



DEVELOPING  
INCLUSIVE  
AND SUSTAINABLE  
CREATIVE ECONOMIES

# REGIONAL CASE STUDY REPORT: ENSCHEDA, THE NETHERLANDS

A Horizon 2020 project by:



UNIVERSITY  
OF TURKU



culture & media agency europe, AISBL

CUMEDIAE



Co-funded by the Horizon 2020 programme  
of the European Union

<b>Project Number:</b>	822314
<b>Project Name:</b>	Developing Inclusive and Sustainable Creative Economies
<b>Project Acronym:</b>	DISCE
<b>Deliverable Number:</b>	MS8 & MS9
<b>Deliverable Name:</b>	Regional case study report: Enschede, The Netherlands
<b>Work Package:</b>	WP2, WP3, WP4, WP5
<b>Responsible Partners:</b>	KCL, GSSI, UTU, SSE Riga
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<b>Type:</b>	Report
<b>Due date:</b>	March 2022
<b>Dissemination level:</b>	Public



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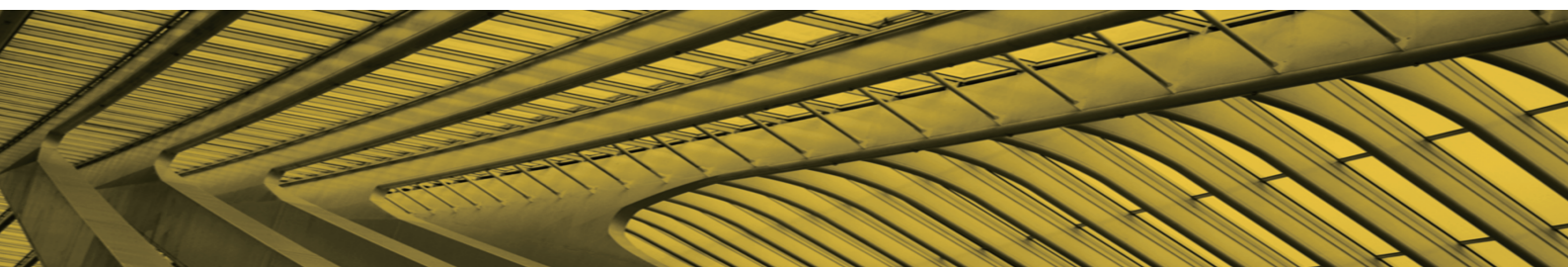
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# 1. Introduction

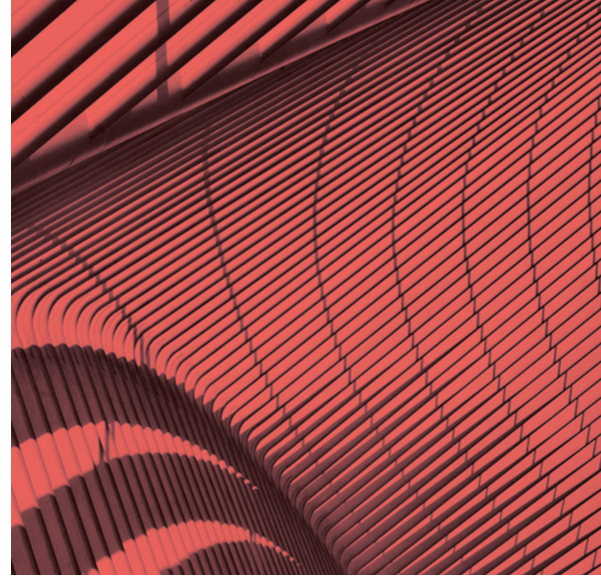
DISCE is a research project funded by the European Commission, via Horizon 2020. The overall research question that DISCE is seeking to answer is: What are inclusive and sustainable creative economies, and how can they be developed?

To answer this question, we conducted ten regional case studies across Europe. To select the case study locations, we established the following criteria as the primary basis: the locations had not been extensively studied and they were of comparable size, with a population of approximately 150,000. Additionally, we sought locations that are diverse in terms of their creative economy profile and planning, ranging from cities with an established reputation for creative economy, to those for whom this is not the case.

In this document, we present a brief overview of one of our ten case study locations, the city of Enschede in The Netherlands. We present key facts about the city, with particular attention to how the 'creative economy' has previously been understood, based on a review of existing academic literature, publicly available data, and policy documents. In future publications, we will present the findings of our own empirical work within Enschede, comparing and contrasting our findings with pre-existing accounts of creative economy in the city.

A key feature of the DISCE research project is that we are using 'creative economies' with a deliberately inclusive meaning, involving creative activity outside of paid employment, as well as within paid employment. This is reflected in the range of academic texts, publicly available data and policy documents we are concerned with in this report: not only focusing narrowly on the cultural and creative industries (CCIs), but more broadly on areas such as cultural participation and aspects of community development.

To read more about the distinctive DISCE approach to understanding and developing inclusive and sustainable creative economies, please see the publications on the project website: <https://disce.eu/>.





## 2. Facts and Figures

### 2.1. Overview of the City

Enschede is located in the eastern part of the Netherlands and belongs to the Province of Twente, in the Overijssel region. The resident population in 2016 was 158 289, of which 80 386 males and 77 903 females. In 2016, the resident population in Enschede represents less than 1 per cent of the overall Dutch population (Eurostat, 2021).

The city of Enschede was chartered in 1325. Rapid population growth took place in the 19<sup>th</sup> century due to the fast development of the textile industry. This industry declined in the 20<sup>th</sup> century and by the end of textile production in the 1970s, Enschede became one of the poorest municipalities in the Netherlands. The city has experienced three major fires which have destroyed last parts of the city, the first taking place in 1862 and the most recent in 2000 following an explosion of a firework depot in the Roombeek area of the city which destroyed up to 1500 buildings.

Nowadays, there are many growing technology start-ups in the region. The city collaborates with four nearby municipalities. This partnership, Netwerkstad Twente, mainly focuses on supporting economic growth through knowledge and innovation. There has been concern that too many people with high levels of formal education move away from Enschede, and that the city faces a challenge

to attract and retain high-skilled workers and growing businesses. The city has three Higher Education Institutions (HEIs), University of Twente, Saxion University of Applied Science, ArtEZ (University of the Arts), and ROC van Twente (a vocational training college), with these four institutions particularly focusing on technology, innovation, and creativity. There are almost 30,000 students in Enschede.

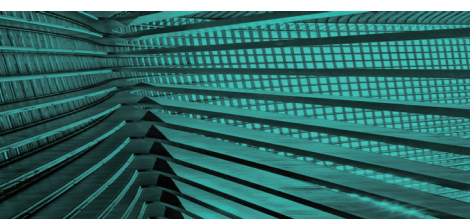
The members of the Enschede City Council are elected every four years. The mayor and the aldermen / executive board are not members of the City Council. There are several museums and art spaces in Enschede, such as the Rijksmuseum Twente and TETEM art gallery. The Netherlands Symphony Orchestra is based in the Music Centre in Enschede. Enschede also hosts many yearly festivals and has a wide offer of theatre, music and creative and cultural events. The quarter of Roombeek, the scene of the firework disaster in 2000, was regenerated into a public culture park.





## 2.2. Socio-Economic Profile

Several economic indicators have been analysed to delimit the socio-economic profile of Enschede and Twente. At province level, the gross domestic product (GDP) in 2018 was about 21538.55 million euros, which represents almost the 50 per cent of the GDP produced in the region of Overijssel, and the 3 per cent of the national product. The province is growing quite rapidly, with an increase in the GDP in 2018 of 20 per cent with respect to 5-years before, and of 5 per cent with respect to year 2017. Unfortunately, the GDP per capita in purchasing power standard units was €36000 (in 2018), which is far below the Dutch average of €44900, but above the EU average of €44920 (Eurostat, 2021; World Bank, 2021).



The rate of employment in Enschede for persons between 20 and 64 years old was about 43 per cent in 2016, of which 53 per cent are males and 47 per cent females. The unemployment rate in Enschede was 9.0 per cent in 2016, which was higher than the Dutch average of 7.1 per cent, but in line with the EU average of 9.1 per cent (Eurostat, 2021).

For what concerns social aspects, Enschede is quite young city, where the median age is about 39 years old with an age dependency ratio about 63.9 per cent<sup>1</sup>.

For what concerns population structure, the female population in the province is represented by the presence of 98.6 women per 100 men, which is quite below the Dutch average of 101.4 in 2019.

The geographical compositions of people living in Enschede is represented by 94 per cent nationals, of which 15 per cent are born abroad, while foreign people are equally distributed among European and non-European citizens.

Wellbeing and overall life satisfaction level measured with the quality-of-life indicator in the Netherlands is 7.7/10, which is above the EU27 average of 7.3 (EUROSTAT: 2018).

Finally, at the regional level, the proportion of population aged 25-64 qualified at level 5 to 8 ISCED in 2019 was about 34.3 per cent, far beyond the rest of the country which shows a rate of 40.4 per cent of people having a diploma.

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## 2.3. Cultural and Creative Profile

In order to highlight the main features of the cultural and creative economy of Enschede and the surroundings, indicators related both to demand and supply are taken into consideration.

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<sup>1</sup> The age dependency ratio is computed as the population aged 0-19 and 65 and more to population aged 20-64 (Eurostat, 2021).

For what concerns the job market statistics, the percentage of employment (jobs) in arts, entertainment and recreation (NACE Rev. 2, R to T) was about 4.2 per cent in 2010. Unfortunately, more recent data are not available at city level. However, at regional level, the employment rate in the same sectors in 2019 is about 3.3 per cent, and at country level 4 per cent.<sup>2</sup> As far as aggregate data are similar to those in 2010, it is conceivable that Enschede is quite attractive city for employees in the cultural and creative sectors.

The labour force is distributed across various cultural and creative hotspots. The region of Overijssel in 2019 counts 23 organizations in the professional performing arts, 44 theatre halls 44, and 11 among stadiums and multi-purpose halls. Among the 4044 listed monuments<sup>3</sup>, it is possible to distinguish between:

- Archaeology (117)
- Administrative, court, government buildings (37)
- Culture, health and science (56)
- Castles, country houses and parks (664)
- Religious buildings (212)
- Objects in squares and the like (91)

The total number of performances in the Overijssel region in 2019 were 3205, which represents the 6 per cent of the Dutch total. Interestingly, the music theatre performances were 499, which is almost the 8 per cent of the national data. However, the higher number of performances is represented by musicals, 1280 in the year 2019, that counts for the 40 per cent of the total number of performances and the 46 per cent of the total attendance. While, with respect to the national scenario, cabaret attendance counts almost the 6.4 per cent, surpassing musical performances and music theatre performances.

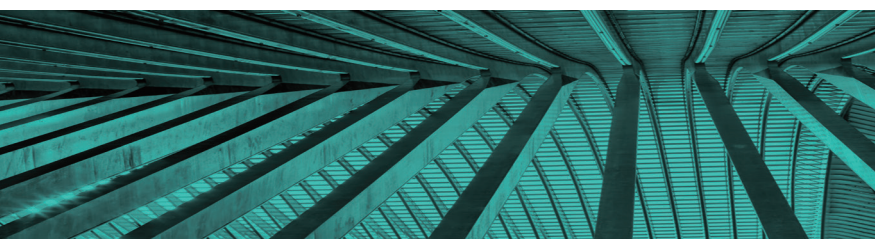
All the detailed data are reported in Table 1.

## 2.4. Inclusivity and Sustainability

Unfortunately, no official statistics or data were available applicable to the domain of the cultural and creative sectors. The only reliable statics were related to presence of women in the labour force or the presence of foreign people in the territory of Enschede and surroundings.

<sup>2</sup> While in 2010 was 3.2% at regional level, and 4% at country level.

<sup>3</sup> Please visit: <https://opendata.cbs.nl/#/CBS/en/dataset/84998ENG/table?ts=1622046402795> for more detailed information.



