

# CREATIVE ECONOMY RUHR

Driver for innovation in economy, culture and urban development

wirtschaftsförderung@m etropoleruhr

european centre for creative economy



# FOREWORD

Creativity is a key ability necessary for progress in a region. It contributes importantly to the development and structure of innovations, not only within the creator's own industry, but also to the benefit of other economic, cultural and social sectors.

The first issue of this brochure from 2012 presents projects from all 15 autonomous cities and administrative districts of the Ruhr Metropolis as examples of how the creative economy in the Ruhr propels innovation in business, culture and urban development.

In this English edition we present five selected projects to give you an insight into the modus operandi of the cultural and creative economy and at the same time show what is exemplary about them that might motivate others to play an active role in helping to shape our future: this brochure therefore addresses all interested parties around the world as well as property owners, artists, creative minds, companies, politicians and administrative officials. You may download the full German edition from **[www.business.metropoleruhr.de/downloads/downloads/kreativwirtschaft.html](http://www.business.metropoleruhr.de/downloads/downloads/kreativwirtschaft.html)**.

“We” – the European centre for creative economy (ecce) and the association Wirtschaftsförderung metropoleruhr (wmr) – have in the wake of the sustainability resolution of the State of North Rhine-Westphalia jointly promoted the cultural and creative economy in the Ruhr Metropolis on behalf of the Regional Association Ruhr “Ruhr Cultural Metropolis – Perspectives Following RUHR.2010 Capital of Culture” since January 2012. This brief involves pro-active support of urban developments, industries and innovations by the cultural and creative economies by ecce and wmr. wmr is an association formed to advance regional economic development in the complete Ruhr Metropolis. It unites municipal interests and develops the economic profile of the region together with the 53 towns and cities in the area through, among others, marketing of the region on a national and international scale as well as development of an overall strategy for the Ruhr Metropolis as business centre – the cultural and creative economy included. Read more about it at **[www.business.metropoleruhr.de](http://www.business.metropoleruhr.de)**.

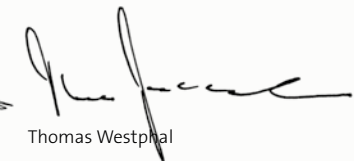
The institute ecce was established in 2011 and supports the cultural and creative economy in the Ruhr

Metropolis as “one” contribution to structural change in the region. It pursues four strategies: integrative urban development with and for creative minds and artists, promotion of economically sustainable industry structures such as trade fairs and networks, communication and highlighting of the Ruhr in Europe as well as participation in European networks to acquire subsidies for the towns and cities in the Ruhr Metropolis. See **[www.e-c-c-e.com](http://www.e-c-c-e.com)** to find out more.

Our thanks for creation of this brochure go to many highly motivated people in the towns, cities and administrative districts of the region as well as to the players in the cultural and creative economy on the ground. In this brochure “Creative Economy Ruhr” we show a small excerpt of the cultural and creative landscape in the Ruhr Metropolis. We wish you pleasant reading on your voyage of discovery and hope you find new possibilities for new contacts and freedom to partake.



Prof. Dieter Gorny



Thomas Westphal

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# CREATIVE ECONOMY RUHR – DRIVING FORCE BEHIND INNOVATION FOR BUSINESS, CULTURE AND URBAN DEVELOPMENT

→ The Ruhr Metropolis is one of the largest urban conglomerations in Europe. Once the industrial heart of the continent, the region is today a technological, economic, scientific and cultural centre with global corporations and notable SME's, a well-developed research landscape and a varied cultural scene. Working in concert, companies, universities and polytechnics as well as leading scientific research institutes in the area are developing ideas to meet the challenges of the future.

One of the important initiators of innovative ideas is the cultural and creative economy. Creativity is key to finding innovative and interdisciplinary answers to global and regional challenges – be it from an economic or social point of view. Although numerous studies have validated the economic significance of the creative economy in the Ruhr Metropolis, the region has not yet succeeded in making a real name for itself in this field on a national or international scale. This can and must be changed – using the po-

tentials offered by the cultural and creative economy to develop new economic processes and to improve the appeal and quality of life of the towns and cities and by highlighting the top-class artistic and cultural achievements of the region in the fields of music, street art, design and games, which, for decades now, have sprung the confines of the region. The cultural and creative economy thus works in an environment full of challenges that will not become less or easier in the foreseeable future in the towns and cities undergoing structural change. The cultural and creative economy is characterised by the diversity of its influences on economic and urban development as well as by progress in artistic trends themselves. Nonetheless, the creative economy should not be seen as a cure-all. High expectations regarding city tourism, city branding and city economies can overtax the word “creative”.

The service-orientated economic systems of America and Great Britain, in particular, have perceived the



## Facts and figures

With around 10,300 companies and several thousand freelancers, the creative economy in the Ruhr Metropolis generated revenues of more than 6.1 billion euros in 2010. The strongest branch in the region was the press market with sales at almost three billion euros, followed by the advertising and design markets. One characteristic of the scene is its numerous small companies and wealth of freelancers: more than 51,000 people worked in this emergent industry in the region in 2010.

creative economy not only as a source of ideas, but also as an important employer – and in recent years saw Google, Apple and YouTube as the Krupps of the new creative industries, although this may be an abridgement of the situation that publishers, musicians, film producers and authors would hotly dispu-

te. The cultural and creative industries have been on the agenda in the Ruhr Metropolis since mid-2000. The Capital of Culture RUHR.2010 intensified this with its focus on the “City of Creativity”. Today there is a mechanism in place to promote the creative economy on-goingly. In an initiative never before seen following office as European Capital of Culture, the association Wirtschaftsförderung metropol Ruhr (wmr) and the European Centre for Creative Economy (ecce) are championing the creative economy in the region in a unique institutionalised form both economically and from a cultural and creative perspective. Together ecce and wmr see the creative economy in the Ruhr Metropolis as the driving force behind innovation in the region in the fields of business, culture and urban development that will help place the region on the map.

