
Knowledge-based social innovation for cultural endeavours revitalising urban structures

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Abstract: Urban regeneration is a common challenge especially for post-industrial cities. Cultural and creative entrepreneurship is one possible option since culture-led urban development is a sustainable approach, involving different types of communities, increasing social cohesion, and cultural dynamism. The paper aims to understand how knowledge exchange is connected to social innovation and urban regeneration, analysing several situations in Romania. Several dimensions are considered, such as the role of the policy framework and public administration, the dynamics of the relationship between the actors involved, knowledge sharing processes, innovation drivers and the impact of cultural and creative initiatives on the urban, physical and mental fabric.

Keywords: cultural entrepreneurship; knowledge sharing; culture-led urban regeneration; Romania.

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1 Introduction

Urban regeneration is becoming a new frontier for cities aiming to re-qualify the urban environment and promote social and economic growth, by strengthening local resources within urban spaces that enable private and public actors to develop knowledge and experience sharing for value co-creation processes. Urban areas should hence benefit as laboratories for new forms of organisation of social and market activities.

This alternative social perspective to the market-led view helps to rethink the urban redevelopment vision and innovation policies by satisfying human needs, fostering empowerment and by promoting innovation in community relations and community governance. Urban regeneration relies on social innovation as a means to re-socialise cities and urban spaces, developing the local or urban level as platform for social change in a relationship with local government in order to support empowerment and relationships, social ties by enhancing the meaning of community (Moulaert et al., 2013).

Within post-industrial societies, re-planning and reinventing urban development seems to be an effective means to support and improve economic and social innovation as a driver of value creation. Successful urban regeneration initiatives rely on social and economic actors that continuously take part in the project being involved from planning to implementation (Blessi et al., 2012). Urban regeneration development models emerge as an important means for urban policies and growth (Griffiths, 1995).

In particular, after accumulating industrial experience in transitioning towards a services, knowledge and attention-oriented economy and society, reinventing urban landscape as a source for growth relies on discovering new opportunities for urban regeneration. This contributes to enhancing the meaning of community by promoting cultural and creative-led policies and social innovation (Montanari and Mizzau, 2015).

There are several strategic roads that might be taken. Various public administrations could get involved in designing and implementing a new urban vision and landscape. The second option would be to design a stimulating framework and get involved in public-private cooperation programs. The third option is to let private businesses and organisations design and implement various projects leading to urban regeneration at various levels.

The paper investigates how culture-led urban regeneration could be achieved in a knowledge-based framework. Three specific case studies have been selected in order better to understand how knowledge exchange is connected to social innovation and urban regeneration.

2 Sustaining social innovation by promoting urban development and regeneration

Social innovation implies that human needs-oriented development and growth rely on the idea that people identify new forms of social organisation, strengthening the creative potential of societies driven by human beings to improve the quality of life within communities (Mulgan, 2015). Social innovation refers to new practices, methods and processes that require cooperative and collaborative efforts to solve societal challenges meeting social demands in a better way (Howaldt et al., 2015). Sustaining social innovation in urban regeneration helps to drive new hope for urban development policies (Christiaens et al., 2007).

According to Nicholls et al. (2015) social innovation refers to “varying levels of deliberative novelty that bring about change and that aim to address suboptimal issues in the production, availability, and consumption of public goods defined as that which is broadly of societal benefit within a particular normative and culturally contingent context” (p.6).

This social perspective provides an alternative view to market-led urban redevelopment vision by driving urban innovation policies towards social and economic growth by satisfying human needs and fostering empowerment, promoting innovation in community governance. Urban regeneration relies on social innovation as a means to re-socialise cities, urban communities and spaces, their neighbourhoods. Regenerating urban spaces hence contributes to enhancing social innovation that relies on developing the local or urban level as a platform for social change. Here, the relationship between local government and citizens is direct, and the final recipients of initiatives are involved within community, the local identities emerge within the empowerment of relationships (Moulaert et al., 2013).

Social innovations contribute to advancing a sustainable and democratic society through the role of civil society and third sector to participation, decision-making and social services (Evers and Ewert, 2015), creative actions and new governance processes (Moulaert et al., 2007). Promoting urban growth relies more and more on sustaining social innovation as a means that transforms social relationships within urban spaces to satisfy human needs and face social demands (MacCallum, 2009).

Social innovation helps to shape urban governance relying on local authorities dialoguing with community as an intermediary force between market, global drivers and social change (Hansen et al., 2001). Social innovation emerges as part of a shift paradigm and driver of inclusion-oriented strategic choices, relying on spreading knowledge as a result of collaborative and co-constructive efforts. It is a means of helping people to learn collectively and improve the quality of life of groups and communities in order to transform the institutional framework of society (Klein, 2013).

Cities should contribute to developing social innovation by promoting urban development and regeneration strategies within urban spaces. Urban places and communities are a relevant context where social innovation strategies and purposes can occur because social innovation asks for the involvement of people and implies to developing innovative activities to meet social needs through organisations whose primary purposes are social (Mulgan, 2006). Urban regeneration policies contribute to promoting social innovation because regeneration always means revitalisation of urban space lifeless in order to develop a new season of renewal and renaissance by fostering

solidarity, integration and collaboration providing ethical and strategic issues (Klein, 2013; Rossi and Vanolo, 2013). In particular, within urban contexts ready for regeneration design, promoting social innovation helps to strengthen community development by fighting social exclusion in order to improve the quality of life by involving public bodies and local communities (Moulaert et al., 2007). This refers to social relation as collective agency and empowerment (MacCallum, 2009), so supporting and improving social relationships to put people first by facing social problems in order to meet social needs.

