



DEVELOPING  
INCLUSIVE  
AND SUSTAINABLE  
CREATIVE ECONOMIES

# REGIONAL CASE STUDY REPORT: LUND, SWEDEN

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# CONTENTS

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## **1 Introduction**

## **2 Facts and Figures**

- 2.1 Overview of the City
- 2.2 Socio-Economic Profile
- 2.3 Cultural and Creative Profile
- 2.4 Inclusivity and Sustainability

## **3 Creative Economies: Research and Public Policy**

- 3.1 Overview of Academic Studies
- 3.2 Overview of Public Policy Documentation
- 3.3 Terminology and Stakeholders of Public Policy
  - 3.4 Thematic Review of Public Policy Documentation
    - 3.4.1 Creative Economy Policy & Cultural Opportunity
    - 3.4.2 Creative Business Development & Entrepreneurship
    - 3.4.3 Higher Education & Creative Workers

## **4 Conclusions**

- 4.1 Headline Findings from the Preceding Analysis
- 4.2 DISCE's Approach & Next Steps

## **References**

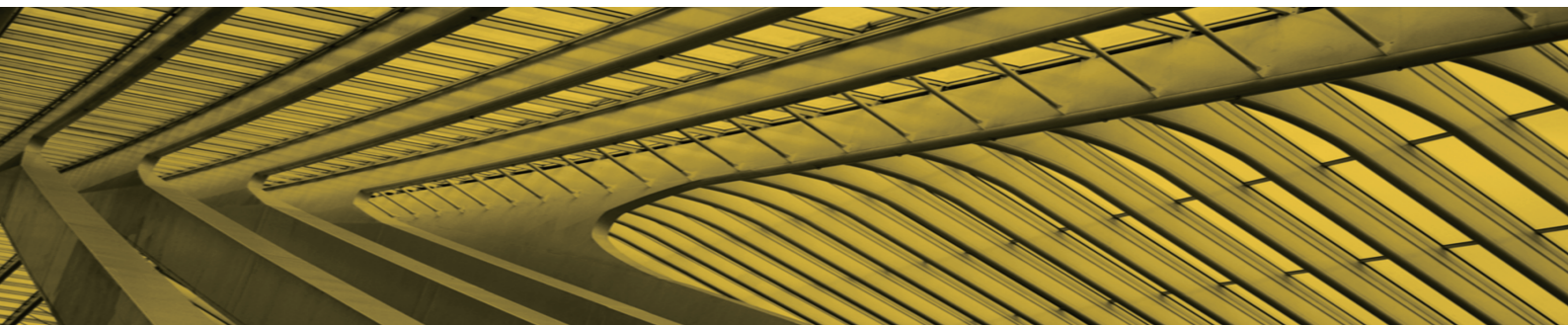
## Table of Figures

### Table 1

Available Data in Scania, South Sweden, and Sweden

### Table 2

Selected 'creative economy' policy documentation





# 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 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 Lund, Sweden. We present key facts about the city, with a 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 Lund, 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/>.

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## 2. Facts and Figures

### 2.1. Overview of the City

Lund locates in the southern part of Sweden and belongs to the Province of Scania (Skåne), in the South Sweden region, only about 20 km from Malmö which is the third largest city in Sweden, and 60 km from Copenhagen, Denmark. The resident population in 2018 was 121 274, of which 60 242 were men and 61 032 women. In 2018, the resident population in Lund represents almost 1 per cent of the overall Swedish population (EUROSTAT 2021). The total population of the South Sweden region is 1 521 848 (EUROSTAT 2019).

Lund was founded around 990, being sometimes mentioned as the oldest city in Sweden. It belonged to Denmark until 1658. During the 19th century, Lund started to flourish due to, e.g. increasing the number of inhabitants, the foundation of new companies, building of new dwelling-houses, development of the school system and the increasing number of students, as well as the development of technical advances. The presence of the church and the university have had a great influence in Lund during the history. (André 2021.)

Lund is a member of several regional and international networks. It also collaborates with the regional actors, such as Innovation Council in Skåne and the MalmöLund Region, to improve the conditions for research and innovation in the region. (Lunds Kommun 2021.)

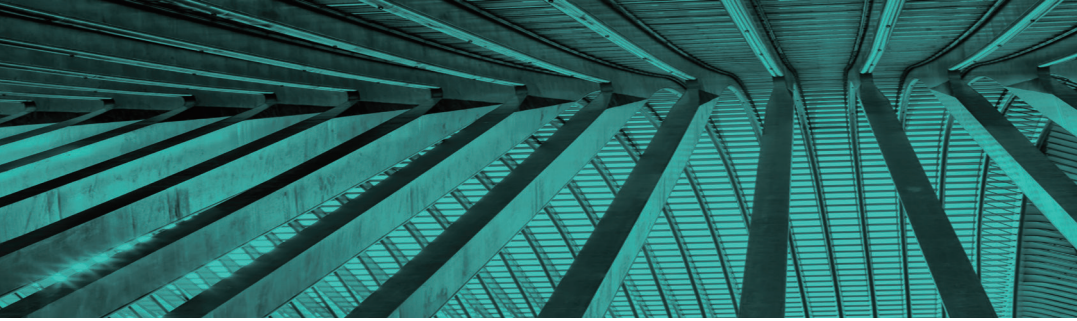
Lund has one university. Lund University was founded in 1666 being the second-oldest university in Sweden. Lund University is highly ranked among the world's universities. It is one of the northern Europe's largest universities, with nine faculties and 44 000 students. (Lund University 2021.)



Nowadays, Lund represents a classic old, established university city with a high-quality living and jobs. Lund is a regional center especially for high-tech companies. There is a strong partnership between the university, industry and public sector, e.g. Ideon Science Park, nowadays with 400

companies, was founded in 1983. High-tech industry and research are important employers in Lund. (Ideon Science Park 2021.)





Lund is governed by Lund Municipality. There are 14

councils, and the city council is the decision-making body of the municipality. Every four years, citizens elect 65 politicians to the council. The Municipal Board of Lund is appointed by the municipal council, and it consists of 13 members. (Lunds Kommun 2021.)

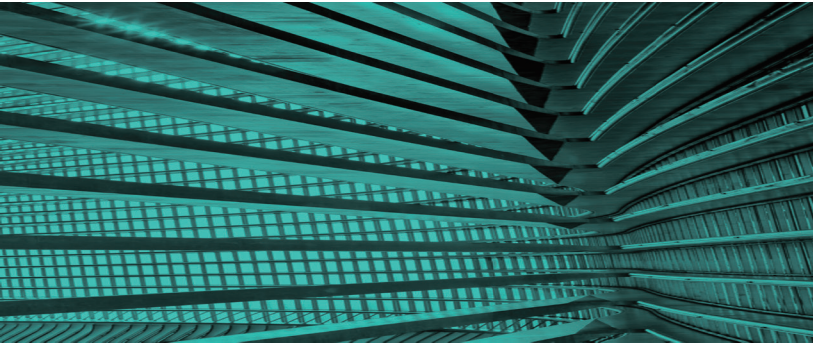
Lund provides a broad range of cultural experiences in art, music, dance, theatre, literature, and film etc. There are a mixed range of museums and art galleries in Lund, among them, the open-air museum Kulturen, Lunds konsthall, Skissernas museum and The Lund University Historical Museum. There is a varied selection of music as well as many public and independent theatres. Lund City Theatre is run by the city. Stenkrossen is a workshop for culture, creativity, and innovation. Several yearly festivals are arranged, such as the literature festival Litteralund, the Lund Comedy Festival, and Fantastic Film Festival. The cultural school in Lund, which belongs to Lund municipality, provides music activities for children and young people. (Visit Lund 2021.)

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## 2.2. Socio-Economic Profile

Several economic indicators have been analysed to delimit the socio-economic profile of Lund and Scania. At province level, the gross domestic product (GDP) in 2018 was about 53972.69 million euros, which represents almost 90 per cent of the GDP produced in the region, and 11.5 per cent of the national product. The province is almost in a steady state, in fact we assessed an increase in the GDP in 2018 of only 6 per cent with respect to 5 years before, while a decrease of minus 3.5 per cent with respect to the year 2017. The GDP per capita in purchasing power standard units was €39900 (in 2018), which is below the Swedish average of €46200 and the EU average of €44920 (EUROSTAT 2021; World Bank 2021).

The rate of employment in Lund for persons between 20 and 64 years of age was about 92 per cent in 2018, perfectly balanced between males and females (50 per cent respectively). The unemployment rate in Lund was 6.0 per cent in 2018, which was lower than the Swedish average of 7.0 per cent and the EU average of 9.1 per cent (EUROSTAT 2021). In the South Sweden region, the rate of employment was 91.9% of the economically active population. Whereas the unemployment rate was 8.1% at regional NUTS2 level. (EUROSTAT 2019.)



For what concerns social aspects, the Province of Scania registers a median age of about 40 years with an overall age dependency ratio about 76 per cent<sup>1</sup>, both being close to national figures. Lund hosts one of the country's biggest universities, and consequently, has a relatively young population with the median age of about 35 years. As to the

population structure, the female population in the province is represented by the presence of 100.3 women per 100 men, which is slightly above the Swedish average of 98.9 in 2019.

