" and atmosphere that is inspirational for innovation and creation.

In addition to the Creative and Cultural Industries (CCI), several authors have also recognised the importance of the encouragement of small-scale independent retail outlets, next to pedestrian areas, to provide the routes to market cultural practitioners need to sell their wares. This kind of development not only helps promote a buzz, but can help strengthen the development of 'creative zones' in a city.

Indeed, different authors have categorised 'third spaces' to encompass;

- 'Cultural' meeting places, which stem from the prevailing cultural norms of a city. Good examples could include pubs, coffee shops, parks etc.
- 'Creative' meeting places where creative people who share the same interest or lifestyle prefer to meet. Good examples could include art galleries, music venues or artisan café's;

- 'Professional' meeting places where people meet to discuss work-related issues. Good examples could include science parks, incubation centres and cafés.

In his influential book 'The Great Good Place', Ray Oldenburg[iv] argues that third places are important for civil society, democracy, civic engagement, and establishing feelings of a sense of place. Oldenburg suggests third places generally are: free or inexpensive; food and drink, while not essential, are important; highly accessible: within walking distance of home or work; involve regulars; welcoming and comfortable; attract both old and new friends. It is often pointed out that the role of face-to-face communication and interaction is essential in stimulating the creative-knowledge economy. Creating the right conditions in a city to grow and develop innovative and creative companies in revitalised city centres requires investment in community capacity building and infrastructure. In the Creative City, Landry[v] identifies a range of potential typologies of culture-led regeneration which cities could use to underpin their strategies, including;

- **The building as regenerator:** developing an 'iconic' arts building or buildings to strengthen the capability of arts organisations in the city;
- **Artists' activity as regenerators:** community initiated building projects, encouraging and supporting groups of artists to join forces to operate from a redundant building;
- **Events as regenerators:** Possible futures are explored by a cultural event, which becomes the catalyst for regeneration;
- **Planning regulation as regenerator:** For example, adopting zoning policies that favour large-scale development or encourage residential and small business development can have major impacts. **Flexibility as regenerator:** For example, changing licensing hours and bye-laws at festival periods to change the perception of an area;
- **Social confidence as regenerator:** Regeneration depends on people, and participation in the arts can transform individual and a community's self-confidence;
- **Mechanisms as regenerators:** Mechanisms and schemes, like the US Percent for Art scheme, which allocates a proportion of building costs (usually 1%) to art can improve the quality of the fabric;
- **The individual as regenerator:** The critical role of individuals in regeneration has already been mentioned. Their vision, tenacity, even obsession is always a factor;
- **The artist as regenerator:** For example, using activities like 'artists in residence' to transform cities;
- **Marketing as regenerator:** With, for example, the success of one event giving confidence to take on bolder projects, creating a virtuous cycle of initiatives.
- **The organisation as regenerator:** the presence of an arts organisation can be invaluable to a city, popularising the use of art in public places as a means of creating better quality environments;

But what about Generation-Y?

Recent research by a range of academics, authors, researchers and think-tanks suggest that Florida's model needs further developing to be fully applicable to Generation Y. Recently, numerous authors have suggested that the financial pressures that Millennials and Generation-Y are under means that many young people are looking for cities which offer high-value employment opportunities; high levels of affordability; and a vibrant culture.

The increasing importance of affordability

In many researcher's minds, given the difficult financial position many young people find themselves in, the combination of being able to offer high-wage employment and affordable living are important for young people to be able to afford the lifestyle they aspire to. Whilst many of the big, world-class cities score well on providing good employment opportunities, they also struggle to keep the cost of living down, meaning residents ability to enjoy the vibrant culture are squeezed.

As Jane Jacobs said, "Old ideas can sometimes use new buildings. New ideas must use old buildings." Jacobs point here is that the most creative people tend to cluster in the cheaper (and older) parts of a city. Stewart Brand has also made the same point in How Buildings Learn, as he explored the inter-relationship between so-called Low Road Buildings and the birth of many great ideas. Ensuring cities don't totally surrender themselves to gentrification is important if they are to maintain their creative communities.

In addition, other key factors mean that cities need to slightly rethink their approach to culture and creativity to successfully appeal to Generation-Y.

The 'experience over ownership' generation

Generation Y's consumption patterns are fundamentally different from their predecessors. They have previously been characterised as having a strong 'YOLO' (You Only Live One) / experience culture.

Robert Bellah in his book 'Habits of the Heart'[vi] labelled Generation-Y as expressive individuals, with a strong desire for endless experience of novelty and technological wizardry (over the desire for self-disciplined material acquisition).

Millennials are less concerned about owning goods than previous generations – the experience is more important than ownership. People are starting to think differently about what it means to "own" something. Ambivalence towards ownership is emerging in all sorts of areas, from car-buying to music listening to entertainment consumption. Though technology facilitates this evolution and new generations champion it, the big push behind it all is that our thinking is changing.