### **Creative Economy Ruhr – Interaction of synergies and network effects**

Everyone working in the creative economy in practice knows its synergetic potentials – not rarely as a tiresome slog between economic and cultural development departments and between town planning, building and supervisory offices. This said, economic and cultural development offices and town planners often work hand in hand today. In the past, a project that received economic development aid was automatically dismissed from cultural subsidies. This paradox has been eliminated as subsidised top-class creative work can, as secondary effect, result in the creation of new jobs.

Like the cultural and creative economy, which is a driving force for the future of the Ruhr Metropolis in many respects, innovation and prosperity, culture and creativity, quality of life and urban appeal, space and freedom all give rise to synergies and network effects. Although creative projects all have their own starting points and directions, the effects of these creative measures and initiatives almost always have a bearing on business, culture and urban development: initiatives for start-ups in the fields of design or video games may certainly always have an economic motive, but they can influence an area as secondary effect. Likewise, renovation of an air-raid shelter can be more than just urban development – if, for example, a film label moves in as tenant and boosts the image of the whole quarter out of conviction and dare.

The special strength of the cultural and creative economy therefore lies in the diversity of its effects. At the same time confusion – or at least “Babylonian” confusion – can arise regarding responsibilities, justifications and strategies. It is therefore important to realise that the creative economy moves in two (language) worlds – on the one hand that of culture and on the other that of business, which, due to Germany’s tradition, vie for the prerogative of interpretation as far as central social values are concerned.

The differences between cultural and business concepts can and should not be eliminated. However, such differences should no longer be reason to refuse

synergies, possibilities for cooperation and opportunities. At municipal level, particularly, it is therefore important to find new ways of communication between culture and business offices and also between them and players from the cultural and creative industries as well as the property industry. This is nothing unique to the Ruhr Metropolis, but a special challenge to every polycentric region. If the Ruhr Metropolis is able to make progress here, this will interest many regions in Europe undergoing structural change.

### **Implementing the triangle of economy, culture and urban development as strategy**

ecce and wmr would like to illustrate the synergetic potential of the cultural and creative economy as shown in the following diagram on the basis of projects: the primary starting point and secondary effects interlace into a synergy of economic, cultural and urban development effects.

For example, cultural projects can influence economic processes and urban development in the same way as creative business initiatives can have effects on urban space and the way culture is seen.

There are successful real-life examples in the Ruhr Metropolis that illustrate these effects. Every one of these projects thus has a special place in the triangle and every project has influences in several dimensions, thus boosting the synergetic potential of the cultural and creative economy:

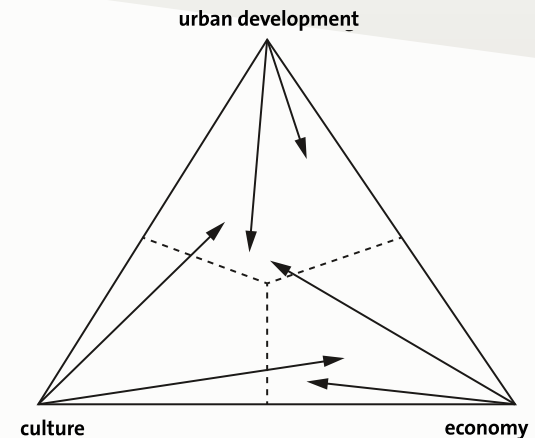
The Games Factory Mülheim ([www.gamesfactory-ruhr.com](http://www.gamesfactory-ruhr.com)) is one example of many projects whose starting point is the economic effect. Beginning with the aim of promoting the games industry in the Ruhr Metropolis by grouping firms in one place, the Mülheim economic development department began in 2008 to develop a property to meet this end – called the Games Factory Ruhr today.

The development of this property was supported to a considerable extent by the development of a Ruhr-wide network – first as Games Commission Ruhr and today with the financial support of the state as Game Development Initiative (GDI) Ruhr (the so-called “software approach”), which today organises numerous events and offerings that have a stimulating effect on the development of games as a commercial and cultural product and as an economic innovation and work of art. The Games Factory Mülheim can be seen as an example of a primarily industry-related economic development project with positive secondary effects on local urban and cultural development.

The project “Junges Pottporus” ([www.pottporus.com/junges-pottporus](http://www.pottporus.com/junges-pottporus)) of the association Pottporus e.V. in Herne has culture as its primary starting point. Its purpose is to promote the artistic talents of young people in the fields of street art – speech, dance, pictures and sound. Supported by project subsidies and cooperation projects, it works in the fields of cultural education, international exchange and promotion of

artistic talent. Pottporus picks up on ideas from real life – characterised by interculturality and demographic change – and reflects them in artistic forms. The end result of this process is an intangible product, be it a stage production or graffiti, which, although it may bear on the town quarter, primarily has a cultural influence. The secondary effect is an economic dimension or prospect of professionalism in the artistic field.

The last starting point in the triangle is urban development or town planning. As an example for all projects of this type, we would like to describe the Creative.Quarter Lohberg ([www.kreativ.quartier-lohberg.de](http://www.kreativ.quartier-lohberg.de)) in Dinslaken. Beginning with the closure of the Lohberg coal mine in 2005, the Town of Dinslaken decided in collaboration with the company RAG Montan Immobilien GmbH to redevelop the pit grounds – and thus also the surrounding traditional working class quarter of Lohberg. The Dinslaken Town Planning Department played the leading role, supporting the first initiatives of artists and other creative people to use the vacant administrative building on the premises. However, the creative economy was seen as door-opener for further economic development of the area aimed at innovation and creativity in, for example, the energy industry and architecture. The Creative.Quarter Lohberg can therefore serve as an example of an activity aimed primarily at urban development, but with positive secondary effects for initially temporary, but then later long-term economic perspectives as well as cultural effects with transregional influence.