The geographical compositions of people living in the city of Lund is mainly nationals (89 per cent), while foreign people are slightly more often non-European than European citizens (5706 EU foreigners with respect to 7493 non-EU foreigners in 2018).

Overall life satisfaction at country level in Sweden is 7.8/10 which is above the EU27 average of 7.3 (EUROSTAT 2018). Wellbeing or quality of life indicators were not available specifically for the city of Lund.

Finally, at city level, the proportion of population aged 25-64 with tertiary education (ISCED-levels 5–8) was about 62 per cent in year 2018, being far above the rest of the country which shows a rate of 44 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 Lund and the surroundings, indicators related both to supply and demand are taken into consideration.

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 5.5 per cent in 2018 in the city of Lund (EUROSTAT 2018). At regional level (NUTS2) the percentage was 4.7, respectively, in 2019 and at national level 5.4 per cent, respectively, in 2019 (EUROSTAT 2019).

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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 example, in the EU, the old-age dependency ratio stood at 34% in 2018. This means that there were on average three people of working-age (aged 20-64 years) for every older person (aged 65 or more).

Scania province and South Sweden region have a wide supply of cultural and creative activities. In proportion to the population, there are more companies offering creative, arts, and entertainment activities than in the country on average and the provision of library services is also above the national mean figures. The availability of theatre (incl. dance and opera) performances matches with the national production, whereas the supply of museums, heritage sites, monuments, and cinemas is below the average in Sweden (see Table 1).

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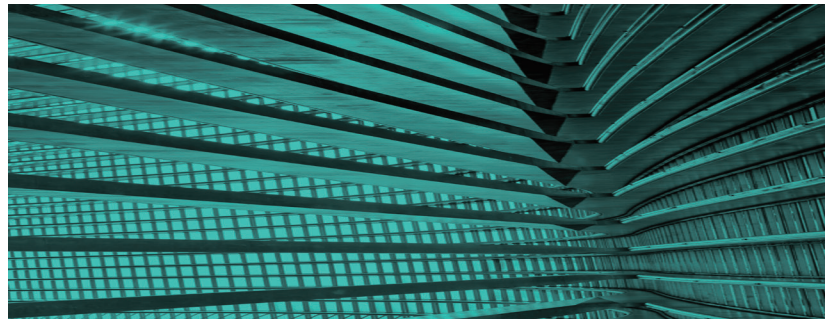


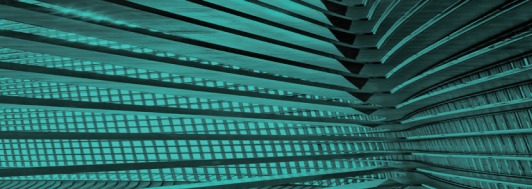
Table 1 Available Data in Scania, South Sweden, and Sweden

	Year	Scania (NUTS3)	South Sweden (NUTS2)	Sweden
<b>Arts institutes<sup>1</sup></b>				
Number of arts institutes	N/A	N/A	N/A	N/A
<b>Creative, arts and entertainment activities<sup>2</sup></b>				
Number of companies	2021	N/A	27524	75098
Share (%) of national total		N/A	37%	100%
Number of companies per 10.000 inhabitants		N/A	178	72
<b>Cinemas<sup>3</sup></b>				
Number of cinemas	2016	37	42	418
Share (%) of national total		9%	10%	100%
Number of cinemas per 10.000 inhabitants		0.28	0.29	0.42
Admissions per capita		1.6	1.6	1.8
<b>Libraries<sup>4</sup></b>				
Number of libraries	2020	380	425	2201
Share (%) of national total		17%	19%	100%
Number of service points per 10.000 inhabitants	2019	2.7	2.7	2.1
Library visits per inhabitant		8.8	8.7	7.8
<b>Heritage sites<sup>5</sup></b>				
Number of heritage sites	2018	47418	62618	644540
Share (%) of national total		7%	10%	100%
Number of heritage sites per 10.000 inhabitants		353	416	637
<b>Monuments<sup>6</sup></b>				
Number of monuments	2018	231	339	2862
Share (%) of national total		8%	12%	100%
Number of monuments per 10.000 inhabitants		1.7	2.3	2.8
<b>Museums<sup>7</sup></b>				
Number of museums	2020	47	53	440
Share (%) of national total		11%	12%	100%
Number of museums per 10.000 inhabitants		0.34	0.34	0.42
<b>Theatre, dance, opera<sup>8</sup></b>				
Number of performances	2019	52	52	376
Share (%) of national total		14%	14%	100%
Number of performances per 10.000 inhabitants		0.38	0.34	0.37
Number of tickets sold		N/A	N/A	N/A

<sup>1</sup>Official statistical reporting for Arts and Craft in Sweden is under development by Myndigheten för kulturanalys, read more: <https://kulturanalys.se/temaomraden/bild-och-form/>, accessed 1.10.2021

<sup>2</sup>NACE Rev 2.: 900 - companies active in creative, arts and entertainment activities; Bureau van Dijk. (2021)

<sup>3</sup>Svenska Filminstitutet (2017)



<sup>4</sup>Public libraries; Kungliga biblioteket (2021)

<sup>5</sup>Ancient remains and other historical remains; Myndigheten för kulturanalys (2020)

<sup>6</sup>Listed and state-owned architectural monuments / buildings; Myndigheten för kulturanalys (2020)

<sup>7</sup>Myndigheten för kulturanalys (2021).

<sup>8</sup>Official statistical reporting for performing arts in Sweden is under development by Myndigheten för kulturanalys, read more <https://kulturanalys.se/temaomraden/scenkonst/>, accessed 1.10.2021; Online publications of Swedish Arts Council do not provide information about the number of performances or ticket sales. The figures for the number of performances were retrieved from <http://www.scendatabasen.se/> (accessed 4.10.2021), which is the Swedish Database for Theatre, Dance, and Opera. The aim of the database is to develop statistics for the performing arts in Sweden in cooperation with Swedish Arts Council. The data in the table include those performances which started and ended during 2019.

On the demand side, survey figures on cultural habits in 2019 show that people aged 16–85 and living in Southern Sweden are active consumers of cultural and creative offerings. Nearly three quarters (72%) go to cinema and a little less than half (43%) of the inhabitants visit theatre at least once a year, which are the second highest consumption figures in national comparison just after the metropolitan area of Stockholm. Attendance to ballet/dance performances (7%) is below the average but for classic concerts/opera (24%) the figures are, again, second highest in the national comparison. Approximately every third (35%) inhabitant goes to rock-/pop concerts annually which is about the same as the national average. The consumption of library services is the highest in the country since little less than two thirds (61%) of the inhabitants visit library at least once a year. Visiting museums (56%) and historical sites/buildings (65%) is, in turn, the second most active after Stockholm area, whereas visiting ancient monuments (41%) is slightly less popular than on average. The Covid-19 pandemic decreased the cultural consumption in the fore-mentioned areas from 2019 to 2020 also in Southern Sweden, but on average, to a somewhat lesser degree (-15%) than in the whole of Sweden (-24%)<sup>2</sup>. (Falk 2021; 2020). Taken together, it seems that people's cultural participation in the region favor cultural heritage and 'high' culture, whereas the consumption of 'popular' culture is on par with the national figures.

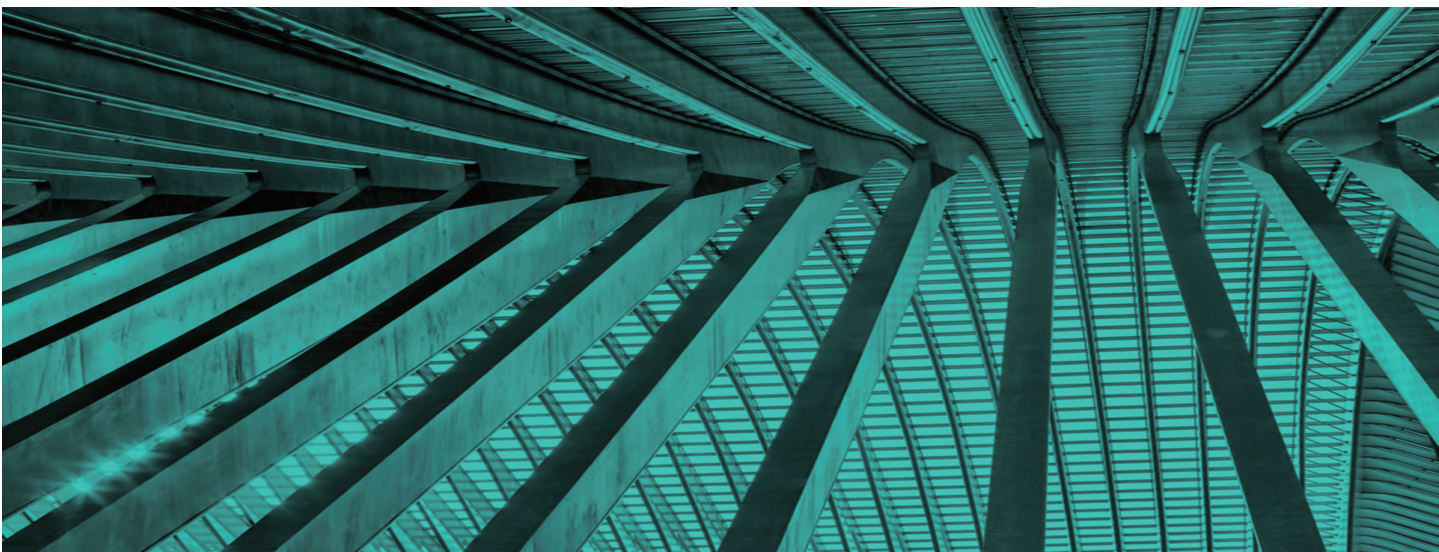
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<sup>2</sup> Estimated decrease in consumption calculated for this document based on the figures available in the Falk's (2020 & 2021) publications.