Increasing tolerance

One of the most positive developments in Generation-Y, linked to culture and is that there has been an increase in equality and tolerance - they are known to be more socially aware and more tolerant of other lifestyles.   As Stephen Assink says in his essay for Thriving Cities[vii] "Millennials are far less homophobic, sexist, and racist than previous generations. Most believe gay marriage is a right that shouldn't be denied to same-sex couples. Having grown up surrounded by so much racial diversity, those under 30 are emerging to be the most colour-blind in U.S. history—nine in 10 18- to 29-year-olds say they approve of interracial dating and marriage, compared with 73 percent of 30- to 49-year-olds".

Civic engagement, social activism or personal fulfilment?

Whilst data strongly suggests Millennials want to work for employers that are committed to values and ethics and are strongly entrepreneurially minded, the evidence about their commitment to social action appears to be slightly more confused. According to the World Economic Forum, Millennials are changing the concept of work, shifting prioritization from career advancement to making a difference in their society[viii]; Millennials are very favourably inclined toward entrepreneurship. Again, according to the Global Entrepreneurship Monitor (GEM), 18 – 34 year olds in Europe are 1.6 times more likely to want to start a business than generation X and baby boomers[ix].

However, where do Millennials sit on civic involvement? Whilst some early authors and researchers characterised Millennials as 'Generation We' – having a strong desire to help others, become involved in politics and work toward improving the environment – recent studies have shown a weakening in social values, with much of this research being deeply data driven.

In her 2006 book 'The Narcissism Epidemic: Living in the Age of Entitlement'[x], Jean Twenge presented data based on surveys of 1.2 million young people dating back to the 1920s which showed generational increases in self-esteem, assertiveness, self-importance, narcissism, and high expectations. These analyses indicated a clear cultural shift toward individualism and focusing on the self. As she explains, "The results for civic engagement were clear: Millennials were less likely than Baby Boomers and even Generation-Xers to say they thought about social problems, to be interested in politics and government, to contact public officials, or to work for a political campaign. They were less likely to say they trusted the government to do what's right, and less likely to say they were interested in government and current events. Millennials were also less likely to say they did things in their daily lives to conserve energy and help the environment, and less likely to agree that government should act on environmental issues. Millennials were slightly less likely to say they wanted a job that was helpful to others or was worthwhile to society".

Whilst Twenge admits she is sometimes asked why she has such a "negative" view of young people, she responds by clarifying that she doesn't – citing her findings as being based on survey data which she analysed to capture what Millennials said about themselves, not what she or any other generation says about them.

This data is reinforced by research undertaken by the Pew Research Centre which published "Millennials," a survey of that generation's attitudes and opinions on a whole range of matters, including civic and political

participation. This concluded that voter turnout amongst the young has diminished quite significantly, as had their participation in the political process.

But what about Social Activism? In general, millennials possess tremendous energy, creativity, and a strong desire to help others, but the bonds that bind them to their community are much more strongly influenced by consumerism, technology and individual desires than previous generations, rather than a strong commitment to place and the common good, per se. Wherever you look on the web, numerous marketing and advertising agencies report that research they have undertaken from speaking to representatives of Generation-Y indicate that Gen-Yers have an activist bent, but that their activism is different from the idealism and rebellion of their baby boomer parents in the 1960s and '70s. As Chip Walker, from Strawberry Frog explains on Millennial Marketing[xi], "For today's Gen-Yers, activism is not about rebelling against institutions, but about young people knowing their own inner priorities and making a vow to live by them — even in the face of adversity. A big part of Gen-Y activism is what I call 'self-activism'. They treat themselves and their dreams almost like causes. It's less based on idealism and more a matter of necessity: If they don't activate the revolutionary inside, they simply won't get anywhere in today's hyper-challenging marketplace.

He goes on, "According to the Wall Street Journal, half of all new college graduates now believe that self-employment is more secure than a full-time job. According to a Gallup pool, over two-thirds of high school students say they intend to start their own companies. Clearly, an independent spirit pervades this generation, and it's fuelled by a strong sense of their personal values and beliefs. Among Gen-Yers' most important personal values are authenticity, altruism and community. Yet, it is this generation's consumer activism that makes them a unique challenge for marketers. Gen Y-ers don't just want to buy brands, they want buy in to what a brand believes in. They flock to brands like Red and Livestrong that spark movements. Some are social movements — the sweatshop-free and socially responsible clothing movements are making clothing brands like Timberland, American Apparel and Patagonia must-have items for GenY. Others are cultural movements — rather than selling processing speed, Apple invites Gen-Yers to join a creativity movement. Obama became the choice of Gen-Y voters because he asked them to join a movement for change, not simply to vote for him".

Put simply, the nature of social and political activism has changed significantly, become more individualised, ad-hoc, issue specific and less linked to traditional societal challenges. These changes in modes of political engagement are linked to new perceptions of citizenship. The patterns of socialisation of today's young people are considerably different from their parents' generation, having been affected by the processes of globalisation, individualisation (Bauman, 2001), and by consumption and competition (Kestilä-Kekkonen, 2009).

And so, we understand that it is possible to harness Millennials into Social Action, but that requires a very personal and quite aspirational cause-based appeal, which appeals to their goals for self-actualisation. Illustrated below are three interesting examples of urban social activism, which have successfully engaged young people in place shaping. It's important to note they are fundamentally different from the Youth Parliament type solutions often put forward through civic bodies.