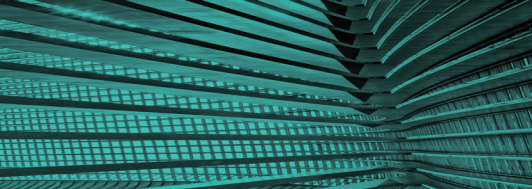
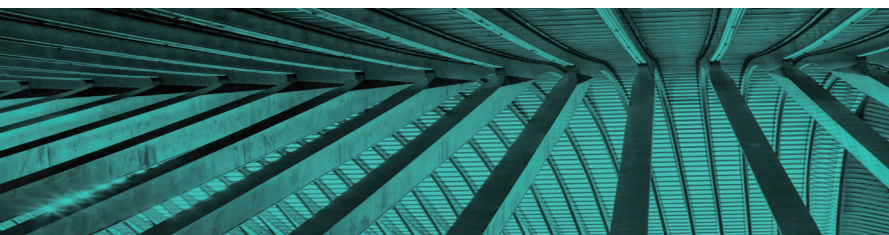


Table 1 Available data in the province of Overijssel (CBS 2021)

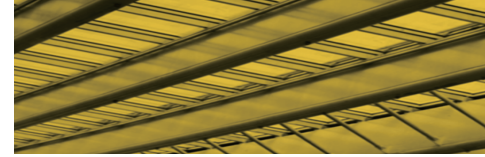
	Overijssel	Netherlands	% of the national value
Number of organisations	23	340	6.76
Theatre halls	44	596	7.38
Stadiums and multi-purpose halls	11	111	9.91
Maximum capacity (seats) In theatre halls	17291	265957	6.50
Maximum capacity (seats) In stadiums and multi-purpose halls	23450	254431	9.22
Performances Total performances	3205	54116	5.92
Performances Theatre performances	361	11278	3.20
Performances Musical performances	1280	19878	6.44
Performances Dance performances	110	2482	4.43
Performances Music theatre performances	499	6414	7.78
Performances Cabaret performances	589	8584	6.86
Performances Other performances	365	5479	6.66
Attendance Total attendance	891	19418	4.59

Attendance Theatre performances	62	1721	3.60
Attendance Musical performances	413	9364	4.41
Attendance Dance performances	29	701	4.14
Attendance Music theatre performances	146	3638	4.01
Attendance Cabaret performances	177	2759	6.42
Attendance Attendance other performances	64	1235	5.18









# 3. Creative Economies: Research and Public Policy

## 3.1. Overview of Academic Studies

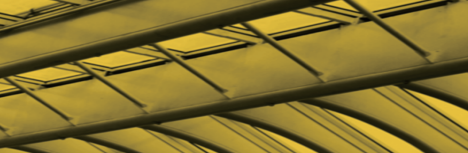
Academic publications and policy documents were gathered in the following way:

- Local key informants, including employees of the local authority, provided publicly accessible documents.
- DISCE researchers, and a Dutch-speaking researcher affiliated to the project, conducted a web-based search, including webpages of the cities of Enschede and Twente and of the province of Overijssel.

A complete list of gathered academic studies including an overview of each paper and use of DISCE key terms is presented in appendix 1.

None of the academic papers speaks directly to DISCE's approach. However, DISCE's keywords and related terms are found in some. For instance, 'inclusivity' is referred to in four papers (Coorens 2020; Guerrero Melo 2013; Hearn et al. 2004 & UIF 2017b), and 'sustainability' in five (Coorens 2020; Benneworth et al. 2010; Guerrero Melo 2013 & UIF 2017ab). Creative economy is used in four papers (Bazen 2019; Benneworth et al. 2010; Guerrero Melo 2013 & Coorens 2020). However, close reading of the last two papers shows a correlation with other terms such as creative ecology or creative community. Three papers deal with the CCI (or just creative) sector/s directly. Richard Florida's concept of a 'creative class' is referred to in five papers, mostly as the idea of how cultural activities attract high-educated employees to the city or region. Cultural participation is referred to in two papers.

Higher Education (HE) is considered within four papers; however, it is not used specifically in terms of cultural or creative HE. Entrepreneurship or entrepreneurialism is strongly linked to the University of Twente (UT), identified as an 'entrepreneurial' university (Benneworth et al. 2000) which has spearheaded the expansion of attracting technology companies and fostering start-ups to support creativity and innovation in the area (see section 8.3). Care is mostly referred to as healthcare or, for instance, women caring for their children and household. Net-



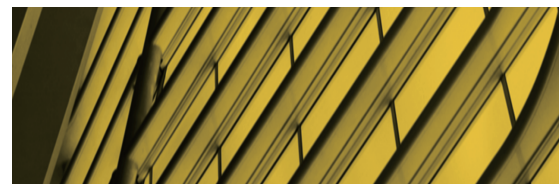
works are mentioned in five papers in terms of network density, innovativeness and actor-network theory / an ecological approach.

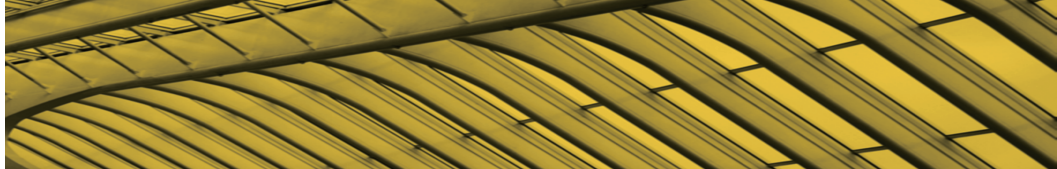
The significance of UT is addressed in three papers (Benneworth et al. 2006 and 2010 & Hearn et al. 2004). The two Benneworth et al. papers focus on the impact of UT on the local area and the spatial development of the university as a meeting place for the city and the university. In the first paper (Benneworth et al. 2006) it is acknowledged that amongst the public, Twente is not considered as a creative hub, and its cultural scene fails to attract the creative class. The authors suggest, very briefly, that a faculty of humanities might be a solution for making the university more visible. UT is still seen as a strong place holder for regional activities. It helps building networks and is acting as a growth node that also supports activities that become growth nodes. Despite this, they see that no breakthrough has happened, and Twente continues to be an old industrial area.

City-university collaboration is argued for in the Benneworth et al. 2010 paper. It is considered to work best in shared projects, but trust is required. This all can be improved through the spatial development of the university, and the university can compete more effectively by developing a strategy of urban differentiation. Another point of view for competing is discussed in Hearn et al. 2004, which analyses the potential support from universities to commercialisation of creative innovation. Commercialisation of universities' research outputs have been improved by digital innovations, yet challenges arise from creative disciplines. The study suggests that through this audiences might get alternatives to existing products. It also argues for redefining the business models for creative enterprises and calls for combining entrepreneurial linkages within universities with commercialisation research in creative industries faculties which can lead to successful and marketable research outcomes.

Te Kloeze's two papers (2000; 2011) connect with DISCE's approach to some extent. The first deals with women's role in rural tourism and agritourism, and the second paper studies the leisure time use of Turkish people in Enschede (and another city). In the first paper it is acknowledged that women have an important role in rural innovation. The second offers insights into how cultural activities can help integrating immigrants to a society, but also considers different social patterns of men and women in spending their leisure time and its connection to socio-economic status.

The master's thesis from Coorens 2020 is perhaps the most resonant with DISCE's approach. The study focuses on five Urban Cultural Regions (UCRs), including Twente. The study asks, how is regional collaboration of cultural and creative industries experienced by stakeholders within the eastern part of Netherlands? The focus is on motivations and collaborations and emphasizes the financial stability of the CCI sector that can be achieved through regional collaborations of cultural institutions.





The study suggests that instead of seeing other institutions as competitors, they should be seen as potential partners. Trust is a crucial part in collaborations, and the conditions for collaborations are important, both the structural and cultural, the care for the human element. But equality between the agents is not always apparent in the CCI sector, and others have more resources to collaborate than others.

Specific CCI sectors are also addressed in Guerrero Melo's 2013 paper, which focuses on music festivals as one form of cultural industries in Enschede. Music festivals can serve as platforms for the promotion of cultural heritage, and the study suggests a model for public institutions to encourage and promote the production of innovation within music festivals.

Two reports on UT's University Innovation Fellowships (UIFs) focus on keeping talent in Twente (2017a; 2017b). The majority of the respondents were university students. It was acknowledged that even though there were a lot of cultural activities, they lacked diversity. International activities were seen to be more inclusive than other events in the city. Entrepreneurial and innovative projects were reasons to come to Twente, yet the area was seen as lacking career sustainability. The Dutch community was seen as closed, and language as a barrier to job opportunities. Creative arts, design and marketing was the sixth prospective job sector for students.

### 3.2. Overview of Public Policy Documentation

The selected policy documents tend not to use DISCE key terms "creative economy" (and never "sustainable and inclusive creative economy"). However, many terms used are closely related to "creative economy". A complete list of policy documents with bibliographical details and commentary on data gathering is presented in appendix 2.

Selected documents are listed in table 2. All the documents are in Dutch, but the titles have been translated for the table.

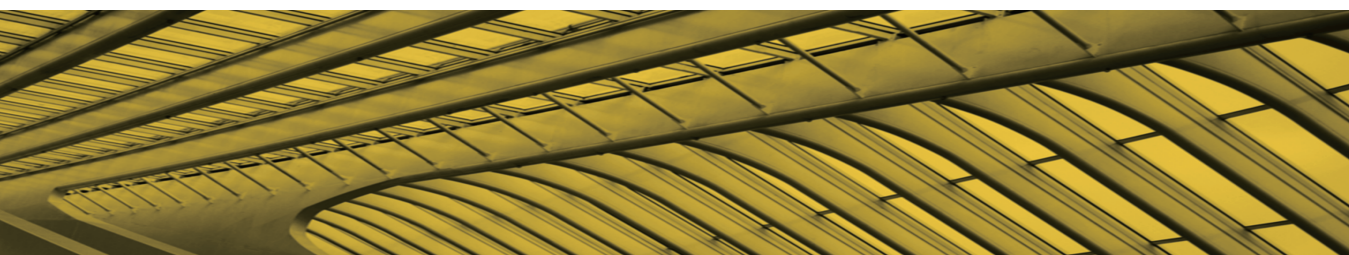




Table 2 Selected ‘creative economy’ policy documentation

Document	What is this document about?	To what extent creative economies are discussed in the document? <sup>4</sup>
Gemeente Enschede (2019) Economic vision Enschede.	Discusses new economic plan for Enschede, to create opportunities for the economy of the city to grow and to guarantee employability for all sectors.	Creative economies mentioned
Gemeente Enschede (2020) City marketing vision Enschede.	Explains what the goals and benefits of the city marketing plan are, how the “DNA of the city” is defined together with important stakeholders and how to execute the marketing plan.	Creative economies mentioned
Gemeente Enschede (2018) Ruimte voor verbeelding (Room for Imagination). Culture Profile for Twente Region: 2021-2024	Cultural profile as part of the city marketing vision based on conversations with various stakeholders from the city including creative and cultural industries, part of the larger ‘Route Oost’ (Route East) strategy, which aims to build closer cultural infrastructure networks between regions in the East of the Netherlands.	Creative economies mentioned
Gemeente Enschede (2012) Cultural hotspot of the East: Cultural Plan Enschede	Discusses about the need to strengthen the cultural basic infrastructure in Enschede as a prerequisite to enhance the regional economic development.	Focus on creative economies
Kennispunt Twente (2018) Monitor economic developments Enschede 2018	Reports about the number and type of companies that have settled down in Enschede recently.	Creative economies mentioned
Marlet et al. (2015) Employment rate Indicator Enschede.	Maps and explains the employment rate of Enschede and compares it to those of other Dutch cities.	Overall economy of the city or region
Tordoir (2015) The position of Enschede in spatial economic networks.	Investigates the reasons for lower degree of participation in the labor market of Enschede in 2014 in comparison to other Dutch cities and provides policy recommendations.	Overall economy of the city or region

4 The classification includes four categories: 1) Focus on creative economies 2) Creative economies mentioned (e.g. culture, cultural or creative sectors or industries, creative businesses/companies, creative workers/people/class, cultural hotspots/hubs) 3) Creative economies not mentioned but addresses closely related topics (e.g. innovation, innovative industries/companies, knowledge cities, knowledge-intensive sectors) 4) Overall economy of the city or region (creative economies not mentioned specifically)

NKN (2020) The impact of knowledge. Position Paper 2020.	Discusses about a need to strengthen the national knowledge-intensive ecosystems to find solutions for challenges and societal problems the Netherlands is seen to be facing.	Creative economies not mentioned but addresses closely related topics
Ponds & Woerkens (2017a) Enschede: from stopover to ultimate station?	Looks at population trends in Enschede and provides policy recommendation to retain and attract more people to the city.	Overall economy of the city or region
Ponds & van Woerkens (2017b) Quo Vadis Enschede? Advantages of agglomeration and five ways to achieve a better accessibility.	Proposes a solution to the problem of shrinking working population and decreasing number of companies in Enschede and other cities of Twente region.	Overall economy of the city or region
Tweede Kamer der Staten-Generaal (2018a) Route East: Cooperation Culture East-Netherlands.	Describes what binds the different regions of East-Netherlands and which direction they want to go from 2021 and onwards.	Focus on creative economies
Tweede Kamer der Staten-Generaal (2018b) Room for imagination: cultural profile of the region of Twente 2021-2024.	Discusses about the importance of promoting culture not only at a local level, but above all at a regional level in Twente.	Focus on creative economies
van Dijken, K. & Heebels B. (2017) The future of Enschede. Trends and evolutions from 2018 and onwards.	Discusses about means to attract more citizens and companies to the city of Enschede.	Creative economies are not mentioned but addresses closely related topics
van den Berge M. & Middeldorp M. (2020) The direction of Enschede	Speaks about the economic structure of Enschede and how the city could attract more citizens, especially highly educated workers.	Creative economies mentioned
Vroege W. (2010) The Attractive City	Explains the role of city marketing and the importance of the economic structure, human capital, living area and the “creative class” in the city policy in Dutch cities. It investigates which elements influence the attractiveness of Dutch cities for companies and entrepreneurs.	Creative economies mentioned

WUR (2020) Manifesto  
Top Locations: Call to in-  
vest in the physical aspect  
of innovative ecosystems.

Calls for the Dutch government to come  
up with a national financing plan for the  
top locations innovative ecosystems, espe-  
cially campuses and science parks.

Creative econ-  
omies are not  
mentioned  
but addresses  
closely related  
topics

### 3.3 Terminology and Stakeholders of Public Policy

What language / terms do these policy documents use?

Appendix 3 shows a list of key term usages in the selected policy documents.