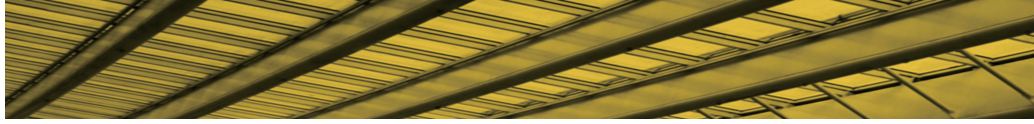
## 2.4. Inclusivity and Sustainability

Unfortunately, no official Eurostat 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 Lund and surroundings.

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# 3. Creative Economies: Research and Public Policy

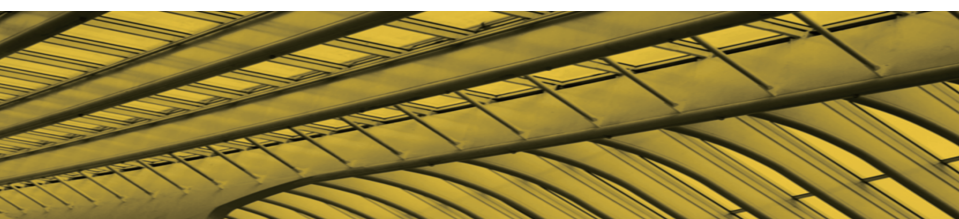
## 3.1. Overview of Academic Studies

Academic publications were gathered in the following way:

- DISCE researchers conducted a web-based search (Google and Google Scholar), including webpages of the city of Lund.
- The following search strings were utilized in Google Scholar (with Boolean OR operator): cultural, creative, industries, Scania, Lund, Sweden. Furthermore, snowballing was applied so that the reference list of each selected publication was searched through for potential new references. Altogether 15 academic publications were selected for a review.

None of the academic publications speaks directly to DISCE's approach. However, some of DISCE's keywords and related terms are found. For example, 'inclusivity' is referred to in some papers (Hansen & Niedomysl 2009; Martin & Martin 2017; Moodysson & Zukauskaitė 2014) and occasionally a closely related topic of multi-cultural/ethnic milieu is addressed (Asheim & Hansen 2009). When 'sustainability' is mentioned, the focus is mainly on economic sustainability (Asheim et al. 2017; Martin & Martin 2017; Martin & Moodysson 2011; Martin et al. 2011), while social sustainability (Zukauskaitė 2012) and multidimensional approach covering financial, environmental, and social dimensions of sustainable development (Frangenheim et al. 2017) are rare exceptions.

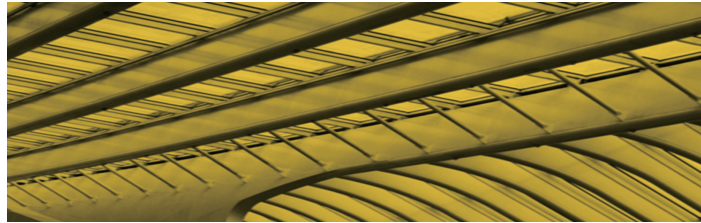
'Creative economy' (Ström & Nelson 2010) is not a common topic and 'cultural and creative industries' or 'CCIs' are never referred to in the documents. However, all the publications deal with cultural or creative fields to some extent. Both 'creative' and 'cultural' industries/sectors are applied as terms (Asheim & Hansen 2009; Martin & Moodysson 2011; Ström & Nelson 2010; Zukauskaitė 2012). Moreover, 'creative' industries/sectors alone (Asheim et al. 2017; Chaminade et al. 2021; Frangenheim et al. 2017; Martin & Martin 2017) are dealt with more often than 'cultural' industries/sectors (Martin & Moodysson 2013; Miörner & Trippel 2017).





The review also shows that there are no established practices within academia about the specific fields to be included into 'creative' or 'cultural' but the terms are often used interchangeably. Many of the papers focus on some specific sub-sectors instead of having a broader view on cultural or creative industries, for instance, new media (Asheim et al. 2017; Martin & Martin 2017; Moodysson & Zukauskaitė 2014; Zukauskaitė 2012) and video/digital game(s) industry (Chaminade et al. 2021; Miörner & Trippl 2017).

'Higher education' is a common theme as all publications refer to it directly or at least indirectly by discussing the role of universities. Relatedly, most papers pay attention to the University of Lund specifically, and the remaining papers (Frangenheim et al. 2017; Hansen & Niedomysl 2009; Ström & Nelson 2010) to universities in general. Several papers discuss the role of Lund university, for example as part of the triple helix constellation, in the development of regional innovation systems and industrial landscapes (Asheim et al. 2017; Martin & Martin 2017; Martin & Moodysson 2013; Martin et al. 2011; Nilsson & Moodysson 2015). Furthermore, as an interlinked topic to higher education, creative class is the focal theme in a handful of papers (Asheim & Hansen 2009; Hansen & Niedomysl 2009; Ström & Nelson 2010).



'Entrepreneurship' is referred to in several papers dealing with, for example, academic or knowledge-intensive entrepreneurship (Asheim et al. 2017; Benneworth et al. 2009; Zukauskaitė 2012), entrepreneurial university (Zukauskaitė 2012), institutional entrepreneurship (Miörner & Trippl 2017), entrepreneurial spirit within an area (Ström & Nelson 2010) or entrepreneurial discovery of new opportunities (Asheim et al. 2017). Relatedly, every article discusses firms or companies, making organizations a more common unit of analysis than individuals, since entrepreneurs or freelancers are mentioned in about half of the papers (Asheim et al. 2017; Benneworth et al. 2009; Chaminade et al. 2021; Frangenheim et al. 2017; Miörner & Trippl 2017; Moodysson & Zukauskaitė 2014; Nilsson & Moodysson 2015; Zukauskaitė 2012).

'Innovation' is covered by all the reviewed articles and includes such common approaches as innovation policy and innovation systems (e.g. Asheim & Hansen 2009; Martin & Martin 2017; Martin et al. 2011) as well as innovation processes (e.g. Martin & Moodysson 2013 & 2011) and innovation capacity (e.g. Benneworth et al. 2009; Frangenheim et al. 2017). Innovation related themes include also rate of innovation (e.g. urban/rural innovation divide in Ström & Nelson 2010), the degree of technological sophistication (high-tech or low-tech) and the degree of novelty (radical or incremental) (Asheim et al. 2017), and types of innovations (product or process) (Martin et al. 2011).

'Networks' is another highly common term as it was referred to in all but one (Hansen & Niedomysl 2009) publication. Networks are often discussed in terms of inter-firm collaboration (Asheim et al. 2017; Miörner & Trippel 2017), industry-university links (e.g. Asheim & Hansen 2009; Asheim et al. 2017; Zukauskaitė 2012), or more generally between firms and institutions (e.g. Martin & Martin 2017; Benneworth et al. 2009). Networks are also tied together with innovation (e.g. Benneworth et al. 2009; Moodysson & Zukauskaitė 2014; Zukauskaitė 2012). Some papers deal with geographical coverage of networks (local, regional, national, international) (e.g. Chaminade et al. 2021) or refer to the role of trust in the development of networks (e.g. Martin & Moodysson 2011).

'Care' is referred to in the publications only as related to the health care sector (Asheim et al. 2017; Benneworth et al. 2009; Martin & Martin 2017).

Overall, majority of the publications have an economic geographical perspective on how public policies can contribute to regional development and economic growth by supporting innovation and networking between all actors. A couple of papers have a national coverage (Asheim & Hansen 2009; Hansen & Niedomysl 2009) while regional context is the standard approach including the province of Scania (Skåne) in Southern Sweden. Lund is mentioned in the papers nearly always together with the city of Malmö. Malmö is identified as the largest city in the region, whereas Lund is pictured to have the largest and oldest university in Sweden (e.g. Moodysson & Zukauskaitė 2014). Furthermore, Lund and Malmö are described to have different university profiles based, at least partly, on local policy initiatives, and, relatedly, varying industrial landscapes: pharmaceuticals, medical technology, and information and communications technologies (ICT), packaging, and food processing in Lund; moving media, computer games, clean-tech, and sustainability in Malmö (e.g. Nilsson & Moodysson 2015). Finally, many regional papers have a cross-sectoral focus meaning that they discuss not only cultural or creative fields but also others, for example media, life sciences, and food clusters (Moodysson & Zukauskaitė 2014; Martin & Moodysson 2013).