Increasingly, culture and cultural heritage contribute to rediscovering the critical importance of urban places and spaces as a source of promotion of social and sustainable development (Perry et al., 2019). The role of arts and culture is critical to bring together urban regeneration as an issue of social innovation practices, and contribute to revitalising urban growth and social cohesion (Tremblay and Pilati, 2013). Arts and culture contribute to sustaining social and economic urban growth, the social identity of citizens, and enhancing both urban culture-led development and social innovation by involving local population and producing benefits for local territories and economies (Tremblay and Pilati, 2013). Social innovations in urban regeneration design thus help to integrate economic and social logics bringing together both the active participation of people as co-producers and co-decision makers and public and private interventions (Evers and Ewert, 2015). Culture-led development then supports social innovation initiatives in helping to redefine the identity of local communities within urban spaces (Gerometta et al., 2005).

3 Promoting cultural-led urban regeneration through public-private collaboration

Cities tend to revitalise urban infrastructures and re-design the use and fruition of public areas and spaces by regenerating buildings and public spaces so investing in urban regeneration as a means and challenge for driving urban sustainable future by improving the quality of life for people within communities (Alpopi and Manole, 2013).

Urban regeneration processes develop by relying on the involvement of communities in social and economic activities related to requalifying a territory. Partnership and empowerment then contribute to reinforcing social relations (Atkinson, 1999). Investing in cultural capital as a source of human and social capital accumulation helps identify new trajectories of urban regeneration processes (Blessi et al., 2012). The increasing relevance of cultural economy helps promote initiatives and projects that support urban regeneration and revitalisation processes as a means for policy-makers to support local and regional development (Power and Scott, 2011). In particular, strengthening the role of culture leads to public and cultural value creation because culture helps support communication and exchange, stimulate the economy, encourage creativity and enhance the quality of life.

The role of stakeholders is central in projects of urban regeneration and implies to design and implement collaboration between municipal, central governments and local communities (Jung et al., 2015). The successful evolution of cities that design the future seems to rely on driving sustainable and smart, healthy and regenerative urban transformation over time (Zhang et al., 2018). Sustaining cultural urban regeneration helps to develop inclusive urban development by involving all the stakeholders of urban

landscape and ecosystem. Successful cultural urban regeneration initiatives and projects should rely on engaging the community in urban regeneration in order to reshape the urban future of the city (Della Lucia and Trunfio, 2018).

Cultural-led development helps renew the image and role of cities and urban environments, urban innovation, growth and entrepreneurialism, as well as sustainable urban growth (García, 2004). They help to balance economic and cultural goals strategically (Miles and Paddison, 2005), so assisting urban communities in achieving sustainable development rediscovering local identities while promoting a human-centred vision for urban growth and regeneration (Hwang, 2014).

Developing successful urban regeneration projects relies on strengthening cooperation and partnership between public and private actors as drivers of effective managerial capacity by providing a network management strategy as a source for a significant impact on outcomes (Kort and Klijn, 2011). In particular, promoting a governance approach to facing and solving urban development issues helps to create innovation as a result of interaction between different organisations and relies on developing collaborative innovation and joint ownership of the new approaches (Hartley et al., 2013).

Investment in culture plays a legitimising role that addresses new mechanisms of governance to drive public and private actors to interact and be partners by involving civil society in order to contribute to urban regeneration strategy and social cohesion (Degen and García, 2012). In particular, sustaining arts and culture as critical assets in knowledge societies helps urban regeneration as a means to drive creativity and support initiatives to contrast social exclusion in the city, while also relying on cooperation between city government, business and not for profit organisations as the main stakeholders of the urban landscape (Sasaki, 2010).

4 The intervention of cultural organisation to support urban development and creative urban fabric

With the advent of post-industrial society, culture has increasingly emerged as a means of social innovation and urban regeneration. Cultural regeneration helps drive social and spatial transition after de-industrialisation ensuring economic prosperity and decreasing unemployment by involving people and communities (Tang, 2016). “Urban cultural regeneration occurs when culture drives the requalification of urban areas, the development of infrastructure and services and the attraction of investment, talents, new residents, and visitor flows” (Della Lucia and Trunfio, 2018, p.38).

In particular, urban cultural regeneration develops in terms of a *social innovation* model when historical or industrial urban areas are renewed by private initiatives that are embedded within the community in order to enhance community relationships and exert a positive impact on living, wealth and social inclusion without hybridising cultural heritage and creativity (Della Lucia and Trunfio, 2018). Promoting urban regeneration helps designing regeneration initiatives requires to develop urban governance beyond the state that refers to horizontal association networks where actors from private sector and economy (market), from state actors and civil society as well as non-governmental organisations (NGOs) are involved (Swyngendouw, 2005). In particular, involving people and communities by sustaining public engagement helps urban redevelopment initiatives and projects that refer to cultural activities and planning. Urban regeneration

relies on citizen involvement and engagement as a source for value co-creation. Involving the community and its people is necessary but does not ensure satisfying issues with regards to public value co-creation. Urban regeneration processes hence develop by public organisation engaging citizens that feel to contribute to public and urban innovation planned with them (Alves, 2013).

In this framework, cultural entrepreneurs or *culturepreneurs* (Hausmann and Heinze, 2016) could become active agents of urban regeneration. *Culturepreneurs* are generally innovators, willing to acquire multi-sectoral knowledge in order to provide cultural services successfully to a wider audience (Lange, 2011). They face many challenges, not only related to effective financial management, but also to managing both creativity and innovation (Wilson and Stokes, 2005) better in a challenging context for human resources management (Hotho and Champion, 2011).