Finally, there are also projects that do not necessarily have one particular starting point. An example of this is the project URBANATIX ([www.urbanatix.de](http://www.urbanatix.de)), which positioned itself in the middle of the triangle right from the start. In 2010 the Bochum event agency DACAPO organised rehearsals and performances of modern expressionist dance with young people following the model of the Cirque du Soleil and the Street Art Academy in Montreal. What began in gymnasiums as nondescript drills turned out to be a commercial and artistic success – with rehearsals in the vacant St. Mary’s Church in the Creative.Quarter Viktoria.Quarter Bochum and sold-out performances in the Jahrhunderthalle. Sub-culture suddenly found itself performing in the venues of high culture and the subject of national television reports. As an innovative cultural project, the show covers its costs and in just two years opened up new career opportunities and ideas for the future for young people

through numerous sold-out shows. The use of St. Mary's Church in Bochum as temporary rehearsal room by Urbanatix was a central initiator and positive bearer of hope in the quarter. This spillover from cultural impulse to urban development and economic strength is not always as spectacular and media-effective as the example of Urbanatix, but then also no less effective. It is important in every development process of a quarter to highlight and pronounce the synergetic effects for, without them, it is difficult to motivate other players.

### Strengthening the creative economy as innovative force

It is the joint aim of ecce and wmr to expedite the past developments in the creative economy in the Ruhr Metropolis further. Locations and companies working in the creative economy are to be strengthened, innovations promoted and European links intensified. The main focus to this end lies on areas of activity and projects at the interface between business, culture and urban development: the innovative capabilities of creative minds are a resource increasingly being called upon in the value chains of classical economic sectors such as the automotive industry and the textiles industry. Designers are not only needed as shapers of objects, but also as shapers of processes in markets outside the creative economy in order to design the transfer of technological innovations to meet the needs of the consumer (and vice versa).

The innovations in the creative economy are often "hidden innovations": instead of finding expression in concrete patents, products or processes, these so-called hidden innovations are almost completely excluded from patent protection and almost completely ignored by monitoring and evaluation systems. Often they are not seen as innovations at all, although they often form the basis for other innovations in sectors

outside the creative economy. They therefore have a big influence on the innovative capabilities and thus economic advancement of a location. They take place at different stages in the value chain, e.g. in the development of new products, in the combination of existing technologies and processes and in the generation of new channels of distribution or implementation of new business models.



### Creative.Quarters Ruhr

A special development potential exists wherever there is an urban concentration of actors, networks and activities as well as vacant buildings or suitable physical space to realise possibilities. RUHR.2010 already began designating these urban spaces as "Creative.Quarters" back in 2009 and promoted them as models in the European Capital of Culture year. After RUHR.2010 ecce and wmr picked up on these potentials systematically anew in collaboration with the towns and cities. A funding programme called "Creative.Quarters Ruhr" set up by the state government of NRW in 2012 will support these local developments from autumn 2012.

The definition of a Creative.Quarter therefore does not describe a clearly demarcated area, but an established mix of players, buildings and vacancies, scenes and city politicians – and their strategies.

The definition of a Creative.Quarter therefore does not describe a clearly demarcated area, but an established mix of players, buildings and vacancies, scenes and city politicians – and their strategies. Quarters become creative through their doers. Creative.Quarters are not planned or designed, but discovered and supported. Selection as a Creative.Quarter depends primarily on whether there is a strategy for development of the quarter worked out and jointly supported by the players on the ground locally.

See [www.kreativquartiere.com](http://www.kreativquartiere.com) for more information.





With its new work and production models, the creative economy also has a special function as role model for other sectors of the economy.

Open, digitally linked and collaborative places of work often form the platform for innovative work. Value is increasingly being created and accumulated not in classical offices, but at various places and in changing team constellations. Here the creative economy can be seen as a pioneer on the road to a knowledge-based economy that can act as an example for future forms of working and living. Further to this, the players in the

creative economy help to strengthen the endogenous potential of a region as they make an important contribution to improving the image and attractiveness of the region in which they work and through their creativity, scenes and milieus attract other creative and highly qualified people in knowledge-based industries.

ecce and wmr want to help to promote and strengthen these aspects of the cultural and creative economy in the Ruhr further. To this end, wmr and ecce will each integrate their respective core competencies in their joint work. The collaboration between ecce and wmr

will pool resources in order to unite concrete projects and initiatives promoting the creative economy in the region with the transregional and international position of the Ruhr Metropolis.

The synergetic dimension of the creative economy necessitates a high level of competence in managing interfaces between players as well as a willingness by the different players to cooperate with each other. ecce and wmr plan close cooperation and integration of players from the creative economy and partners from business, culture, urban development, academia and politics.



# EXCURSUS: CREATIVE ECONOMY RUHR – FACTS AND FIGURES

→ Awareness of the importance of the cultural and creative economy is growing in the public discussion. The “European Report on Competitiveness” published by the European Commission in 2010 discussed the subject of the cultural and creative economy in detail for the first time and accorded it an important role in future economic development. In the Ruhr Metropolis positive developments in the field of cultural, urban, locational and property development as well as economic numbers on revenues and employment show the importance of the sector. The many different activities of cultural initiatives and processes that are beginning to upgrade properties and town quarters through partly very targeted settlement of creative people are only a few indicators of the creative economy in the Ruhr Metropolis.

The term cultural and creative economy encompasses those cultural and creative companies “that are primarily commercially orientated and work in the

creation, production, distribution and/or media dissemination of cultural/creative products and services.” By this definition, the common economic core of every commercial cultural and creative activity is the so-called creative act. This means all artistic, literary, cultural, musical, architectural or creative content, works, products, productions or services with an economically relevant starting point (German Federal Ministry of Economics and Technology (2012): Monitoring of selected key economic data of the cultural and creative economy 2010).