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### 3.2. Overview of Public Policy Documentation

Policy documents were gathered in the following way:

- Local key informants, including employees of the local authority, provided publicly accessible documents.
- DISCE researchers conducted a web-based search (Google and Google Scholar), including webpages of the city of Lund.
- Furthermore, snowballing was applied so that the reference list of each selected publication was searched through for potential new references. Altogether 6 policy documents were selected for a review.

All the documents are in Swedish, but the titles have been translated for the table (Table 2).

Table 2 Selected 'creative economy' Policy Documentation

Document	What this document is about?	To what extent creative economies are discussed in the document? <sup>3</sup>
Lund municipality, (2020). Ekonomi- och verksamhetsplan med budget för 2021–2023 [Financial and business plan with budget for 2021–2023]	Describes the municipality's economic and business plan for 2021–2023	Overall economy of the city or region
Lund municipality, (2019) Handlingsplan för verksamheten kultur i Lunds kommun 2019–2021. [Action plan for the business culture in Lund municipality 2019–2021]	Presents the action plan that forms the basis for the cultural activities in Lund 2019–2021.	Focus on creative economies
Lund municipality, (2018a). Lunds kommuns översiktsplan [Lund municipality's general plan]	Describes the municipality's strategic plan for how land, water, and urban environment is to be used, preserved, and developed in the longer term.	Overall economy of the city or region
Lund municipality, The Culture and Leisure Administration, (2018b). Biblioteksplan för Lunds kommun [Library plan for Lund municipality]	Describes the direction for the libraries in Lund municipality from 2018. The plan talks about what public and school libraries should strive for, which areas need special development, and which groups should be prioritized.	Focus on creative economy of the city
Lund municipality, (2010). Kulturpolitisk strategi för Lunds kommun. Handling plan 2010–2013 [Cultural policy strategy for Lund municipality. Municipality action plan 2010–2013] <a href="https://docplayer.se/2428261-Kulturpolitisk-strategi-for-lunds-kommun.html">https://docplayer.se/2428261-Kulturpolitisk-strategi-for-lunds-kommun.html</a>	Presents four strategic areas that constitute the vision for the cultural policy strategy of Lund for the years 2010–2013.	Focus on creative economies
Lund University (2018). Strategy for cultural collaboration 2018–2026 <sup>1</sup>	Outlines Lund University's strategy for reinforcing its external engagement in art and culture sector for the period from 2018 to 2026.	Focus on creative economies

<sup>3</sup> The classification includes four categories:

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

Region Skåne (2020). Regional handlingsplan för kulturella och kreativa näringar [Regional action plan for cultural and creative industries]

Discusses about the actions needed to strengthen the CCIs' growth and cultural development in the region of Skåne.

Focus on creative economies

<sup>1</sup>This is not considered as a public policy document and, therefore, it is not included into the commentary of policy documents in the following section, but it is utilized to describe the Lund University's strategy with reference to creative economy in the thematic analysis section of Higher Education & Creative Workers.

### 3.3. Terminology and Stakeholders of Public Policy

What language / terms do these policy documents use?

'Creative economy' is not referred to in any of the policy documents. 'Cultural and creative industries' is a familiar expression (e.g. Region Skåne 2020) and the term has been used interchangeably with 'creative industries' (Lund municipality 2018a; 2020) and with 'cultural and creative sector' as well as 'cultural sector' (Region Skåne 2020). Relatedly, the documents include such terms as 'creative sector' and 'cultural sector' (Lund municipality 2010), 'culture and entertainment sector' and 'cultural offerings' (e.g. Lund municipality 2018a), as well as 'cultural activities' (Lund municipality 2010; 2019; Lund municipality 2018b), 'cultural field', 'professional cultural life' and 'cultural producers' (Lund municipality 2019). Also 'hospitality industry' is referred to including e.g. art galleries (Region Skåne 2020). Taken together, there are quite a few terms which all appear to refer to CCIs showing that there is no established way in the city to address these industries.

'Higher education' is a familiar topic, but it is not related specifically to cultural and creative fields. For instance, Lund University is identified as a multidisciplinary institution, having a key role in knowledge development regionally and nationally, to attract a large student population and to contribute to Lund's international appeal (Lund municipality 2018a). Moreover, there is an initiative to establish a national platform for CCI-related research in which Lund University is actively involved (Region Skåne 2020).

More generally, 'creativity' and 'cultural' are addressed in the documents with a wide variety of meanings, for example, 'creative urban environment', 'creative place', 'creative node', 'creative and cultural city', 'creative cultural climate' (Lund municipality 2018a), and 'cultural experiences' (Lund municipality 2019; Lund municipality 2018b) the aim being, for example, to make Lund appealing for those who live, work, or visit it (Lund municipality 2018a; 2020).

‘Cultural infrastructure’, and ‘cultural support’ as a related term, is about a need for the city to provide a better system of physical places and forms of collaboration that enable both practicing and experiencing culture (Lund municipality 2018a; 2019; 2010).

‘Sustainability’ is a common topic in the policy documents and appears in a variety of contexts, but does not, most of the time, address cultural and creative industries specifically. For instance, it is highlighted in the policy documents that Lund wants to be an open, socially sustainable place with a diverse population who has good access to green environments (Lund municipality 2018a). However, the documents discuss ‘sustainable development’ in the field of cultural policy as well as ‘sustainable growth’ regarding cultural activities (Lund municipality 2019), the policy efforts to pursue sustainable development of the cultural life in Lund (Lund municipality 2010), and the important role of CCIs in contributing to the region’s sustainable development and sustainable growth (Skåne Region 2020). In addition, ‘cultural environmental values’ are mentioned, and how densification poses challenges for them (and for green environments) and how ‘cultural historical values’ need to be protected and developed to strengthen the ‘cultural heritage’ in the area (Lund municipality 2018a). Also, culture is seen to have an integral role in the municipality’s effort to find sustainable solutions for tomorrow’s challenges regarding e.g. elderly care and children’s schooling (Lund municipality 2019).

‘Inclusivity’ or ‘inclusiveness’ are not common terms in the policy documents but they are addressed in a few instances with related terms such as ‘free cultural life’ meaning, for instance, that Lund has both amateur and professional cultural practitioners (Lund municipality 2018; 2019; 2020). Moreover, it is noted that culture supports democracy, and Lund’s vision is to embrace diversity and that publicly funded activities must be welcoming, inclusive, and accessible to everyone (Lund municipality 2019). Also, there is a call for more openness to how culture is defined in order to have a dynamic cultural life in the city (Lund municipality 2019). Furthermore, it is highlighted that public libraries must provide activities to enhance ‘digital inclusion’, and relatedly, that digital library is designed in such a way that it is accessible to everyone, special attention given to multicultural diversity. Moreover, attention has been paid to extending the opening hours for physical libraries to increase their accessibility (Lund municipality 2018b).

‘Cultural development’ and ‘cultural participation’ are not commonly used terms in the policy documents, but it is stated that various actors, both private and public, contribute to the regional cultural development and that it is important to publicly subsidize culture to promote cultural participation in the Scania (Skåne) region (Region Skåne 2020). Furthermore, public libraries are considered important in enabling cultural development for individuals and social groups (Lund municipality 2018b).

‘Creative workers’ or ‘freelancers’ in CCI are rarely addressed in the policy documents. It has been discussed, though, how important it is to measure the impact of cultural policy strategy statistically by examining the longitudinal changes in the number of cultural workers and companies in the creative sector (Lund Municipality 2010).

‘Entrepreneurs’, ‘entrepreneurship’, ‘businesses’, and ‘companies’ appear in a variety of contexts in the documents without reference to any specific industries. It is stated for example that Lund aims to be a leader in innovation and entrepreneurship and will support growth and viability of all kinds of businesses (Lund municipality 2020). Special attention is given to innovative companies, new entrepreneurs, and growing small businesses (Lund municipality 2020). Entrepreneurs in CCI are addressed, for example, when there is a discussion about how to provide better opportunities for entrepreneurs and other practitioners within the same or related fields to interact by enhancing both physical infrastructure and various forms of cooperation (Lund municipality 2018a; 2019). Also, it is stated that ‘cultural entrepreneurs’ are important for the regional economic development and that entrepreneurs in CCI are well-educated and innovative (Region Skåne 2020). It is also acknowledged that CCI differ from many other fields in a sense that entrepreneurship is often small-scale, but this should not be underestimated as small companies have relatively high survival rate and they contribute importantly to public tax base (Region Skåne 2020).

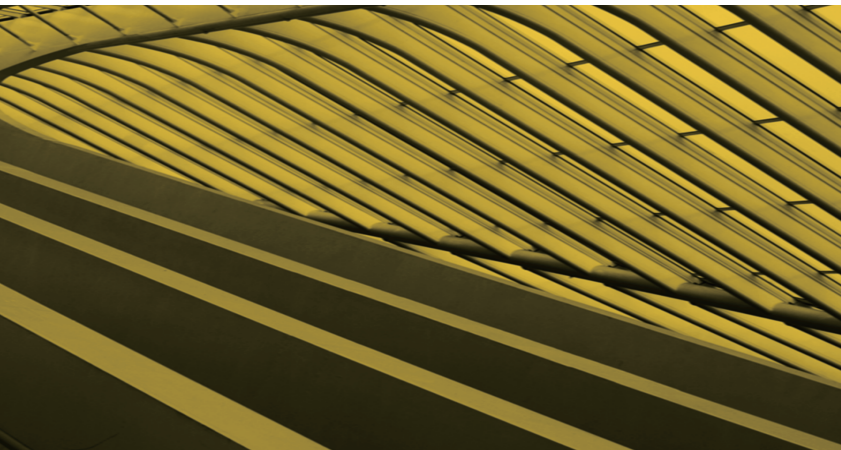
Who is responsible for ‘creative economy policy’ in Lund?