The Latvian group contributes and acts in support of integrated projects for urban regeneration and reclamation of urban wasteland. Mapping vacant properties in Riga, mediating between civic initiatives, municipality and property owners, they even engaged in dialogue with local government about the urgency and benefits of redevelopment.

https://freeriga.lv/

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Beatfreeks is a UK based creative youth engagement agency that helps young people and brands reach their potential by unleashing their creativity. #Routes2Roots is a multi-media campaign running from May 2015 - September 2016 questioning what heritage, identity and culture means to young people in Birmingham. We want to encourage and support more young people and youth groups to explore projects and ideas which are inspired by their heritage. http://www.beatfreeks.com

miLES are an NY based urban revitalization group that dovetails with both the maker and pop-up movements "to test the fastest way to prototype a space in our neighbourhood." miLES make pop-ups, and prototype experiences at storefronts that are not necessarily just retails, but can be about learning, making & sharing. miLES recently launched a campaign on KickStarter to develop a modular kit to transform empty storefronts into pop-up shops.
https://www.kickstarter.com/projects/milesxcity/made-in-the-lower-east-side-miles-storefront-
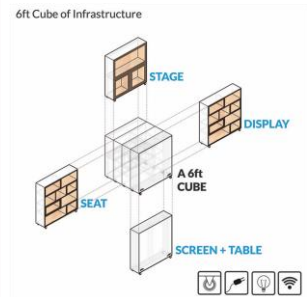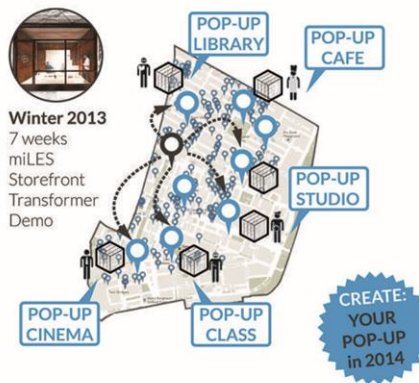
The importance of Technology to Generation-Y

Technology also plays an important part in helping Generations-Y perform a whole load of tasks that previous generations historically would have only ever dreamed of. Technology helps Gen-Yers communicate, to establish communities of interest, to date, to shop and to enable social activism. Generation Y have grown up in a world where they are surrounded by technology.

A 2012 worldwide survey by Cisco[xii] discovered that 90% of Gen Y check their emails, texts and social media accounts using their smartphones before they even get out of bed. The same survey also found that, globally, one in five Gen-Yers will check their smartphone at least once every ten minutes, to ensure they aren't missing out on anything. 60% of people questioned checked their devices for emails, social media updates, or texts compulsively or subconsciously and 60% of the compulsive users stated that they wished they didn't feel so compelled to check their devices. 40% of the respondents surveyed said they would experience a withdrawal effect if they couldn't check their device.

Over a third of users surveyed admitted that they had used their smartphone in the toilet, and one in five admitted to texting whilst driving. 70% of Gen-Y respondents stating that mobile apps were important to their daily life.

So, the question remains, how should urban planners use digital technologies to genuinely engage with young people to create Gen-Y cities and give them a voice? How are cities using the tools that already exist to help them in this goal?

Some examples of digital platforms that are driving urban development amongst GEN-Y

Millennial's as Young Fogey's

In addition to the above trends, the lack of financial liquidity is also driving other important consumer behaviours amongst Generation Y. Most notable of these is that financial pressures are forcing more young people to live at home, potentially delaying their progression into adulthood.

In Millennials Rising: The Next Great Generation (2000), Neil Howe and Bill Strauss correctly predicted these issues would have an impact on declining rates of teen pregnancy, early sexual intercourse, alcohol abuse, and youth crime. Whilst some might argue that these issues are also determined by many factors beyond generational attitudes, such as available finances, demographics, drug wars, policing, birth control availability, and the legalization of abortion, one thing is clear – numerous researchers have recognised the growth in a cleaner living youth population.

For example, in the UK, in June 2016 the BBC reported in an article entitled "The onward march of the new young fogey"[xiii], that "those aged under 25 are a third more likely to be teetotal now than in 2005; a quarter of young people do not drink at all; illegal drug use among the under-25s has also fallen by more than a quarter since 2004; the number of nightclubs has almost halved since 2005; teenage pregnancy is at its lowest since records began in England and Wales in 1969; and the number of crimes committed by under-18s in England and Wales has fallen by 70% since 2005, to a new record low, according to the Office of National Statistics. Truancy has fallen by a third since 2008, for instance. And just 18% of 11-15-year-olds in the UK have tried a cigarette, a record low. In 1982, when the survey started, 53% had."

It goes on to suggest that this is 'partly about money' pointing out that today's millennial generation has much less of it, but also citing improved parenting and education; how technology has given the young far more leisure options and inhibited the young from making mistakes which might haunt them in later life.

It also points out that "Nightclubs are closing across Europe, and the steepest drop in smoking on the continent since 2012 was among those aged 15-24. The nightclub has fallen out of fashion so much that it is no longer viewed as statistically significant by the Office for National Statistics.

What will the impact be on culture and the creative industries?