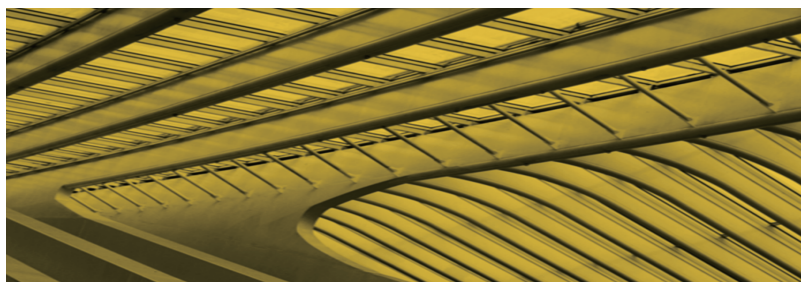
Who is responsible for 'creative econ-  
omy policy' in Enschede?

How – and how much – 'creative  
economy' policy has been developed?

The documents indicate that poli-  
cy related to the range of activities  
DISCE refers to as "creative economy"

has been addressed by authorities on different levels – municipality / city of En-  
schede, region of Twente, province of Ooverijssel, partnership of five urban cultur-  
al regions of East-Netherlands, the State of Netherlands. However, there is very  
little policy framed directly in terms of "creative economy".

In 2012 the municipality of Enschede published a document called "Cultural  
hotspot of the East: Cultural program Enschede", created by the councilwoman  
responsible for cultural affairs. This program suggested that the municipal goal  
was to strengthen the "basic cultural infrastructure" in Enschede, as a prerequi-  
site to enhancing regional economic development. The report stated that the  
municipality sees its role as targeting, connecting and enabling the work of the  
cultural sector. Central to this was the subsidy granting instrument. In addition,  
the municipality contributed to the connections with provincial and national pol-  
icy, the connections in the East region and the relations with Arnhem as a part-  
ner. The cultural policy supported the municipal's internationalisation ambitions,  
and economic policy was leading in this. To be able to continue to strengthen  
culture in Enschede, involving new partners, investors and new external funding  
sources was an important point of attention for the municipality.

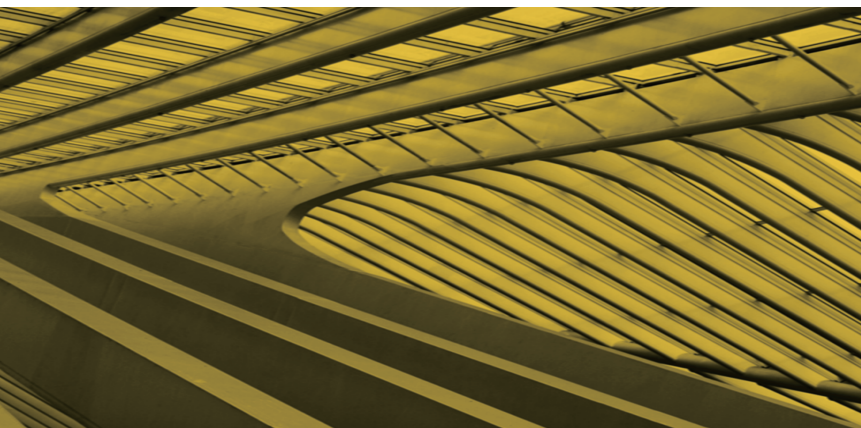


In 2015 several regions of the East-Netherlands created a “Cultural Manifesto of the East-Netherlands” (Cultuurmanifest Oost-Nederland) that had three major themes: talent development, a strong infrastructure and profiling audiences. This was the basis for the current agreement with the central government. That has led to a regional partnership report “Route East” which was developed in 2018 and consists of a collaboration between five urban cultural regions in the East-Netherlands: Arnhem-Nijmegen, Ede-Wageningen, Apeldoorn-Deventer-Zutphen, Twente and Region Zwolle. It describes what binds the different regions together and which direction they want to go from 2021.

This collaboration is an interplay of municipalities, provinces and the State. It distinguishes various roles for the different authorities. The municipalities are the foundational actors, the provinces are the connector, and the State is the director. The urban regions are the power stations and the East-Netherlands has the joint vision and direction. The municipalities are responsible for the local infrastructure, cultural education and participation. The provinces are responsible for the maintenance of the network, the joint agenda and knowledge development and innovation. This partnership also reconciles lobbying issues and collective advocacy and takes responsibility for connecting with the other regions of the Netherlands. The partnership works closely together with the cultural sector and consults the State to come to agreements about the BIS (Basic Infrastructure), the institutions financed by the funds (national cultural funds), programmatic cooperation and the testing grounds that they are planning to design in the next few years.

Another policy document produced by the municipality, “Room for imagination: cultural profile of the region of Twente 2021-2024” was developed in 2018 by the members of the city councils responsible for cultural policy in their respective cities of the 14 municipalities of Twente, including the municipality of Enschede. They addressed this report to the minister of Education, Culture and Science of the State (Van Engelshoven). Although this document recognises the important role of the “Route East”, it claims that each of these regions have different needs and challenges. Therefore, the region of Twente has developed a cultural profile

specifically for itself, based on three themes on which it wants to work during the following years together with the sector, the province Overijssel and the minister. These three themes are: 1) Time and space, 2) Traditions and innovation, 3) Twente without borders.





This report says that Twente has a rich cultural ecosystem, but they have to make better use of the power and presence of the cultural sector by working from a regional perspective. The cultural institutions and partners in the region and the respective authorities need to work together to strengthen the resilience, visibility and public outreach.

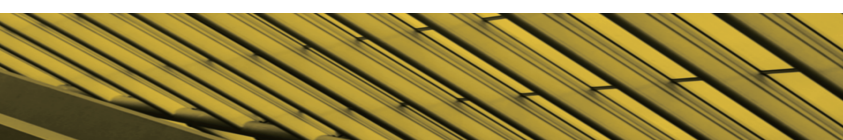
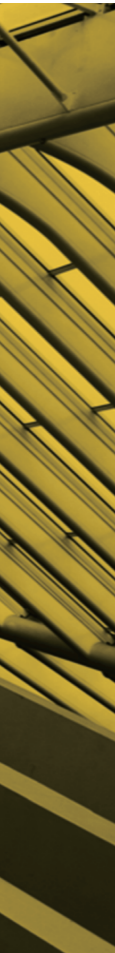
The document asks the Ministry of Education, Culture and Science to support the Culture Profile.

It requests flexibility in funding and performance criteria, to allow BIS organisations to make connections with amateur arts, to include a platform that looks at design, technological innovation and society to the national portfolio, and support for innovation testing grounds ('proeftuinen') (Gemeente Enschede 2018, p. 37). Various types of 'proeftuinen' (literally 'test gardens', but meaning innovation labs or test grounds) are proposed: a Social Innovation Lab to rejuvenate amateur arts associations and culture in the countryside (p. 38), a Tradition to Technology Lab to attract creative makers, and creatives from the creative technology, gaming and dance sectors (p. 40), and the Twente Textile Year 2020 Lab to create collaborations around the local textile heritage (p. 41).

In 2019 the Municipality of Enschede and the responsible member for Education, Youth, Finance and Economy of the city council published a policy document "Economic Vision Enschede". It includes a plan to create an economically strong city, facilitate economic growth and guarantee employability for all sectors. The report talks about innovation and innovative industries, collaboration between knowledge institutions and businesses to address the important societal questions. There is an economic vision that in 2040 the city of Enschede will have an attractive cultural life, with many students that ensures a permanently innovative cultural climate.

For advertising the city, the Municipality of Enschede and Enschede Promotion have developed "City marketing vision Enschede" (2020). They are the primary organisations responsible for propagating and realising the city marketing vision. The public image of the city of Enschede is built on four pillars: 1) Enterprising city of knowledge, 2) Creative city, 3) Vibrant city, 4) Green living city. The municipality of Enschede as the brand owner develops the overarching multi-year marketing strategy and bears ultimate responsibility for this. In addition, the city of Enschede and region of Twente have entered into a partnership to collaborate on the marketing of the city in the region, involving the other direct stakeholders – Twente Marketing and Twente Branding.

HE policy matters are addressed in a position paper "The impact of knowledge" (2020) developed by the Network of Dutch Knowledge Cities. This network connects all knowledge cities (the Dutch university cities including Enschede), umbrella organisations of educational institutions, housing organisations and ministries.



Their goal is to contribute to the consolidation of the Netherlands as a Knowledge Country via sharing of knowledge and cooperation with the national government. This network wants to strengthen the innovative power of the Netherlands to contribute to the understanding and approach of societal challenges. The position paper states that there is an urgent need to strengthen the knowledge-intensive ecosystems to find solutions to socio-economic problems the country is facing, such as climate change, the need for environmental restoration, a stagnation of economic growth, the pandemic, and growing international competition. A connection with education is also included in the 2018 Culture Profile as part of the regional plan to develop Enschede there is a recognised

need to invest in cultural and technical education and maker spaces (Gemeente Enschede 2018, p. 27). It particularly looks to invest in digital culture work by makers and through incubator spaces and is lobbying the national government

to use its technology and creative sector strengths to become the area known for e-culture (which they describe as a cross between culture and technology) (Gemeente Enschede 2018, p. 28).

### 3.4. Thematic Review of Public Policy Documentation

#### 3.4.1. Creative Economy Policy & Cultural Opportunity

What are the aims of creative economy policy in Enschede? What does success look like?

One of the key aims of city policy in Enschede – encompassing a range of policy domains contributing to local and regional development – is to attract and retain ‘talent’. Culture and creativity have a number of roles to play in achieving this aim. Attracting and retaining talent is part of an overall effort to develop Enschede’s capabilities and profile as a centre for knowledge-intensive, innovative and entrepreneurial activity. ‘Creative economy’ often involves activities of this kind – even if the policy documentation does not always use the language of creative economy, or address the cultural and creative industries directly. There is a particular focus on the innovative use of technologies for social good.

The marketing plan has four overarching aims. For Enschede to be:

1. An enterprising city of knowledge.
2. A creative city.

3. A vibrant / lively city.

4. A green city.

With regards to being a creative city, this means, “Enschede has lots of cultural hotspots, is a space where creative entrepreneurship is encouraged by innovative urban development and technological applications. It combines technology, innovation, art, architecture and culture.” (Economische Visie Enschede 2020, 17).

In addition to these aims, the 2018 culture profile ‘Ruimte voor verbeelding’ (Room for imagination) from members of the city council emphasized the importance of developing mutually beneficial connections between amateur and professional cultural practice. That way, the amateur arts can benefit from the knowledge of the professional arts and the professional arts can reach a new audience and can achieve embeddedness in the local community (Gemeente Enschede 2018, p.24). The members of the city councils expressed the intention to enter into discussion with professional institutions and members of the amateur arts sector about co-creation. They also want to include the ‘cultuurfunctionarissen’ / “culture agents”, who promote culture participation and distribution in some of the cities in the region, to help connect different institutions and networks (Gemeente Enschede 2018, p.25).

A document written some years previously, 2012, written by councilwoman Marijke van Hees, articulated several further aims. It sought to strengthen the cultural ‘basic infrastructure’ in Enschede, seeing this as a prerequisite for enhancing regional economic development (Gemeente Enschede 2012, p.3). ‘Cultural development’ has been one of the driving forces behind this transformation. It has been an inspiration for talent development, a location factor for higher-educated workers and for companies and entrepreneurship. The report states that the big investments made in the cultural infrastructure in the previous ten years sped up the cultural development of Enschede (Gemeente Enschede 2012, 4).

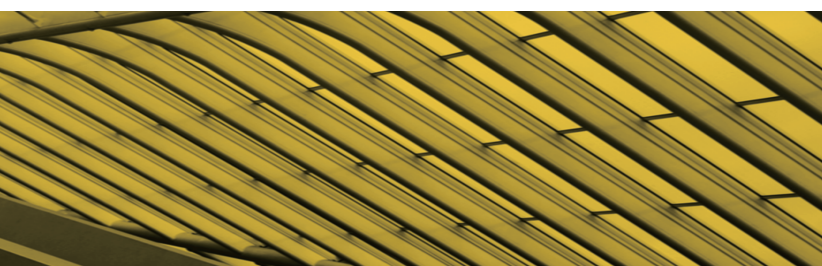
**What challenges and opportunities for creative economy in this location are identified?**

A range of policy documents identify attracting and retaining talent as a key challenge for Enschede.

The 2018 culture profile authored by Enschede city councilors’ says that one of the strengths of the region of Twente is the high number of grassroots, citizen-led cultural initiatives which manifests in a large number of people involved in voluntary associations and foundations. Other important opportunities are Enschede’s proximity to and connections with Germany, as well as the presence of education programs in AKVArtEZ, Saxion School and ROC Twente. The cultural sector is connected to these programs via Cultural Education and Poppodium Metropool (Pop Stage Metropole) (Gemeente Enschede 2018, p.15).