Cultural entrepreneurs also change the urban landscape by searching affordable office spaces and creatively reshaping the areas where they operate (Havadi-Nagy, 2017). It also impacts the urban fabric both by temporary interventions and permanent ones. The former industrial structures seem to offer the preferred landscape/infrastructure for such interventions.

A more complex approach is the establishment of creative quarters (Działek and Murzyn-Kupisz, 2014; Murzyn-Kupisz and Działek, 2017; Traversier, 2009; Stoica, 2010; Wood and Dovey, 2015). Sometimes the initiative belongs to the public administration while at other times it is completely independent – as in the case of Creative Quarter of Bucharest (<https://institute.ro/cartierul-creativ/>). The personal experience of the artists, as well as the cultural trends in that specific city are also factors to be considered (Działek and Murzyn-Kupisz, 2014). In some cases, these creative clusters would be focused on (contemporary) art production, while in other cases leisure and entertainment facilities would be associated, so enlarging the public interested in such spaces (Stoica, 2010).

5 Cultural initiatives based on social innovation as drivers of urban development. A qualitative exploration of three Romanian cases

Culture is a complex domain, generating added value and multiplying effects in affecting not only individuals but also communities and society at large. Innovation in culture has the ability to attract the interest and generate the impact presented above not only in culturally aware groups but on a variety of groups that are perhaps not part of the cultural debate and activity. Social innovation consists in creating new practices and mechanisms and strengthening the creative power of communities that might otherwise remain peripheral (Mulgan, 2015; Howaldt et al., 2015).

Such an approach in the framework of culture might determine the creation of creative public goods that would otherwise be inaccessible to most of the community involved in these new processes. The beneficiaries might be groups that are socially excluded, but also specific communities that are not mainstream from the perspective of the activities involved. Social innovation might bring under focus the creative potential and accelerate cultural productions of marginal groups, either from a social or from a cultural perspective.

5.1 *Innovative cultural initiatives*

In the past decade, in particular, several cultural initiatives in Romania have attracted the attention not only of those directly involved in them, but also of a wider public – both mass media, and the cultural and creative sector’s representatives alongside local administration and the informed public at large. Most of these new generation of ‘stars’ constitute cultural endeavours based on social innovation, meaning new practices supporting the creativity of marginal groups, from a social, economic, professional and cultural perspective. We could present a relatively long list of such initiatives, some of them being limited interventions in smaller communities, with some others being large endeavours in the most important cities of Romania (Canov et al., 2016; Zbucea and Romanelli, 2018). Most of these interventions seem to have in common is the innovative valorisation of a heritage site, a heritage building that was previously in ruins (no matter its property status) by step-by-step restoration and project-based development, involving local communities or specific target-groups (artists and creatives in most cases).

The state of decay of the heritage sites considered is in many cases connected to economic decline which has led to the closure and abandon of economic activities, leaving the surrounding community without their main source of income. In this framework, the surrounding areas are characterised not only by economic decay but have also become problematic from a social perspective, as well as from an urban one.

We have selected three of these initiatives, based on the complexity of the intervention, their location in significant urban areas which are problematic in terms of immediate neighbourhood, their visibility and their capacity to set standards, as well as the long-term multiplier effects in the city.

5.1.1 *The Paintbrush Factory in Cluj*

This is not only one of the first initiatives of a transformation of industrial heritage in Romania, but also one of the most famous successful ones. In 2009, the Paintbrush Factory (www.fabricadepensule.ro) started as a project of urban regeneration, involving several public and private actors, organisations as well as individuals. From a legal perspective, it is organised as a federation of NGOs and individuals. The former communist Paintbrush Factory, which was almost deserted at the time and in collapse like the entire neighbourhood was transformed into an independent hub for artists, curators and galleries as the best art galleries in Romania (Neneciu, 2014), as well as studios, creative businesses and other types of cultural organisations. More recently, it included an art library as well as co-working spaces.

Another recent project is Fabzine, an online multi- and inter-cultural blog, aiming to enhance cultural education and creation. Nevertheless, the evolution of the space was not always smooth, experiencing various disputes which did not have the power to stop the development of the space (Comsa, 2016; Florescu, 2017). The 10th anniversary of the project then encouraged the organisation to develop a new strategy. “After 10 years of existence, the Paintbrush Factory proposes a program that marks the transition to a new stage in which the focus moves from production to artistic research and the transfer of expertise to a new generation of artists and cultural workers” (Paintbrush Factory, 2019).

After its establishment, Fabzine immediately attracted the attention not only of the cultural and creative sectors, but also of students (Cluj is not only a top-5 city in Romania but also a university-city), social media and mass media. In addition, the prestige was

instantly set not only locally, but also at national and regional levels. Perhaps, the success of the initiative was, in the beginning, also a bit fortuitous, since it was considered a group of different entities with different dynamics and not a common project (Mureşan, 2011). The project was also lucky that internationally renowned artists accepted to be part of the endeavour. Drawing the line, one observes the dynamism and evolving vision of the managers even of the members of this complex organisation do not have a unitary view on it (Salcudean, n.d.).

Part of the success of the Paint Factory is related to the provision of a complex infrastructure for its beneficiaries: a library, production lines and cultural laboratories. Periodically, there are organised various cultural events and performances at the location, including debates on the Romanian society and urban development. All these activities not only attracted a wide variety of participants and an active interest in the dynamics of the place, but also generated a network of artists and organisations from Cluj, and other cities in Romania, Hungary and other European countries (Hurducas, 2016; Serban, 2016).

