

**Creative City Cologne: An Exploratory Case Study of the
Tourism Opportunities of the Creative Quarter Cologne- Ehrenfeld**

A dissertation submitted by

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in partial completion of the award of

Master of Arts in European Tourism Management

I hereby declare that the dissertation submitted is wholly
the work of Katharina Volpp.

Any other contributors or sources have either been referenced in the prescribed manner or are
listed in the acknowledgements together with the nature and scope of their contribution.

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ABSTRACT

In times of today, tourism destinations are competing more and more with each other. The copying of successful strategies, universal brands and products leads to standardization and degradation of tourism products. Therefore, it becomes even more important to find a Unique Selling Point. Slogans like „Creative City“ or „City of culture“ are seen as drivers of attractiveness. The theories of Landry (2008) and Florida (2002) state the importance of creativity in the urban environment as a catalyst for economic regional growth. Especially Florida (2002) points out that the creative class which is the cause of economic growth is attracted by heterogeneous and tolerant areas. In this thesis the creative city of Cologne was chosen as the wider setting for the analysis of the tourism opportunities of the creative quarter Cologne-Ehrenfeld. Tourism research about the attractiveness of creative quarters is only done about creative, non-urban districts in London which helped to identify potential markets for Ehrenfeld. Tourism data about the destination Ehrenfeld does not exist. Therefore, the research design of an explorative case study was chosen. 11 Semi-structured personal interviews with diverse stakeholders (Creative institutions and not-for-profit organizations), direct observation, participant observation and a questionnaire for the interview partners were adopted in order to be able to analyze the tourism opportunities and furthermore to gain an in-depth and balanced view on the topic. The findings of the research revealed that Ehrenfeld has not a high volume of major attraction, except the mosque. The short distance to the city centre and the easy accessibility serve as an advantage regarding the tourism potential. The quarter can be categorized as in the beginning phase of tourism development due to the tourist characteristic of being a pioneer. Art, parties, culture and urban lifestyle are seen as major motivations for tourists. The profile of the off-the beaten track tourist is reflected in the outcomes of the questionnaire and the interviews. People who work in the creative sector visit the quarter more likely due to their affinity with the creative environment. Recommendations regarding tourism development seem obvious but it has to be considered that the strength of Ehrenfeld is its heterogeneity and diversity. Moreover, the quarter is not constructed for tourism purposes. Therefore, tourism development plans have to be developed and implemented carefully and with a sustainable respectful intention to protect the distinctive attributes of the quarter. With heavy promotion, Ehrenfeld would be soon lose its appeal.

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CHAPTER 1: INTRODUCTION

1.1. Introduction to the topic

In times of today, the tourism environment is highly competitive. Destinations discovered tourism as a generator for economic growth and they compete for tourists. To obtain a competitive advantage, they need a distinctive feature to stand out and be ahead of the competition. The destination's image and its marketing actions are crucial factors to determine whether a place is appealing or not. Cities which are perceived as "Creative Cities" can record a high attraction rate. "Creative Cities" do attract the creative class which is, according to Richard Florida, a catalyst for regional growth. The creative class prefers cities and regions that offer a variety of economic opportunities, a stimulating environment and amenities, openness to diversity and a place where they can express themselves (Florida 2002). In cities, creative people tend to search for "gaps" in the urban landscape: places which they can design and form for a new utilization of the space. Quarters of cities can undergo a process of rejuvenation due to the settlement of creative people to a certain area. Creative clusters or a creative milieu can develop. Nowadays, tourists are looking for authentic experiences, becoming more informed and demanding. Tourists want to move away from the beaten track and experience the ordinary life of the host population. They want to see more than just the mainstream tourism products. They want to dig deeper in the local culture and do not want to be excluded from the life of the locals. As a consequence, visitors and locals consume the same products. Especially VFR, repeat tourists, domestic tourists, off the beaten track tourists as well as creative tourists can be attracted by creative clusters or alternative districts.

This thesis focuses on a creative area of Cologne called Ehrenfeld. The district comprises 6 quarters: Bickendorf, Bocklemünd/Mengenich, Ehrenfeld, Neuehrenfeld, Ossendorf and Vogelgesang. In this thesis, it will be focused on the quarter of Ehrenfeld. The former industrial neighborhood has undergone a transformation process towards a trendy quarter where artists, students, migrants, recent settlers and long-time inhabitants live side by side. The main activities of the quarter concentrate on the main street with a high density of multinational shops. Creative activities and the nightlife are mostly located in the old industrial areas where enough space is provided for transformation and new design.

1.2. Research Goal

The analysis of the tourism opportunities of the creative quarter Ehrenfeld
as an area for new tourism

The analysis of the aspects of Cologne as a creative city serves as a starting point in order to evaluate the attractiveness of the quarter Ehrenfeld. The main goal focuses on the identification and evaluation of the area's tourism features that could attract the new tourist. Tourists to Ehrenfeld would be very hard to distinguish from the locals due to the fact that they integrate into the local surroundings. Furthermore, the tourism stream to the area is not well developed yet and no tourism statistics about Ehrenfeld exist. Therefore, the analysis concentrated on the stakeholder perspective. Personal expert interviews helped to gain an insight view in the creative landscape of Ehrenfeld but also opinions from interest groups apart from creative institutions were highly considered to achieve a balanced analysis. Furthermore, the interviews facilitated collecting information about Ehrenfeld, the creative scene, the tourism potential, the type of tourist that visits or could visit the area. The information gathered contributes to the evaluation of the attractiveness of Ehrenfeld for tourists. Additionally, participant observation and direct observation were conducted to obtain a personal experience in the area.

1.3. Research Questions

Research questions were developed to serve as a guideline throughout the thesis in order to achieve the main aim of the research.

- What is the concept of a “creative city”?
- How is this concept (not) used in Cologne?
- What is the actual situation in Ehrenfeld?
- How can Ehrenfeld as a creative quarter be improved?
- What are the tourism opportunities for Ehrenfeld?

1.4. Relevance of the topic

The thesis will analyze the tourism potential for Ehrenfeld. The analysis can be useful for several purposes:

The administration of the district could take the analysis and the recommendations as a starting point for tourism development

OR: the creative industries and owners of potential attractions could work together and start their own initiative

The official tourism board of Cologne sees the potential of tourism to the quarters in general, not only to Ehrenfeld.

The creative industries could begin to market their events and products on a national and international level.

1.5. Methodology

In order to be able to fulfill the research goal, desk research was conducted to create a sufficient basis of the different theoretical information. The theoretical framework is based on the concept of the creative city including the creative class and creative industries. Furthermore, new tourist types such as off the beaten track tourists, urban and creative tourists will be discussed to identify potential markets for the destination. In order to obtain the necessary information about Cologne and the district of Ehrenfeld, background information will be provided that helps the reader to fully understand the relations. Semi-structured face- to face interviews, participant observation and direct observation serve as the research tools for the analysis. The methodology will be explained in chapter 4 in detail.

1.6. Thesis Structure

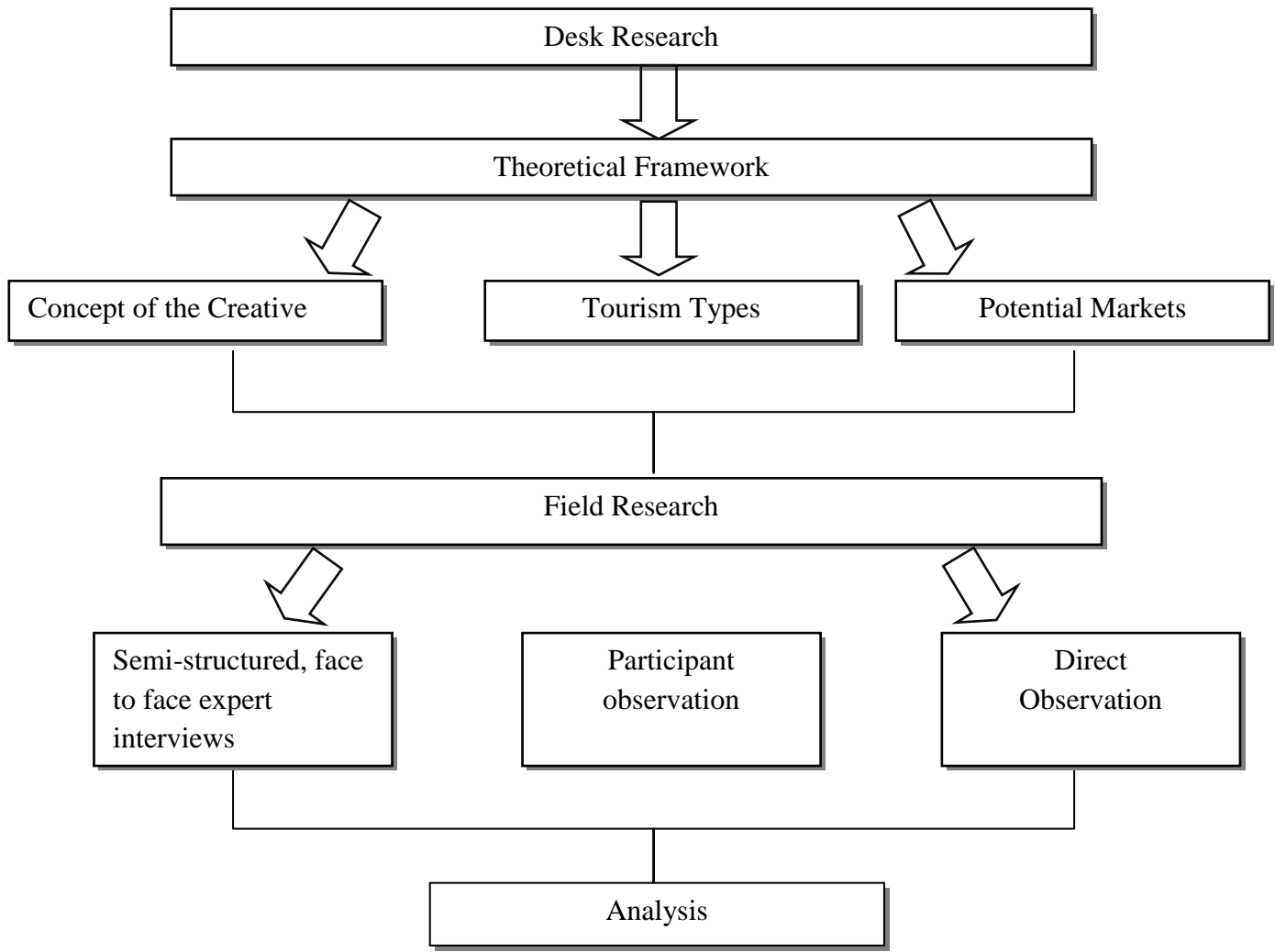


Figure 1: Thesis Structure

CHAPTER 2: THEORETICAL FRAMEWORK

INTRODUCTION

The following chapter is the theoretical foundation of the resulting analysis which will focus on the construction of the relations between the theoretical part based on literature review and primary research gathered at the destination by observation and interviews.