There were around 10,300 companies working in the cultural and creative economy in the Ruhr Metropolis in 2010. Together they generated revenues of more than 6.1 billion euros and employed more than 30,500 full-time or part-time employees. Together with the self-employed, almost 51,500 people worked in the cultural and creative economy in the Ruhr Metropolis in 2010.



*The eleven sectors of cultural and creative economy*

The four biggest sub-sectors in the Ruhr Metropolis by the size of their labour force are the press market (about 12,500 people), the software/games industry (about 11,900 people), the advertising market (about 8,900 people) and the design industry (6,600 people). Two-thirds of all people working in the cultural and creative economy in the Ruhr Metropolis work in these four areas.

Close examination of the company structure in the cultural and creative economy shows a similar ranking of sub-sectors. There are around 157,000 taxab companies in the Ruhr Metropolis overall, with the cultural and creative economy accounting for 6.6 percent, or 10,300 companies. The sub-sectors with the highest number of companies are the design industry (about 2,300 companies), the advertising market (about 2,200 companies), the architecture market (about 1,600 companies) and the press market (about 1,300 companies). In a comparison of sub-sectors, the press market generates the highest turnover. With sales of 2.9 billion euros in 2010, it generated almost 50 percent of all turnovers. The advertising market (15 percent) and design industry (11 percent) are also strong revenue earners.

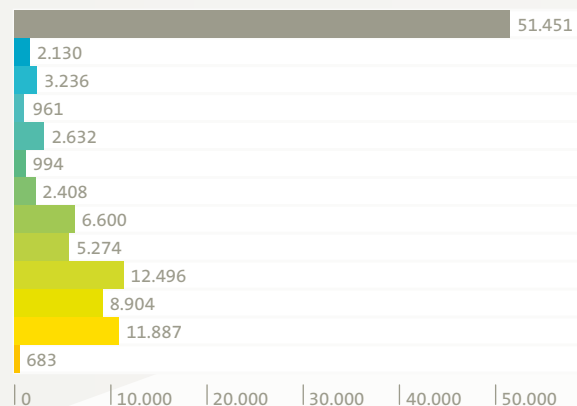
A total of more than 6.1 billion euros was earned in the cultural and creative economy in 2010, which corresponds to two percent of total revenues in the region. On a German average, the cultural and creative economy has a share of 2.7 percent of total revenues. In the state of North Rhine-Westphalia the sector has a share of 2.6 percent of the overall economy (source: IT-NRW; Calculations of the IAT, 2012).

An in-depth analysis of the cultural and creative economy in the Ruhr Metropolis by the company Wirtschaftsförderung metropol Ruhr GmbH in 2010 highlighted the growing importance of the sector within the overall economy in the region: whereas total sa-

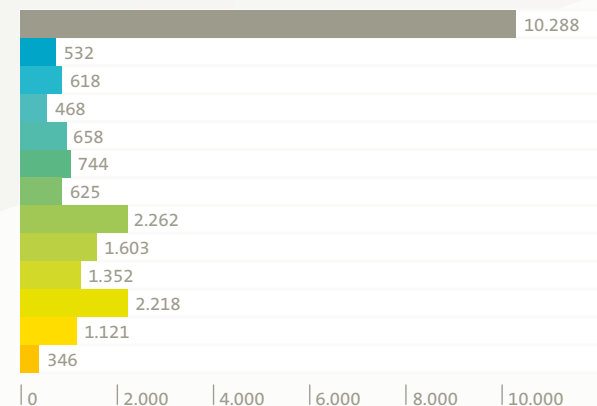
les of the economy shrank by 1.3 percent from 2001 to 2007, the cultural and creative economy recorded growth in turnover of 10 percent. At the same time the number of companies in the cultural and creative economy grew steadily, overall by 15.2 percent (Wirtschaftsförderung metropol Ruhr GmbH (2010): The cultural and creative economy in the Ruhr Metropolis. Results of a survey of key economic indicators, p. 17). It cannot be shown that this trend is continuing at present because like almost all economies, the general economy and therefore also the cultural and creative economy in the region was affected by a decline in economic growth in the wake of the global economic and financial crisis. Following a slight decline in

turnover and in the number of companies and employees in the sector, the sector is likely to grow again following the successful Capital of Culture year 2010 in which the contribution of all players from the various sub-sectors in the creative economy to structural change in the region was highlighted.

Number of employees of the cultural and creative economy Ruhr 2010



Number of companies of the cultural and creative economy Ruhr 2010



- cultural and creative economy
- fine arts & art market
- music industries
- film industries
- publishing industries
- broadcasting industries
- performing arts
- design industries
- architecture market
- press market
- advertising
- software/games industries
- others

Source: IT-NRW; Calculations of the IAT, 2012  
 The analysis is based on the WZ 2008. Basis forms the cultural and creative industry demarcation valid at the moment of the Minister's for Economic Affairs conference from December 2011.

# EXCURSUS: THE CREATIVE ECONOMY IN THE PUBLIC AND POLITICAL DOMAIN – REVIEW AND OUTLOOK

→ Political consideration of the creative economy worldwide is not even 20 years old, and it is important to understand that this takes place in a historical and economic context made up of at least three cornerstones, namely globalisation, individualisation and digitisation. Many of the coordinates in our everyday lives have moved fundamentally: news on the Egyptian revolution reaches us per YouTube videos faster than via official news agencies. Cell phones and the internet are fusing to form new worlds that suddenly become such a part of our everyday lives that traditional firms such as the map-makers FALK or power producers are faced by new competitors.