This report says that to ensure a dynamic and future-proof cultural sector, it is important to make space for new developments. In the current system, this space has become ever scarcer. The prices for housing are rising, cultural workplaces become too expensive and the requirements to obtain subsidies are ever more difficult. Twente has a lot of space, because of the rural character of the area, the large degree of vacancy and relatively affordable housing prices. The members of the city council want to expand this space and use it more efficiently, providing the capacity for citizens to experiment and innovate (2018, p.19). Two developing pathways are considered. Firstly, to use vacant space as creative space. There is a lot of demand for free space for creative and cultural activities where talented creative people and entrepreneurs can work together and where synergy can lead to innovation and so investment in multi-use spaces is one proposed area of investment (2018, p.20). Secondly, they want to invest in trust between the cultural sector and the government. This trust has been lost in recent years: the requirements for subsidies have become increasingly narrow. Customisation and space for experimenting and developing are disappearing. The performance criteria that have been connected to the subsidies are too severe. Furthermore, it is important that when developing the criteria for subsidies, we keep in mind the Fair Practice Code to ensure an honest treatment and payment of makers/developers (Gemeente Enschede 2018, pp.20-21).

The report says that Twente is a great national and international force for (technological) innovation. It argues that smart connections between culture and technology can contribute in various ways to Twente being an innovative region.



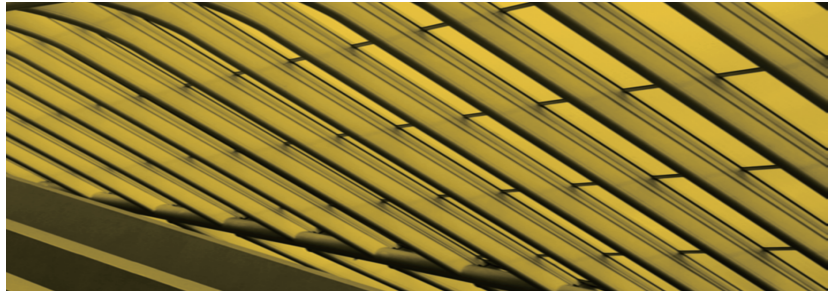
That is why they want to invest in an accessible and well-adapted education program for culture and technology in primary schools. They want to create “maakplaatsen”/workplaces in every municipality of Twente, where children and young people can learn technological and

digital skills, and to install this program within local library, educational and cultural institutions (Gemeente Enschede 2018, p.27). They also want to invest in the creative industries. They want to invest in facilities specifically catered to the technological side of the arts: the e-culture. These facilities can be breeding places in which different disciplines from arts and technology can meet and cooperate.

The members of the city council propose aligning the programs and publicity of different institutions and events to enhance the whole range of activities and to reach a larger audience. They also want to make connections between different policy areas, for example between social policy, education, economics, urban development, tourism and culture. They argue that this could enhance the total policy of the municipalities (Gemeente Enschede 2018, p.32).



To achieve the ambitions defined in the report, the members of the city councils ask for financing and help from the ministerial of culture and the national cultural funds. First, they ask for more flexibility with regard to the requirements for obtaining subsidies.



They also ask for more space for customisation of the performance criteria. Further they want them, to give institutions financed by the State the possibility to make connections with institutions in the amateur arts. Then, they ask for adding a platform on the cutting edge of design, technological innovation and society to the national basic infrastructure. (Gemeente Enschede 2018, p.37).

**What opportunities for ‘aesthetic capability’ – opportunities to ‘participate’, to have cultural ‘experiences’, etc. – are identified within the documents and data?**

The 2012 report by van Hees links cultural participation to educational opportunities. Cultural participation is supported by cultural education, especially during primary education and the first years of secondary education and with the support of flourishing amateur arts associations in the city. In the secondary education system, they developed the multi-media program TETEM Kunstruimte (Arts Space). And as described above, this report sought to stimulate and facilitate connections between voluntary associations and professional institutions (Gemeente Enschede 2012, 7).

This report offered a policy approach for amateur cultural activity. The policy focuses on a strong and visible network of associations for amateur arts and intensive collaborations with the professional sector. The “cultuurcoach” can help them with this task. This is a position created in 2009 to connect different parties and initiatives in the network of amateur arts. The cultuurcoach organizes workshops and debates for the development of the amateur arts to enhance the quality, strength and outreach of the different actors in the cultural field (Gemeente Enschede 2012, 26). The 2012 report also addresses community projects and community arts: making the case for the value of these activities in enabling new sections of Enschede’s population to access different cultural institutions, and that community-art strengthens the identity of the community (Gemeente Enschede 2012, 27).

**How is community engagement with creativity described, imagined, and referenced?**

Community engagement with creativity is directly addressed in the policy literature through its recognition and celebration of local artistic traditions and amateur arts.

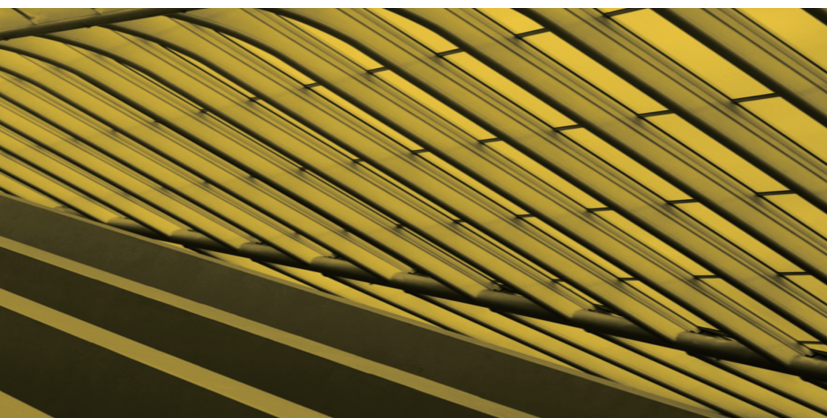


The cultural profile of the region (Ruimte voor verbeelding 2018) directly acknowledges and values the impact that local voluntary arts and cultural groups have on the professional culture sectors and calls for further stimulation between the professional and amateur arts organisations through co-creation (Gemeente Enschede 2018, p.24).

The reports states an aim for members of the city councils to enter into discussion with the professional institutions and the sector of the amateur arts about co-creation. As mentioned above, they also want to include the “cultuurfunctionarissen” / “culture agents”, who promote culture participation and distribution in some of the city’s in the region, to help connect different institutions and networks (Gemeente Enschede 2018, p.25).

Who is involved in the creative economy? (What kinds of activities / projects, organizations, and people are understood as being involved in the creative economy?)

One 2018 document uses the terms “creative sectors” and “cultural sectors”. A wide variety of activities and organisations are involved, including performing arts, music, museums, DJ, fashion designers, visual arts, amateurs, professionals of many kinds. (Tweede Kamer der Staten-Generaal, 2018.)



The 2018 culture profile written by members of Enschede’s city council states a wish to develop a relationship with the cultural sector to strengthen culture in Twente, and to develop the implementation agenda together with the sector. They plan to discuss their visions and themes together with the sec-

tor, and to develop an interactive trajectory where everyone can have their voices heard, leading to the concrete implementation agenda (2018, p.43).

The three larger cities in Twente – Almelo, Enschede and Hengelo – asked the agency LA Group to analyse the cultural infrastructure in Twente. This analysis provided insight into the strengths of the region and the challenges it is facing. The analyses showed that the strength of the region is the combination of the bigger cities, the smaller municipalities and the surrounding areas. That is why they decided to work together with the 14 municipalities of the region to work out a cultural profile. By cooperation they can strengthen the regional cultural policy and enhance the attraction of the region (Gemeente Enschede 2018, p.46).

Enschede’s recent city marketing plan, 2020, states that it is crucial to find a shared identity and story when positioning and promoting an area.

For that reason, they asked important stakeholders such as the city authorities, the schools and universities, entrepreneurs, recreational organisations and citizens to engage in the discussion. These agencies will have to execute the ambitions stated in the city marketing plan, so the policy makers wanted to secure their support. The stakeholders were involved via interviews and workshops in the definition of the brand of Enschede (Citymarketingvisie Enschede 2020, 4-5).

In May they invited the total cultural sector to a first meeting during which they searched for possible themes as a starting point for the cultural profile. After this meeting they selected a core group of representatives from the cultural sector and the governments to develop the detailed trajectory. They sent a monthly newsletter to all parties concerned (2018, p.46). The core group had to define the three themes. Then, they created task forces to concretise each theme. At the end of August, the core group collected all of the results and started working on the profile. This cultural profile was discussed with the ministerial and the cultural sector. On the 12<sup>th</sup> of September, they organised a debate with the whole of the cultural sector, the city council members and the officials (2018, p.47).

**Do these policy documents draw on a wide range of community voices in the process of policy planning? For example, through a formal process of consultation?**

As discussed above, the culture profile was based on conversations with cultural organisations, artists, provincial executives, city council aldermen and civil servants, and led by the culture aldermen from the 14 municipalities in the Twente region (Gemeente Enschede 2018, p. 7).

**Is there any indication of how local / municipal / regional creative economy policy in this location relates to national policy?**

A report by the “cultuurwethouders” (the members of the city council responsible for cultural policy in their respective cities) of the 14 municipalities of Twente, addressed to the minister of Education, Culture and Science of the State (Van Engelshoven), emphasises the importance of promoting culture not only on a local level, but above all on a regional level. This already happens in the partnership Route Oost (Route East) that connects the regions in the eastern part of the country. The partnership wants to stimulate cultural and creative networks bottom-up.

Nevertheless, the report argues that this Route East contains very diverse regions, each facing their own challenges. That is why they developed a cultural profile specifically for Twente, based on three themes on which they want to work during the following years together with the sector, the province Overijssel and the minister. The report says that Twente has a rich cultural ecosystem. Nevertheless, they have to make better use of the power and presence of the cultural sector by working from a regional perspective.

The cultural institutions and partners in the region and the respective governments need to work together to strengthen the resilience, visibility and public outreach (Ruimte voor verbeelding 2018, 13).

An indispensable element in the regional cultural ecosystem are the so called BIS or Basisinfrastructuur / Basic Infrastructure Institutions. For Twente, these are the Nederlandse Reisopera, Jeugdtheater Sonnevand, Rijksmuseum Twente and het Orkest van het Oosten. These are financed by the State (ministerial of Education, Culture and Science) and they play an important motivating and supporting role in the ecosystem. They are part of a chain of institutions that work together across frontiers of the municipalities and the province (Ruimte voor verbeelding 2018, 14).

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### 3.4.2. Creative Business Development & Entrepreneurship

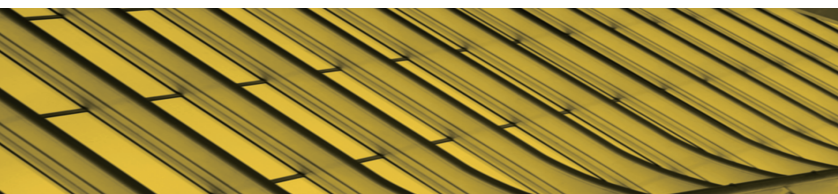
Is there any strategy for creative businesses / entrepreneurship /self-employment for the city?

The city of Enschede has various policy plans, such as economic plan, labour market plan, marketing plan as well as culture plan, and creative businesses/entrepreneurship are addressed within these documents.

Are businesses / entrepreneurship included in policy discussions of the creative economy? If so, how?

Enschede is envisioned in policy documents to be, in general, an entrepreneurial city in many ways: through the entrepreneurial spirit of the citizens, the enterprising Twente University (Tordoir 2015), innovative and proactive policy initiatives (van Dijken et al. 2017), innovation of the cultural field (Gemeente Enschede, 2012) and being an attractive location for innovative entrepreneurs and (small) enterprises (Gemeente Enschede, 2019). This enterprising character of the city is seen to contribute especially to its economic growth (Ponds and van Woerkens 2017a), but it also means that Enschede wants to be recognised as a city that actively solves social issues through innovation and new knowledge (Gemeente Enschede, 2019).

When we look at the creative businesses / entrepreneurship specifically, it is included in three different policy discourses. Firstly, the city of Enschede is seen as an attractive knowledge city (Gemeente Enschede 2012). Enschede is profiled as an innovative tech hub with various high-tech industries. This knowledge city discourse also includes high tech creative sectors like gaming (Gemeente Enschede, 2019).



Cultural development is seen as one of the driving forces behind the transformation in the attractiveness of the knowledge city (Gemeente Enschede 2012).

Secondly, as a creative space Enschede has cultural hotspots where creative entrepreneurship is encouraged by innovative urban development and technological applications. This creative city discourse combines technology, innovation, art, architecture and culture to a wide range of creative and cultural companies and events. (Gemeente Enschede, 2020).

As a part of these two discourses, creative activities are considered to contribute strongly and directly to the economic growth of the city, and Enschede hopes to attract businesses/entrepreneurs more to the area (Gemeente Enschede, 2019).

Thirdly, with a large-size university and art schools, Enschede is a breeding ground for a highly skilled workforce, but being only a middle-sized city it has difficulties – referred to above – in retaining the students when they graduate and enter the labour market. To retain and attract more talent in the area,

Enschede aims to promote the city as an attractive area to live and to work in the long term (Gemeente Enschede, 2019). As a part of this lively city discourse, cultural activities are identified as an asset the city should foster and use for the marketing plan so that it has a wide offer of museums, theatre, music and cultural events (Gemeente Enschede, 2019 & 2020). The rationale here is that investments in cultural activities stimulate growth indirectly through pulling in a more talented workforce and companies thereafter (Ponds and van Woerkens 2017a).