2.1. "THE CREATIVE CITY"

“Perhaps the greatest of all modern myth is geography is dead” (Florida 2003, p.4)

In recent years, the paradigm shift from an industrial towards a knowledge based economy creates new challenges for urban planners. The current renaissance of cities relies partly on the production, distribution and application of knowledge (Frey and Koch 2011) due to the importance of networks and the manifold possibilities of knowledge exchange which enables a strong cooperation between universities, research centers and companies to create the basis for the service sector and high tech industries. Additionally, people appreciate a short distance to work and social and cultural life as well as the advanced infrastructure at urban places (Frey 2009). Place and community are becoming more important (Florida 2003). Due to the redeployment of the society, knowledge, culture and creativity enjoy an increased importance in the production of goods and the development of products. (Frey 2009). European cities resemble each other by for example the standardization of shops in the inner city area. To make the essential distinction, cities have to distinguish themselves by small details like image (Hospers 2003). In urban context, strangers can find themselves in unexpected and unknown situation and therefore tend to make spontaneous actions. The creation of heterogeneous and diverse living environment is facilitated and enables the development of new points of view (Frey 2009). Creativity is seen as a major advantage for cities to attract the most innovative and best qualified work force and seen as a magical attribute for staying competitive and sustainable. The level of development of the inner city area in Europe has almost come to a point where there is only a small window for innovations left. Impetus has to be implemented to strengthen the city as a whole (Frey and Koch 2011). Economies shifted from a manufacturing to an informational

economy ending up in the cultural economy of today (Hall 2000) and could see a decline in its traditional dominant industries (Friedrichs 1995). Due to the vivid economic, social and cultural change, cities were stuck in a structural crisis and in need for a solution for urban change (Friedrichs 1995). In the current environment, cities have to be highly competitive (Landry 2008). The concept of the “creative city” emerged from the late 80s (Landry 2008) to encourage open-mindedness and imagination and can be seen as a tool for regeneration of old industrial cities which lost their dominant industries. Hereby, culture serves as a development tool (Markusen 2006). Culture could create a new urban image to cities, for example remake lost factories and warehouse into ateliers to make the city more attractive for local people and tourists (Hall 2000). Flagship projects, cultural regeneration and development of creative industries in the city aims to address the culture and leisure consumption needs of the locals and with it improving the living quality but furthermore providing a competitive advantage to the city for tourism purposes (Alvarez 2010). A shift from cultural to creative industries can be recognized. Cultural industries compromise the tangible products like works of arts, museum collection etc and have cultural products as output whereas creative industries provide work with an active input and intangible products by means of assessing information. Creative industries are founded on the global production and distribution. Creativity is a positive type of deviance. Due to its distance from routine, it has the potential to create effective problem solutions (Friedrichs 1995). According to Landry, creativity is an applied imagination using qualities such as intelligence, inventiveness and learning along the way. In the heart of creativity, creative people and organizations come together in the same area and create the creative milieu. In the urban context, cities are seen as assets: human talent, skills and creativity are replacing location and natural resources. Undifferentiated pools of labour and market assets are seen as central urban resources (Landry 2008). The creative industries are seen as a white hope for the development of urban economy systems (Heider 2011). According to Florida, economic growth is strongly been linked with the location choice of creative people.

In the competition of cities, public space is the flagship of the metropolis and reflects its status. It creates images with symbols and labels. The public space also serves as a place for social interaction and as a stage for self-expression and entertainment (events, parties, leisure activities) (Frey 2009). The development of cultural events and festivals can support the regeneration of deprived and unprivileged quarters. Cultural assets are the basic material of the city and its

substantial profit. Creativity is the technique of imposing these resources and encouraging them to evolve (Landry 2008). Not only the encouragement of sophisticated culture should be the focus of urban planning but rather the promotion of cultural way of life and practices, quotidian culture and local cultural initiatives. These quotidian cultures are the precondition for diversity and heterogeneity of urban life. Urban planning should try to activate the cultural capital of the inhabitants and to deploy it in the economical rehabilitation process. Culture is essential for city marketing and the competition among metropolitan areas. Associations as “creative city” or “capital of culture” could rise international awareness and encourage city tourism. The development of flagship projects could enhance the charisma of cities and could highlight the distinctiveness of the area (Frey 2009). On the other hand, flagship projects are often just copied from successful implementation. Due to the great deal of attention that leading ventures like the Guggenheim Bilbao induce, the temptation of just imitating a brilliant idea and adapting it to the area is high. The reproduction of spaces for tourism consumption implying a tourism led strategy could lead to a reproduction of culture (Rogerson 2006). Waterfront and dockland developments have been a useful tool to create a new living space combined with office, gastro-, store and entertainment facilities. The imitation of waterfront and/or dockland development could lead to a standardization of architectural and attraction development but also can be sometimes classified as uncreative and not identifiable with the local identity. (Smith 2007) An example of the standardization of tourist attraction is the London eye which is copied for examples by cities as Singapore and Belfast. As mentioned before, cities have to find their USP.

2.2. THE 3 T'S OF ECONOMIC DEVELOPMENT

The hypothesis of Florida (2002) is that Technology, Talent and Tolerance are the main indicators for the attractiveness of a city for the creative class. Each factor has to be present in order to be interesting for innovative people and generate and encourage economic growth.

Table 1: The 3 T's of economic development (Florida 2002)

Technology	Talent	Tolerance
Innovation and high technology concentration	People with Bachelor's degree and above	Openness, inclusiveness and diversity to all ethnicities, races and ways of life

Florida claims that those cities that score on high his Bohemian (the relative concentration of artists, writers m musician and other art professionals) and the Gay Index (the relative concentration of gays) compromise a tolerant work and social environment. He argues that if a society is open and tolerant towards gay people, it is tolerant and open towards everybody. Gay index is strong sign of diversity as well as a forecaster of high tech industry.

2.3. THE CREATIVE MILIEU

“A milieu provides an underlying habitat or ecosystem in which creativity can develop and grow.”

(Florida 2002, p.55)

The concept of the creative city inquires how the creative milieu originates from establishing the possibility towards a development of a creative hub (Landry 2008, p. 134). Landry describes the creative milieu in his book as followed: “(...) a place either a cluster of buildings, a part of the city, a city as a whole or a region – that contains the necessary preconditions in terms of ‘hard’ and ‘soft’ infrastructure to generate a flow of ideas and inventions.” In the idea of the creative city, hard infrastructures are for example roads, spiritless housing development and ordinary office building. Soft infrastructure means setting the focus on the development of places where people can meet, exchange ideas and networks. It encourages physical development or urban design to alter communication between people. This is especially important because the creative milieu is grounded on loose networks that facilitate the communication and the stimulation of new ideas, products and innovations. A special focus has to be set on the establishment of “3rd places” which are neither home nor work (for examples cafes) to create a good atmosphere and increase the living quality in the city. Both infrastructures are important and have to be developed to attract the resources and dynamic thinkers. This workforce can choose where to work and has to be appealed by the cities features (Landry 2008). Florida argues that the creative class is in general not moving to a place due to their physical attraction but rather looking for communities with high quality amenities and experiences, openness to diversity and opportunities to validate their identities as creative people. They are not seeking a standardized neighborhood with generic products like chains but rather prefer independent shops. In the concept of the amalgam city which is developed in the dissertation of Oliver Frey, 3rd places are especially important for

communication and as places for identification for locals and tourists. People are identifying with the place they live and work and actively engage in community work (Landry 2008). Boundaries between workplace and private space are becoming blurred. The concept of the “amalgam city” found in the dissertation of Oliver Frey is based on the mixture and relations of different living environments and urban places. It describes an elastic, fluctuating and soft character in the continuous change of the creative milieu. The bond to certain areas is diminishing but flexible relationship patterns are on the rise. The use of certain places is just temporary. Communication and human interaction is based on the economic model of glocalisation: an increase of personal physical contacts and global, virtual communication. Frey distinguishes between strong ties, close and frequent contacts in a definite group, and weak ties, feeble relations to other social groups. The different ties fit in our technological age due to the fact that they enable a fast and manifold information exchange from various sources. The clustering of firms in similar sectors, especially SME’s, can create the benefit of productive efficiencies by tight linkages, positive co-location and certain kind of contacts which require face- to face contact (Florida 2002). Another reason for the tendency of clustering is the advantage of a fast accessible pool of talented staff. Furthermore, clustering creates a network for the creative industries of colleagues and suppliers and encourages individual and collective creativity.

Frey states that the creative milieu encourages the individual to deal and exchange with the heterogeneous social groups of the creative milieu and enables him to express himself and gives space to experiment with new practices and behaviors due to the climate of tolerance and open-mindedness. In agreement with Florida, he notes that the creative class is attracted by lively and vibrant places that compromise a social and cultural heterogeneity with open and pluralistic values for example gay people, artists and immigrants who create a culture of variety and openness. Diversity is shaped by different ethnic groups, ages, sexual orientation and alternative appearances (Florida 2002).

The appeal of a creative milieu does not stay limited to the creative class. The rising appeal of the quarter implicates the beginning of a gentrification process. According to Frey, creative milieus can be seen as pioneers of gentrification. People move away from areas which suffer from deindustrialization and leave behind empty residential and industry buildings, a declining building stock and missing infrastructure. The oversupply of habitations and the unattractiveness

of the district results in affordable rents. Pioneers like students, artists and the subculture move to the district and establish alternative venues like bars, clubs and events. These early movers contribute to the image change of the quarter and push the economic and social transformation. New shops, services restaurants and bar are developing. The positive developments catch the attention of not only city inhabitants but it also becomes interesting for private and public investors, and especially for real estate agents. Through the rejuvenation of the area and the interest of investors and real estate businesses, rents are rising. The traditional population of the area is confronted with high rents and increasing living costs. The consequences are a migration of the established inhabitants to other districts (Frey 2009).