Cultural innovations are also turning into a hard currency – for example, the more than 30 million iPads sold worldwide or “Das Auto” from VW, whose individuality consists more of design than automotive technology. The cultural and creative economy is thus clearly positioned at present between the poles of culture, business and urban development. The perception thereof as interdisciplinary industry seems natural – as does the need for new collaborations between formerly separate administrations of cul-

ture and economy: “The interdisciplinary nature of the creative economy with its many overlaps makes it critically important to integrate all concerned, regardless of whether we are talking about a countrywide political agenda or an individual project.” (Robert Punkenhofer, curator of the Austrian pavilion at the ExpoShanghai, 2010).

Ten years ago this could not be taken for granted in many metropolises around the world from London to Berlin – and in many towns and cities it still cannot be. As recently as in June 2012 people in Detroit were surprised and excited when artists moved into empty factory buildings and this boosted urban development and the economy in the area. Is a garage company run by nerds important for the economic development of a city if Vodaphone or Siemens is already located there with 3,000 employees? But what is Silicon Valley other than the promotion of start-ups by large industrial companies? Is an unknown fashion designer of sneakers or a music club vital for the attractiveness of a city? Yes – if you do not only want to appeal to tourists, but also to your own youth.

It is essential to develop new instruments of promotion at these interfaces of industries and officialdom that are effective for the characteristics of the particular industry. In the cultural and creative economy, this is a young undertaking. In Germany, there are permanent working groups comprising cultural and economic administrative officials in but a handful of towns and cities. An initiative for the cultural and creative economy was established in Germany on a national level in 2007 aimed at joint management of culture and business. This was followed in 2011 by the European Creative Industries Alliance, in which the EU Directorate-General for Enterprise and Industry and Directorate-General for Education and Culture work together. A breakthrough for the creative economy in its perception as interdisciplinary industry was achieved by the report “Study on the Contribution of Culture to Local and Regional Development – Evidence from the Structural Funds”: according to it, the expenditures of the European Cohesion Fund on culture between 2007 and 2013 amounted to 6 billion euros, or 1.7 percent of all expenditures.

# SELECTED EXAMPLES ILLUSTRATE THE CREATIVE DIVERSITY OF THE RUHR METROPOLIS

→ To illustrate how the creative economy works in the Ruhr Metropolis to an international audience, five of more than 50 projects were selected and are presented below. Common to all five projects is not only that they unfolded a variety of positive external effects in their cities, but also that they acted with their innovative natures and open understanding of the term “culture” in part as ice-breakers to overcome

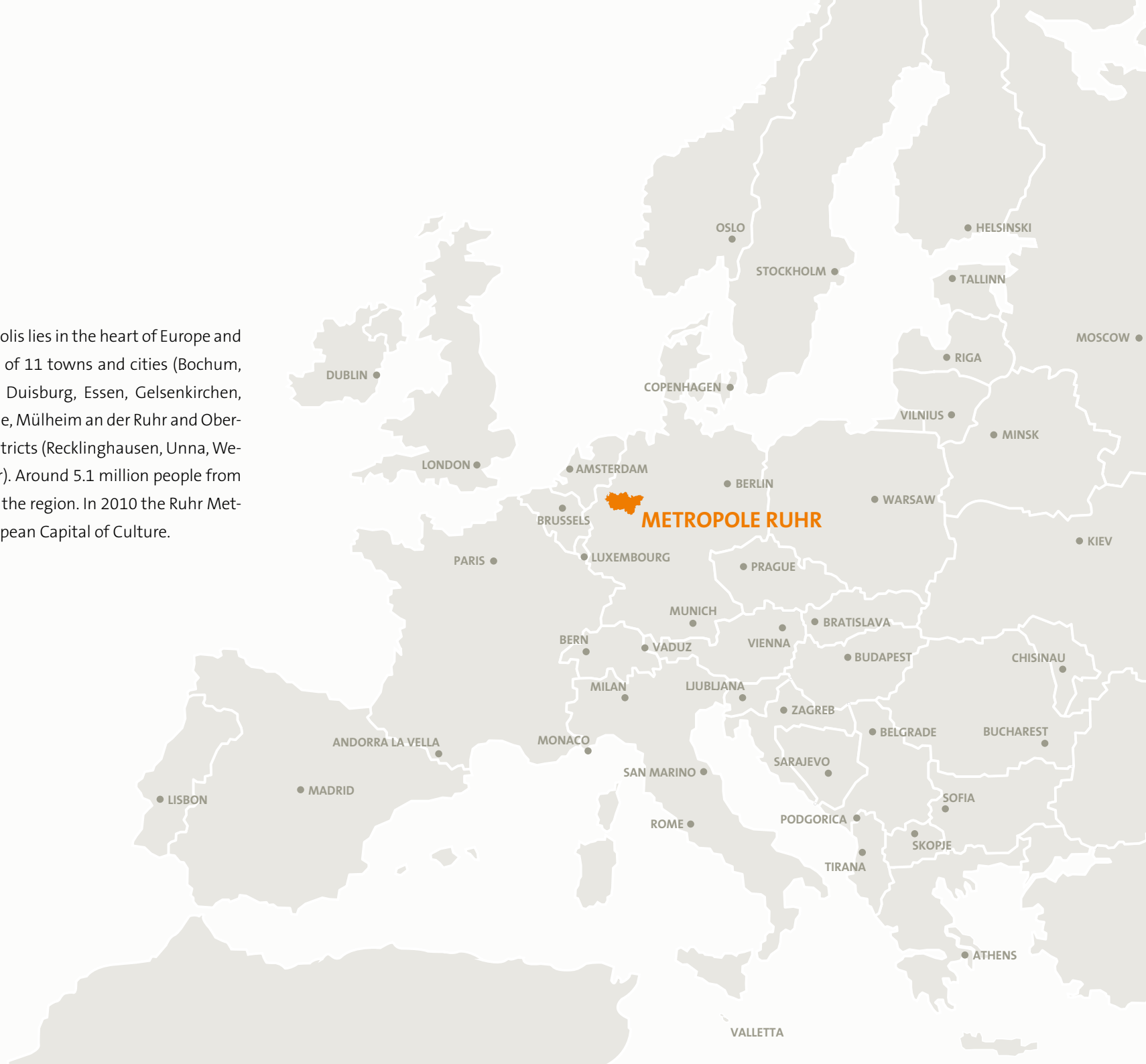
local impediments – such as administrative permits or lack of public investment. These five projects show that the stimulating role of the creative economy in the Ruhr is closely linked to the integrative and long collaboration between players on the ground – beyond the confines of portfolios, industries and milieus. Prerequisite for this, in turn, is the regional political cooperation of ecce and wmr.