Well, it's not that easy to predict, but looking at the research some things are clear. Nielsen[xiv] conducted some research into the behaviours and attitudes of millennials in the US, entitled 'Breaking the Myths', which found;

- With the resurgence of cities as the centres of economic energy and vitality, Millennials are opting to live in urban areas over the suburbs or rural communities. To attract Millennials, suburban communities can start to adopt urban characteristics;

- The concept of "urban burbs" is becoming more popular in redevelopment as suburban communities make changes to create more urban environments with walkable downtown areas and everyday necessities within close reach. The New York Times has coined this "Hipsturbia." Additionally, Nielsen see support of this with Peter Calthrope's concept of New Urbanism, takes successful urban design principles and applies them to suburban development, including an emphasis on diversity in both community design and population, pedestrian and transit-friendly, environmental consciousness, mixed housing types, historic preservation and public parks for community gathering;
- In addition to being smart about their spending, Millennials also desire authenticity in their purchases. Millennials are driving the growth of websites like Etsy, an e-commerce portal focused on handmade, vintage and craft items and supplies. This desire for authenticity, tied to localism and regional pride in the products they buy is also seen in changes to product packaging. Millennials crave the distinctive character of locally made goods. They also understand that buying foreign-made goods translates to higher carbon footprints, less sustainability and fewer jobs–and they have been hardest hit by unemployment;
- Millennials are strong mobile and online shoppers, but e-commerce still only made up 6 percent of overall retail sales in 2012. All shoppers, including Millennials, are still visiting the malls. Lifestyle Centres are on the rise–jumping 6 percent in the past five years. These centres mix traditional retail tenants with upscale leisure uses, giving shoppers more than just a place to buy—it gives them an experience and a place to gather;
- Millennials have established strong social circles. They have an average of 319 friends, while Boomers have an average of 120 friends. In addition to Facebook, Millennials are also much more likely than their older counterparts to visit Tumblr and Twitter. Just as they desire authenticity in the goods they purchase, they expect an authentic experience when interacting with companies via social media. Brands must provide a personal, direct, customized experience when interacting with them.
- Millennials spend less of their time watching TV. Boomers watch 174 hours per month vs. 107 hours per month for Millennials. Millennials make up 50 percent of No-TV households relying instead on their smartphones and laptops to watch content. They're much more likely than their older counterparts to watch TV and video content on YouTube (index of 179), Hulu (155) and Netflix (145). An average household would have an index score of 100, therefore, an index of 179 means that Millennials are more than 79 percent more likely than average to watch YouTube.

According to MIP Trends[xv];

- The 18 to 24 age group that has the lowest rate of moviegoers, and it's dropping. Last year, 5.7 million people in this group considered themselves frequent viewers. The group favours spending time on social media or watching content on sites like Netflix over attending movies or watching television. 2016 is the lowest year since 1920 for total tickets sold per person;
- YouTube now receives 50 billion video views monthly. The popularity of the service has prompted multi-channel networks and talent agencies to sign YouTubers to deals for commercials and television shows. The goal is to attract millennials, who watch online content in large numbers. While this is the same group that is abandoning traditional media, attracting millennials to online content makes financial sense.

However, in contrast, Forbes[xvi] suggest that 70% of customers for TodayTix, the ticketing app, are millennials and that a survey by Eventbrite has projected that 80% of millennials will attend a live ticketed event this year. Coupled together, the statistics point to a surge of millennial entertainment spending in 2016, primarily through non-traditional channels. So how is this data reconcilable with statistics on falling cinema attendances and nightclub closures? According to the Independent Newspaper[xvii];

- Millennials favour experiences over stuff but nightclubs and cinemas are failing to respond to this challenge. A night out at a pop-up restaurant or a secret cinema feels more adventurous than yet another club night
- There are potential consequences here for the music industry in terms of building new scenes. Inner city railway arches that might once have made an ideal club venue are now attracting other forms of property speculation. These days, in the world of Instagram, people want to take pictures and they need something to take pictures of, but dark nightclubs with flashing lights don't make for the best backdrops.
- Sophie Wilkinson, news editor of women's lifestyle website The Debrief, says that many of her readers would prefer the gastronomic alternative of "street food" events to a night out in a club. "There's real common ground and it makes for a more-friendly environment."

STUDY VISIT:

Mad Lab, Genoa - https://www.facebook.com/madlabgenova/

"My basic idea is that programming is the most powerful medium of developing the sophisticated and rigorous thinking needed for mathematics, for grammar, for physics, for statistics, for all the 'hard' subjects.... In short, I believe more than ever that programming should be a key part of the intellectual development of people growing up" - Seymour Papert

MadLab Genova is a grass-roots, community based Fabrication Laboratory (Fab Lab) based in the historic centre of Genoa (IlLaboratorio) which delivers a range of social and educational activities for children and young people to popularise science and the educational use of technology.

The project is implemented by the Cooperative Laboratory in collaboration with the School of Robotics and Association Science Festival with the support of the Municipality of Genoa as part of initiatives for the development of the Covenant for the Magdalene and the Compagnia di San Paolo.

MadLab Genoa is located at the heart of quite a disadvantaged neighbourhood in Genoa - in the District of Magdalena - and the partners are trying to use the facility to support more young people into business in the area.

The main aim is to teach young people about programming and 3D printing.