2.4. THE CREATIVE CLASS

The creative class comprises, according to Richard Florida, the super-creative core and the creative professionals. The super creative core consists of people who are working in occupations like computer and mathematics, architecture and engineering, life, physical and social science, education, training and library and arts, design, entertainment, sports and media. The creative professionals can be found in occupations management, business and finance, law, healthcare, technology, high end sales and sales management. The super creative core and the creative professionals contain 30 % of America's workforce. Florida only counts people with a bachelor degree and above as members of this class. Furthermore, the creative class shows common ethos that values creativity, individuality, difference and merit. It distinguished themselves from the other classes by the kind of work they do. In the working class, people are paid to do what they are told to and follow a certain scheme. The creative class is paid to create and has more autonomy and flexibility. Whereas Florida makes a clear distinction of creativity between classes, Landry has a more tolerant view. He states that Creativity is not limited to an elitist circle of people but can come from any source: "Ordinary people can make the extraordinary when giving the chance." The characteristic of creativity is to have a broad horizon based on intelligence, inventiveness or learning. Creative people can link facts from different sectors and themes due to an extensive general knowledge and contact to other inputs like personal contacts (Heider 2011). Therefore they have the ability to find new and original problem solution (Dangschat 2009). The Creative are not only contributing to the economic success of the city but furthermore revive whole urban districts. Creative people are looking for "gaps" in the urban landscape for example old industrial or commercial buildings or backyards. Rents are

affordable and they can find a new usage for the space. Creative people design and recreate the building by their own influence and creative freedom. They express themselves and can fill the empty space with life and stories. The working environment in the creative industries is signified by “No collar workplace” (Florida 2002) which is expressed in flat hierarchical structures, flexible hours and autonomous work. The division between work, home and leisure is blurred (Florida 2002, Frey 2009). Lifestyle is integrated in the work place (Florida 2002). Creative industries generate preliminary services for other economic branches of trade. The activities of creative industries are a driving force for tourism because the performance of the former is touristic relevant and could be an attraction or even a motive of the trip (Heider 2011). The creative class establishes alternative forms of living and a vibrant cultural scene, offers something special and activates the revaluation of living quality in the area by the establishment of propositions implemented by the creative themselves. The attractiveness of a bohemian or countercultural milieu is likewise supported by Hannigan (2007): Creative people live on the edge and perform a bridgehead function in colonizing declining areas. “Controlled edge” is the term that offers the visitor a safe adventure experience. The former industrial area is transformed by creative people to a cool and hip place. The image of the city becomes attractive for city marketing (Heider 2011) by promoting the city or a district as scene, lifestyle or milieu (Dangschat 2009). The innovative influence creates a unique feature for the city and helps to position itself strongly in the globalised world through the significance of differentiation. The greatest potential for growth and innovation exists between creative industries and other sectors including tourism (Evans cited in Rogerson 2007).

2.5. THE CREATIVE QUARTER

Creative clusters or creative districts are spaces where the creative industries are settled. Clustering means the presence of a network of suppliers and colleagues which is easier for public sector to intervene. These clusters stimulate visitation through mass (Richards and Wilson 2007). The creative class clusters in districts or towns with a certain atmosphere and assets as described above (Florida 2002). Creative hotspots like creative clusters or ethnic enclaves tend to encourage the development of the creative industries as well as being an incentive for the creative class and tourists (Richards 2011). Mommaas (2004) cited in Richards (2011) identifies the effect of such “Cultural-creative clusters”:

- Enhances the identity, the attraction potential and market position of places
- Encourages a more progressive method to the arts and culture
- Fosters Innovation and creativity
- Obtains new usage of old industrial buildings and abandoned houses
- Supports cultural diversity and cultural equality

As a conclusion, it can be said that creative clusters have a positive influence on the local creative economy but also furthermore attract tourists and is contributing to the appeal of places. Creative clusters are mostly established in old industrial buildings or regions with a declining building stock, where space is available to develop creative initiatives (Richards 2011). The clustering of creative actions is motivated by production and consumption patterns alike with a mixture of creative people, creative industries and the creative atmosphere (Richards 2011).

Evans (2009) makes a clear distinction between cultural and creative industry quarters as it can be viewed in the following table:

Table2: Rationales for cultural and creative industry quarter (Evans 2009)

Rationales	Cultural Quarter	Creative Industry Quarter
Economic	Local economic development Visitor economy Branding (Evans 2003, 2006b) Zoning Culture and regeneration	City- region economic development Knowledge economy Creative Tourism (Richards& Wilson 2007) Production chain Innovation spillovers
Social	Identity Mono-use Ethnic quarter	Mixed-use and –tenure (Evans& Foord 2009) Diversity (Evans and Foord 2006) Urban design quality
Cultural	Historic preservation Conservation, crafts (skills) Festivals Cultural City	Creativity Design and architecture Showcasing/tradefairs (Evans 2007) Creative City

2.6. REFLECTIONS ON THE MODELS

To every idea and to every concept, there are positive and negative aspects. In this paragraph, the different ideas will be compared and a critical reflection will be undertaken.

The biggest difference between the two popular concepts of the creative city is that Landry adapts the concept of the creative city to the European context; Florida's idea is based on the American model. Landry gives suggestions for urban planners, citizens and policy and decision makers to foster the creativity of a city and encourage a creative mind set to solve cities' problems. He focuses on the development towards a new, cultural thinking. He notes that every city has the potential to be creative but the potential is sometimes obstructed. His perspective is directed to the European context due to his knowledge and experience in the area. Florida's concept of the creative class is led by the elite, more precisely by the people with a bachelor degree and above whereas Landry sees creative potential in every person. In the USA, only 1/3 of the population can be counted to that privileged circle. In both continents, the process of marginalization is displayed in the expulsion of the working class out of the districts where the creative class moves to due to gentrification and the lack of access to the knowledge society. The cities in Europe have a longer history and have higher heritage significance. The life of the creative class is not all prosperous. The creative class has flexible working hours and wants to be seen as autonomous (personal and artistic freedom but has to pay the price for that. Bad working conditions poorly paid and no fixed position (working as a freelancer) and no pension payment are the outcome of the idealistic approach to follow a free and independent lifestyle (Helbrecht 2011). These factors fit to the European and the American context alike. Innovative people want to distinguish themselves through high level of work or/and high quality jobs. Creative quarters are turning to become a distinct cosmos. The creative worker is tolerant on the outside due to the fact that he has the opportunity for retreatment in his own enclave with the same value and working ethos. It creates a new form of cooperation without mixing (Frey 2009). What can be learned by urban planners is that creative quarters or creativity cannot be developed by top- down approach. The involvement of stakeholders and locals is essential.

2.7. THE NEW TOURIST

Travelling can be seen as the realization of wanted and expected experience. Travelling for pleasure is based on freedom of will as a moral norm and evokes pleasant emotions (Rabotic 2010). The tourist experience is individual and it is not possible to generalize. It depends on diverse quality and attitudes towards life. Tourist experience can be based on several aspects as observation or participation, can be passive, planned or opportunistic, personal or shared with other (Arsenault and Gale 2004) and are built as a result of interaction between tourists, host communities and residents, tourism providers, government bodies, and environmental settings” (Jennings, 2006, p.14 cited in Rabotic 2010). Motivations and perceptions can differ among the visitors. Crompton and McKay (1997) argue that attractions can appeal to several markets at the same time because different people travel for different motives and are looking for different experiences. Crompton (1979) analysed the shift from functionalism to pure authenticity from socio- psychological motives to cultural ones and the change of the tourist type. In our post industrial society, people are getting wealthier and many needs are covered so that they are longing to fulfill the needs on the top of the Maslow’s hierarchy of needs (esteem and self-actualization) (Maslow’s Hierarchy of needs cited p. 287 in Mill & Morrison 2009). The shift in contemporary tourism is visible in the change from the old fordist to the post fordist view. The post fordist tourist can be characterized as individual, flexible, real and responsible and enjoys the three T’s travelling, trekking, trucking. Post fordism also makes tentative links to changes in the way that goods and services are consumed with rapidly changing consumer tastes and the emergence of segmented markets. “The development of alternative tourism in some developing countries is a clear example of post fordist tourism “(Lash and Urry 1994 cited Mowforth and Munt, p. 22). Krippendorf (1986) states that not the kind of tourism changes but the kind of tourists which will in the end determine the supply side. Being becomes more important than seeing. Based on the fact that people in the times of today are aiming to achieve the final part of Maslow’s hierarchy of needs, tourists are thinking about their own identity and the development of multiple identities. Creative possibilities cannot be found in regular forms of tourism. An experience is not enough: The focus lies on the transformation of themselves and long term investment. (Richards and Wilson 2007)

The quote of Maccannel “Modern man is losing his attachments to the work bench, the neighborhood, the town, the family what he once called his own but at the same time he is

developing an interest in the real lives of others.“ (Maccannel, p. 91, 1999) confirms the statements of studies that the post industrial tourist is looking for the real live, authentic experiences. “Tourists are moving away from ‘tinsel and junk in the search for ‘more real, natural and authentic experiences” (Mowforth and Munt 2009 p.77). Tourists are more educated, longing for self actualization and for authenticity. The experience they are looking for seems sometimes authentic for them but in reality the authenticity is staged.