5.1.2 *NOD makerspace in Bucharest*

It is an original co-working space dedicated exclusively to creative individuals and organisations – to ‘makers’ who use their hands and minds to make original products (www.nodmakerspace.ro). In 2015, a group of creative people, mainly architects, set up a creative start-up and rented part of a floor of a rundown industrial building. This was a former textile/cotton factory, containing several separated buildings in an industrial district along the Dambovită river. The name of the friendly co-working space they created is NOD, meaning knot. The co-working space became instantly popular in many milieus, and in three years the initiative extended to two full floors.

NOD makerspace describes itself as “NOD is a dynamic ecosystem open to designers, artists, engineers, inventors, freelancers, and entrepreneurs. Any creative mind, anyone who thinks ‘business’ in a creative way, anyone with an idea, an invention or a prototype, who wants to develop them, finds the right space, a support community, and the production equipment that can bring any project to life. NOD is also a fab lab/makerspace but also a co-working space, so any project can be developed here”.

The development strategy also assumes a sustainable social approach, in the sense of developing or cooperating only for projects with social and cultural relevance. Ethics and good-making are also at the core of the business philosophy.

The success of this endeavour is related to several factors. Firstly, it is probably the opportunities offered for the ‘makers’ – both residents of the co-working space and others interested. It offers workshops and equipment for woodcarving, laser engraving, 3D printing at reasonable prices or included in the price plans of the co-workers. NOD makerspace offers the only operating material library in Romania. It is the host of many professional, creative and cultural events. Courses are also organised, ranging from public speaking to fashion design.

It is also involved in various sustainable and meaningful projects, such as Mater – the material library that we already presented. Another significant project in which NOD is involved is ‘La Firul Ierbii’ (‘At the Grass Level’) – a community space opened in the same factory complex, aiming to support community and civic engagement. NOD has also developed an NGO for better involvement in society and implementation of its

community vision. Among the activities of this organisation that we have mentioned is an original exhibition celebrating 100 years of Romanian design.

5.1.3 *Planeta Petrila in Petrila*

Petrila is one of the main miner cities in Romania, as well as one of the oldest at the same time (Jujan and Svoboda, 2009). The coal mining of good quality is documented since the mid of the 19th century. The entire area where Petrila mine and city are located is the most famous mining region of Romania. The great development of the mining industry during communism in Romania determined a significant increase in the population with relatively high-income families. After the fall of communism, in a complex economic, political and ecological framework and with a decline in the quality and quantity of coal extracted, the mines in the region have been closed in several stages. The population decreased at the same time alongside the standard of living.

From the 14 mines in the area, only 4 are still operating. The Petrila mine was closed in 2015. It was not only the case that the industrial sites closed, some of them with a long and interested history were closed, but they have been robbed by all that could have been reused or sold. Petrila mine was not an exception until former miners and an artist decided to revitalise the place through culture. Later an association named 'Planeta Petrila' (Petrila Planet) emerged.

Part of the buildings of the mine are now historical and architectural monuments. This legal status does not help them too much. The lack of proper investment and rehabilitation determined, for instance, that the roof and part of the structure of one of the most important buildings to collapse under the pressure of snow in January 2019. Therefore, substantial investment is needed.

Planeta Petrila is a concept which makes the mine vibrate with culture and where a wide variety of cultural events take place. The main location for these events is called Centre Pompadou (the former pump station). There is also a Museum of the Miner Rescuer. The Petrila Literary Colony as well as the Order of Coloured Helmets are also active in association with Planeta Petrila. The latest initiative seems to be a cultural residency taking place here. The efforts to set up this new cultural space have been filmed in a movie, with the same title, which has been awarded the popularity award at TIFF, probably the most important Romanian film festival.

5.2 *Method*

This research aims at understanding how knowledge exchanges are connected to social innovation and urban regeneration. The main question considered in order better to map the investigated processes is: "which factors related to social innovation that generate a positive impact on urban development, that stimulate the actors involved to react in such a way to lead to regeneration of urban fabric?"

The answer is given by undergoing a qualitative methodology based on an inductive endeavour triangulating several secondary data from various sources and of different types (Roller and Lavrakas, 2015). In the field of cultural and creative entrepreneurship, due to the specificity of the field, qualitative investigations are preferred (Hausmann and Heinze, 2016). Considering the difficulty of obtaining valid, objectives evaluation from the stakeholders involved, as well as other contextual factors limiting the access in information, an adaptive approach has been considered, as Yin (2011) recommends.

Using, comparing, and validating a wide typology of data contributes to the validation of the findings.

Therefore, a wide typology of data should be considered. At a macro level, documents related to local urban development policies have been considered. At the level of cultural initiatives, data can be considered from press releases, reports, interviews. Third parties generated data has also been considered, such as press articles, blog entries, etc.

The selection of three case studies, no matter how complex and impactful, does not allow us to generalise the findings (Punch, 2005). Instead, it allows us to consider a wider framework when designing and analysing other cases. Another limitation of the research is the subjectivity of the documents considered, which already present a selection of data made with specific purposes.

Data collection has undergone online in many virtual locations, including the websites of public organisations, the websites of the cultural initiatives investigated, mass media, social media platforms. A final total of 46 documents, validated for reliability and relevance and presented in Table 1 have been selected to undergo content analysis.

Table 1 Typology of research data

<i>Type</i>	<i>No.</i>	<i>Observations</i>
Policy papers	6	These include strategies designed both for national and local levels.
Press releases	3	Only the press releases containing strategic developments and planning elements have been considered.
Activity reports	3	Only the Paintbrush Factory has accessible reports for the past three years.
Press articles	19	Most of the articles have been published in Romania, but a few referring to the Paintbrush Factory have been published in international newspapers and magazines.
Press interviews	5	
Scientific articles	4	Only the ones available in international data-bases were available for the research. Nevertheless, they include probably the most comprehensive research, local small contributions being probably mere presentations of the basic elements already included in the other documents considered.
Research	2	These studies are project-based, aiming to understand the processes associated with how heritage could constitute a driver for community development.