MadLab has a small retail workshop equipped with a series of computerized instruments able to realize a wide range of 3D objects. The MadLab workshop is equipped scanners, 3D printers and other technological tools and offers personalized services for digital fabrication to creative, teachers, students and curious. As it says itself, "MadLab provides young people with a place to get close to the new technologies and to become part of the makers of the world!"

Like many similar facilities in the Fab Lab movement, MadLab follows the traditional model of Fab Labs, of being an open source, community based facility, which is primarily dedicated to the advancement and education of young people in technical skills.

Round Table Discussion in Genoa on the Stimulation of Cultural Industries for GEN-Y

During a roundtable discussion in Genoa in November 2016, we explored the issues of what the role of culture was in developing, retaining and attracting GEN-Y 'creative-tech' talent. The participants of the roundtable discussion from over 12 cities across Europe and European policy makers concluded the following points were critical;

It is the city leader's role to create the right kind of development framework for stimulating a new generation of young 'creative-tech' talent

In recognising this issue, participants felt that it was important for civic leaders to shape the skills conditions in the market to ensure the city had a ready supply of the right labour it needed to meet its future needs. There was a recognition that everyone is chasing skilled labour and the market is becoming increasingly competitive.

Eco-system thinking is important as there are weaknesses on the supply-side, the demand-side and at the interface between skills and business.

It was recognised solutions needed capital and revenue; push and pull; offline and online strategies.

> **The most successful economic development policy is to attract and retain smart people and then get out of their way.**
>
> Edward Glaeser, economist at Harvard & author of Triumph of the City.

The Urbact process was felt by many to be a useful tool for helping to map eco-systems and to consider how best to integrate interventions into an Integrated Action Plan.

It is important to take a process perspective on some of the challenges

It was felt that young people as actors can help change the impression of a city and encouraging them to get more involved in this process can only be beneficial. That said, some participants recognised this had been a challenge, partly because of a perception of diminishing interest in social action amongst the young, but also because of the way the city communicates with its young people. Three questions arose from this debate;

1. How can we best achieve congruence between the different operators (i.e. Young People, the Authorities responsible for regulation, those responsible for maintaining public order etc.)?
2. How can we best make use of the cities heritage in developing new modes of entertainment for Generation-Y?
3. How can we establish a new partnership between public and private sectors to support the development of culture and creativity as an attractor in the city?

These are questions that ran through some of the conversations between partners throughout the visit to Genoa.

The general erosion of a technical culture in society is impacting on Europe's prosperity

Participants in the round table felt that the primary goal of their cities was to try and recapture a technical culture in their cities. This was recognised as being a bottom up process, that required collective action. This is not as simple as simply commissioning a new service or producing some leaflets. This was felt to be something that required crowd action and systemic change.

We discussed the role of culture and creativity in putting the A (arts) in STEM (science, technology, engineering and mathematics) to create STEAM; the need to place Art and Design at the heart of the innovation process; and the importance of Design Schools.

Culture is important in creating young, contemporary, vibrant places

We discussed the need to stimulate creativity amongst the entire population. The importance of culture and entertainment as an attractor for young people to the City.

The continuing importance of 'third spaces' in creating the environment to foster and support creativity in the city. The opportunity to reutilise historical buildings that are under-utilised. Policies and programmes for stimulating the creative and cultural industries (CCI).

This evolved into a discussion about the value of low-economic performing creative businesses (historical heritage, tourism etc.) to a city and the potential to move artisans into entrepreneurs. The agglomeration of high-economic performing creative industries into innovation districts and the Tech City movement.

The importance of the creative milieu in stimulating both. The role more contemporary art-forms (like Parkour, Street Art etc.) and good quality urban design and the better use of public spaces can play in shaping the perception of a city as being youth friendly.

Case Study: Stimulating Youth Participation in the Creativity - www.samsen.com

Samsen Culture is one of the largest cultural centres for young people between 15-25 years in Norway. It is the municipality of Kristiansand´s flagship provider of cultural activities for young people.

It provides a range of activities to entertain and stimulate the creativity of young people, including a climbing house; membership of the Film Workshop and various courses such as dance, drawing, photography, art, music, sushi and much more.

Samsen Culture facilitates youth cultural activities, it creates room for enthusiasm. It is generally used by over 80 organisations and 20 live musicians/bands. It is owned by the municipality has approximately 17 employees and has a turnover circa €1.6m Euros per annum

GEN-Y Creative industries and music: data, experiences and future developments

To stimulate our understanding of how one creative industry might adapt and evolve to accommodate Generation-Y's changing consumption patterns going forward, Genoa organised a variety of events focussing on the Music Industry. Many of the subjects discussed were relevant to many other creative art-forms and included;

How different art-forms (and sounds) can define different cities and help reinforce their brand

- Places express an autonomous sound – the concept of 'Sound City' can help build a brand;
- Cities can become known for specific creative industries;
- Music is much more local, but globally influenced – GLOCAL;
- The democratisation of music - to make music, you no longer need to play an instrument;
- In Generation Y, new technologies are evolving musical cultures;
- Consumption of music in Italy has been downward until recently. Over the last three years, sales have been increasing. Last year alone, there was a 3.0% increase in music sales. Italian's are increasingly buying Italian music (9 out of 10 of the greatest sales are Italian);
- 82% of young people now use You Tube to listen to music. Young people are beginning to be susceptible to Italian culture, but music is doing well. Below 10,000 views you are nobody on You Tube;
- Nightclubs are increasingly closing;