2.8. TOURISM STYLE

2.8.1 Type of tourism that fits to the new tourism type

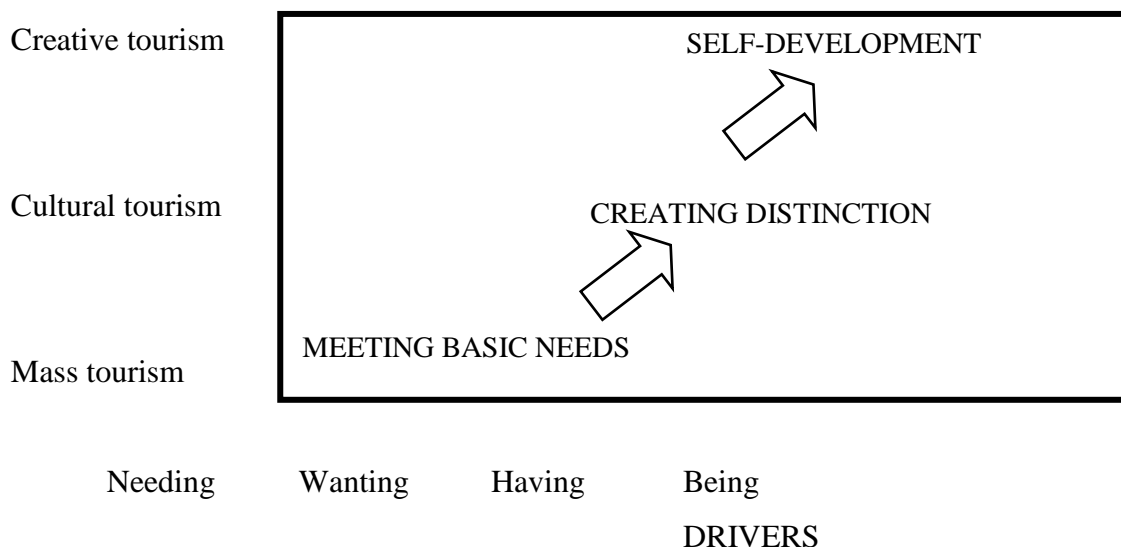


Figure 2: Changes in the drivers of tourism over time (Richards and Wilson 2007)

The kinds of tourism that are displayed in the following paragraphs can be all categorized to alternative tourism. A shift can be recognized from mass tourism to niche marketing due to the sophistication of travelers (Douglas, Douglas and Derret 2001). The concept of social responsibility developed in the 1990s. The extreme establishment of tourism capital degrades the visitor experience. Alternative tourism is a consequence of the “development of high volume tourism facilities, such as high-rise hotels and tourist oriented strip retails centers, with inadequate attention paid to traffic patterns, urban planning, infrastructure needs, or aesthetic consideration, has created more than a few tourism disasters” (Smith and Eadington 1992, p.7). It

is seeking for sustainable options and is trying to restrict the environmental impacts of tourism and large scale development. Alternative forms of tourism (De Kadt 1992) seek to attract tourists by small scale developments which are arranged by communities or villages. This bottom-up development has lower impacts on the host community. To conclude, it can be stated that alternative tourism is a philosophy that turned up as a reaction to the standard western tourism and as a result of the contemporary social movement. (Smith and Eadington 1992). The alternative tourist is highly educated, wealthy, older and probably white (Richard Butler 1992). Special Interest Tourism can be counted as a form of alternative tourism whereas it is not restricted to small scale initiatives. It can be combined with common forms of tourism. Special Interest Tourism can be defined as the supply of tailored leisure or holiday experiences stimulated by particular interest of individuals or groups. The SIT tourist intends to please certain needs and interest while travelling. He aims for authenticity and real experiences, contact with the host community and likes eco-friendly products (Douglas and Derret 2001). The new tourist is more knowledgeable, well-educated, more individual, flexible, spontaneous and unpredictable. The importance lies on the experience. The values of learning and interaction with locals are appreciated.

2.8.2. Urban tourism

Due to the fact that the thesis is focusing on an urban district, the kind of SIT that is dealt here with can be classified as urban tourism. Urban Tourism is a topic that has been little researched compared to other kinds of tourism and its worldwide importance. The term is only vaguely defined and lacks a separation from other forms of tourism such as for example cultural tourism. Tourists are visiting cities due to various motivations. They use the same facilities and services as locals which have not been created for tourism purposes. Due to that fact and due to the multifunctional nature of large cities, tourists disappear in the urban landscape. Even if they are economically and physically invisible, visitors can bring economic profit to the city, whereas cities with a large and multifaceted economy can gain the highest income (Ashworth and Page 2011). Shaw and Williams (2002, p. 252) agree with the statements of Ashworth and Page by identifying the urban space as a “geographical concentration of facilities and attractions which are valued by residents and tourist alike. Urban areas are heterogeneous areas concerning size, function, location, appearance and heritage.” Furthermore, they emphasize that these areas are not constructed for tourism functions but serve various consumers and are shaped by them. The

contemporary city's landscape can be identified as mixture of signs and symbols from an extensive variety of genres and styles (Selby 2004). The demand and supply side of urban tourism is intertwined with other economic actions (Page and Hall 2003). Urban tourism can also contribute to urban regeneration, especially in declining urban areas (Selby 2004). Aiesha and Evans (2007) mentioned the potential of the emergence of new tourism areas if there is a mix of components like local culture and associations, exceptional architecture, buildings that are renovated for new usage, shifts in housing markets, advanced urban design, together with consumption possibilities of local products and international chains. These amenities appeal to both visitors and locals.

2.8.3. Off the beaten track tourism

Due to the fact that experienced visitors want to move away from the beaten track and want to experience ordinary life, they tend to visit places where they can experience local life and can feel like being a part of everyday life. An overlap occurs between the consumption of places for locals, day trippers and tourists (Maitland 2010). A study in London Islington shows that mainly repeat visitors and VFR are not drawn to the area because of a particular attraction but by the quality of a place in a broader sense: physical environment (architecture, buildings, streetscape and physical form) and socio-cultural attributes (atmosphere, area not touristy). This kind of tourist tends to be travelling independently, being older and has the characteristics of the post-tourist. Mostly, these visitors have a previous connection to the city by being there before on a business trip or VFR. Especially repeat visitors have different demands than first time tourists. The traditionally high frequented main sights of the city are losing the attractiveness. Experienced visitors are in search for new consumption opportunities and different views. The real life of the locals is perceived as exotic. These tourists avoid the artificially created tourism bubbles but are aiming to undertake the mundane activities of the local residents in areas that are neither planned nor created for tourism purposes. These areas offer the possibility for the tourist to create his own narratives and experiences of the city (Maitland 2007). Some neighborhoods which are close to the centre and the conventional tourists attractions offer a range of extraordinary cultural facilities as well as consumption opportunities for the experienced and distinctive visitor who can in interaction with the area create an individual urban experience and moreover experience daily life. Maitland (2010) found out in his study of two areas in London, Islington and Bankside, which are areas not erected for tourism purposes that overseas visitors to

the districts tend to be older, more experienced, were repeat visitors of London, were more likely VFR or business travelers and used their friends or business networks to gain inside knowledge which place to visit. The visitors appreciate the sense of the place along with the atmosphere, the sense of history and the cosmopolitan vibe and the fact that the areas were not touristy. They also enjoyed the different consumption occasions. The tourists had the chance to observe the daily activities that are going on in the area. The three key factors that contribute to the development of the tourist's own narratives are according to Maitland's study, firstly, the non- touristy of the place, secondly the built environment and the sense of place, and thirdly the experience of real life. These components enable the visitor to explore the areas and create their own stories by using their imagination.

Aiesha and Graeme (2007) foster the outcomes of the study by stating that visitors are relocating from urban inner centers to marginal areas where the residential population and a mix of amenities is retained, where the constructed terrain and the employment facilities are not controlled by tourism. These areas are called fringe areas between the Central Business District and the inner suburban areas. They can possess the potential for alternative economies and cultural and urban design experiments. For visitors, these could be an edge experience. Fringe areas are lacking of major attractions for example accommodation but reflect urban lifestyle and heritage. Moreover, they are less vulnerable to tourism trends due to the fact that they are not a high frequented tourist destination. Potential can be recognized for alternative kinds of tourism. Declining districts can develop initiatives which integrate tourism to support local activities such as cultural or sports events, festivals, entertainment and nightlife. Tourists along with residents drive the growth of areas that contribute to the district's amenities and enlarge its range of creative spaces.

The social theory which supports the off- the beaten track research is Cohen's a phenomenology of tourists experiences. Among others, he identifies two tourist types which can be linked to the off the beaten track tourist:

The experiential mode

The individual feels alienated in his own society and is trying to find back the sense of daily life outside of his own culture and is looking for experiences "The striving for people who have lost

their own centre and are unable to lead an authentic life at home to recapture meaning by a vicarious, essentially aesthetic experience of the authenticity of others.” (Maccannell 1973 cited in Cohen 1979) This describes the word experiential. The experiential tourist is not integrating or adapting to the life of others he observes. The experience can help the tourist to be comforted and to be uplifted but he does not receive a new meaning or guidance in his life.

The experimental mode

In the experimental mode, the tourist is not concentrated on his own spiritual centre but seeks alternatives in various areas. He tries other lifestyles, while travelling, but never fully assigns to them. He simply compares them in order to be able to pick the most the most suitably one. He is on a journey to find out about his own desires and needs. This kind of tourists can be characterized as a drifter: while experimenting and trying out different culture, he loses the ability to fully dedicate and to make decisions. This behavior directs him off the beaten track and improves his critical thinking. The worst case scenario of the experimental mode can be described as a total loss of orientation and an endless seek.

2.8.4. Shift from cultural to creative industries

The Cultural & Heritage Market is a constantly growing market. According to UNESCO, cultural and natural heritage tourism is “the most rapidly growing international sector of the tourism industry” (Mintel 2010). The OECD and the UNWTO states that in 2007, cultural tourism accounted for 40% of all international tourism, up from 37% in 1995 (Mintel 2010). Richards (2001) argues that it is questionable if the demand for cultural tourism really grows or if more tourists attraction are characterized as cultural and moreover, if it not only can be related to the growing range of cultural products which consequently results in more tourists. On the other hand, he argues that the attractiveness of culture is growing since the Grand tour. Cultural attractions play an important role in the global tourism environment whether they are global cultural icons or establish local identities. Culture can be characterized as what people think (attitudes, beliefs, ideas and values), what people do (normative behavior patterns or way of life) and what people make (artworks, artifacts, cultural products). Therefore, culture can be defined as ideas and way of life of people and the products of those processed (buildings, artifacts, art, customs, and atmosphere). Cultural tourism deals not only with past events but furthermore with the lifestyle of today and contemporary culture. In Europe, a growing competition among

European major cities can be recognized. The Cultural tourists can be distinguished from ordinary tourists by the learning function. Cultural tourists can learn about culture of a destination, gain new experience related to culture (Richards 2001). The industry shifted from a consumer-led to a product-led strategy. Creative industries support the cultural development of cultural urban areas. Creative activities, which are concentrated in major urban centers, contain film, fashion, music, publishing, visual and performance arts and new media, which can not only serve as a generator of economic growth and jobs, but in addition, can revitalize the cultural life of a city (Richards 2001). Cultural tourism refers to forms of tourism that highlight the cultural heritage or artistic aspects of a destination or experience and activities for the tourist. The cultural assets can be the tourist's primary or secondary motivation. The emphasis of experience is on educational, experiential and communicative experience and on the authenticity, transparency and honesty. Cultural tourism includes high culture like museum etc, every day culture (for example shopping, eating out) and subculture (for example boxing in Barcelona).