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

The documents indicate that policy related to the range of activities DISCE refers to as “creative economy” has been addressed by authorities on different levels – both the municipality or city level, regional level as well as national level. However, there is very little policy framed directly in terms of “creative economy”.

At the municipality or city level, the Municipality Board is responsible for the municipality’s general planning and the City Council decides on assignments for a new municipality-wide General plan which also deals with culture and creativity in urban space. (Lund Municipality 2018b.) At the municipality or city level, all units of the municipality’s administration have participated in the planning of the action plan that forms the basis for the cultural activities in Lund. The aim has been to give all administrative units an opportunity to point out the cultural initiatives that are relevant to their activities. It is stated that the implementation of the action plan takes place in collaboration with the different administrative units of the municipality, the cultural life and civil society. (Lund municipality 2019.) The Culture and Leisure Committee is especially responsible for culture and library activities, along with sports and open leisure activities (Lund Municipality 2020). For example, the Culture and Leisure Committee was given the task of producing a new library plan for Lund Municipality 2015 (Lund municipality, 2018a).

It is difficult to identify how or how much creative economy policy has developed over the years in Lund. However, if the recent developments are looked at from the budgetary perspective, the financial figures and plans (through Culture and Leisure Committee) for the period of 2020–2023 show quite stable commitment in the municipality to its culture and leisure activities. The annual framework for running costs (the net result) is identical for the entire period. The investment framework shows variation so that there is a significant one-third increase in the budget for 2021. The municipality has a music check/voucher available for kids to be able to learn to play a new instrument at a reduced cost (and to choose freely a service provider), and a decision has been made to extend it resulting into a temporary increase in budgeted investment funds for culture activities, but the plans for 2022-2023 indicate that the funds will eventually decrease below the 2020 figures. (Lund Municipality 2020.)



At the regional level, the Regional Growth Committee and the Culture Committee within Region Skåne has a central role in planning strategies and actions for CCIs. For example, in 2013, they adopted a joint strategy and action plan aiming to develop entrepreneurship and entrepreneurship in CCIs. The action plan has been updated by the cultural committee with the focus on strengthening the promotion of business through, e.g. a developed promo-

tion system, innovation and growth support, and export support (Region Skåne, 2020).

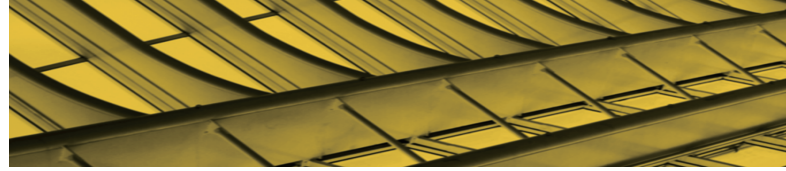
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### 3.4. Thematic Review of Public Policy Documentation

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

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

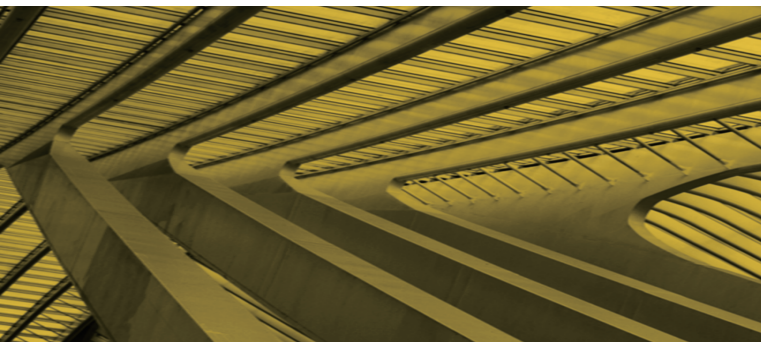
According to the documents, one of the cross-sectional key aims of city policy in Lund is to create a long-term sustainable development in the cultural sector. This includes, among others, increasing the citizens' possibilities to actively take part in cultural activities, creating open and creative cultural climate, providing diverse places for cultural activities, and protecting cultural-historical values.



According to Action plan for the business culture in Lund municipality 2019–2021 (Lund Municipality 2019) cultural activities must increase a quality of life by stimulating the individual citizen's desire and interest in participating and taking part in cultural activities. Cultural activities must create conditions for the residents' own creativity, offer cultural meeting places, enhance diversity and social cohesion, as well as provide conditions for a well-functioning art policy. The program is based on five development areas: strengthened cultural infrastructure, continued innovation, democracy and diversity, professional cultural life as well as children and young people. The overall aim is to create a long-term sustainable development in the cultural sector. Culture is also seen as a bearer of democracy in itself, both as a socially reflective forum, but also by increasing knowledge, and thus equality, about other people's lives. (Lund municipality 2019.)

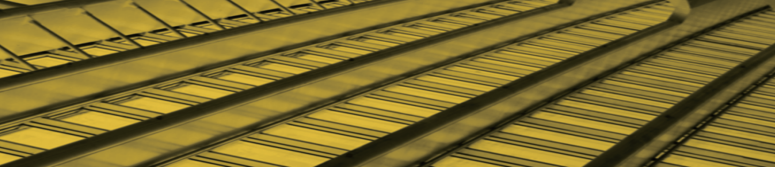
According to Cultural policy strategy for Lund municipality the aim of cultural policy in Lund is to pursue a long-term sustainable development of Lund's cultural life (Lund municipality 2018a). This is done through four strategic areas that constitute the vision for the cultural policy strategy. It is stated that in Lund, it must be possible to 1) develop one's cultural talents, 2) make a living through creativity, 3) be attracted by culture, and 4) experience cultural heritage.

Lund municipality's General plan contains three target areas: Growing Lund, Green Lund, and Close and Lively Lund. Culture and creativity are addressed within the Close and Lively Lund target area. One of the objectives of this target area is to strengthen social sustainability by offering an attractive whole where all residents can feel belonging, participation, and a sense of pride over living in Lund.



A part of this objective is to strengthen the municipality's attractiveness as a residential area by establishing an open and creative cultural climate. For this to happen, it is considered important to ensure a long-term access to physical meeting spaces (places and premises), which are adapted to the present and future forms of expression. Furthermore, it is believed to be strategically important to see culture as an element of community building that is a natural part of urban development. Locations and places that have different functions depending on the occasion may give creativity more space and more interesting shapes. For example, libraries are considered to be important meeting places and arenas in the cultural infrastructure in Lund. However, it is not only in buildings that creativity can take place but the municipality desires to provide good opportunities for a common public life in squares, parks, and other places in the built environment. Access to cheap premises is considered relevant in providing a broader cultural life in the municipality, which in turn hopefully contributes to increasing Lund's overall attractiveness. (Lund Municipality 2018b.)





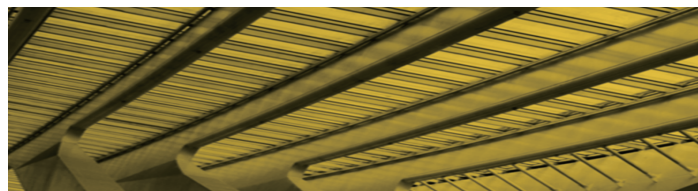
Also, the General plan states that another important goal for Close and Lively Lund target area is the protection and development of architectural and cultural-historical values, while new ones are created to strengthen the municipality's identity. Lund's specialty is considered to be the span between the well-established historical area and the innovative metropolitan area providing great development potential. This mix something that the municipality wants to reinforce in new architecture. (Lund Municipality 2018a, 51, 59.) Overall, there is a need to protect the cultural-historical values in a responsible way so that the cultural heritage is strengthened and becomes a resource in the sustainable development, growth, and in the creation of good living environments. (Lund Municipality 2018a.)

Further, the General plan identifies several strategies for strengthening the social responsibility, including 1) increasing the diversity of premises and public environments for both professional and non-profit actors, 2) ensuring good access to premises and meeting places for cultural and leisure activities, 3) developing more informal non-commercial meeting places to promote spontaneous and temporary cultural and leisure activities, and 4) working for an active collaboration between the municipality, non-profit organizations, business and universities to promote new concepts for meeting places. (Lund Municipality 2018a.)

At regional level, the aim of the creative economy policy is to create conditions for more people to have the opportunity to contribute to the regional growth. Six developmental areas have been designated in Regional action plan for cultural and creative industries: 1) increasing knowledge about CCIs, 2) increasing collaboration between different industries and actors in CCIs, 3) improving the conditions for cultural, artistic, and creative work, 4) building the capacity of CCIs by creating more flexible regional support structure, 5) supporting innovation and sustainable growth, and 6) making regional financing support more available in CCIs. (Region Skåne 2020.)