The importance of creative communities in promoting open mindedness and diversity

- The creative industries are important in creating a tolerant city – something that is important to Gen-Y;

- Charles Landry and Richard Florida both made this point and it has been proven to be true in more recent studies;
- Experimentation is vital for creativity and the tolerance of a city;
- For many young people, tolerance equates with safety – one of the top three issues that makes a city attractive for Generation-Y;

The importance of the creative industries, as an economic contributor

- How Networks of creatives can help regenerate the Urban Environment and transform run down spaces;
- Understanding the nodes and links, social contracts, agreements and trading flows is important;
- The Association / Union of Young Artists in Genoa aims to connect young creatives and institutions.
- Genoa is facing an issue, whereby the arts is easily accessible in the city centre, but the suburbs are struggling to sustain the creative industries. There is a need to try and overcome the issue of gentrification, which can limit the night time economy. The centre of the city could become the laboratory of the people. A concrete mapping of places is needed.

The importance of creativity in stimulating the next generation of high value businesses

- Both in terms of the Creative Industries (Architecture, Communication and branding; Design), the Cultural industries (film, video, radio and television, games and software, music, books, printing and publishing) And "Creative driven" activities, in which culture and creativity come contributing to the development of production (made in Italy, catering, etc.);
- Creativity is also important as part of the process for stimulating high growth tech start-ups;
- Design has been used as a change agent in changing the path dependency of many cities (like St Etienne, for example)

The importance of creativity in creating a city that Generation-Y want to live in

- Playful, vibrant cities are more attractive places
- Affordability and high quality employment are also important – as without these issues. Many young people don't have the disposable income.

The potential of the creative industries to regenerate run own spaces in the city

- How the creative industries can create more 'third spaces' in cities – places which add value to the working and living facades, to create places in which people can play.
- Need to be mindful of the risk of gentrifying neighbourhoods

CASE STUDIES FROM OTHER CITIES

The Kulture Factory in Klaipeda is a reconstructed former tobacco factory which has been turned into an incubator for modern performing arts and creative businesses. It has 30 residents plus temporary guests. The rent levels suited to High economic performing arts. Finding tenants has been a struggle, but it's starting to work.

The Cancao de Coimbra, or the Song of Coimbra, is a composition by Raul Ferrão with lyrics by José Galhardo, which first appeared in the film Capas Negras (1947), with Armando de Miranda and starring Amália Rodrigues and Alberto Ribeiro, that made him one of the most internationally known fados. This song has given birth to a museum in the city, with an exhibition that changes every year and competitions to support the production of new material.

Granada 'City of Rock' has been created to provide fuel to the music scene in the city. The City Council also be supports music contests, battles of the bands events and many other projects to further develop the local music scene, the most famous of which is 'Granada Calling' a competition to draw the best in new talents to the city.

STUDY VISIT:

Talent Garden, Genoa (https://genova.talentgarden.org/) & Coderdojo, Genoa (http://coderdojogenova.it/) form a partnership to stimulate more GEN-Y 'tech' entrepreneurs

Talent Garden is an operator of co-working campuses that are designed to help entrepreneurs connect, collaborate, learn and celebrate success together. At present, they have 19 facilities across Europe, with 15 being based in Italy. They mainly operate as franchises.

Their facilities offer much more than mere 'managed premises'. Co-working spaces in the Talent Garden include areas to work, relax, enjoy lunch or coffee away from your desk and meet people. They are open 24/7 and offer all the facilities needed to grow a business or idea. Talent Garden membership gives access to the global network of occupiers around the world. The TAG Innovation School provides training programmes that help individuals and companies to work with passion, lead, innovate and grow in an increasingly digital world.

The CoderDojo movement is a non-profit organization that aims to organize free meetings to teach children and teens how to program. Born in Ireland in 2011, they are expanding globally. CoderDojo claims its success is largely due to its format: a free event and an approach to computing that does not require a manual or boring lectures but a path based on the learn-by-doing.

CoderDojo promotes the use of open source software and has a strong network of members and volunteers worldwide. CoderDojo has only one rule: Above All: Be Cool ", bullying, lying, wasting people's time and so on is uncool.

The Talent Garden facility in Genoa has formed a partnership with CoderDojo Genoa and has opened its doors to young talents (children from 7 to 14 years old can take part), to learn programming with the leaders of the Dojo of Genoa! Entries are free and places are limited to 20. In forming this partnership, Talent Garden Genoa and CoderDojo Genoa have brought together important elements of 'tech' inspiration and entrepreneurship in cool surroundings and with cool role-models to inspire young people to develop into tomorrow's tech 'unicorns'.

The role of the creative industries – and music - in creating the city

Mastering a Music City

The idea of creating 'Music Cities', a concept promoted by organisations like The Music Cities Convention http://www.musiccitiesconvention.com/ and http://www.musictourismconvention.com/ building on the success of cities like Berlin, Brighton, Washington, Liverpool and Memphis.