A shift is visible from cultural industries to creative industries, although the two terms are at first glance difficult to distinguish from each other. The core of cultural industries lies in tangible elements based on physical elements, for example works of arts museum exhibitions. They have cultural products, which are passively consumed, as an output and operate on a national or local level. Mostly they are state-subsidized and can be seen as a common good. On the other hand, creative industry act in the free economy and are therefore privately financed. The products are rather intangible and can be mostly understood as an assessment of information (Richards 2001). The contribution is an active input. In contrast to cultural products, creative developments are mobile and can change quickly the destination (Richard and Wilson 2007). Creative elements can furthermore contribute to the atmosphere of a place and creates or integrates new culture. It recognized and respects the relationship between past, present and future, between high and popular culture, space and place (Richards and Wilson 2007).

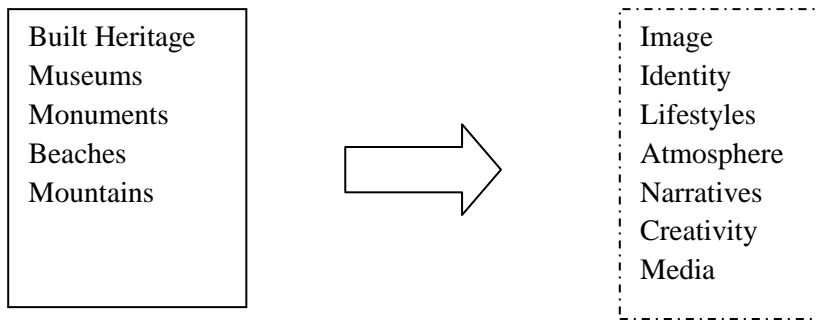


Figure 3: The shift from tangible to intangible tourism resources (Richards and Wilson 2007)

Creative industries are based on a global production and distribution (Richard and Wilson 2007). The industry shifted from a consumer-led to a product-led strategy. Creative industries support the cultural development of cultural urban areas. Creative activities, which are concentrated in major urban centers, contain film, fashion, music, publishing, visual and performance arts and new media, which can not only serve as a generator of economic growth and jobs, but in addition, can revitalize the cultural life of a city (Richards 2001). The metropolitan area has been transformed to ground for joy and experiences. The intangible culture is more vivid than cultural resources because cultural products are associated with high culture and omnipresent logos.

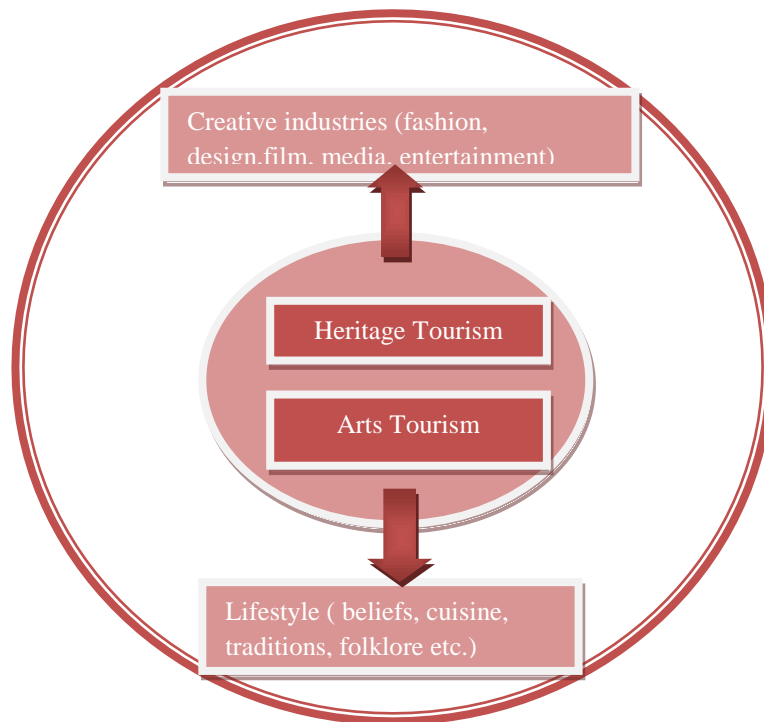


Figure 4: The shift from tangible to intangible cultural resources (Richards and Wilson 2007)

2.8.5. Creative tourism

A tendency can be recognized which leads away from the pattern of pure consumption. The creators must realize that they have to amalgamate the consumer in designing distributing and performing the experience. Consumers are becoming Prosumers. The following offers of creative tourism development could attract this target group (Richards and Wilson 2007):

- Consuming of creative media
- Active creative participation of the tourist
- Conventional type of tourism which are consumed or created in a more creative approach

Richards and Wilson also developed principles for creative development and marketing strategies:

- Vibrating scene, meeting and conversations, multi-ethnicity
- Traditional or more unconventional art scene
- A buzzing nightlife with spots for young and hip people
- Public places like parks for sporting and historic building
- Excellent education facilities for youngsters and entrants

In regards to the stimulation of declining areas, creative tourism offers a possibility for regeneration due to the fact that it does not have a high quantity of cultural or heritage sources. Creative tourism offers the tourist an active or interactive participation in cultural tourism activities; either he creates something on an individual or collective basis. Holidays which deal with creativity and art, such as painting, pottery, photography and dance, are popular because there is no time for that in daily life. Therefore, creative tourism can be seen as a type of special interest tourism. Creativity can be integrated in urban and tourism development by creative spectacles (festivals, events) that offer more passive experiences for the tourist, creative spaces (quarters) inhabited by creative people that appeal tourist due to the vibrant atmosphere, and creative tourism, which offers an active participation, skill development and/or creative challenge (Richards 2001). The first two creative tourism forms could rather be called cosmopolitan tourism because of the passive consumption of creative spaces in the urban landscape. Creative

tourism is not an absolutely new form of tourism. Painting or photographic workshops existed before but the new development is that these activities are actively developed, packaged and marketed now (Richards and Wilson 2007)

The shift from cultural to creative tourism as visually displayed in Figure 1 has several reasons. The shift in consumer taste was already described above. Another motive is the serial production of cultural product. Wilson and Richards ask in their article if developing creative tourist experiences can stop of the serial production of culture. The phenomena of the reproduction and copying cultural products are widely spread and results in the loss of distinctiveness. Cities and landscapes believe that they raise the attractiveness of the place and create the eligible unique factor by copying and reproducing cultural attraction flagship products like the Guggenheim Museum. This process leads to a standardization and degradation of cultural artifacts.

2.9. POTENTIAL MARKETS- COMPARISON WITH OTHER DESTINATION

Due to the fact that there is no data available regarding visitor numbers of Ehrenfeld nor motivation of these tourists, data has to be collected from secondary sources. The following cases represent tourism examples of creative urban areas and the type of tourists that is attracted by the creative environment and atmosphere.

2.9.1. London- Spitalfields

The research of Pappalepore, Mailtland and Smith (2010) deals with the creative urban area of Spitalfields, located in East London. It is a deprived area and cannot be found in conventional tourist itineraries. The area can document a history of immigration, including the development of French Huguenots, Irish migrants, and Russian-Polish Jews. In the 1950 and 1960, as well as in the phase of the decline of the traditional industries, it attracted Bangladeshi immigrants who opened ethnic restaurants and shops. Nowadays, it appeals to young artists and designer and is one of London's areas with the highest concentration of creative industries. 50 semi-structured interviews were conducted in order to find out the visitors perceptions, experiences, and characteristics as well as the tangible and intangible assets of the area. The main findings of the study are that Spitalfields is a well-known off- the beaten track destination. Tourists are mostly attracted by the "atmosphere which is composed by various features such as independent shops, a

high amount of young artists, up- to date fashion and cultural variety.” The tourists assign the area a certain distinctiveness, whereas simultaneously they perceive it as the “real” London. The outcomes will be explained more in detail in order to identify the motivation and kind of tourists that are attracted by the area’s features in the interest of discover potential markets for the creative quarter Ehrenfeld. Visitors perceived Spitalfields as authentic and real, as a non-touristy place. They valued the fact that they can mingle with locals and could take part in the daily life. The values and needs of these visitors can be categorized to the demands of transnational elites and the cosmopolitan consuming class and the new tourist as noted by Poon (1993 cited in Maitland, Smith and Pappaloere). The transnational elite (Rofe 2003 cited in Pappalepore, Maitland and Smith) or cosmopolitan consuming class (Hoffman, Fainstein, & Judd, 2003 cited in Pappalepore, Maitland and Smith) is defined by a cosmopolitan lifestyle and the search for status by gathering cultural capital (Bourdieu, 1984 cited in Pappalepore, Maitland and Smith). The new tourist is more experienced, better educated and more destination-orientated. (Poon 1993 cited in Pappalepore, Maitland and Smith). Furthermore, the value of authenticity could be related to the characteristics of the tourists. Visitors to off- the- beaten track areas intend to integrate in the locals surrounding rather than to be an obvious outsider. The study showed that weekend guests or VFR tourists that got guided through the district had the feeling that they see a place that only local know, which made them see the place as authentic and real. The fact that the area has no major attractions enables the visitor to create their own tourism experience and narratives and let the place seem non-touristy. Some visitors could fit to the description of an adventurer because they are willing to explore the district in detail, including dodgy streets, whereas some others prefer to stay on conventional paths like the main streets. A number of visitors enjoyed to increase their creative output by networking, informal learning and seeking stimuli. Especially, creative employees from elsewhere appreciated the artistic vibe and was soaking up the atmosphere. The clustering of creative business gave them inspiration for their own work. Most visitors expressed their interest in arty and cultural actions whereas that was not their primary motivation. The majority of visitors came to the area in quest for the augmentation of their cultural capital and the enhancement of their knowledge and skills through the cultural space as urban culture. The arty people are seen as trendsetter because their cultural capital consists of insider knowledge which is not accessible by common people. Therefore, the people seem to be one of Spitalfields main attractions. Due to popular media, Spitalfields is beginning to

attract more conventional, less adventurous visitors; the explorers or adventurer are looking for more alternative regions or discover more hidden aspects of the area.