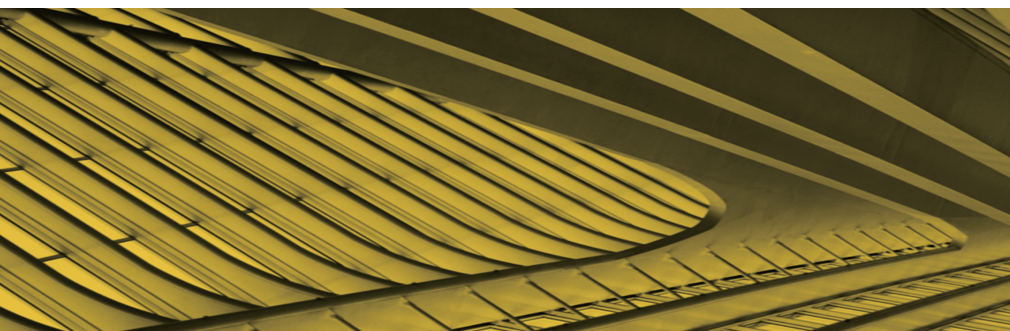
**Are there any discussions or recommendations for attracting creative businesses / entrepreneurship to the area?**

One report proposes that by choosing entrepreneurship and talent developments as leading principles, the cultural sector can be strengthened and its innovation supported (Gemeente Enschede 2012). As a part of the knowledge city discourse Enschede invests in locations, facilities and networks. The economic plan proposes to invest in positioning and advertising hubs for start-ups, innovation and entrepreneurship (Gemeente Enschede, 2019; van Dijken et al. 2017). Various other high tech-driven locations and cooperation between these spaces and other businesses are also considered important, and the City Campus is being renewed.



One report highlights that Enschede has transformed former hospital areas into working and living spaces for start-ups, entrepreneurs and freelancers etc. (Gemeente Enschede, 2019), and argues that in the future, entrepreneurship, including creative and cultural enterprises, should be stimulated by an innovative policy with lower cost, and fewer regulations and obstacles.

This requires investing in spaces where companies can interact with each other, where new ideas can be introduced and where they can experiment with innovative methods.



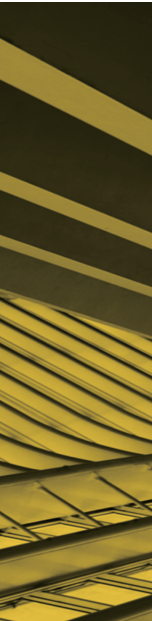
According to this report, Enschede has to become a 'living lab'. The city marketing plan also positions Enschede as a city that puts innovation and knowledge in use to specific social issues. Enschede offers a possibility to immediately use

new technologies to find solutions to these issues and to introduce new products to market. The city wants entrepreneurs to be able to test their new concepts, products and services in an open field lab with direct interaction of citizens, scientists and students and with the help of the government and the city (Gemeente Enschede 2019). Enschede also works to rationalise and make services to start-ups and enterprises more transparent. At the moment, there is a lot of support available online and offline, public and private (Gemeente Enschede 2019).

The knowledge city discourse has also a strong regional dimension. The region of Twente is seen both as a national and international force for innovation. There has been identified a need for the development of the technological and digital skills of the citizens, which will be executed by starting an education program for children to learn these skills. Smart connections between technology and culture are suggested, meaning that the focus will be on the more technological side of the arts (e-culture), where art and technology meet. There is a plan to create a platform to show the results of these. (Tweede Kamer der Staten-Generaal 2018a.)

Route East strives to be a Route for talent and creators that want to develop and innovate. There is an aim for one big network and collaboration as a tool for added value. The province is seen responsible for knowledge development and innovation. (Tweede Kamer der Staten-Generaal 2018b (Route East)). Relatedly, recommendations have been made that local policy makers should pay more attention to developing faster (transport) connections to improve the positioning of the city and the region in the broader interregional and international networks (Tordoir 2015).





Within the creative city discourse Enschede strives to become an international city with a considerably large creative class. The city aims to attract students and creative businesses/entrepreneurs to the area with a new labour market plan. The outflow of graduates and workforce has exceeded their inflow while at same time the economy has boomed, which has caused a shortage of suitable workforce. To counter this negative trend, Enschede pursues to tighten the connection between universities, schools and high-tech companies in the area. (Gemeente Enschede, 2019).

This is in line with recommendations made to the Dutch government to come up with a national financing plan and for extra subsidies for the campuses and science parks as they are important innovation-ecosystems and facilitators of regional and (inter)national partnerships between research institutions and innovative companies (Manifest Toplocaties 2020).

**Are there any challenges / opportunities in relation to creative businesses / entrepreneurship in general?**

The economic growth of Enschede and of the Twente region has been hindered in 2010's by the shrinking workforce (Tordoir 2015; Gemeente Enschede, 2019; Ponds and van Woerkens 2017a). The outflow from Enschede to other cities in the Netherlands or other countries is greater than the inflow of people to Enschede (Ponds and van Woerkens 2017a). The city and the region are breeding places for talent thanks to the strong regional network of Twente university, which is considered to have an entrepreneurship friendly profile in the high-tech field. The annual inflow of students in the city is high, but most of them leave the city after finishing their studies, because there is a lack of jobs for highly educated people and because the city is situated in an isolated border region with slow connections to other cities. (Tordoir 2015). This migration of highly skilled workers and a remote location in the broader interregional and international urban network have resulted into a vicious circle, where also companies leave the region, making the city even less attractive for highly skilled workers to move to or to stay in the city and the region. (Tordoir 2015).

The rate of freelancers in Enschede is low, and they generally have low incomes.

Because of this, the successful companies and start-ups, including those in creative sectors, tend to leave the region (van Dijken et al. 2017). Consequently, Enschede is a stopover to other cities instead of an ultimate goal for graduates and the city counts less highly educated workforce and high-income citizens between 20 and 24 years and

25 and 29 years of age than other Dutch cities (Ponds and van Woerkens 2017a). It is proposed that, in general, Enschede should invest in better accessibility of the surrounding economic areas.



Economic growth in Enschede requires agglomeration, that is, making existing jobs in other cities accessible within an acceptable travel time. In return, this increase in jobs outside of the city can cause an increase of new jobs and new potential workers within Enschede itself (Marlet et al. 2015; Ponds and van Woerkens 2017b).

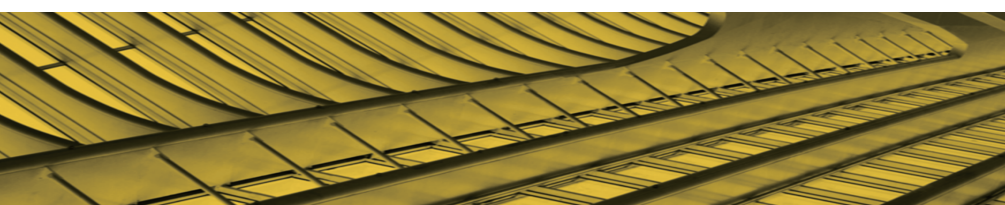
Fast connections to other regions are, however, only one side of the coin concerning the attractiveness of Enschede as a city for creative people and companies.

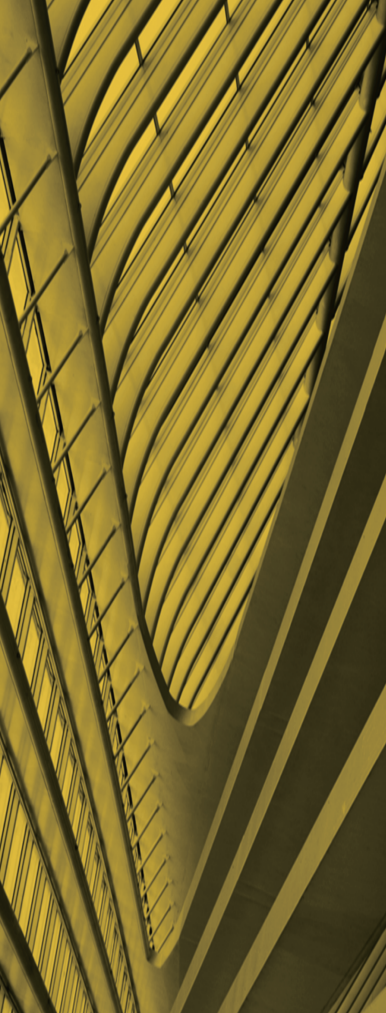
A report about the attractiveness of Dutch cities points out that an important factor is various “living attractions” which include cultural activities such as the availability of concerts and theatre plays (Vroege 2010). The report also states that the availability of reasonably priced premises, houses for people and industrial sites for companies, are not sufficient to increase the attractiveness of a city, and goes even a step further by arguing that these are not factors contributing to attractiveness at first place but that they are actually indicators of how attractive a city is (Vroege 2010).

From Enschede’s perspective there seems to be the chicken or the egg causality dilemma: whether to put the marketing and urban development efforts into attracting first companies or highly skilled workers. The report on Dutch cities suggests that the presence of creative companies is secondary to creative people, people with creative ideas, knowledge and skills that can be used in productive ways by others (spillover of knowledge) contributing eventually to the growth of the local economy. Thus, a larger, highly educated working population in Enschede should attract companies that create jobs, which in turn results in an increase in jobs for lower educated people (Ponds and van Woerkens 2017a). This is why it is important to know where these high-educated and creative people want to work and live and why (Vroege 2010). Culture is considered important in attracting especially students and higher educated workers, which will stimulate cultural participation in Enschede (van den Berge, M. & Middeldarp, M. 2020). Consequently, the recommendation for Enschede has been to invest in attracting and retaining especially young people to study or to have their first working experience by making jobs more accessible, bringing students into contact with the companies in the region and providing a more attractive offer of urban services, and to invest in retaining families in Enschede by offering them attractive living conditions and extra facilities (Ponds and van Woerkens 2017a).

How are creative businesses / entrepreneurship described, imagined or referenced in these documents?

Businesses or entrepreneurs are not often referred to or defined as creative or cultural. They might be referred to as talented or innovative.





For instance, in one policy document, the entrepreneurs and creative people are discussed separately (Tweede Kamer der Staten-Generaal 2018a). Related to the knowledge city discourse, the economic plan for Enschede talks about innovation, innovative and high-tech industries, which sometimes also include creative sectors like gaming (Gemeente Enschede, 2019). Within the creative city discourse, the marketing plan for Enschede speaks about creative entrepreneurship in terms of combining technology, innovation, art, architecture and culture (Gemeente Enschede, 2020).

The labour market plan addresses creative businesses/entrepreneurs directly as the city is hoped to attract more of them (Gemeente Enschede, 2019). As part of the lively city discourse, the marketing plan refers to a wide offering of museums, theatres, music and cultural events as a means to attract and retain the workforce and visitors (Gemeente Enschede, 2020).

There are listed developments of the amount and type of companies that have settled down in Enschede over the last couple of years. The number has been slowly growing, but the number of branches and jobs that leave is still bigger than the number of the ones that stay. The ones that stay are big companies (50 and more workers). The amount of freelancers and small entrepreneurs does not grow as quickly. The fastest growing sectors are listed but the creative sector is not included in these. The category where culture is included has grown mostly due to the hospitality sector (Kennispunt Twente 2018).

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### 3.4.3. Higher Education & Creative Workers

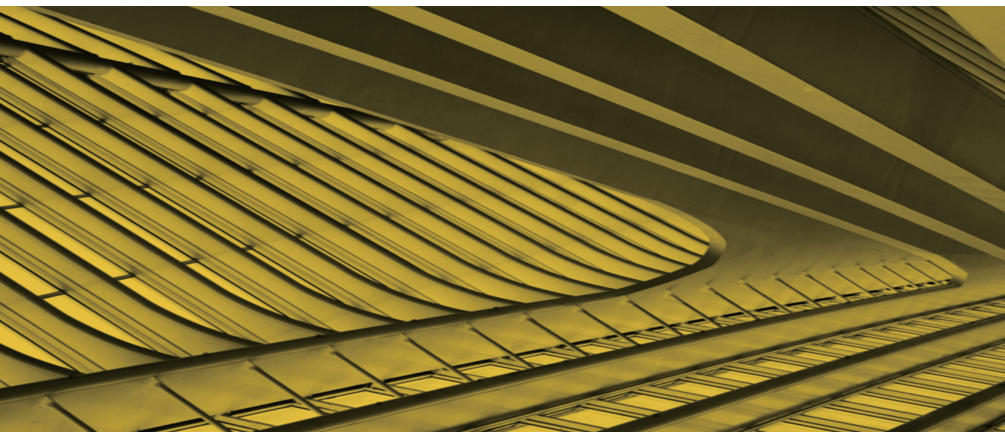
Is there a creative Higher Education strategy for Enschede? Or is there a Higher Education strategy that includes any specific reference to creative Higher Education within it?

Despite the absence of a specific creative Higher Education (HE) strategy document from the Twente Municipality for Enschede, references to creative HE are embedded within many of the related policy papers. As mentioned above, a key part of economic policy for Enschede is the focus on attracting and retaining 'talent' to the city and wider region. Within that context, attracting and then retaining students within Enschede is a critical element of the city's economic vision and city-marketing plan (Gemeente Enschede 2018; Economische Visie Enschede 2019, 17-18; Citymarketingvisie Enschede 2020).