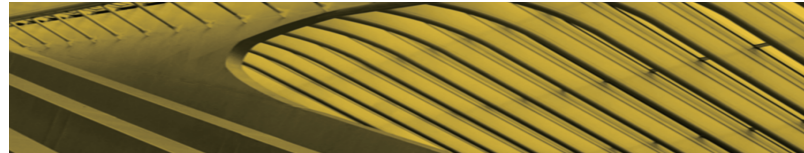
What challenges and opportunities for creative economy in this location are identified?

Already in 2010, Cultural policy strategy for Lund municipality brought up an increased need for cultural events in Lund, a need for expanded forms of cultural support as well as a need for more developed event support. These three identified needs formed a basis for strategy of building four platforms to support the cultural policy development in Lund: The first aim was to create a platform for innovation in the field of culture. This platform, called the Lund's Innovation Center for Culture (Lunds innovationscentrum för kultur), has three areas of activity: an incubator for cultural companies and cultural projects, an international program for visiting artists and producers, and a platform for developing and exchanging knowledge about the cultural sector.



The second aim was to create a platform to develop culture for, with, and by children and young people. The third aim was to create a platform for moving images to strengthen Lund's position and profile as a regional cluster for film and other moving images. The fourth aim was to build a platform for a new way of discovering Lund and creating a social space to increase cultural participation and the dialogue between practitioners, politicians, and citizens (Lund municipality 2010).

In the Action plan for the business culture in Lund municipality 2019–2021 (Lund municipality 2019) culture is seen as a central driving force in the municipality's development. Therefore, it is stated that the significance and potential of culture need to be highlighted and further developed



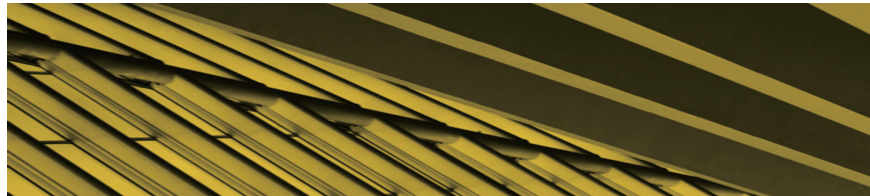
together with all sectors of society. It is stated that culture can contribute to increased quality in education and welfare, for example, schools and elderly care, as well as provide new perspectives in overall planning and development processes, becoming an important engine in Lund's work to find sustainable solutions to tomorrow's varied challenges. The report highlights that one of the challenges is that there are still significant differences in people's cultural habits and opportunities to take part in culture in Lund. This may be due to factors such as geographical distance, lack of physical accessibility or economic conditions. It is stated that everyone who lives and stays in the municipality must have equal opportunities to experience and practice culture. Cultural policy must ensure that all people experience the publicly funded cultural activities as welcoming, inclusive, and accessible to all. (Lund municipality 2019.)

Social sustainability is identified as an evolving, future source of competitive advantage for the municipality when it comes to attracting new residents and visitors to Lund. Culture and creativity could play an important role in this, provided that the municipality succeeds in establishing an open and creative cultural climate. (Lund Municipality 2018a.) A concern about an increasingly polarized society with widening gaps has also been expressed. Good access to sports and cultural activities for children and young people is considered to be of paramount importance in order to strengthen both physical and mental health and ability to work together. To address the challenge the municipality has decided, within its' culture and leisure activities, to create meeting places to promote democracy and to contribute to an attractive municipality. (Lund Municipality 2020.) Further, the municipality authorities have brought up that the maintenance of the cultural and leisure facilities has been neglected for a long time. Consequently, the municipality is investing in maintenance in 2021 in order to get good and safe places where the residents can engage in sports and cultural activities. (Lund Municipality 2020.)

The municipality has also expressed a concern about how existing architecture and cultural environment are affected by expansion and densification of the city. A challenge is to make modern additions with good planning that interact with the surrounding buildings and areas without losing the original features. To be able to work more purposefully with the architectural quality, attractiveness of places and cultural-historical values there is a call for architecture policy for the municipality. (Lund Municipality 2018a.)

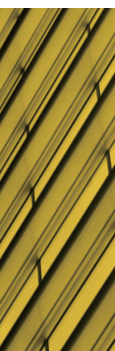
At regional level, it is highlighted that CCI's need to be made more visible and consolidate their position as part of the economy (Region Skåne 2020). The report states that, in general, collaboration for developing cultural and business in CCI's is weakly developed between units in the municipal, regional and national level. It is highlighted that Region Skåne must strengthen cooperation also internationally through actively seeking cooperation opportunities with the Nordic countries, the Baltic Sea region, and the rest of Europe. (Region Skåne 2020.)

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



Children and young people are mentioned as a special target group of cultural activities in Lund. Maintaining quality and accessibility in cultural activities for children and young people is seen important. The school has a central role when it comes to conveying cultural experiences, as it reaches all children and young people. Aesthetics, culture, and creativity are included in the pre-school and compulsory school assignments according to the curricula. After school culture and music schools offer opportunities to develop and learn cultural and artistic expressions. At upper secondary school level, there are several aesthetic top educations in Lund, which also attract young people from other municipalities to study here. A significant part of the young cultural life in Lund is linked to the student world. Collaborating with independent cultural actors is important in the continued development of the focus area. (Lund municipality 2019.)

Architecture and cultural-historical environments are considered to be a landmark for Lund. Buildings connected for example to the ancient university and the cathedral are something that characterize the image of Lund that many visitors, and residents alike, have. Architecture and the cultural-historical values are seen as an already existing source of competitive advantage to attract new residents and visitors in competition vis-à-vis other cities.



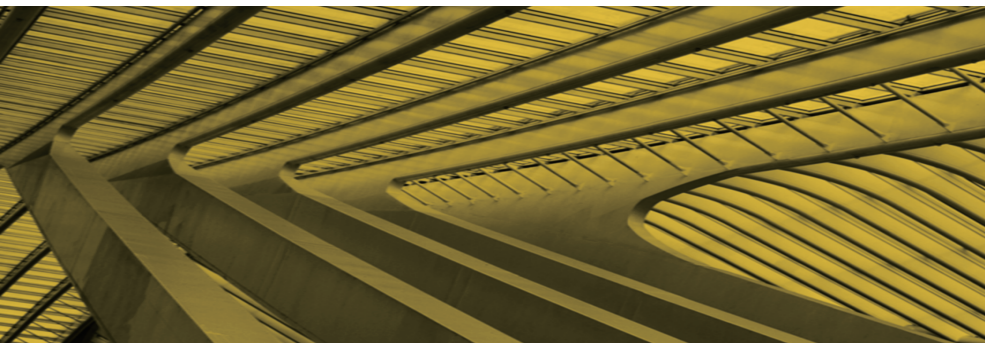
The present historical environment is also recognized as an opportunity to create a more vibrant city life in the future on the premise that it can be combined with exciting architecture and installations in the physical environment to make eventful, temporary, and surprising elements in the municipality. Hence, architecture and cultural-historical environments have the potential to be important elements in future urban development to creating living urban environments in Lund. (Lund Municipality 2018b.)

The role of libraries as free meeting places and places for participating in culture for all citizens is highlighted. It is mentioned that, here, accessibility, equality, and participation are important. Public library system has an important role in development of a democratic society by contributing to the dissemination of knowledge and the formation of free opinions. (Lund municipality 2018b.)

Action plan for the business culture in Lund municipality 2019–2021 highlights that the different excluding factors regarding participation in cultural activities need to be mapped. Based on this, active work to conquer new places, contexts, and times for cultural activities needs to be done and relevant communication channels and forms in order to reach more target groups need to be found. (Lund municipality 2019.)

At regional level, inclusive cultural participation is promoted by subsidies, e.g. publicly funded cultural schools (Region Skåne 2020).

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



Culture is described as a community building element, forming a natural and integrated part of urban development. It is described to be strategically important for the development of cultural life and for the municipality's attractiveness as a place to live and visit. (Lund municipality 2019.)

Also, culture in Lund is identified as a landmark in the municipality. Culture is perceived as an important function to tell about the society and its development, and it is also seen as an important destination. Lund is considered to have great potential to attract more meetings, congresses, and conferences. With the world-class university and unique research facilities, the potential for knowledge tourism and science tourism is believed to be high in combination with the history tourism that Lund's medieval city structure produces. This requires that Lund's cultural heritage is safeguarded as it is a contributing reason why Lund is perceived as both an attractive destination and an attractive municipality.

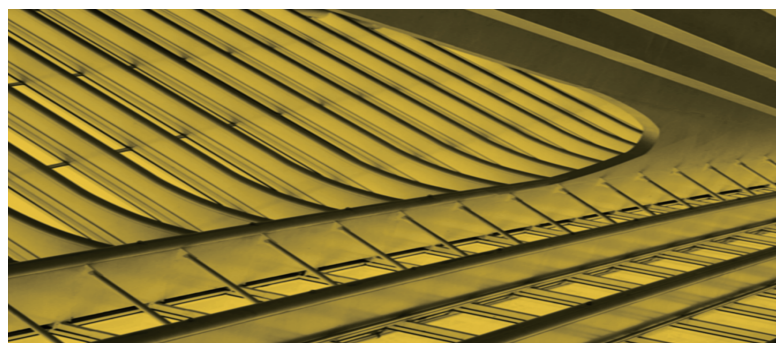
To provide the foundation's better ability to carry out its mission, extra resources are to be allocated to culture activities for 2021. (Lund Municipality 2020.)