2.9.2. London- Case Study of four non- central districts

The dissertation of Illara Pappalepore deals with the role of creative clusters in the context of urban tourism, the function of creative production in terms of tourism experiences and the characteristics of tourists which are attracted by creative urban areas. The research concentrates on 4 non central creative districts of London (Spitalfields, Hoxton/Shoreditch, London Fields and Deptford). In the following paragraphs, the 4 research areas will be described briefly. Afterwards, Pappalepore identified the tourist types that visit the districts. A table will be provided and an in-depth analysis of the different identified tourism type will be given.

Spitalfields

Information can be gathered from the paragraph above.

Hoxton/ Shoreditch

The author determined this particular research area according to the agglomeration of creative industries and leisure facilities. It consists of parts of several boroughs. Artists settled between the 1970s and 1990s establishing the creative industry. Regeneration projects were implemented and in the 2000s the area was a creative centre. Housing prices rose and the artists were forced to move to other areas. The local population that stayed is living in social housing. Furthermore, the district suffers from a high crime- rate due to nightlife activities.

London Fields

London Fields has a high rate of social housing. Regeneration programs have been implemented but failed to achieve success. The area could record a slow process of signification since the 1980s. Artists and young professionals settled in the area. The process of cultural and creative development was unplanned. Art galleries started to open up their business from 1998 until today.

Deptford

Deptford has a long maritime history and was an important port but it suffered from the relocation of the shipbuilding industry and the docks to the south. The area's economy is small compared to its size and the borough is facing social and economic problems as many districts in London. Regeneration programs were implemented in the area containing the creation of new apartment buildings and new public spaces. However, the districts gained attractiveness for artists due to the proximity of one of London's most important arts universities along with the vacancy of affordable studio space.

In her findings, Pappalepore identified five visitor types which are attracted by creative urban areas:

1. Trendsetters

Trendsetters are people that are mostly employed in the creative sector and can be seen as pioneers by experimenting with new fashion trends and styles. They seek for uniqueness by enriching their (sub)cultural capital like insider knowledge about new artists and musicians, recent alternative fashion orientations and counter-societal venues. Trendsetters like to visit creative areas as long as they are not popular with other tourists. If they become too touristy, they look for more edgy districts. This type of tourist is a pioneer of gentrification because his visits upgrade, along with the influence of other creative business, the image of the area.

2. Detached fashion critics

As the trendsetter, the detached fashion critics are mostly employed in the creative industries, show a strong affinity to creative products and are longing to be a pioneer. They acquire their cultural capital from the awareness of niche forms of art (music, photography and street art) and uncommon leisure and cultural places. They like to travel and to discover new places, also in their own town or city. They disregard everything what is staged or commercialized. Despite the fact that their own lifestyle is similar to the trendsetter, they do not like them because they perceive them as inauthentic. Although they are very critical about their own function as catalysts of gentrification, they are in general rather intolerant towards mainstream tourists and other users of the creative space and detach themselves of the "fashion crowd". The creative areas they visit reflect mostly their usual living environment. The detached fashion critics appreciate the

exposition of ethnic diversity, products made by up-coming artists, clandestine natural landscapes and shabby places like unorthodox music locations and old local pubs.

3. Cool Seekers

The Cool Seeker can be characterized by the intention to soak up the trendy atmosphere in creative urban areas and to discover new trends, especially in fashion. They are mostly overseas visitors which deliberately go to creative districts to get to know the latest tendencies in art, fashion and music. They look for cool rather than conventional tourist attractions. They are not aiming to be the first ones to explore a new area. Cool seekers see trendsetters as tourist attractions because they are trendy and hip. They perceive the creative and alternative boroughs as the “real London”.

4. Cultural Browser

Cultural browsers do not have a particular interest in the creative industries. They intend to explore new areas and they have the desire to be a pioneer. The information about districts is gained from friends, guidebooks and magazines. They are unfamiliar with artistic occupations but show a general interest in culture and like to explore off the beaten track destinations. The visitors interviewed in the study which can be categorized to the cultural browsers were Londoners, overseas and even first time visitors. They were searching for cultural capital in enhancing their knowledge in different cultural representations, architecture and indigenous creations. This kind of tourist regards the travel experience as a cultivation of their personality. In the study of the four non-central areas, most overseas visitors were looking for the off the beaten track experience, Londoners were searching for a particular attraction like for example architecture or markets. In general, the cultural browser likes to observe the everyday life of the local population in residential areas which they perceive as the real London. The creative cluster is here just one factor among others. Whereas they can be identified as explorers or adventurers in the tourism context, they tend to stay on the conventional paths in non-central urban areas.

5. Accidental creative tourist

This type of tourist has neither a particular high interest in creative products nor in being a pioneer. He accidentally visits the area by being a VFR tourist. Due to his more extensive stay in the area he discovers the place more deeply and has a more intense experience by having the

ability to explore the real character of the area. Adventurer or explorers are very important for a so far undiscovered area to raise its attractiveness.

2.10. CONCLUSION

The concept of the „creative city “came up in the 1980s and serves as a regeneration tool for old industrial areas. Due to the decline of the traditional industries and the transformation towards knowledge- based society, urban planners and developers were facing tough challenges. The “creative city” idea is seen as a panacea for the structural crises. The competition among cities is high. Creativity and culture help to give these areas a new image which attracts visitors, locals and high-skilled staff alike. The famous concepts of the creative city of Charles Landry and Richard Florida’s book about the Rise of the creative class are raising the attention towards the significance of creativity. Charles Landry’s idea is to encourage innovativeness and open-mindedness in order to regenerate old industrial areas as well as he emphasizes the significance of labor pools and human skills over location and natural resources. Whereas Landry admits that every person has the potential to be creative, Florida counts on the people with a Bachelor’s degree and above to the creative class. From his perspective, the creative class can drive the economic growth of regions. Furthermore, he developed the model of the 3 T’s, the three factors that stimulate regional growth, namely Tolerance, Technology and Talent. According to Landry and Florida, the creative class is attracted by a so-called creative milieu “(...) a place either a cluster of buildings, a part of the city, a city as a whole or a region – that contains the necessary preconditions in terms of ‘hard’ and ‘soft’ infrastructure to generate a flow of ideas and inventions” (Landry 2008, p.134). Hard infrastructure means for example housing and roads whereas soft infrastructure values places for social interaction, meeting and exchanging idea. These places are called 3rd places because they are neither home nor work place. Florida, Landry and also Frey, in his dissertation the amalgam city, view these places as especially important for the flow of ideas and creativeness. The creative milieu can be characterized by a high level of diversity and tolerance which enables the individual to express himself and try out new lifestyles. The attractiveness of the creative milieu is not limited solely to the creative class but appeals non-creative people and tourists alike. In the eyes of Frey, the creative milieu can be seen as pioneers for gentrification because students, artists and the subculture are moving to declining district, breathe new life into them with their lifestyle and culture by creating a vivid atmosphere, establishing new alternative social structure. Creative quarters can help to stimulate the overall

attractiveness of a place by giving it a positive image and the local creative economy by providing the habitat for creativity. As a consequence, the district is appealing to tourists as well. The post-modern tourist is looking for real, authentic experiences and is developing an interest in the life of others (Maccannel 1999) due to fact that the Tourists are better-educated, longing for self-actualization and authenticity. They want to walk off the beaten track and discover the life and culture of the hosts due to the fact that people are getting wealthier, basic needs are covered and they are aiming for the top of Maslow's hierarchy of needs (esteem and self- actualization) (Maslow's Hierarchy of needs cited p. 287 in Mill & Morrison 2009). They are reaching the stage where an experience is not enough: tourists aim for the transformation of themselves (Richards and Wilson 2007). The kinds of tourism which fit to these ambitions are alternative forms of tourism. Special Interest Tourism is a type of alternative tourism whereas it is not restricted to small scale tourism as alternative tourism. SIT is driven by certain interest and needs of individuals and groups and offers tailored experiences. The SIT tourist is a post-fordist tourist by aiming for authenticity and real experiences and contact with the host community. He is well-educated, better-informed, flexible, spontaneous and unpredictable (Douglas, Douglas and Derret 2001). Urban tourism is a form of SIT. Due to the fact that the case study is placed in an urban setting, it has an umbrella function for other kind of tourism in that context. Unfortunately, the topic is little researched and it is difficult to distinguish the urban tourist from other types of tourists due to the fact that he disappears in the urban landscape because he uses the same facilities as locals. It is agreed that urban tourism can help to regenerate declining urban areas (Selby 2004) and districts with a mix of cultural assets, architecture and atmosphere have the potential to attract the new tourist (Aiesha and Evans 2007). These areas can attract the off-the-beaten track tourist as described by Maitland (2007, 2010). The off-the-beaten track tourist tends to be travelling independently, being older and has the characteristics of the post- tourist. He is visiting urban areas which are non-touristy and combine a set of physical elements like architecture, urban design etc. and socio-cultural like atmosphere. This kind of tourist wants to experience the ordinary life of the locals and being part of the everyday life. He explores the area himself and is creating narratives around his discoveries. The other type of tourist which could be attracted to creative quarters is the creative tourist. A shift from cultural to creative industries and from cultural to creative tourism can be identified. Cultural tourism is mostly relating to static, tangible objects like museum exhibition, whereas creative tourism deals with intangible products. The over- exploitation of cultural products is degrading their distinctiveness. Creative tourism

products are integrating tourists in the process of production, therefore the tourist is not longer a pure consumer but turns into a Prosumer (Richards and Wilson 2007). Creative tourism aims for an active participation in creative activities as well as he is looking for artistic challenges and learning new skills. Other forms of creativity in tourism experiences are creative spectacles or creative spaces in which the tourist stays rather a gazer than a participator (Richards and Wilson 2007). However, these events and initiatives could contribute to the revitalization of urban areas. Due to the fact, that the creative class which contributed and developed the special atmosphere in creative quarters is flexible and mobile, it is questionable how long these quarters will exist. Initiatives have to aim on holding the creative class in the districts.