The content analysis hence focused on several dimensions: policy framework; innovation drivers; social impact; urban impact; networking and knowledge transfer.

Policy framework refers to the framework set up by public bodies, at a national and local level. Since the aim of the investigation is to analyse the mechanisms of urban development connected to the three organisations selected, the policy framework is a relevant point of reference and could enhance or limit the cooperation of the public bodies which support and implement these policies. Studies show that the policies have a regulatory role rather than ensure an active push of the cooperation and knowledge transfer in the cultural and creative industries (Cruz et al., 2019). Understanding the

policy framework is also relevant not only from the perspective of attracting the support of public organisations, but also for gaining public funding.

Innovation drivers refer to the factors which positively influence social innovation in the three cases investigated. In the case of creative industries, the main elements identified are new ways to create meaning, stimulate cooperation and lead new practices (Jones et al., 2016). Knowledge transfer amongst stakeholders is also an important piece in the process (Colapinto and Porlezza, 2012), as we observe a development process associated with innovation rather than strikes of genius to uncover novelty. There is a continuous negotiation of the innovative creators with other actors to make the innovation comprehensible, familiar and acceptable.

Social impact refers to how the initiatives selectively influence their surrounding communities. While as an indicator it is semantically easy to grasp, measuring the social impact is extremely difficult (Flatau et al., 2015). These outcomes refer to the achievements resulting for the community and society at large, which could be short-, medium- or long-term.

Previous studies have shown that high levels of social impact are connected to self-efficacy (Urban, 2015). This last connection relies on assumed social vision, sustainability, social networking, innovativeness and financial returns. It is also connected with social influence.

Urban impact is a dimension mapping the effects of the investigated entrepreneurial endeavours have on the urban fabric, on other organisations operating in the area and on local communities. There are many cases around the world documenting that successful businesses could positively employ to influence the urban development around their locations. We will investigate to what degree the cultural and creative entrepreneurial initiatives we have selected model the built environment, as well as their local communities.

Networking is an indicator referring to the dimension and typology of the partnerships that an organisation possesses. The larger the network, the more benefits that an organisation presents when considering project design and implementation, resource building, trustworthy communication, etc. Even if these networks are informal coalitions, they offer a consulting and support group for the organisation, facilitate knowledge sharing and increase the visibility of the organisation. Since the present study investigates the urban regeneration that might be induced by cultural and creative endeavours based on social innovation, relationships and extended networks involving public administration bodies are of special consideration. These new approaches in public management see the citizen, as well as all types of organisations as partners and actors in public governance, active participants in the democratic processes (Bevir, 2006; Hartley, 2005) and co-creators with the public bodies of the new urban landscape (Savini et al., 2015; Voorberg et al., 2015).

Knowledge transfer is a very important aspect for cultural and creative industries (Bira and Zbucnea, 2019; Colapinto and Porlezza, 2012; Cruz et al., 2019; Zbucnea and Leon, 2015). Knowledge sharing generates competitive advantage (Argote and Ingram, 2000; Bou-Llusar and Segarra-Ciprés, 2006; Jain and Moreno, 2015) and facilitates social exchanges (Alvesson and Kanneman, 2001; Omotayo, 2015; Wang et al., 2015). Knowledge transfer is also directly connected to the social network of the organisation and its affiliates. Networking enhances knowledge transfer, but is mediated by the trust between the actors involved (Yin and Jahanshahi, 2018).

5.3 Findings

5.3.1 Policy framework

The analysis of the development strategies for the two cities, as well as the sectoral strategy in Romania could reveal to what extent public bodies are ready to cooperate with cultural and creative entrepreneurial initiatives. Is the policy framework facilitating the co-creation and the development of networks and joint actions for the benefit of the urban cluster and local communities?

At a national level, policies in the field of culture require the integration of culture into the social and economic development strategies at national, regional and local levels. Cultural entrepreneurship is seen as the main tool for making culture an active development actor (Romanian Government, 2015). Therefore, the policies consider the development of tools that facilitate access to finance to identify needs from research and to develop a better business environment with a focus on innovation. This framework would, theoretically, advantage cultural and creative entrepreneurial initiatives, such as the three cases discussed. Unfortunately, these positive frameworks have not influenced the three considered case studies. In both cases, the development and the funding are based on business mechanisms, on sponsorships and only in small part on public financing.

In the third case, of Planeta Petrila, the local public administration doubtlessly faces financial problems, but it still supports to some extent social and cultural initiatives and partner for projects and fundraising. We can observe such openness, at least for some initiatives, after the image success of Planeta Petrila. In the Strategic Plan 2016–2020, the question of culture is practically inexistent, as well as the remains of the mining facilities. The positive outcomes and the focus generated by Planeta Petrila probably made the local administration reconsider a little the potential of culture as a local resource.

Considering the urban policies for the two cities, the policy frameworks are similar. Heritage and culture are considered as resources for urban sustainable development, but the actual support is not so strong from the point of view of public management, at least in the case of the Bucharest initiative. For Cluj, the situation is better and we should, therefore, start with this city.

Cluj is considered one of the most dynamic and developed cities in Romania. Its public administration is seen as an important driver of urban development, as a supporter of public governance and the initiator of several actions involving active citizenship (Boc, 2017). In terms of investment in culture and creative development, which is among the highest in Romania, the main contribution does not come from the public budget, but the most active role assumed by NGOs, supported by businesses (Cluj-Napoca2021, 2014, p.2). Nevertheless, the city's town hall is a partner of all the major cultural events, as well as cultural and creative initiatives. The development strategy of the town hall has established an 'innovative, creative and competitive city' while 'culture and local identity' are two of the eight strategic dimensions of the city planning (Cluj, 2014).