The European Commission has identified Lund, along with three other cities, as the most creative and cultural city in Europe in 2019. The municipality authorities have taken this as a proof of the potential of Lund as a destination and consider it to be important that the municipality takes advantage of this opportunity by giving a larger share of the municipal resources to the free cultural life in Lund. Relatedly, the municipality has decided to take a leading role in attracting more people to Lund's various places to visit. Part of this is that the municipality is gathering different competencies around the hospitality industry, events, and meetings in the newly formed company (Visit Lund AB) wholly owned by the municipality. (Lund Municipality 2020.)

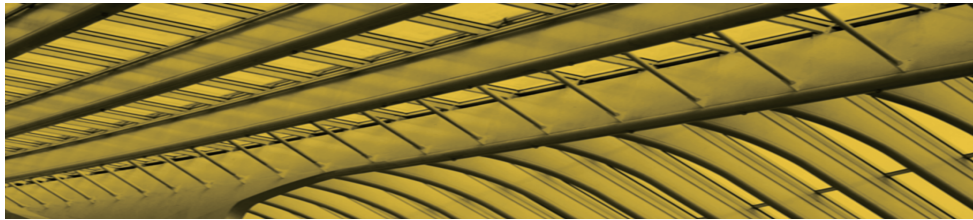
The premise for planning the municipality's culture and leisure activities is that all Lund residents want to experience, exercise, develop, and socialize within the framework of a living cultural and leisure life (Lund Municipality 2020). However, the municipality prioritizes some groups in planning and provision of some of the culture activities. Library activities have priority goals for people with disabilities, national minorities, and persons with a mother tongue other than Swedish as well as children and young people. The municipality also hosts a Culture School (Kulturskolan) which is aimed at children of school age. Moreover, there is a Culture Guarantee (Kulturgaranti) to give children and young people opportunities for cultural activities, and this has been reinforced with the introduction of the Music Check (Musikcheck) which makes it possible to learn to play an instrument with a reduced cost and to choose freely the music education provider. Based on positive evaluations and feedback from the residents a decision has been made to expand the Music Check for 2021 in order to provide more cohorts an opportunity to music teaching, while at the same time shortening the ques for the municipality's culture school's teaching. (Lund Municipality 2020.)

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

Lund municipality embraces free cultural life, which involves cultural practitioners on both amateur and professional level and the student culture together with civil society through, for example, student unions, associations, and non-profit forces. Lund University, the Church of Sweden, and other denominations are also major cultural actors. Creative economy also involves entrepreneurs in cultural and creative industries. Overall, the policy discussions highlight that creative economy in Lund involves equally professional as well as non-profit actors.



As a future area of improvement, the municipality desires to develop new dialogue models to strengthen citizen participation in the planning process for strengthening socially sustainable municipality (a part of which is an establishment of open and creative cultural climate). (Lund Municipality 2018b.) Further, a need to develop methods and networks to connect cultural competencies with innovative projects in other areas of community building, such as urban planning and health, is mentioned in Action plan for the business culture in Lund municipality 2019–2021 (Lund Municipality 2019).



Who is involved in creative economy policymaking? And what processes are in place for developing creative economy policy and data?

In Cultural policy strategy for Lund municipality, it is stated that the City Council, the culture and leisure committee, municipal officials from various administrations as well as the relevant committees and stakeholders through consultation have participated in the process of preparing the strategy and the action plan (Lund municipality 2010). Regarding Library plan for Lund municipality different administrative parties (culture and leisure administration, children and school administration, City of Lund, children and school administration Lund Öster, education administration and public library director) as well several network groups with school leaders, preschool principals and school librarians, respectively, have been involved in the preparation and development. In addition, opinions from the employees in the public libraries in Lund as well as young people about the library of the future have been heard. (Lund municipality 2018a.) The development of the municipality wide General plan has been led by the City Planning Office's Structure Department. The planning document, featuring among other things architectural and cultural-historical values and culture and creativity in the urban space, has been developed in dialogue and collaboration with the municipality's other administrations. (Lund Municipality 2018a.)

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?

There is no evidence of this within the policy documents. Regarding the municipality's General plan, it is mentioned that the plan has been developed in dialogue and collaboration with the municipality's various administrations and that the process also involves a formal consultation period during which a number of workshops have been arranged with middle school and high school students as part of the work to involve young people in the planning and get to share their opinions (Lund Municipality 2020).

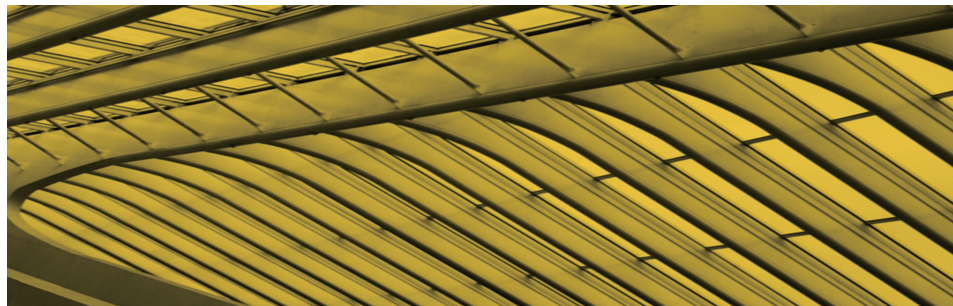
Is there any indication of how local / municipal / regional creative economy policy in this location relates to national policy?

Library plan for Lund municipality has been prepared following international (The UNESCO Public Library Manifesto), national (The Library Act, Education Act and curricula), regional (a regional library plan), and local governing documents (Lund municipality 2018).

### 3.4.2. Creative Business Development & Entrepreneurship

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

There is a regional level strategy for developing cultural and creative industries (Region Skåne, 2020). This strategy highlights knowledge building about the CCIs, strengthening growth in the CCIs as well as CCIs' role as part of national economy. The following activities are specifically designated: 1) identifying, mapping, and measuring cultural and creative industries in the region of Skåne, 2) developing of a national platform for CCIs-related research through collaboration of the region and Lund University, and 3) competence development of decision-makers within the region and municipality to create a better understanding and knowledge of the CCIs. (Region Skåne 2020.)



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

The municipality's General plan states that entrepreneurs in cultural and creative industries, along with (other) cultural practitioners, need to be given the conditions to meet, experiment, and ideate together. This is seen to require that the municipality provides a well-functioning cultural infrastructure, including a cohesive system of places, premises, and scenes. (Lund Municipality 2018a.)

It is mentioned that community planning has an important role in developing the physical space into places worth visiting. Therefore, it has been emphasized that in the long-term planning of the municipality, places need to be created for the hospitality industry, cultural and creative industries, and cultural and leisure activities (Lund Municipality 2020).

It is also considered important that entrepreneurs and cultural practitioners in CCIs have good opportunities to interact and that this requires improvements in physical infrastructure (Lund municipality 2018a).

Concerning the whole private sector, the municipality has decided to work actively to improve the business climate in Lund. A special focus is directed at innovative companies, start-ups, and growing small businesses. Moreover, it has been acknowledged that there is an increasing pressure from entrepreneurs regarding efficient urban development to meet the declining trade in the city center. (Lund Municipality 2020.)

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

At regional level, the importance of promoting artistic activity, through for example providing educational opportunities, resources, financing, competence development, and access to exhibition arenas. These are highlighted as important factors for creative and cultural professionals to make a living from art and culture. (Region Skåne, 2020.) It is highlighted that, to meet the needs of the industry, the regional support structures need to be made more flexible and supportive through linking them together. Region Skåne should also actively participate in international networks that aim to opening new markets and conducting EU-funded development projects. (Region Skåne, 2020.)

It is acknowledged that for being an attractive living and working environment for professional actors in various creative sectors a good cultural infrastructure and opportunities for professional development are needed as prerequisites. Practitioners and entrepreneurs in cultural and creative industries need to be given the opportunity to experiment, think innovatively, and meet each other. It is mentioned that it is important that Lund Municipality continues to support and further develop networks, clusters, platforms, and incubators, where different actors in the same or related industries have the opportunity to share experiences, cross-fertilize each other, and further develop ideas. Residence programs are mentioned as a possible way to develop art and cultural life. (Lund municipality, 2019.)



Cultural policy strategy for Lund municipality highlighted that there is an aim of making Lund a filming location and attracting more film and TV productions to Lund through providing unique regional meeting place for the film industry, attracting new audience groups to the cinema, and creating new dissemination opportunities for film and cultural events (Lund municipality, 2010).

Architecture and cultural-historical environments are seen to be present in the whole of Lund being an important attraction for not only inhabitants and visitors but new businesses as well (Lund Municipality 2018b).



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

Due to the rapid technological development and digitalization, many creative sectors, e.g., publishing, have faced difficulties. Old business models no longer work for many creative industries. On the other hand, due to digitalization the gaming sector has grown strongly over the past decade and is particularly strong in Skåne. Weak financing has been identified as one of the obstacles to the development of the of CCIs. At regional level, the following activities are specifically designated to solve this challenge: 1) making regional financing support available for the CCIs, 2) improving capital supply in CCIs, and 3) creating new funding opportunities in cultural production. (Region Skåne 2020.)