CHAPTER 3: THE CREATIVE CITY COLOGNE AND THE CREATIVE QUARTER EHRENFELD- A BACKGROUND ANALYSIS

3.1. A SHORT OVERVIEW

The city of Cologne is one of the four biggest cities in Germany and the largest city in the German state of North Rhine Westphalia, in the West of Germany. The city of Cologne inhabits 1 017 155 people (Landesbetrieb Information und Technik Nordrhein-Westfalen 2011). The area of the region Cologne is only slightly smaller than Berlin or Hamburg. The city consists of 85 urban districts. Cologne can look back on a long history as a commercial city due to its excellent position in the center of Europe and the location at the river Rhine. It still owns the 2nd largest port in Germany. Nowadays, the airport of Cologne/ Bonn is a hub for budget airlines and the second freight airport in Germany. Furthermore, the main train station serves as a hub and provides connection throughout the whole of Europe. These days, the main pillars of Cologne's economy are the automotive and chemical industry, the insurance and media sector. (Cologne is Germany's Media city with 11 TV companies and 11 radio stations) and a leading trade and convention centre (Stadt Köln 2012). The symbol of the city of Cologne and furthermore the most visited German sight (6 Million visitors a year) is the cathedral of Cologne (KölnTourismus 2012). Cologne is furthermore the gay capital of Germany.

3.2. TOURISM NUMBERS OF COLOGNE

With 2 846 891 Million visitors (+9,7%) and 4 970 056 overnights (+8,6%), , Cologne is the major city destination in North Rhine-Westphalia (Beherbergung im Reiseverkehr in Nordrhein-Westfalen 2011).

3.3. THE CREATIVE INDUSTRIES IN COLOGNE

The following data is gathered from the report of the creative/cultural economies of Cologne 2005 (Kulturwirtschaftsbericht 2007). A more recent report is unfortunately not available.

The number of employees in the cultural and creative sector in 2005 was 95600, whereas the statistic could not count the additional number of freelancer. The turnover of the creative and

cultural industries was 19,1 Billion, 11,1 Billion produced by the creative sector. The significant growth can be recognized within these industries: between 2000 and 2005, the growth potential was 17,8 % in the metropolitan area and even 23,8 % in the urban space.

In order to draw a comparison, the numbers will be analyzed in relation to another German city, Berlin, which can be seen as the most creative city Germany's. The metropolitan area of Berlin inhabits around 3,39 Million people the Cologne metropolitan area around 4,39 Million. Both areas count as cornerstone of the media industry. The number of enterprises in the creative industries was 16.600 in Cologne and a slightly lower number of 16200 in Berlin. Related to the whole country, both creative spaces achieve the same percentage which means they have the same significance. On the other hand, the creative industries in Cologne compromise 9,7 % of the regional economy, the percentage in Berlin is 13,9 %. This can be explained by relatively high percentage of the industrial sector, whereas Berlin's economy is shaped almost solely by the tertiary sector. The overall turnover of the creative industries in Cologne is 11,1 % but only 6,2 % in Berlin which can be traced back to the high presence of the broadcasting industry settled in Cologne. To conclude it can be recognized that both metropolitan areas have quite the same significance on a quantitative, nationwide level whereas Berlin scores higher (5,1%) on the percentage of employees in the creative industries who are subject to social insurance contributions than Cologne (4,2%). Therefore, it can be said that the significance of the creative industries concerning the area's labor market is higher in Berlin than in Cologne.

A list of creative networks can be found in Appendix II.

3.4 EHRENFELD

Ehrenfeld is a district of Cologne, located in the West of the city centre. It comprises 6 quarters: Bickendorf, Bocklemünd/Mengenich, Ehrenfeld, Neuehrenfeld, Ossendorf and Vogelgesang (Stadt Köln 2012). The total population of this area counts about 104.000 people. In this dissertation the focus is on the neighborhood Ehrenfeld.

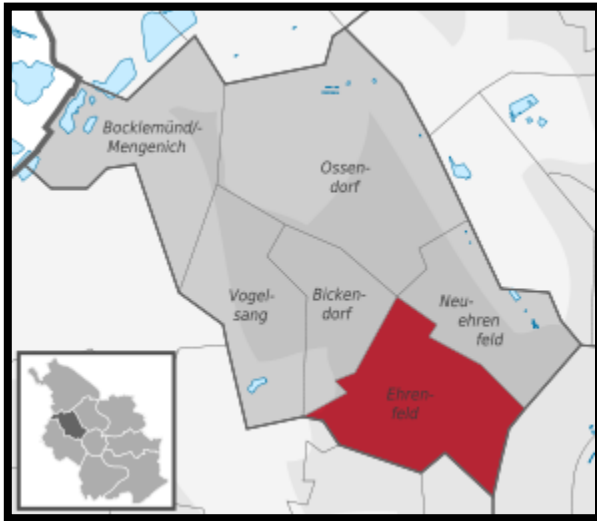


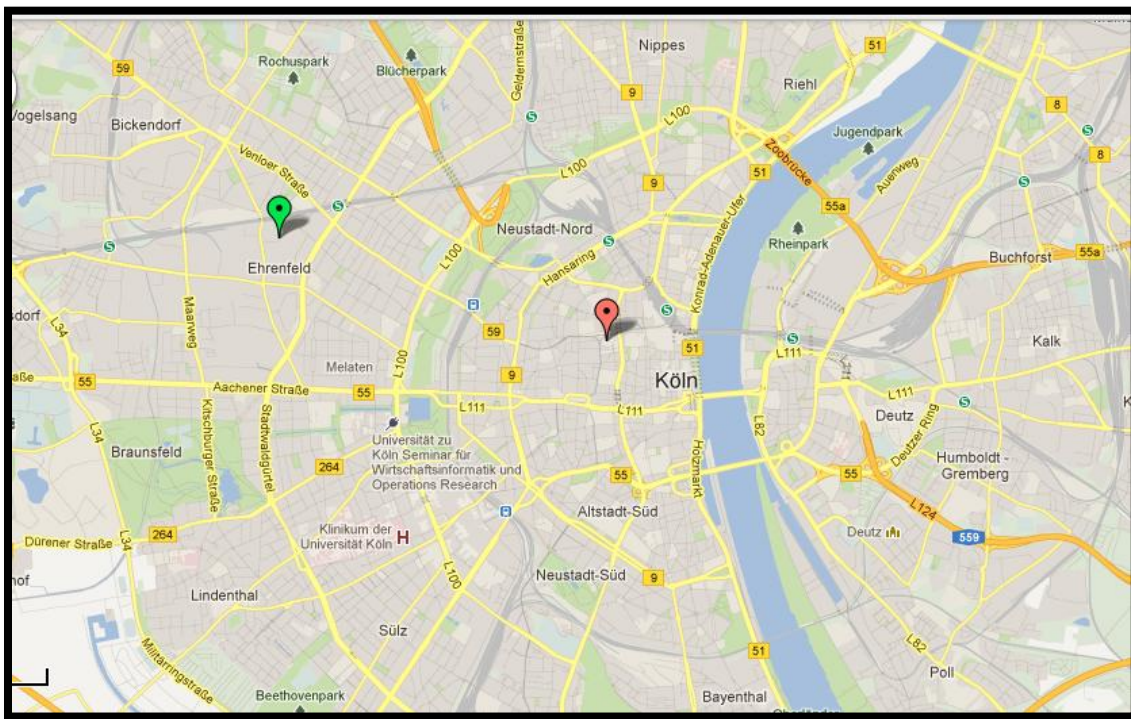
Figure 4: Map of the district of Ehrenfeld

Source: Cologne_Ehrenfeld_Ehrenfeld.svg

Ehrenfeld is a rather young district, first mentioned in 1845, if it is compared with other districts of Cologne which exists more than 2000 years. The availability of spare spaces facilitated the early settlement of the industrial sector in the 19th century. The typical 3-Windowhouse (3 Fensterhaus) is a sign of the rapid industrial expansion in the end of the 19th century. Living and working has taken place next to each other. Ehrenfeld and the surroundings could not satisfy the demand and national immigration was encouraged. In the 20th century, boroughs close to the river Rhine benefited from industrial location shifting. After World War II, the reconstruction of housing and factories attracted foreign immigrants to the area however was limited in the 1973 by a recruitment ban (Nikodem 2002). The settlement of artists and students started in the 1970s. More and more business moved to business parks in the periphery, the commercial buildings were affordable. Especially artists had the interest in moving to these abandoned buildings due to the huge amount of space and the scope for design. Some of them collaborated to raise attention. A sculpture project in 1982 was the starting point for many following art events in the quarter like the so-called cultural days where art events were presented at various sites. One of the key



institutions was the Atelier Sömmering, the first real art location in Ehrenfeld (KulturKöln 30). In 1983, the “Ehrenfelder Kunstverein” (art association of Ehrenfeld) was founded which organized a major event: almost 100 artists participated in countless location and made the event to the biggest, non-inner urban art event in Germany. (KulturKöln 30).

The gentrification process of the quarter has begun in the 1990’s through the heterogeneity of the population, the restructuring and regeneration, the deindustrialization and the improvement of local infrastructure. Heribert Rösgen (2011) writes in an article for the newspaper of Cologne that Ehrenfeld is turning into a trendy quarter which attracts youngster, creative people and trendsetter. The housing situation in Ehrenfeld is tough: for singles it is not affordable to rent an own flat. Ehrenfeld is on the top of the wish list for people who are looking for housing.