## Discover a choice of different urban spaces:

- [Creative.Quarter City Nord.Essen](#)
- [Creative.Quarter ViktoriaQuarter](#)
- [Creative.Quarter South Herten:](#)  
[Urban Pop & Social Innovation](#)

- [Creative.Quarter Unionviertel](#)
- [Creative.Quarter Wiesenviertel](#)

→ The Ruhr Metropolis lies in the heart of Europe and is an agglomeration of 11 towns and cities (Bochum, Bottrop, Dortmund, Duisburg, Essen, Gelsenkirchen, Hamm, Hagen, Herne, Mülheim an der Ruhr and Oberhausen) and four districts (Recklinghausen, Unna, Wessel and Ennepe-Ruhr). Around 5.1 million people from 140 countries live in the region. In 2010 the Ruhr Metropolis was the European Capital of Culture.



# CREATIVE.QUARTER VIKTORIA QUARTER

## Bochum



→ The ViktoriaQuarterBochum is growing around Viktoriastraße in the inner-city of Bochum. Conceived as a central Creative.Quarter, it is planned to locate further theatres, scientific and educational institutes as well as the Academy of the Future of the Mercator Foundation and cultural institutions between the current anchor points of the Schauspielhaus theatre at the southern end of the quarter and the restaurant and entertainment district Bermuda3Eck. The central building blocks for this are development of the area City-Tor Süd with its event venue Rotunde, which is already being used by the creative economy, and the Music Centre, which is due to be opened in summer 2015.

The Music Centre will be a house open to all, combining a new concert and rehearsal hall for the Bochum Symphony Orchestra with a multifunctional hall in St. Mary's Church into an artistic unit. The church, which is being put to new use, was already used temporarily by the artistic group Urbanatix ([www.urbanatix.de](http://www.urbanatix.de)) as training and rehearsal room.

The future home of the Bochum Symphony Orchestra will help to strengthen the regional meeting-point character of the quarter even further. The aim is to upgrade the quarter with an attractive mix of private and public cultural offerings, establishment of companies from the creative economy, lively restaurants and last but not least attractive residential housing and make it known beyond the borders of the region.

### Economic effects

The Music Centre will create an opportunity to use the symphonic concert hall as a motor for cultural education, creative innovations, business and urban development in the ViktoriaQuarterBochum. This big investment will attract numerous smaller and bigger investments in the quarter in the coming years. The main tenants are the Bochum Symphony Orchestra and the Bochum School of Music. The project is further exemplary for private involvement by the city and its residents: it was only through endowments of around 14 million euros by private donors that subsi-



dies by the State of North Rhine-Westphalia and the European Union were made possible in the first place.

The former central station grounds City-Tor Süd are to be used as central development area for private companies working in the creative economy. A mixed inner-city quarter is growing around the culturally used Rotunde of the former "Catholic Convention Station". A number of companies already located in the Bermuda-3-Eck are the driving forces behind this development – for example, the cultural and event lo-

## Outlook

The ViktoriaQuarterBochum is developing steadily from a once residential and administrative district in the southern inner-city into an urban centre for private initiatives and companies as well as for public cultural institutions. The developments are based on the urban development concept for the ViktoriaQuarterBochum drafted by the City of Bochum in 2008 and which incorporated and pooled the numerous private initiatives underway at the time.



cation riff Hall, owned by the pub magnate Leo Bauer. The remaining areas on the grounds will be marketed to private companies in order to attract influx through rejuvenation of the quarter.

### Cultural impulses

The driving force behind the development of this concept with a spectrum ranging from cultural grassroots work to high-quality artistic performances is the vision of a centre for musical presentation and education with top-class concert hall and rehearsal rooms. The cultural concept behind the Music Centre and the quarter with its other cultural offerings – e.g. the Catholic Convention Station on the City-Tor Süd grounds, which, as historic monument, is being converted to an event location – is aimed at broad sections of the population. With the ViktoriaQuarterBochum, the city is creating an urban centre of culture

that in addition to well-established big events such as Bochum Total, will also offer space to sub-culture and urban art, e.g. the festival n.a.t.u.r. or Kunstraum C60.

### Effects on urban development

The quarter was formerly characterised by many vacant or sub-optimally used buildings. Culture was the impetus for transformation here. Seeing the conversion of St. Mary's Church and the air raid shelter at Springerplatz by SAE ([www.bochum.sae.edu](http://www.bochum.sae.edu)) and the construction of the Music Centre, a number of property owners recognised the opportunity to reposition their properties on the market for creative economic use. The prerequisite for future development is that young creative minds can continue to afford the rents in the ViktoriaQuarterBochum and that development of so-called difficult properties is initiated through intermediate use.

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# CREATIVE.QUARTER UNIONVIERTEL

Dortmund



→ With the Union grounds in the west and Heimatdesign/Ständige Vertretung in the east, the Unionviertel offers attractive premises especially for start-ups and established companies in the creative economy. Apart from these two larger locations, around 20 studios, galleries and offices working in the cultural and creative economy have set up shop in the quarter since 2009.