In addition, a useful resource includes 'Mastering a Music City' (http://musiccitiessummit.com/), which provides 'a practical, how-to document, which offers a concrete list for municipalities worldwide to create a music-friendly infrastructure – including the institution of music offices and advisory Boards, the opening of public spaces and places to music events, audience development and music tourism initiatives'.

The report finds that successful Music Cities with vibrant music economics generate a wide array of benefits for cities, from economic growth, job creation, and increased spending to greater tax revenues and cultural development.

According to Music Canada (http://musiccanada.com/resources/research/the-mastering-of-a-music-city/) the Mastering of a Music City identifies seven key strategies that cities both large and small can use to grow and strengthen their music economy:

- Music and musician-friendly policies;
- Music Offices;
- Music Advisory Boards;
- Engaging the broader community;
- Access to spaces and places;
- Audience development; and,
- Music tourism.

The report explores these seven key areas, resulting in 31 recommendations that members of the music community, policy makers, and political leaders can all use as a source of inspiration and information in building a strong, more vibrant music community.

This report follows the successful 2012 report by Music Canada entitled, 'Accelerating Toronto's Music Industry Growth, Leveraging Best Practices from Austin, Texas'. The Austin-Toronto report delivered significant results in Toronto where music is now identified as a key economic sector.

In Nashville, the city established Nashville's Music Cities Council as a model of governance http://www.nashville.gov/Mayors-Office/Economic-and-Community-Development/Music-City-Music-Council.aspx for leading the development of their Music City concept.

Can the Creative and Cultural Industries be viewed as a single homogenous mass?

A number of the cities in the GEN-Y City Network are keen to strengthen their creative and cultural industries to provide a stronger 'glue' for Generation-Y in their cities. However, the question remains as to whether the Creative and Cultural Industries can be viewed as a single homogenous mass, or whether the sector needs to be broken down into further sub-segments, or specialisations, if the participating cities are to create networks to define and strengthen the creative and cultural offer of the city.

In addition, experience suggests that in order for Creative Networks to survive and prosper, they need to move beyond the soft networking of simply providing a meeting space, with tea/coffee and chat, to delivering tangible opportunities (like access to customers, finance, influential speakers etc.). With this in mind, it's important for a city to understand its creative and cultural strengths, where there are commonalities and a critical mass.

Nesta have recently published a study entitled A Closer Look at Creatives which uses online job advertisements to learn about the skill needs of the creative and cultural industries.

They explain, *"This research uses job adverts that were collected and processed by Burning Glass Ltd. The dataset contains millions of adverts for UK positions that were placed online between 2012 and early 2016 (inclusive). Duplicate adverts are deleted and the skills and software programs in each advert are harvested. There are thousands of unique terms, and the skills include types of knowledge, abilities, behaviours and work activities. Burning Glass places each advert into an occupation group, based on the title of the job advert. The taxonomy of occupation groups used in this analysis is the Standard Occupational Classification system (SOC codes at 4-digit level). For this research, basic skills have been excluded, as these skills are less precisely defined. For example, two employers asking for 'communication skills' may have very different expectations of what that means"*.

The report uses the UK Department of Culture Media and Sport (DCMS) classifications of the Creative and Cultural Industries and places the 30 creative occupations into nine creative groups - each made up of between 2 and 5 Standard Occupational Codes (SOC).

Creative Occupations Group	SOC (2010)	Description
Advertising and marketing	1132	Marketing and sales directors
	1134	Advertising and public relations directors
	2472	Public relations professionals
	2473	Advertising accounts managers and creative directors
	3543	Marketing associate professionals
Architecture	2431	Architects
	2432	Town planning officers
	2435	Chartered architectural technologists
	3121	Architectural and town planning technicians
Crafts	5211	Smiths and forge workers
	5411	Weavers and knitters
	5441	Glass and ceramics makers, decorators and finishers
	5442	Furniture makers and other craft woodworkers
	5449	Other skilled trades not elsewhere classified
Design: product, graphic and fashion design	3421	Graphic designers
	3422	Product, clothing and related designers
Film, TV, video, radio and photography	3416	Arts officers, producers and directors
	3417	Photographers, audio-visual and broadcasting equipment operators
IT, software and computer services	1136	Information technology and telecommunications directors
	2135	IT business analysts, architects and systems designers
	2136	Programmers and software development professionals
	2137	Web design and development professionals
Publishing	2471	Journalists, newspaper and periodical editors
	3412	Authors, writers and translators
Museums, galleries and libraries	2451	Librarians
	2452	Archivists and curators
Music, performing and visual arts	3411	Artists
	3413	Actors, entertainers and presenters
	3414	Dancers and choreographers
	3415	Musicians

From their analysis, Nesta end up clustering the Skills Needs of the Creative and Cultural Industries into 5 key areas: Support skills, Creating & design skills, Tech skills, Marketing skills and Teaching skills.