The Paintbrush Factory is given six times as a good practice example in the development strategy of the city, being named the "most important stage for contemporary art". Therefore, it is highly appreciated by the Town Hall. It is also specified in the development strategy as a partner in one of the 15 operational plans,

namely in the one dedicated to the contemporary visual arts, being one of the few independent organisations specified (Cluj, 2014).

Bucharest is the main city of Romania, from all points of view. Similar to the Cluj case, the cultural strategy of the Bucharest City Hall (2016) considers that culture should be a main driver of sustainable development. The cultural strategy also states the need to encourage entrepreneurial initiatives. Stressing their positive impact on networking, both for public and private organisations. The strategies proposed 16 main mechanisms for urban development through culture. Among these directions, we signal the following: cultural activation of neighbourhoods, developing a network of cultural equipment attractive for a competitive cultural city at the European level and supporting the economic development of the city by supporting and developing the cultural and creative sectors. Nevertheless, up to now, the Bucharest Town Hall does not have visible actual mechanisms to support these directions. Neither does the funding it offers for projects through some subordinate organisations.

Even more, the general development plan for Bucharest mentions culture only accidentally (Bucharest City Hall, 2015). It is not considered a development axis. The only attention is given to built cultural heritage in the context of tourism development. In parallel to this strategy, another one has been under development, called Bucharest 2035. This is a development strategy that seems still to be under consultation and in the process of being design. Culture has slightly better positioning, the document even referring to winning a ‘culture bet’ (Bucharest City Hall, 2012). Nevertheless, culture is not connected to strategic objectives. It is rather that strategy also pays some attention to culturally built heritage as one of the elements of urban regeneration. It is also the focus of one of the sub-strategies.

Summing up, both cities have elaborated cultural strategies promoting sustainable urban development through cultural and creative entrepreneurial approaches. Nevertheless, in the case of Cluj culture is considered a relevant element for overall urban development. Moreover, the Paintbush Factory is considered an important partner for the city in the field of contemporary art. In the case of Bucharest, neither NOD Makerspace or similar public/private organisations are identified as partners, while minimal attention is being given to culturally built heritage.

5.3.2 Innovation drivers

In the case of NOD Makerspace, innovation is driven by the strategic vision and the community-oriented dimension of the management of the place. This framework sets social innovation and social added value at the core of the projects and of the organisation’s events.

There are two values assumed which contribute to innovation: creativity and cooperation. Creativity is a core value promoted both in the design of the space, in the architecture of events and in the services provided to the clients. In addition, this value is promoted as a main characteristic of the clients, with individuals and organisations renting and using the space and equipment provided.

The second value – cooperation – is not explicitly assumed, but it is at the core of the processes promoted, in the communication materials and it offers guidelines for the design and organisation of the activities (Tanase, 2019). Cooperation is promoted firstly among the co-workers, where open spaces for discussions are provided and internal

activities are meant to create cooperation opportunities. Moreover, a communication platform having the same main role has been developed.

The NOD community has evolved in particular to enhance the cooperation of culture and the real cooperation among the present and past co-workers. The organisation's team includes a community wizard, an ambiance guru, three people entertainers and two people engagers, proving how important the community and the inner relationships are.

We would also pinpoint the social vision of the management team. There is a determination to stimulate the local social and economic potential to foster civic involvement in the local community. A space dedicated to this has been created and offered to the community – at the Grassroots Centre.

Cooperation is also a core value for the Paintbrush Factory, being explicitly stated in the vision of the organisation (Paintbrush Factory, 2018). Since the beginning of the activity here, the cooperation between various actors – visual artists, designers, performers, curators etc. – generates original programs and exhibitions, which have instantly attracted the attention of the wider public who have started to attend these events. Another very important dimension of the cooperation was with artists from other European countries, especially from Hungary. This interdisciplinary and international cooperation has determined innovative cultural creations and made Cluj the most dynamic contemporary art centre in Romania, at the time.

This interdisciplinarity is another core value and driver for innovation – not so much a social one, but a cultural one. It is also stated in the vision of the organisation, as “dialogue between disciplines and practices”.

Another driver of innovation for the Paintbrush Factory is the way it operates, based on the cooperation of well-established artists and contemporary arts organisations. The artists were effective endorsers, offering additional value and ensuring consistent creative outcomes. The key to the process has been, no doubt, the association from the beginning of artists who were already recognised on mature cultural markets, but also the inner dynamic of the place (Hurezean, 2017).

At the code of innovation in the case of Planeta Petrila seems to be the social vision that places the mine at the core of social community development. Another simulative factor is the interdisciplinary teams, as well as the special and creative dynamics generated by the association of artists with miners. Economic constraints are further aspects to be considered in this respect.

5.3.3 Urban impact

The Paintbrush Factory has a significant impact on the cultural life of the city, which has led the Town Hall of Cluj to select it as a strategic partner for contemporary arts, as mentioned previously. In addition, it has changed the cultural landscape for Transylvania and Romania, offering the innovative operation model explained in the previous section. Therefore, we can observe a regeneration of the cultural urban life, which has started to be aligned with cultural voices and approaches in Central and Western Europe. The Paintbrush Factory has established the city as one of the art centres of the 21st century (HuffPost, 2017).