Enschede has a thriving and internationally recognised HE ecosystem. There are four Higher Education Institutions (HEIs) including the University of Twente, Saxion University of Applied Science, ArtEZ University of the Arts and ROC van Twente, a vocational training college. The combined HEIs attract 30,000 students to the city, however a continued policy concern is the high outflow of graduates from the region due to the lack of knowledge-intensive jobs. To counter this, the local municipality has committed to strengthening the connection between HEIs and high-tech companies in the area (Economische Visie Enschede 2019, 17-18).

Strengthening connections between HEIs and the city is a policy goal that extends back to the early 2000s. In their 2009 article on university spatial development, Benneworth et al. look at the University of Twente (UT) as one of five case studies to examine the relationship between the development of universities in partnership with city authorities for mutual benefit. The expansion of Enschede's knowledge economy, particularly in the area of technology, has led to a series of mutually beneficial partnerships offering spin out organisations located on the UT campus providing flagship premises for the University and supporting the creation of the local jobs market (Benneworth et al., 2009).



The continued focus on strengthening the local knowledge economy for the city's growth is referred to in the city's economic and future marketing plan, which emphasises the development of culture as a means to retain talent. Further investment in the UT Kennispark, the

science park and the city campus is referred to as a means to attract and retain talent to the area. Enschede municipality wants local entrepreneurs to be able to test new concepts, products and services in an "open field lab" with direct interaction of citizens, scientists and students, and with the help of the government and the city (Economische Visie Enschede 2019, 18).

### Are HEIs included in policy discussions of the creative economy? If so, how?

The local HEIs are included in the consultation for the city marketing plan which aims to put Enschede on the map as a city of technology, innovation and creativity (Citymarketingvisie Enschede 2020, pp.8-10). There is a specific mention of the local art schools AKI, ArtEZ, the Hogeschool Saxion and UT in relation to their strengths in innovation and creativity.

HEIs are also mentioned in other policy related documentation including Tweede Kamer der Staten-Generaal (2018b) Ruimte voor verbeelding: cultuurprofiel regio Twente 2021-2024 and Route East 2018. There is a significant recognition across the policy literature of the value that specifically creative HE courses provide for the city through their attraction of students to the area, both nationally and internationally.

**Are there specific discussions or recommendations for attracting students to the area to study creative subjects?**

The UT, in partnership with Gemeente Enschede and the Twente Board, manage an annual University Innovation Fellowship (UIF) available to 25 UT students to attend a semester programme at Stanford University, focused on becoming change leaders in entrepreneurship and innovation.

One factor of the fellowship is the 'Keeping Talent in Twente' (KTIT) programme which directly addresses the issue of talent retention in the region beyond graduation. In 2017, UT in collaboration with Gemeente Enschede commissioned an alumni survey, 'Behouden van Hoger Opgeleiden in Twente'. The survey collected 454 responses from students on their perception of the region, and what hinders them from remaining in the area beyond graduation. Four key areas were identified in relation to the factors that should be improved to retain students in the area: 1) Image and atmosphere, 2) Culture and activities, 3) Infrastructure, 4) Career opportunities.

There was a recognition within the report of the need for closer collaboration between the HEIs and local government to develop initiatives and involve local talent in the decision-making process (UIF 2017). The UIF team, therefore, places itself as a point for businesses in the local area to engage with students on specific innovation and design courses by supporting the local 'Bedrijvendagen' small businesses to be at student events, facilitate basic requirements to start-ups to stay in the city when they want to scale up. They also offer job opportunities in non-tech related sectors and are engaged in supporting affordable housing initiatives for young professionals.

This issue of affordable housing for students and young professionals has been addressed in more recent policy literature as a means to 'create better urban framework conditions' for attracting talent to the area (De impact van kennis 2020, 5). This is linked to calls to invest in the physical aspect of the area around the university (WUR 2020) as part of a wider ecosystem to ensure successful innovation policy (The City Deal Kennis Maken, 2020).

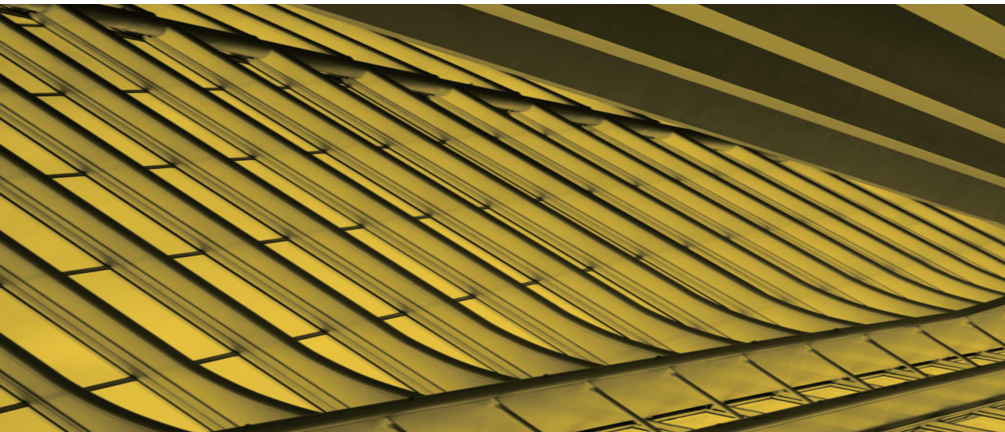


Are there any imagined or predicted challenges / opportunities in relation to students in general?

As indicated, there is a consistent narrative across the policy literature of talent retention beyond graduation. According to the culture profile, the education levels of the workforce in Twente are lower than the Dutch average, while many companies in Twente's industries are looking for highly educated workers (Gemeente Enschede 2018).

One of the significant challenges in Enschede is employment opportunities beyond graduation and the need to stem the outflow of students from the area. In order to address this issue, there is a three-fold recognition to invest in attracting more students to the city, developing employment opportunities in the knowledge economy and investing in the living conditions of the city to ensure attractive amenities for families (Ponds and van Woerkens 2017, 10). The 2018 report

refers to research that indicates one of reasons for young, local, higher educated professionals to leave the region is the lack of diversity of the cultural sector in the area. They feel the region lacks non-mainstream cultural spaces, such as creative incubators and thus recommends investment in digital cul-



ture work and through incubator spaces (Gemeente Enschede 2018).

How are creative / cultural workers described, imagined, or referenced in these documents?

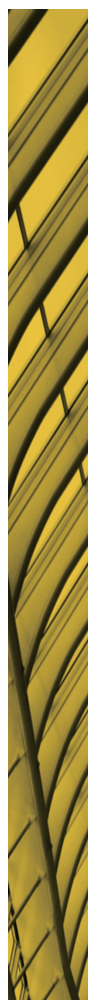
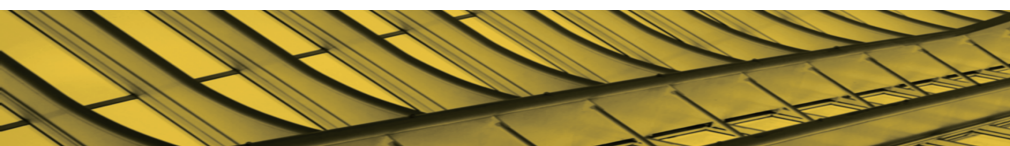
There is a little direct reference to the creative and or cultural workforce across the Enschede policy documents and wider literature. Documents refer to the existence of a 'creative class' applying Richard Florida's broad conceptualisation of the term, but without a direct reference to core creative/cultural workers (Vroege 2010). As previously discussed, there are multiple references to workers within the knowledge economy, to entrepreneurs, digital workers and small businesses linked to technology and innovation (Tordoir 2015; Gemeente 2019), but no mention of specific job roles or structural working conditions of creative and cultural workers. There is no discourse, for example, on the issue of project-based labour and precarious employment models for creative workers in the region.

Despite references to the need to foster an engaging and ‘lively’ creative and cultural sector (Economische Visie Enschede 2020) as part of the policy to retain talent in the area, little consideration is given to the workforce who provide creativity and culture.

Do these policy documents include input from the creative/cultural workforce?  
If so, whose voices are included?

The cultural profile for the region of Twente 2021 – 2024 (Tweede Kamer der Staten-Generaal, 2018a & 2018b) invited representatives from the cultural sector across the three big cities in the region, Almelo, Enschede and Hengelo, to participate in the analysis of the cultural infrastructure in Twente.

This analysis provided insight into the strengths of the region and the challenges it is facing. A core group of representatives from the cultural sector were selected to be part of the working group that defined themes relating to the cultural profile of the region with a monthly newsletter sent out to all parties concerned (Ruimte voor verbeelding 2018, 46). These representatives came from a range of different creative and cultural organisations across HE, Theatre, Music, Gaming and local Museums, Festivals and Cultural Foundations.



## 4. Conclusions

### 4.1. Headline Findings from the Preceding Analysis

The preceding review of existing studies, policy documentation and data provides an important analysis of how creative economy is currently imagined, managed and governed within Enschede. This provides a set of key insights that DISCE's research speaks to, as we offer new understandings and possibilities for creative economy in Enschede – with our detailed empirical findings, conceptual innovations and policy recommendations to be published at the end of the project in 2022.

Our analysis of the existing academic and policy documents related to 'creative economy' in Enschede leads to the following conclusions:

1. There is little by way of explicit, direct and sustained 'creative economy' policy for Enschede. However, there is a range of policy of significance to the creative economy, such as overarching economic and marketing plans for the city.
2. There is little terminological consistency in the existing documentation regarding creative economy and creative economy policy in the city. A wide range of terms is used – in a variety of ways. The specific term 'creative economy' is employed rarely. The terms 'cultural and creative industries' and 'creative class' are used more frequently, as well as a number of related terms.
3. Whilst Enschede's HEI's have a reputation for technology, innovation and creativity, a central and recurrent concern within Enschede's policy literature is the retention of highly skilled workers, and knowledge-intensive businesses. In this context, making Enschede an attractive place to live and work is discussed frequently, including via the strengthening of the city's cultural and creative opportunities.

In the context of these conclusions, we look forward to offering a range of new insights on the basis of our fieldwork in Enschede. This will include providing new accounts of the what the 'creative economy' in Enschede consists of, what range of 'value' it generates (and for whom), and what are challenges and opportunities – beyond those identified above – for developing a distinctively 'inclusive and sustainable' creative economy in Enschede.

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## 4.2. DISCE's Approach & Next Steps

Our distinctive methodological approach challenges and expands prevailing accounts of creative economy, offering new insights into how creative economies can be supported to develop inclusively and sustainably. Our approach to the creative economy is deliberately very inclusive: involving not only people who work in the 'creative industries' and those who do creative jobs outside of the creative industries. We also include people involved in creative activities outside of paid employment. This is integral to our 'ecological' framework, in which we emphasise the interconnections and interdependencies between cultural and creative activities of many kinds, including 'everyday', amateur and community creativity.

We have therefore been very mindful about how we reach and recruit our research participants: ensuring our recruitment is not constrained by relying on a small number of gatekeepers. In Enschede, an important part of the recruitment process was the use of Asset Based Community Development (ABCD) workshops, in which a diverse range of Enschede citizens helped us to 'map' where creativity takes place within the city, and who is involved. In keeping with the inclusive, participatory approach to conducting research, factors such as the timing, location and accessibility of venues for the ABCD workshops were considered, including the possibility of providing childcare for attendees in order to address the conditions which create barriers to certain participants engaging in research and having their voice heard. The workshops thereby helped us to identify populations that we had not already reached. In this way, the mapping was part of our data collection and an important part of the participant recruitment process – ensuring a deeper investigation of where the creative economy takes place, beyond the most visible sites.

Building on the the ABCD workshops, we conducted 25 semi-structured interviews in Enschede, including a deliberately wide range of people involved in the creative economy in the city. This diversity of participants in our research will be reflected in the distinctive insights into Enschede's creative economy to be published in 2022.

To keep up to date with these publications, please sign up to the [DISCE](#) project email list via our project website. Here you can also read reports providing more detail on the distinctiveness of DISCE ecological approach to studying and developing creative economies: for example, in our case study framework (2019) and our initial policy briefing (2020). These and other DISCE publications can be accessed here: <https://disce.eu/publications/>.

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**te Kloeze, J. W. (2001).** Integration through leisure? Leisure time activities and the integration of Turkish families in Arnhem and Enschede in the Netherlands. *World Leisure Journal*, 43(1), 52-61.

**UIF (2017).** Research Outcomes: Keeping Talent in Twente, Results. <<https://ktit.nl/>>, accessed 25.5.2021.

**UIF (2017).** Research Outcomes: Keeping Talent in Twente, Summary. <<https://ktit.nl/>>, accessed 25.5.2021

**van Dijken, K., & Heebels, B. (2017).** De toekomst van Enschede. Trends en ontwikkelingen 2018 en verder. Platform 31, Den Haag, oktober 2017

**Visit Enschede (2021).** [website] <<https://www.visit-enschede.com/>>, accessed 8.3.2022.

# Appendices

## Appendix 1 – List of academic studies: including overview of each paper & use of DISCE key terms

Publication	What the paper is about	Key arguments	DISCE keywords
Bazen J. C. (2019). Introduction Region Twente, Eastern Netherland. [Unpublished] PowerPoint presentation to the DISCE research team.	This is a PowerPoint introduction to the region of Twente. It deals with its history and background, current situation, problems, good sides, bad sides, job opportunities and the role of the cultural and creative sectors, as well as policy, such as regional policies regarding entrepreneurship and Higher Education.	The role of the University of Twente as an entrepreneurial university is emphasised. Challenges for the area are discussed, such as people and companies leaving the area, and how to keep the area attractive to people.	* creative economy: no clear definition * creative class: Richard Florida's definition * (cultural) entrepreneurship / entrepreneurial / entrepreneurs: terms linked with innovation, spirit, support, development, University of Twente, internationalisation.