The municipality wants to develop new types of meeting places and is working on the development of an event and meeting strategy. The event industry is seen to offer tools for innovative collaboration in society where business, academia, public sector, culture and entertainment sector, and the citizens meet in new and creative ways and new opportunities emerge. This could generate opportunities for businesses to work in collaboration with the municipality, non-profit organizations, and universities to promote new concepts for meeting places. (Lund Municipality 2018a.)

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

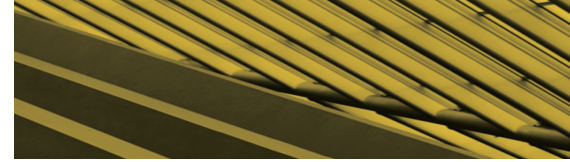
At regional level, cultural and creative sector is described as an ecosystem including publicly funded culture as well as commercially successful actors. Both professional culture and semi-professional / amateur culture are seen important. (Region Skåne 2020.) Also, it is highlighted that a dynamic and changing cultural life presupposes openness so that more definitions of culture, which challenge the traditional ones, can emerge (Lund municipality 2019).

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### 3.4.3. Higher Education & Creative Workers

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

Lund University has a strategy for cultural collaboration for the period from 2018 to 2026. The university positions itself to already have strong artistic, cultural, and culturally oriented activities and, in fact, Lund University is one of the two multidisciplinary universities in the Nordic Area to conduct both science-based and artistic research and education.



However, the university considers it important to reinforce its external cultural engagement and to clarify the importance of its cultural activities. The aim is that art and culture are self-evident and well-known parts of the university, and they contribute more significantly to the university's academic and societal impact. It highlighted that the university could have a more substantial role in international, national, and regional cultural life by solving grant societal challenges within areas such as environment, sustainable development and inclusiveness (demographic change, migration, democracy, open society).

The starting points for this development are the artistic and culturally oriented disciplines in the university, the university's various forms of cultural heritage (e.g., museums, collections, and buildings) and cultural activities within student life (e.g., choirs, theatre, and student cabaret). Important next steps are outlined to be, among others, intensified collaboration between artistic and culturally oriented fields and other disciplines in the university in terms of both research and education across its outreach activities (various campuses) in three different cities in the region of Scania. Also, more collaboration is called for between the university and cultural institutions in the region. Furthermore, it is considered important to improve employees', students', and the general public's accessibility to university's cultural heritage and more active participation in cultural and societal debate in various new public forums, and to further support student-driven culture to attract a broad variety of student groups. (Lund University 2018.)

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

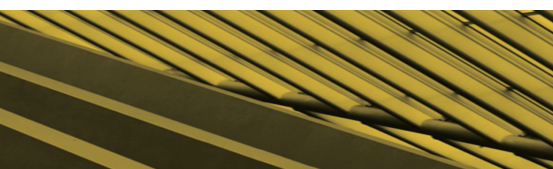
Stimulating collaboration with universities and colleges for creating conditions for artistic exploration within and between different areas of activity as well as initiating collaborations with academic artistic education are mentioned in Action plan for the business culture in Lund municipality 2019–2021 (Lund municipality, 2019). Lund University is recognized as one of the leading cultural actors in the municipality. The importance of free cultural life is highlighted including lively student culture, and student unions are identified as important actors in the cultural economy (Lund Municipality 2018a).

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

Lund University's strategic paper outlines plans for offering arts and culture orientation within the university's various study programs. The university also wants to enhance education-related collaboration with cultural institutions in Lund and in other major cities in the region of Scania. (Lund University 2018).

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

Student life is seen as a central part of Lund as the local university is one of the biggest in the country. Lund University has expressed its interest in developing the breadth of cultural activities within student life to attract different student groups (Lund University 2018).



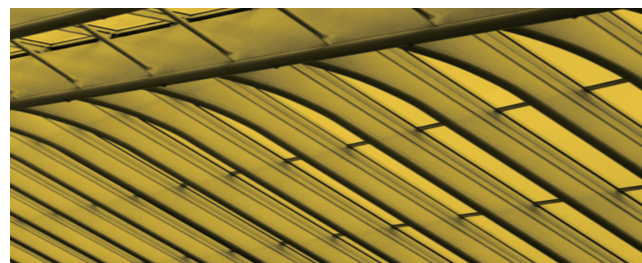
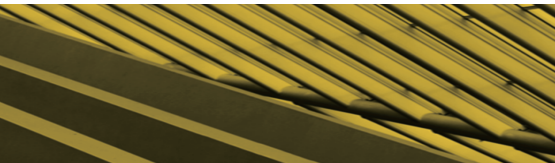
How are creative / cultural workers described, imagined, or referenced in these documents?

Creative/cultural workers, at large, are not described, imagined, or referenced in the selected publications. However, the strategy document by Lund University (2018) states that the university has educated many nationally and internationally renowned artists over the years. The university also intends to announce annual awards, prizes, or scholarships with the field of culture (Lund University 2018).

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

There is no evidence of this within the selected policy documents.

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# 4. Conclusions

## 4.1. Headline Findings from the Preceding Analysis

The preceding review of existing studies and policy documentation provides an important analysis of how creative economy is currently imagined, managed, and governed within Lund. This provides a set of key insights that DISCE's research speaks to, as we offer new understandings of creative economy in Lund – with our detailed empirical findings, conceptual innovations and policy recommendations are set 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 Lund leads to the following conclusions:

1. There is little terminological consistency in the existing academic and policy 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 term 'cultural and creative industries' is used interchangeably with, for instance, 'creative industries', 'cultural industries', 'creative sector', as well as 'cultural sector'. There are terminological differences between academic and policy documentation. For example, 'cultural and creative industries' are applied only in policy documents.
2. There are a number of differences in approaches between academic and policy documentation. Policy discussions are mainly at the city-level whereas academic research has mostly taken place at the regional level. Most policy documents handle CCIs as a single, homogeneous field, whereas academic publications typically focus on some specific subsectors, such as new media or digital game industries.
3. Higher education is present in both academic and policy documentation. However, the role of higher education is discussed mostly at a general level, without contextualizing it to CCIs. Lund University is identified as a participant of cultural economy in policy discussions but not in academic works, which either talk about its' important role in the development of regional innovation systems or portrait it to have a non-CCI specific disciplinary profile related to natural sciences and engineering, such as, pharmaceuticals, medical technology, ICT, packaging, and food processing.

4. Academic and policy publications both consider CCI through their contribution to economic growth by making the city a more attractive place for residents, workers, and visitors. Sustainability is typically understood in economic terms, but especially the policy documents have sometimes also other tones recognizing the environmental, social, and cultural dimensions as well. Inclusivity/inclusiveness as a term is not commonly adopted in the documentation, but there are several policy discussions, in particular, which bring up the need to make CCI more accessible both to practitioners and audience/consumers.

5. Creative workers and freelancers are familiar topics in the scientific papers but not in the local policy documentation. Academic research focuses also more often on entrepreneurship, entrepreneurs, and businesses within CCI, whereas policy discussions indicate that non-profit, amateur, and student participants have a strong position in the local creative economy.

6. Policy publications highlight the importance of the inhabitants' possibilities to actively take part in cultural activities and creating open and creative cultural climate. However, actual policy discussions and decision-making processes including the preparation of strategies and action plans concerning creative sectors are mainly done by the municipality's administration. The voices of creative workers, entrepreneurs and freelancers, and other actors in the cultural and creative sectors are not included in these documents.

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

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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 emphasize the interconnections and interdependencies between cultural and creative activities of many kinds, including 'everyday', amateur, and community creativity.

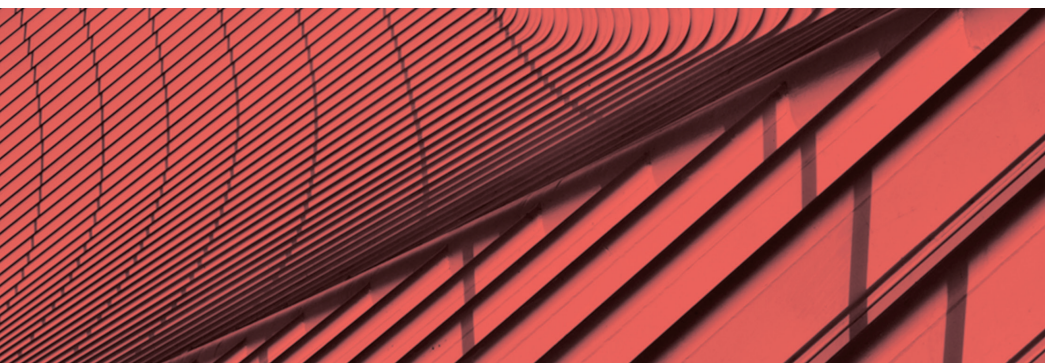
We have therefore been very mindful about how we reach and recruit our research participants: ensuring our recruitment is not constrained by relying on a small number of gatekeepers.

In Lund, the recruitment process followed three steps during which local key informants provided potential contacts, DISCE researchers conducted a web-based search, and each interviewee was asked to suggest any potential names to be interviewed in the city/region.

We conducted 26 semi-structured interviews in Lund, 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 Lund'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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