The mission of the Paintbrush Factory also explicitly states, amongst other goals, to get involved in strategic projects and the (re)formulation of public policies. In line with this aim, the Paintbrush Factory has developed a program called Urbaniada. Via a succession of projects, it has aimed for the improvement of the quality of life in the urban

space, offering solutions to concrete problems by encouraging the dialogue between public and private professions and partnerships between nongovernmental organisations, architects and urbanists.

This organisation contributes to a cultural urban development, rather than to actual development of the urban fabric. As Stoica (2010) describes this process, “it changed the cultural itinerary in the city – from the centre to the neighbourhood”.

Maybe another contribution to this aspect could be considered as the hub H33, an independent co-working space with a strong cultural dimension, inspired by the Paintbrush Factory. H33 is another industrial space, placed quite close to the city centre, which is now a social innovation hub. It has become a model for effective, creative arts management on a large scale in Romania (Altman and Ștefan, 2016). Two of the organisations that were initially part of the Paintbrush Factory have left the space with a lot of experience and moved towards the city centre, connecting the regenerations of other urban spaces in Cluj (Havadi-Nagy, 2017).

Nevertheless, in the past few years the activities of one of the projects of the Paintbrush Factory – FabHub – have been developed in the park nearby. Previously a call for projects for the reactivation of the park was launched, in cooperation with a bank sponsor. FabHub is a co-working space, which also proposes activities in the park nearby. It is associated with a project called Ubaniada which actively looks for urban regeneration by small interventions. Speaking of small interventions, a pop-up container was set up in the nearby park hosting various cultural events, such as documentary film evenings, children’s creative workshops, greening sessions, debates, and exhibitions.

NOD Makerspace also actively and strategically aims to reshape the urban development in the area where it operates, but with other means than the Paintbrush Factory. It proposes a Bucharest Creative Cluster (<https://nodmakerspace.ro/other-facilities>). It is a plan, partially already implemented, to transform the buildings of a former cotton industry into a creative neighbourhood. There are already operating here, besides NOD Makerspace and its Mater Library, a restaurant, (creative) businesses, a community centre (At Grass Level), a creative educational centre for children (Eematico). NOD Makerspace cooperates with all these organisations. It was at the origin of the community centre, which is very active in stimulating civic engagement of the local community and in educating children. An independent theatre is going to be open in several months in the area.

NOD Makerspace also is directly involved, project base, in small, focused urban interventions, such as the redesign of the common spaces of communist-era buildings (<https://nodmakerspace.ro/maker-school>). Other creative interventions where e design of adapted furniture for museums in order to facilitate the interaction of children with the collections and cultural heritage (for instance in cooperation with Da’DeCe Association).

Because of NOD Makerspace, different creatives and even businesses are re-evaluating the former industrial area along the Dambovită river as the venue for their offices. Also, the start-ups generated here, leaving the premises, would contribute to spreading the NOD model of business in other areas of the city, reshaping slowly the business environment.

Indirectly, in the long-term, it contributes to urban regeneration and green urban spaces through the educational programs that it supports. The Mater Library also proposes a selection of construction and design materials that are selected taking into consideration how innovative and green they are. In addition, NOD Makerspace is a

partner in various initiatives promoting green architecture, protection of the urban environment, such as Leaving Grey, Living Green.

Planeta Petrița has a rather strong impact on the urban development of Petrița from several perspectives. From a material perspective, it led to the salvation and partial rehabilitation of an industrial site which is the main heritage of the city. It has also mobilised the community to support it and to contribute to its development. Another aspect to be considered is that the model offered has generated dynamics unknown in similar cities and a relatively wide range of cultural initiatives spawned and developed in relation to Planeta Petrița. The third aspect we mention is a development of the image of the city, which is suddenly fashionable among artists and placed it on the cultural map. Nonetheless, perhaps the initiative is too young to be able to observe if this positioning is able to generate a significant budgetary influx in the city.

5.3.4 Networking

The relationship with the City Hall is relatively strong in the case of the Paintbrush Factory and inexistent in the case of NOD Makerspace.

As previously investigated, the Paintbrush Factory is one of the few independent strategic partners of the Cluj Town Hall in the field of contemporary arts. We could not find financial data, but the Town Hall is one of the main funders of the projects/activity. Other organisations which support the projects - based on project competitions - are AFCN, UMP and EEA grants. All these organisations are public bodies. Two of the financing organisations are constant; namely, AFCN and the local Town Hall. Private sponsors also cooperate with Paintbrush Factory but are mostly for small focused projects. However, one bank is a major sponsor of a wider program.

This cooperation with the town hall has developed in time. Right at the beginning, the first attempt to cooperate was denied by a public representative who stated that football is more relevant than culture, but if this cultural initiative could bring some tourists, then there might be a case for cooperation (Stoica, 2010).

The academic organisations are also partners. The Faculty of Theatre and Television and the Faculty of Agronomy, as well as the Faculty of Sociology from Babes-Bolyai University, are to be mentioned. These relationships go to prove that the strategy is future-oriented and open to a wide diversity of approaches and partners.

Public organisations in Cluj cooperate with many artists and independent cultural organisations from Romania or Europe. This allows it to be in a dynamic network, which keeps the local members updated on the latest trends in contemporary arts. In addition, it cooperates with some public cultural organisations, depending on the characteristics of the projects developed. For instance, in order to develop an online platform dedicated to independent theatres (www.teatruincluj.ro) to make it inclusive and relevant, it cooperated not only with independent organisations, but also with the two national theatres in Cluj.

As already presented, since the beginning of the activity, the Paintbrush Factory has a strong international dimension, by cooperating with artists and independent organisations or foreign cultural centres in Romania. The year 2018 has marked another level of internationalisation of the activity (Paintbrush Factory, 2019). It became part of wider EU funding programs, such as Erasmus+ Agora, as well as an active member of international networks and associations, such as the European Festivals Association and Trans Europe Halles.