Benneworth P., Charles D., Madanipour A. (2010) Building Localized Interactions Between Universities and Cities Through University Spatial Development. European Planning Studies, 18:10, 1611-1629.

Discusses the spatial development of universities as a place for the city and the university to connect, and also the potential of spatial development for managing growth and economic development. The argument is two-folded: sglobalisation drives university responses that have spatial manifestation, too, and universities have an impact on territorial competitiveness. They distinguish two key features: universities changing their space-using behaviour, and seeking assistance from regional partners to adapt to pressures and to improve competitiveness. Five case studies presented: the University of Twente as one of them.

Results show that city-university collaboration can improve through university spatial development. Hypothesis is confirmed that universities and cities have had successful collaboration on campus developments. Shared projects on intermediate and lower levels is found useful, yet trust is required. University can compete more effectively by drawing on urban differentiation.

\*sustainability: environmental sustainability  
\*creative economy: no clear definition, used together with creative class  
\*CCIs / Cultural and creative industries: no clear definition  
\*creative class: Florida's definition  
\*(cultural) entrepreneurship / entrepreneurial / entrepreneurs: entrepreneurial university (UT)  
\*higher education  
\*network: university's networks

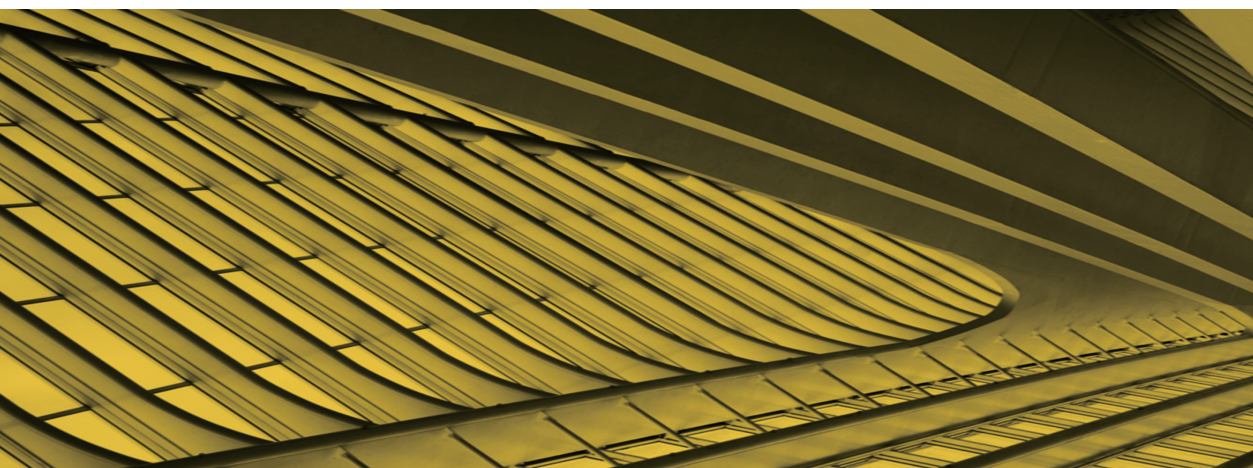
Coorens, B. (2020). Creative collaborations on regional scale. A research about the experiences of regional collaboration of cultural and creative industries. Master Thesis, s4337786, Radboud University.	This study focuses on UCR (Urban Cultural Regions) that can form cultural ecosystems where artists, cultural institutions and governments work closely together. The study asks, how is regional collaboration of cultural and creative industries experienced by stakeholders within Landsdeel Oost (the five UCRs in eastern Netherlands, Twente as one of them)? The focus is on motivations and collaborations, and the study emphasises the financial stability of the CCI sector that can be achieved through regional collaborations of cultural institutions.	This study suggests that instead of seeing other institutions as competitors, they should be seen as potential partners. Trust is a crucial part in collaborations, and the conditions for collaborations are important, both the structural and cultural, the care for the human element. The equality and non-hierarchy between the agents is not apparent in the CCI sector, and others have more resources to collaborate than others. However, collaboration should not be done just for collaborating. The study suggests that municipalities could stimulate regional collaborations by simplifying the collaborating process.	*inclusivity: social inclusion; inclusiveness as “no barriers for arts and culture and the audience” *sustainability: sustainable cultural policy must not be designed top-down; financial sustainability; sustainability of fashion (a pilot project) *creative economy: no clear definition; cultural ecology was referred to, used as an approach to managing networks in creative economy *creative class: Florida: cultural consumption attracting talented workforce to region *cultural participation: mentioned as one of the main pillars of a cultural policy *(cultural) higher education: cultural education facilities under municipality's responsibilities *care: health care, care for the human element *network: actor-network theory; ecology
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Guerrero Melo, D. (2013). A model of public intervention for music festivals as creative industries in small and medium-size cities: an assessment of the case of Enschede. Master's thesis, University of Twente.

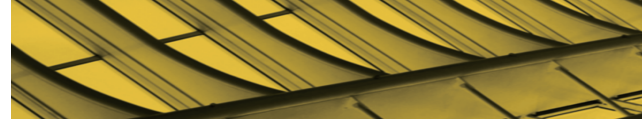
This study focuses on music festivals as one form of cultural industries, platforms for the promotion of cultural heritage as well for artistic projects. Music festivals are beneficial in implementing cultural policies, and as policy tools they can be used for the promotion of local-cultural products, for testing innovative ideas and urban strategies, for presenting a more appealing image of a city and for fostering social cohesion as their main goal. The case city of the study is Enschede.

This study "proposes a model for public intervention for supporting music festivals as part of city-marketing and urban-development strategies implemented in small and medium-size cities." Some concrete actions are suggested for public institutions to encourage and promote the production of innovation within music festivals. A structure with stages is provided to evaluate on-going processes and to identify strengths and weaknesses of music festivals. The model suggests that it might be possible to nest innovative cultural knowledge in small or medium-size municipalities.

\*Inclusivity: inclusion of creativity and innovation into the production of cultural assets, inclusion of different artistic disciplines, new genres and private companies and new partners in the production of festivals  
\*Sustainability: environmental sustainability; 'auto-sustainability' – when companies and producers, once inserted in the markets, will not depend on public grants or subsidies  
\*Creative economy: no clear definition  
\*CCIs / Cultural and creative industries (creative community): influenced by innovation and technology; see only creative industries, inclusion of creativity and innovation but the boundaries of creative industries hard to determine; see also creative community  
\*Creative class: of Enschede, only used once  
\*Cultural participation: programs, access to cultural education, supporting amateur arts and talent  
\*Cultural education: budget; see also cultural participation; programs directed to young talents (connecting with professionalisation and entrepreneurial production  
\*(cultural) entrepreneurship / entrepreneurial / entrepreneurs: linked with image of Enschede, projects, support, spirit  
\*Network: several findings, see especially p. 54, networking as one stage of the proposed model.





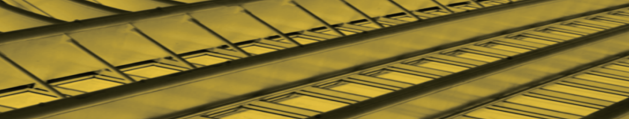


Hearn, G.,  
Cunningham, S., &  
Ordonez, D. (2004).  
Commercialisation  
of knowledge  
in universities:  
The case of the  
creative industries.  
Prometheus, 22(2),  
189-200.

This paper analyses  
the potential  
support from  
universities to  
scommercialisation  
of creative  
innovation  
(scommercialisation  
of universities'  
research output,  
marketable  
research products  
and linking with  
industry). University  
of Twente and its  
entrepreneurial  
model.

Suggests that  
“on the basis of  
a more diverse  
marketplace for  
creative production,  
compensation, and  
stability for creative  
professionals,  
creative industries  
tertiary institutions  
should take decisive  
and committed  
steps towards  
positioning their  
graduates in the  
marketplace.” This  
will also liberate  
the arts from an  
over-reliance on  
public subsidy  
and audiences will  
gain alternatives  
to the selection of  
‘preferred’ cultural  
products. The  
business models for  
creative enterprises  
need to be defined,  
and the long  
established business  
practices and  
industry structures  
must be challenged.  
“Entrepreneurial  
linkages within  
universities  
combined with  
commercialisation  
research in creative  
industries faculties  
could be an  
approach to further  
embed successful  
and marketable  
research outcomes.”

\*inclusiveness: inclusive  
definitions of creative  
industries (that include  
scientific patents, designs  
and trademarks) are less  
tenable, a sharper focus  
on particular subsectors  
of creative industries in  
different locations and  
jurisdictions is being  
witnessed  
\*creative industries:  
definition given: the creative  
industries are part of  
what could be called the  
'knowledge consumption  
services' sector (business,  
education, leisure and  
entertainment, media and  
communications; history of  
the concept  
\*education: e.g. adding  
culture and creativity in  
education  
\*(cultural) entrepreneurship  
/ entrepreneurial /  
entrepreneurs: creative  
entrepreneurs (and some  
difficulties they experience),  
University of Twente and its  
entrepreneurial model.  
\*network: UT's network and  
entrepreneurs' access to it

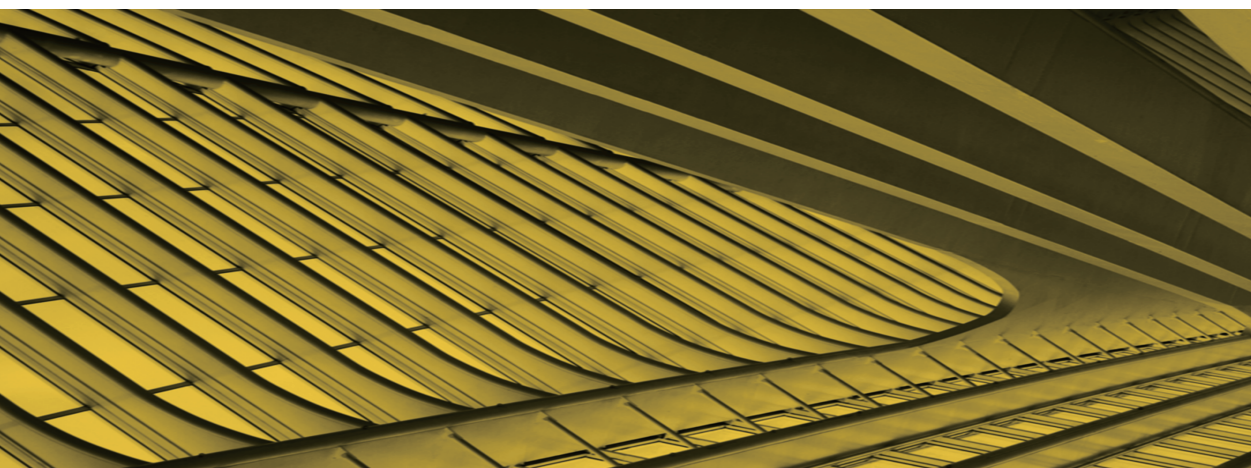


te Kloeze, J. W. (2000). Rural Tourism: A Gender Approach. In 6th World Leisure Congress: Leisure and Human Development, Bilbao, 3-7 July 2000.

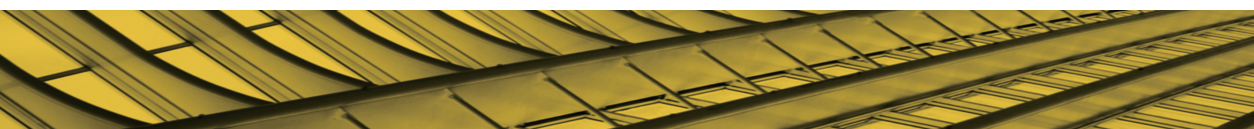
This paper focuses on rural tourism and agritourism and the related enterprises and activities led and run by women. "This paper investigates the role of Dutch women in rural tourism enterprises as (joint-)owners of these enterprises. It focuses on tourism supply and on the position of owners, and not on the demand and on the position of employees."

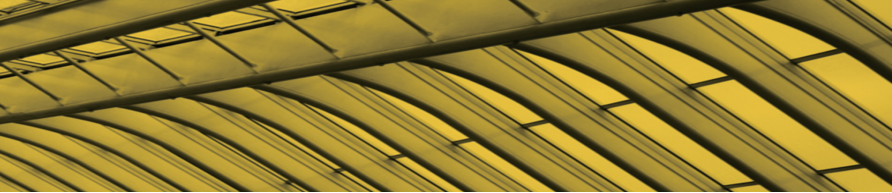
It is concluded that "the findings indicate that the challenge of the renewal of the countryside, plays a major role in the independency and control rural women face when setting up an own enterprise related to the farm. "Where women (farmer's wives) are the initiators of new agritourist activities, contributing to the renewal of the countryside, they are apparently able to create a situation which provides them with independency, control and self-esteem."