The table overleaf shows the 30 skills in each cluster that appear most frequently in adverts for creative occupations. From the data, Nesta conclude a number of important points;

- The creative groups vary enormously in their size, pace of growth & pay. But they all draw on five key skill clusters;

- You cannot take a 'cookie cutter' approach to creative education. The creative occupation groups draw on the skill clusters in very different ways;
- Creative skills alone are not enough. Complementary skills- like digital tech – are needed in every creative group;

Tech skills	Support skills	Marketing skills	Creating & Design skills	Teaching skills
1. Microsoft C#	1. Building Relationships	1. Social Media	1. Adobe Photoshop	1. Teaching
2. Microsoft Windows	2. Project Management	2. Marketing	2. Graphic Design	2. Teaching Dance
3. .NET Programming	3. Business Management	3. Marketing Sales	3. Website Production	3. Tutoring
4. Software Engineering	4. Microsoft Excel	4. Campaign Management	4. Concept Development	4. Teaching Art
5. Software Development	5. Business Development	5. Marketing Communicat...	5. Adobe Indesign	5. Lesson Planning
6. ASP	6. Customer Service	6. Brand Management	6. Video Production	6. Biology
7. Web Site Development	7. Microsoft Office	7. Market Strategy	7. Adobe Acrobat	7. Chemistry
8. Extensible Markup La...	8. Contract Management	8. Strategic Marketing	8. Packaging	8. Child Behaviour
9. jQuery	9. Product Sales	9. Copy Writing	9. Photography	9. Library Research
10. Oracle	10. Sales	10. Product Marketing	10. Brand Design	10. Integrated Library S...
11. C++	11. Budgeting	11. Content Management	11. Digital Design	11. Library Resources
12. Hypertext Preprocess...	12. Budget Management	12. Brand Marketing	12. Music	12. Information Literacy
13. Information Technolo...	13. Customer Contact	13. E-Commerce	13. Video Editing	13. Teaching Art and Design
14. Technical Writing / ...	14. Account Management	14. Journalism	14. Image Processing	14. Teaching Information...
15. Technical Support	15. Key Performance Indi...	15. Advertising Design	15. Adobe Illustrator	15. Teaching English
16. MySQL	16. Microsoft Powerpoint	16. Online Marketing	16. Print Production	16. Lecturer
17. Scrum	17. Computer Aided Draug...	17. Digital Marketing	17. Retail Setting	17. Instruction
18. Microsoft Sharepoint	18. Sales Management	18. Direct Marketing	18. Art Direction	18. Teaching Music
19. Software Use Instruc...	19. SAP	19. Marketing Management	19. Materials Design	19. Biochemistry
20. UNIX	20. ITIL	20. Market Research	20. 3D Modelling/ Design	20. Molecular Biology
21. Product Development	21. Telecommunications	21. Brand Experience	21. Typesetting	21. Teaching Mathematics
22. Python	22. Fundraising	22. Press Releases	22. Creative Design	22. Bioinformatics
23. Web Application Deve...	23. Procurement	23. Email Marketing	23. Web Site Design	23. Teaching Science
24. Visual Studio	24. Sales Recruiting	24. Public Relations	24. Process Design	24. Proteins
25. Object-Orientated An...	25. Accountancy	25. Newsletters	25. Printers	25. Contemporary Dance
26. Systems Engineering	26. Business Communications	26. Broadcast	26. SketchUp	26. Teaching PE
27. Responding to Techni...	27. Administration Manag...	27. Branding Strategy	27. Interactive Advertising	27. Basic Programming
28. Agile Development	28. Organisational Devel...	28. Channel Marketing	28. MAYA	28. Curriculum Development
29. AJAX	29. Scheduling	29. Marketing Materials	29. Adobe Aftereffects	29. Exercise Testing
30. Transact-SQL	30. Office Management	30. Optimisation	30. Adobe Dreamweaver	30. Radio Frequency Iden...

They conclude by observing, *"There is no 'one creative type' Creative workers are often referred to as a collective group. But despite sharing a number of characteristics, the results above act as a reminder of the huge variety in creative types. The bar charts in each panel show that the creative groups draw on the five skill clusters in very different ways. For example, Advertising & marketing draws heavily on the Support and Marketing clusters, while Product, graphic and fashion design relies more heavily on skills from the Creating & design cluster. The results therefore show how important it is not to take a 'cookie cutter approach' to creative education. Such an approach would ignore the diversity of skills and skill-combinations, and potentially endanger skills provision for more niche creative roles.*

There is some evidence of specialism Within each bar chart, the darker section shows the percentage of adverts that only require skills from that particular cluster. For the IT, software and services group around 30% of adverts only require skills from the Tech cluster, suggesting the demand for specialists. Similarly, around 40% of adverts for Architects only require skills from the Support cluster, as many roles rely heavily on project management skills and computer aided design which both fall into this cluster. Around 30% of adverts for the Music, performing & visual arts group only ask for skills in the Creating & design skills cluster. In the same group, around 15% of adverts only ask for Teaching skills. These two results suggest there are quite distinct occupations within this one creative group (such as composers and music teachers), who share similar mediums to express their creativity but have very different skill requirements."

For these reasons, its vital that cities understand what strong sub-sets of the creative and cultural industries they possess, what their needs are and whether there is sufficient critical mass to agglomerate them into a network that is capable of working together to develop their businesses and give credence to the city as a creative and cultural hotspot.

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