In the case of the NOD Makerspace, a private company, the relationships with the public administration are limited to fiscal aspects and bureaucracy. Another difference with the case in Cluj is that NOD Makerspace seems to have a wider and more active group of sponsors. They have become constantly involved in the Mater library and interior design projects, as well as various events.

NGOs are another relevant group of partners for NOD Makerspace. The business itself operates a non-profit, and helps to establish and operate some other voluntary and charitable structures such as at Grass Level. Various NGOs and the local community have also been invited while the space itself was designed in order to integrate it and be compatible with the social requirements of the area. The resulting concept is named 'hub neighbourhood'.

The cooperation with NGOs and social entrepreneurial initiatives could focus on specific short-term projects or could be used to develop events meant to support the creative community in Bucharest. Therefore, NOD supports the Romanian Design Week (active annual program to promote the Romanian designers) and its partners for Leaving Grey, Living Green, so maximising the open space available (this was an annual conference promoting unconventional solutions to maximise green urban space in Romania).

5.3.5 *Knowledge transfer*

Sharing resources is at the centre of NOD Makerspace's business/ philosophy. Education for green architecture, innovative design and urban sustainable living is at the core of its activities. Similarly, the Paintbrush Factory promotes learning and good practices not only in relation to (contemporary) arts but also to urban development and civic engagement.

Another aspect that the three organisations share is the promotion of knowledge and know-how transfer inside their communities. The NOD Makerspace approaches it more systematically, on daily basis, ensuring an interior design that facilitates communication (open spaces, common kitchen, etc.), as well as an online networking platform designed only for the NOD community. In the case of the Paintbrush Factory, knowledge sharing is promoted mainly under projects developed for the member organisations and artists.

NOD Makerspace also supports knowledge transfer via courses. It offers both its community and to anyone interested classes on public speaking, negotiation and business essentials, fashion design and upscaling. Recently, it started the first workshops for children. It has also launched a Maker School, which is not only an educational program for young architects, but also a way to contribute to better urban living by designing and implementing a refurbishing of the common spaces of a communist-era block of apartments (<https://nodmakerspace.ro/maker-school/>).

Another mechanism for sharing know-how is offered as a service mainly for the community members, entitled *WorkWork*. NOD offers consulting, prototyping and co-designing opportunities for creative projects. This service is presented as follows: "the workshop team provides you with the know-how in design, prototyping, and production to help you achieve great things. We are bold architects, designers, and makers: we like the challenges" (www.workwork.ro).

Knowledge sharing is consistent and valuable if a strategic relationship-building strategy is articulated ensuring long-term networks to facilitate the reciprocal transfer of meaningful information and know-how (Johns, 2012). The transfer of knowledge also

depends on the personal characteristics of the people involved – individual, cultural, motivational, social connectedness, but also the group's dynamics and interpersonal relationships, as well as the model offered by community members (Hung et al., 2010; Phang et al., 2009; Wang and Noe, 2010). In particular, NOD aims actively to enhance all these mechanisms.

6 Conclusions

Promoting culture-led urban regeneration contributes to strengthening cultural, social and economic development of territories and urban communities. Culture-led urban regeneration is accompanied by social innovation that relies on employing sources coming from territory, private and public actors and emerges from the search for collaboration and cooperation as a means to translate ideas and projects that help develop public value creation.

Social innovation issues are emerging from urban regeneration policies and design in virtue of a bottom-up approach where all the stakeholders of the urban community are involved and there is an increasing relevance of community engagement. Urban regeneration has emerged where the context of the urban territory has lost its identity and meaning in terms of economic and productive significance. Following this view, rediscovering social roots and benefit through urban regeneration can re-activate both community social engagement and participation by sustaining both public-private partnerships and multi-sector collaboration for social value creation within urban spaces.

Culture-led urban regeneration could be the result of several approaches, in which public and private actors make varying contributions. The existence of a public policy and specific implementation mechanisms is not a pre-requisite for successful culture-led urban growth, but they still enhance the impact city-wide. The development of opportunities for individuals and organisations are more important in this process than knowledge exchanges. Associated social innovation depends on the managerial vision of the initiators and generates multiplying effects of cultural entrepreneurship initiatives.

A proper cooperation between all public and private actors, individuals as well as organisations, for culture-led urban development primarily depends on the actual involvement of the local administration, as well as on the inner dynamics of those cities. In the cities investigated, there is no real cooperation in terms of joint action, but rather a level of institutional support provided by the public bodies in one of the cases outlined here, allowing the initiatives to reshape local urban cultural networks and structures. Therefore, internal motives, the visions of the initiators and urban dynamics are more influential factors for culture-led urban development than the (encouraging) public policy in the area.

The making of meaning and knowledge transfer are tightly connected to the framework set by the vision of the cultural initiative, as well as by the mechanisms it manages (or not) to establish. Considering the two case studies, which have similarities even if the initiators have different characteristics and backgrounds, the assumed values stimulating this process are creativity, cooperation and interdisciplinarity. In both cases, developing a strong and active community is important for knowledge transfer and enhanced impact.

The impact of these entrepreneurial endeavours on the city is generally limited to their premises. Nevertheless, success stories and innovative models generate multiplication effects on a wider area leading to cultural and creative neighbourhoods. Scaling up in these areas depends on factors that are not related to the initial initiatives. The impact is not only concrete, at the level of urban fabric, but also immaterial in shaping new mentalities and behaviours in relationships with the urban environment. The impact transcends a single segment of cultural and creative people, to reach a heterogeneous public.

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