In addition to the space offered for entrepreneurial and artistic use, the quarter also features an institution of transregional note in the form of the Dortmunder U. Opened in 2010, it acts not only as a symbol for the area, but also as bridge into the quarter by, among others, making exhibition and presentation space available to people from the quarter. With Hartware MedienKunstVerein (HMKV), Adolf Winkelmann's Flying Pictures and the Dortmund University of Applied Sciences, its focus lies on media art. Together with ecce, which is also based in the quarter, the Dortmunder U has the potential to link the local creative scene with like-minded people from other regions.

To accelerate and stabilise the settlement of users from the creative economy in the Unionviertel, various measures are planned, with the creative minds and their (business) ideas coming first and foremost. The main aim is to support their entry and survival on the market with, for example, the building block "Start-up Support and Qualification" by the Dortmund Department of Economic Development with its focus on the quarter.

The second building block aims at providing suitable rooms to creative people in an uncomplicated way and on affordable terms. The third block comprises the development and promotion of attractive artistic and creative activities and free space for players at the location and marketing and networking thereof – both within, but also and mainly outside the creative economy. For this it is essential to stabilise the projects that have already been established in the quarter (NeueKolonieWest e. V., Ständige Vertretung, Bohème Précaire, etc.).

## Economic effects

The Unionviertel offers good conditions for establishment of a location for the creative economy. In the first phase the organisers are focussing on finding tenants on long-term contracts. They are also accelerating the development of attractive content and creative events/formats. The aim is to establish an economically self-sustaining structure through the creation of jobs.

## Cultural impulses

Apart from the visible revival of the quarter (new use of vacant buildings), a multitude of cultural activities focussing on media art, design and visual arts are contributing to life in the quarter. This includes regular cultural tours and exhibitions, e.g. the Neue Kolonie West, as well as readings, theatre projects, projects for children and young people as well as actions that encourage a lively exchange between residents and the creative scene.



### Effects on urban development

The quarter has been transforming into a creative scene ever since the closure of the two main employers in the area – Union Breweries in 1994 and Hoesch AG in 1999. With the model Unionviertel, the city plans to improve the quality of life in the quarter by improving intercultural ties and the residential and work situation. To this end, a management team has been put together for the quarter, plans are being devised to put free space to new use and vacant buildings are being rejuvenated. In the course of time more and more creative people have moved into the vacant buildings at Stadträume 41 and around Rheinische Straße with studios, galleries, exhibitions rooms and offices. The ef-

fects are many and varied: retailers and restaurateurs are following suit, adding colour and life to the quarter.

### Outlook

To stabilise rejuvenation of the quarter, building, social, infrastructural, cultural, traffic, ecological and economic measures are being combined in collaboration with all concerned. The transformation initiated by the integrative plan of action is to perpetuate itself after the initial phase from June 2017 on. Thanks to the high willingness of residents and players to get involved, the Dortmunder U will as source of inspiration strike a bridge into the quarter, resulting in a lively and modern area.

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# CREATIVE.QUARTER CITY NORD.ESSEN

Essen



→ The Nordstadt area in Essen is growing into a centre of creative activity near the high street and Limbeck Square shopping centre. Run-down after retailers left the area, numerous creative people have already discovered the quarter City Nord.Essen, for example the forum Kunst & Architektur, Unperfekthaus with its new GenerationenKult-Haus, the Kleine Theater Essen, the GOP variété theatre, Atelier 1 and the gallery K29 Ricarda Fox. Other projects are also adding to the quarter: a new office, hotel and retail complex is being built in Rottstraße, co-working spaces have been made available in Heck Passage and the former church Kreuzeskirche serves as cultural and event venue while empty shops are being used in the interim as exhibition space.

Together with Kunsthaus Essen e.V., Essener Wirtschaftsförderungsgesellschaft and ecce, the city's Cultural Office is supporting the on-going settlement of artists in Nordstadt. A part of the strategy is aimed at intermediate or transitional use of vacant spaces.

Starting with Atelierhaus Schützenbahn 19/21 in February 2012 (sponsored by Kunsthaus Essen e.V. in cooperation with the Cultural Office of the City of Essen), musicians and performers are offered rehearsal and work conditions here that are just as suitable for them as others are for painters, photographers, sculptors or jewellery, object and print designers.

The aim of the initiatives started in 2011 to develop the Creative.Quarter City Nord.Essen lies in concentrating the creative potentials and resources existing in the quarter and making them public.

A further goal is to create an optimal work and presentation environment for creative people from various branches in the creative industry.

## Economic effects

The aim of the development project is to enable individual artists to establish a sustainable perspective for their lives by offering them space in which to



work and supporting them with advice, possibilities to improve their qualifications and quality assurance measures. The measures aim at promoting artistic products and especially at the establishment of start-ups in the field of art and culture.

## Cultural impulses

Important impulses for the project come from the creation of favourable framework conditions and support in the establishment of start-ups. In addition to

this, the cultural institutions and creative initiatives located in the quarter are brought together in temporary cultural events such as the Art Walk, enabling them to engage in dialogue with each other. The aim of this is to establish a lively on-going cultural debate on social and cultural politics as well as other issues relevant to culture.

### Effects on urban development

Together with the Cultural Office of the City of Essen, Kunsthaus Essen, Essener Wirtschaftsförderungsge-

sellschaft mbH (EWG), Essen Marketing GmbH (EMG), ecce and many players in the quarter, the studio house Schützenbahn 19/21 is the motor for future development of the area. Further premises / vacancies in City Nord are being sought and let for creative use. By bringing various players and interests together, the area in the northern inner-city of Essen is being lent a sustainable profile that feeds on both cultural and economic channels and which has made the quarter visible in the city. The rejuvenation of the quarter has generated influx, which in turn has upgraded the area further.

### Outlook

The Creative.Quarter City Nord.Essen is developing in a regional, national and international network into a pioneering model for effective promotion of artists and support of start-ups.