\*Participation: women's participation in the tourist sector, on the labour market, in committees  
\*Higher education: no specific definition, as a part of list  
\* (cultural) entrepreneurship / entrepreneurial / entrepreneurs: social entrepreneurship, women/female entrepreneurs  
\* Care: the traditional gender role has enabled women to participate in rural tourism (taking care of guests etc.); taking care of children and housekeeping; men's responsibilities.



<p>te Kloeze, J. W. (2001). Integration through leisure? Leisure time activities and the integration of Turkish families in Arnhem and Enschede in the Netherlands. World Leisure Journal, 43(1), 52-61.</p>	<p>This paper focuses on how Turkish immigrants and their descendants could be integrated to the Dutch society through leisure time activities. Focus on two cities, Enschede as the other one.</p>	<p>Results show that inequality of power determines how free time is spent. Married Turkish women do not have the right for free time, while men think they do have the right. Women spend most of their time in the neighborhood. For men, the distinction between hobbies and things that one is obliged to do is clear, while for women it is not. In the weekends, they might spend time as a couple. Free time activities are not expensive. However, differences between leisure time behaviour are seen as traditional. For other (Dutch) lower social rank people it is pretty much the same. With higher socio-economic status of Turkish people the distinction is less strict, and examples of cultural integration can be found.</p>	<p>*Care: women caring for children and household</p> <p>* Inclusiveness: This paper does speak for inclusivity to some extent, even though the term is not used.</p>
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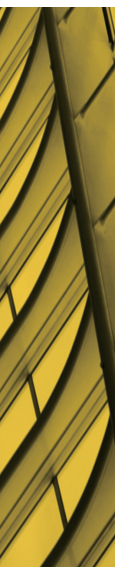


UIF (2017).  
Research  
Outcomes:  
Keeping Talent in  
Twente. [https://  
kfit.nl/](https://kfit.nl/), accessed  
25.5.2021

This research  
focuses on  
keeping talent  
(that is, students)  
in Twente. With  
454 participants,  
average age  
between 18–25.  
Majority from  
the University of  
Twente.

This study shows  
that entrepreneurial  
and innovative  
projects, and  
international culture  
are reasons to  
come to Twente.  
Atmosphere was the  
second reason for  
coming to Twente.  
Creative arts, design  
and marketing was  
the sixth prospective  
job sector for  
students. Cultural  
offerings are seen  
lacking diversity  
but at the same  
time there are a lot  
of activities. Some  
events do not reach  
the students, or  
they are considered  
old-fashioned.  
Internationally  
oriented events  
or communities  
are seen more  
inclusive. The Dutch  
community is seen  
closed. Twente has  
affordable housing,  
good biking  
options, and good  
transportation.  
Majority thinks they  
will live in the area  
for maximum of  
five years. There is a  
lack of sustainability.  
Language barrier  
hinders getting a  
job.

\*Inclusiveness: local events  
in the city not inclusive to  
international community  
\*Sustainability: lack of  
sustainability, sustainable  
image considered  
important  
\*Education: first reason to  
come to Twente  
\*Entrepreneurial:  
Twente considered to be  
entrepreneurial, having  
innovative projects





## Appendix 2 – List of policy documents (with bibliographical details), plus commentary on data gathering

- Gemeente Enschede (2012). Culturele hotspot van het Oosten: Cultuurplan Enschede [Cultural hotspot of the East: Cultural program Enschede], <https://docplayer.nl/>, accessed 24.5.2021.
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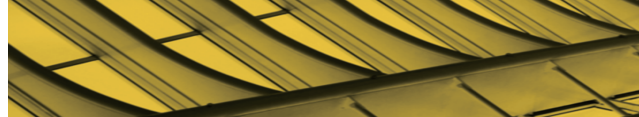
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### Commentary on data gathering

Since all the selected policy documents are in Dutch, Google Translate was used for translating the key terms from English to Dutch. Then they were searched in the given policy documents. Excerpts with the found keywords in Dutch were translated to English in the same manner. These translations have not been proofread by a native speaker what might imply some discrepancies with the officially used terminology. Keywords include the following: sustainable and inclusive, creative economy, creative industries, cultural industries, cultural and creative industries, cultural participation, cultural development, community development, cultural and creative higher education, creative businesses, creative workers, support networks for creative workers and businesses etc.)



## Appendix 3 – Use of Terms Related to ‘creative economy’ in Existing Policy Documentation

1) Policy documents use the following terms when speaking about topics related to “creative economy”:

- Art, culture and creative industry (Tweede Kamer der Staten-Generaal, 2018a)
- Creative industry (Gemeente Enschede, 2012; Marlet et al., 2015; van Dijken, K. & Heebels B., 2017; Kennispunt Twente, 2018; Tweede Kamer der Staten-Generaal, 2018a, Gemeente Enschede, 2019; van den Berge M. & Middeldorp M., 2020)
- Creative and innovative industries (Vroege W., 2010)
- Creative entrepreneurship (Gemeente Enschede, 2020)
- Creative manufacturing industry (Gemeente Enschede, 2020)
- Cultural and creative activity (Gemeente Enschede, 2012; Tweede Kamer der Staten-Generaal, 2018a)
- Cultural and creative industry (Gemeente Enschede, 2020)
- Cultural and recreational services (van Dijken, K. & Heebels B., 2017)
- Cultural field (Tweede Kamer der Staten-Generaal, 2018a; Gemeente Enschede, 2019)
- Cultural sector (Gemeente Enschede, 2012; Tweede Kamer der Staten-Generaal, 2018b; Tweede Kamer der Staten-Generaal, 2018a; van den Berge M. & Middeldorp M., 2020)
- Education and creative sectors (Marlet et al., 2015)
- Knowledge-intensive economic activities (Ponds & van Woerkens (2017b)

2) Term “inclusive” is used in the following ways but not necessarily in the contexts of “creative economy”:

- CityDeal Inclusive City (van Dijken, K. & Heebels B., 2017)
- Connected, inclusive city (NKN, 2020)
- Inclusive city (van Dijken, K. & Heebels B., 2017; Gemeente Enschede, 2019)
- Inclusive society (Gemeente Enschede, 2019)
- The inclusive Pathmos Stadsveld district (van Dijken, K. & Heebels B., 2017)

3) Term “sustainable” appears in the following ways but not necessarily in a connection with the “creative economy” (mostly used when addressing climate, ecology and environmental issues):

- Circular economy and sustainability (Gemeente Enschede, 2019; van den Berge M. & Middeldorp M., 2020)
- Sustainability action plan (van Dijken, K. & Heebels B., 2017)
- Sustainable citizens’ initiatives (e.g. sustainable sports association, sustainable school, neighbourhood vegetable garden etc.) (van Dijken, K. & Heebels B., 2017)

- Sustainable buildings (Gemeente Enschede, 2012)
- Sustainable earning capacity (NKN, 2020)
- Sustainable, fair and transparent entrepreneurship (Tweede Kamer der Staten-Generaal, 2018a)
- Sustainability goals (Gemeente Enschede, 2019)
- Sustainable, green environment (Gemeente Enschede, 2020)
- Sustainable, green, climate-proof city (Gemeente Enschede, 2019; van den Berge M. & Middeldorp M., 2020)
- Sustainable residing, living and working (Gemeente Enschede, 2019)
- Sustainable solutions (Gemeente Enschede, 2020)

**4) When speaking of people and institutions that are or might be participating in the creative economy, the following concepts are used:**

- Creatives (van Dijken, K. & Heebels B., 2017; Tweede Kamer der Staten-Generaal, 2018a)
- Creative class (Vroege W., 2010; Gemeente Enschede, 2012; Gemeente Enschede, 2019)
- Creative companies (Vroege W., 2010)
- Creative creators (Tweede Kamer der Staten-Generaal, 2018a)
- Creative households (Vroege W., 2010)
- Cultural initiatives (Tweede Kamer der Staten-Generaal, 2018a)
- Cultural institutions (Gemeente Enschede, 2012; Tweede Kamer der Staten-Generaal, 2018a; Tweede Kamer der Staten-Generaal, 2018b; Gemeente Enschede, 2019)
- Creative people, Creative and resourceful people (Vroege W., 2010; Gemeente Enschede, 2020)
- Creative population (Vroege W., 2010; Gemeente Enschede, 2012)
- Cultural makers (Tweede Kamer der Staten-Generaal, 2018a)
- Enterprising, creative people (Marlet et al., 2015; Gemeente Enschede, 2020)
- Highly educated, creative people (van den Berge M. & Middeldorp M., 2020)
- People with creative ideas (Vroege W., 2010)
- Talented creatives and entrepreneurs (Tweede Kamer der Staten-Generaal, 2018a)
- Well educated labor force (Ponds & van Woerkens (2017b)

**5) Terms related to “creative education” appear in the following ways:**

- Art education, Professional art education (Gemeente Enschede, 2012; Tweede Kamer der Staten-Generaal, 2018b;)
- Creative and innovative education (Gemeente Enschede, 2020)
- Creative knowledge (Gemeente Enschede, 2020)
- Creative (knowledge) education (Gemeente Enschede, 2020)
- Cultural education (Gemeente Enschede, 2012; Tweede Kamer der Staten-Generaal, 2018a; Tweede Kamer der Staten-Generaal, 2018b)
- Development of talent (Gemeente Enschede, 2019)



- Knowledge institutions (Gemeente Enschede, 2019)
- Networks for pop music, stage and film (education) (Tweede Kamer der Staten-Generaal, 2018b)

**6) Terms used in connection with “technology and innovation” appeared in the following forms:**

- Breeding grounds for creativity and innovation (Gemeente Enschede, 2020)
- Creative technology (Tweede Kamer der Staten-Generaal, 2018a), Creative technological events (Gemeente Enschede, 2020)
- Development and innovation (Tweede Kamer der Staten-Generaal, 2018a)
- Different disciplines of art and technology (Tweede Kamer der Staten-Generaal, 2018a)
- E-Culture (Tweede Kamer der Staten-Generaal, 2018a)
- Entrepreneurial tech hub (Gemeente Enschede, 2020)
- Innovation and creation (Gemeente Enschede, 2012),
- Innovation and creativity (Gemeente Enschede, 2020)
- Innovative ecosystem (WUR, 2020)
- Innovation policy (WUR, 2020)
- Innovation in technology (Tweede Kamer der Staten-Generaal, 2018a)
- Knowledge and innovation (Gemeente Enschede, 2019), Knowledge development and innovation (Tweede Kamer der Staten-Generaal, 2018b)
- Permanently innovative cultural climate (Gemeente Enschede, 2019)
- Research and innovation ecosystems (WUR, 2020)

**7) Other terms used in the context of “creative economy” or could be associated with this term include the following:**

- Artists’ creative capital (Gemeente Enschede, 2012)
- Bustling breeding grounds, Experimental cultural breeding grounds (Gemeente Enschede, 2019; Gemeente Enschede, 2020)
- Community art (Gemeente Enschede, 2012)
- Creative breeding grounds (Tweede Kamer der Staten-Generaal, 2018a)
- Creative spaces (Tweede Kamer der Staten-Generaal, 2018a)
- Creative talent and entrepreneurship (Gemeente Enschede, 2020)
- Creative thinking (power) (Tweede Kamer der Staten-Generaal, 2018a)
- Cultural centres of gravity (Gemeente Enschede, 2012)
- Cultural climate, Attractive cultural climate, Attractive living climate (Tweede Kamer der Staten-Generaal, 2018a; Gemeente Enschede, 2019)
- Cultural connection (Tweede Kamer der Staten-Generaal, 2018a)
- Cultural development, Cultural sector development (Gemeente Enschede, 2012; Tweede Kamer der Staten-Generaal, 2018a; Tweede Kamer der Staten-Generaal, 2018b)
- Cultural ecosystem (Tweede Kamer der Staten-Generaal, 2018a; Gemeente Enschede, 2019)

- Cultural infrastructure (Gemeente Enschede, 2012; Tweede Kamer der Staten-Generaal, 2018a); Tweede Kamer der Staten-Generaal, 2018b)
- Cultural facilities (and associations) (Vroege W., 2010; Gemeente Enschede, 2012; Gemeente Enschede, 2019)
- Cultural offer (Vroege W., 2010; Gemeente Enschede, 2012; Tweede Kamer der Staten-Generaal, 2018a; Gemeente Enschede, 2019; Gemeente Enschede, 2020, van den Berge M. & Middeldorp M., 2020)
- Cultural participation (Gemeente Enschede, 2012; Tweede Kamer der Staten-Generaal, 2018b; van den Berge M. & Middeldorp M., 2020)
- Cultural functions (Gemeente Enschede, 2012)
- Cultural policy (Gemeente Enschede, 2012)
- Cultural workplaces (Tweede Kamer der Staten-Generaal, 2018a)
- Culture plan (Gemeente Enschede, 2012)
- Cultural production (Vroege W., 2010)
- Interconnected networks in the field of culture and arts (Gemeente Enschede, 2019)
- Knowledge-intensive ecosystems (NKN, 2020)
- Leisure economy (Gemeente Enschede, 2012)
- Networks between government, business and education (van den Berge M. & Middeldorp M., 2020)
- Network for cultural development (Tweede Kamer der Staten-Generaal, 2018a; Tweede Kamer der Staten-Generaal, 2018b)
- New forms of community organisations (van Dijken, K. & Heebels B., 2017)
- Regional cultural vision (Tweede Kamer der Staten-Generaal, 2018a)

R&T clusters of sports, culture, recreation, entertainment (Kennispunt Twente, 2018)