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# CREATIVE.QUARTER SOUTH HERTEN: URBAN POP & SOCIAL INNOVATION



## Herten

→ Ewaldstraße is the historic north-south axis in Herten. It links the inner-city with the southern part of the city and the former coal mine Ewald, today an area designated for rejuvenation. The developments along this road have given the whole city a new face. Ewald has developed in the last 10 years into an industrial estate with cultural offerings (Revuepalast, Kochschule and many more).

A building management team has been working to find uses for empty shops in South Herten since 2005. The focus today lies on the everyday culture of urban spaces, or “urban pop”. In the course of numerous start-up competitions creative companies (trash artists, graphic studios, etc.) have settled in South Herten. These companies have been brought together with NGOs, artists, religious organisations and many more and together are propelling development of the area forward. Under the title of “Urban Pop & Social Innovation”, they are linking aspects in education and social work with creative works from

the fields of music, fine art, theatre and literature to create new products and services.

### Economic effects

The loft-like rooms of the former workshops in the yards and abandoned buildings on the former pit grounds offer optimal conditions for companies in the creative economy and for development of a creative quarter. The close links between various milieus and cultures and the close proximity to open spaces with a significant historical background and high recreational value contribute to the special appeal of the area as a place to live and work in. The area’s qualification as Creative.Quarter awakened regional attention to the area and enabled networking beyond the local. As a result, further settlement and establishment of creative companies can be promoted and secured, resulting in new job opportunities in the quarter.

### Cultural impulses

The concept South Herten: Urban Pop & Social Environ-

ment is based on the popular cultural scene in the region. Pop always has something to do with the present and the state of society. The former industrial zone of the Ruhr, in particular, is currently transforming from a collapsed society. The various different forms of expression of pop culture such as fine art, music or literature describe the current sense of life of people in their everyday routine beyond cultural borders. New initiatives based on urban pop art have established themselves in Herten. The current driving forces behind development are a social association, a small group of artists, experiential educators, story-tellers, creative retailers and the CreativeWorkshop in Bürgerhaus Süd.

### Effects on urban development

Beginning with the retreat of the mining industry and strengthened by demographic effects, Herten has been undergoing structural transformation for many years. The quarter South Herten, and especially Ewaldstraße, were affected by the consequences of vacancies and trading-down to a considerable extent.

The urban conversion project “Blossoming South”, which apart from economic and town-planning projects also comprises social initiatives, is set to end in 2013. Since, however, all activities within the framework of the promotional project are aimed at sustainability, networks and sponsorship structures have been created to support the further development of the Creative.Quarter Herten.

### Outlook

The establishment of artists in the quarter South Herten started within the framework of the urban development process will be continued. A marketing concept is to be developed jointly with players and implemented. A further step to this end is preparation of designation of the area as Creative.Quarter Herten – Urban Pop & Social Innovation. An association is to be established in 2012 to support the area and bring as many players in the quarter together as possible.

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# CREATIVE.QUARTER WIESENVIERTEL

## Witten



→ The quarter Wiesenviertel in Witten is being developed into a Creative.Quarter. The activities aimed in this direction are to be broadened and stabilised. The aim is to stabilise the structure of this inner-city area by promoting its urban potentials.

This is to be done by building on the project “Youth Rejuvenates Vacant Buildings”. Various artistic and other cultural initiatives have moved into empty shops temporarily or – as in the case of the cultural café “Knut’s” – permanently. The cultural society STELLWERK e. V. was instrumental in initiating the project, which has set itself the aim of not only initiating cultural activities locally, but also of promoting the creative economy. Young start-ups and other freelancers from the creative industry are to be given premises to work and present themselves. Long-term tenancies for companies in the creative economy are also planned, especially for the fields of graphic art, photography and fashion design as well as the music industry.

As nucleus for new ideas, STELLWERK encourages participation and develops cultural and event formats – often original performances in public space. For example, the “Nachtasyl” transformed the inner-city of Witten into an improvised theatre in which the audience and actors were able to stroll from shop to shop – from play to play – at will. The “KulturNische!” entertainingly bundles three days of music, theatre, art and design from the region. The competition “Colour Your City” collects ideas on the decoration of vacant shops with art and culture.

STELLWERK e.V. has in the course of its work established intensive contacts in Wiesenviertel and perpetuates them in regular meetings. Its success so far is illustrated by the first Wiesenviertel festival in June 2012 in which 28 companies from the quarter played a very active role.

### Economic effects

There are two main effects: firstly, prevention of the

quarter losing appeal through further vacancies and sub-optimal use to such an extent that further disinvestment takes place in the quarter. Secondly, the urbane and cultural revival is leading to stronger frequenting of the quarter and thus also to the retailers there, with resultant higher sales.

Further effects for the local economy are that players from the creative industry are practising their trade there, giving rise to further possible synergies.

### Cultural impulses

Art and design exhibitions, concerts, readings and theatrical performances have been organised at various venues in the quarter since 2011 (in vacant shops, “Knut’s” and in public space) and are to be continued. At the aforementioned Wiesenviertel festival a large stage was played by cultural actors from the quarter and environs. Cooperation projects with creators of culture from the greater region are adding impetus to the quarter from outside.

### Effects on urban development

The development of Witten with Bahnhofstraße as its central shopping street is being flanked perspective by other exciting urban uses in its direct neighbourhood. They come mainly from the fields of culture, cultural economy and other interesting start-ups. The decline in the quarter has been stopped to a certain extent and significant anchors for further positive development have been implanted. The Wiesenviertel is on its way to becoming a young and hip scene.

### Outlook

Management of the quarter is to be continued and professionalised in the interests of systematic and ongoing further development of the area. At present an internet platform is being developed for the Wiesenviertel and planned Open-Working-Space. Suitable users for the premises available to the project are being sought, networks expanded and contact to the University of Witten/Herdecke intensified. The cultural profile of the quarter is being boosted through acquisition of new players and establishment of regular events.



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