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Figure 5: Distance from Ehrenfeld to the City Centre

-  Location of Ehrenfeld in Cologne
-  City Centre of Cologne

3.5. TOURISM OPPORTUNITIES FOR EHRENFELD

The former industrial district of Ehrenfeld is shaped by its heterogeneous population strata. The migration of sub groups of students, artists and migrants shaped the quarter's character and their lifestyles contributed to the development of an interesting and mixed social infrastructure which is expressed in venues like restaurants, bars and shops satisfying each of their demands. Especially the creative industries added a new way of life to the quarter. Ehrenfeld is a typical quarter (in Cologne dialect: "Veedel") and is based on a distinctive character where people can enjoy the spirit and lifestyle of the Cologne life. As seen in the study of Pappalepore (2010) and Maitland (2007, 2010), the creative quarters of London attract different types of tourist like Maitland's off the beaten track tourist and Pappalepore's Trendsetter, Detached Fashion Critics, Cultural Browser, Cool Seeker and Accidental Fashion Tourist. In this context, Cologne is not a world city like London but the fourth largest city in Germany and the city with the most visited tourist site, the cathedral of Cologne. Ehrenfeld is seen as a creative quarter like, for example, in London that was analyzed by Maitland, Pappalepore and Smith (2010). It can be said that smaller standards have to be applied to Cologne. The cases of London and Cologne are on the other hand quite similar. Both cities are highly attractive to tourist whereas Cologne records lower tourism numbers. The tourism type is changing towards the post fordist tourist who is longing for more authentic, real live experiences which also includes the interest in the life of others. This transformation favors the development of off- the- beaten track tourism which leads the tourist in areas where he can experience local life. Ehrenfeld is a typical quarter which possesses attractive features like a buzzing nightlife, the mixture of its population and the potential for tourists to discover the area. The quarter is not staged which means not developed for tourism purposes. That's why it could be attractive for the post fordist tourist.

CHAPTER 4: ANALYSIS

4.1. METHODOLOGY

4.1.1. Introduction

Methodology is used to explain the methods which are used to achieve the overall goal of the thesis. The thesis is based on an exploratory, flexible case study design, using qualitative research such as semi-structured face- to face interviews, participant observation and direct observation because these methods are ideal to generate a detailed and in depth analysis of the case. Urban creative areas are studied before, however only some of them related to tourism (Maitland 2010; 2009, Pappalepore 2010). The research area Ehrenfeld was already subject to different studies concerning urban planning processes, migration etc. but was never analyzed in a tourism context. The aim of the thesis is:

<p>The analysis of the tourism opportunities of the creative quarter Ehrenfeld as an area for new tourism</p>

4.1.2. Research Strategy and Design

*“Research design provides the framework for the collection an analysis of data”
(Bryman 2008, p. 31)*

Desk research was conducted to create a sufficient basis of the different theoretical information. The theoretical framework is based on the concept of the “creative city” and possible kind of tourist that is attracted by the creative milieu. Furthermore, a short overview over the background facts of Cologne and especially the district of Ehrenfeld in terms of history, tourism and development is given. The analysis is based on both the theoretical framework of the desk research, and field research consisting of expert interviews with managers of creative and/or cultural venues, politicians and not-for- profit organizations which are engaged in Ehrenfeld is given to gain an insight in different perspectives.

Qualitative methods were chosen because it captures the perspective of the interviewee and gives in-depth information about the background conditions in the quarter. Due to personal interviews, insight knowledge about the scene could be gathered. The topic was enlightened from different perspectives. The flexible design is a possibility to develop new ideas and is aiming to collect data and facts from various sources (Yin 2011). Qualitative research confronts the researcher with two perspectives: the “emic” on which is the inside perspective of the interviewee own world of real-life events and the “etic” perspective which is external view of the same events from the researcher. In qualitative research, the researcher is the main tool for collecting data (Yin 2011).

Case Study

As a research design, a case study was chosen. According to Bryman (2008) a case study is “the intensive study by ethnography or qualitative interviewing of a single case, which may be an organization, life, family or community. It deals with the complexity and individual situation of a particular case. Yin (2009) defines “a case study is an empirical inquiry that investigates a contemporary phenomenon in depth and within its real-life context, especially when boundaries between phenomenon and context are not clearly evident (p.18.). In this research design, the researcher has no control over behavioral events and focuses on contemporary real-life events. (Yin 2009). An advantage of a case study is the dealing with high variety of collected data like documents, artifacts, interviews and observations. A disadvantage could be the inattentiveness of the researcher in letting biased views influencing findings and the conclusion.

Choice of the case study area

The case study area was chosen as a subject due to the author’s previous knowledge about the area. Doing VFR to Cologne for many times and being guided through Ehrenfeld, the author gained the impression that the heterogeneous area could raise the interest of tourists who had not got the privilege to be guided by a local. In being able to experience Cologne from a perspective which puts the image of the cathedral city aside and focuses on the distinctiveness of the quarters and institutions, the possibility of an in depth perspective was provided to the author. The significant qualities of the quarter like its multi-ethnicity and the conglomeration of creative industries were obvious. With the provision of the ideal case, literature review had to be gathered to underpin this statement.

Secondary research

Secondary data has been collected and reviewed in order to create the basis for the later analysis and evaluation. Intensive desk research was conducted before the field work period. Information for the theoretical framework was gathered via various articles, obtained from the online databases of NHTV Breda, Bournemouth University and University of Savoy. In addition, books were borrowed and reviewed using the library of NHTV Breda and the University of Savoy. The data research concerned the following subjects: concept of “creative city”, identification of potential markets, special types of tourism (creative tourism, off the beaten track tourism and urban tourism) and information gathered to characterize the destination Cologne and Ehrenfeld.

Primary Research

The methods of primary research are explained in detail in Research Methods.

4.1.3. Research methods

Interviews

A method chosen for primary research was qualitative semi-structured face- to- face expert interviews due to fact that it put more emphasis on the perspective of the interviewee. Additional information can be gathered when the interviewee talks off topic and it gives more flexibility for the interviewer to ask further questions regarding a certain topic. The techniques of semi-structured interviews will be adopted in order to be able to answer the questions which will be prepared in advance but still gives the interviewer the flexibility of reordering the guidelines of the questions. The interviewer can also be inspired to new ideas and directions for further research and moreover, the next interview with a respondent (Bryman 2008). An interview guide has to be prepared in advance. Some basic elements of the guide contain:

- Development an order of the main topic areas that should be addressed to ensure that questions flow smoothly by not excluding re-ordering them
- Creation for interview questions or topics that are aiming to assist in answering the research questions
- Use of a language that is understandable and relevant for the interviewee
- Avoidance of asking leading questions
- Record of general information of the interviewee (age, gender, name etc.) but also specific information (position in the company etc.)

For a successful interview, the interviewer has to be well-prepared and the setting has to be in a quiet environment. The interviews will be recorded with a voice machine.

Observation

Direct observation

Observation of the area was conducted concerning physical surroundings, audio and video stimuli and actions taking place (Yin 2009). The observational evidences are crucial to provide additional data about the topic and were recorded in a study protocol. Additionally, pictures were taking at the case study area to visualize the scene. Observation spots were for example the Venloer Straße, the Körnerstraße, area around the Heliosstreet and the Lichtstraße.

Participant observation

Participant observation provides the researcher with a more active role. He is semi-involved in events and acts in the social setting (Yin 2009). Members of the social setting area are aware of the researcher's role as a researcher. The researcher took part in events: "Kunst gegen Bares" (Art for Cash) in the Arttheater, where voluntary amateurs can express their talent; the Venloer Straße street festival, the chill out evening in the Underground. Furthermore, the Weltempfänger Hostel served as the setting for casual talks with tourists. An alternative guided tour was joined by the researcher.

Questionnaire

The study of Pappalepore (see theoretical framework) was used as the basis for the identification of potential markets. The five tourism types that she identified in her case study about four creative, non central areas in London were used as a guideline for the characterization of tourist to Ehrenfeld. In the end of the interview, the ten respondents were asked to fill to what extent the listed types match with the type of tourists that is or could be attracted to Ehrenfeld. Unfortunately, the questionnaire was developed after the second interview. The questionnaire was sent by Email to the respondents but the researcher received no reply.

4.1.4. Research Measures

The method of interviewing will be used to gather the necessary information for the analysis. After finishing interviewing, the outcomes have to be analyzed. As one of most central processes in grounded theory, coding will be used as a tool to analyze the collected data. Information will be broken down in component parts, which will be named. The way of coding gives the researcher the possibility to shape will be the codes by his own interpretation. The collected data can be seen as a guide in establishing concepts and theories.

4.1.5. Research Sample

The sample size was composed of eleven expert interviews from different sector (creative/cultural institution, not- for- profit organizations and associations) The normal sample size in qualitative interviewing is between 8- 13 interviewees. The number of interviews can be exceeded due to contacts with new relevant interviewees or the need for further information on specific topic. The experts that will be contacted and interviewed should come from a different background, which means they have a different perspective towards the topic. This gives the interviewer a more balanced view on the subject. To select the interviewees, the method of purposive sampling will be applied. Purposive sampling is a non-probability form of sampling (Bryman 2008). It is not intended to select participants randomly. The aim of this method is to sample participants strategically in order to be able to answer the research questions.

The Internet was used to gather information of relevant interview partners. After choosing several institutions, emails were sent, explaining the purpose of the thesis and asking for an interview appointment. The response rate was around 60 %. Most participants wrote back and expressed their interest. Only the official board of Cologne was not able to give an interview but sent the statistic of visitor numbers. When important interview partner did not reply after a couple of days, a follow up call was conducted. A list of expert interviews can be found in the appendices.

4.1.6. Limitations

The most significant limitation of this study is the lack of time in the research area. Due to the fact that the author had only three months to research and write the thesis, the primary research cannot be as detailed and extensive as the author would have wished. The data concerning tourism in Cologne is in general very poor. Only visitor numbers split in country of origin were

available from the official tourism office of Cologne. For Ehrenfeld, tourism data does not exist at all. Therefore, potential markets and the potential visitor profile had to be collected from studies about areas with similar characteristics. The topic in general, creative urban areas and their tourism potential is not frequently discussed in academic studies yet. For that reason, literature is difficult to find and assess. Furthermore, visitors are mostly grouped around the only youth hostel in the main street of Ehrenfeld, which is why quantitative research would have been rather one-sided. As another limitation it has to be noted that visitors are hard to distinguish from locals due to the urban context.

4.2. FINDINGS

4.2.1. Characteristics Ehrenfeld

Ehrenfeld is a (culturally) heterogeneous quarter where transformation processes and changes where going on in recent years. The population structure comprises around 1/3 long-established residents, 1/3 “Immis” (People who moved to Ehrenfeld) and 1/3 Migrants. Another respondent sees the percentages divided in 1/3 long time residents, 1/3 migrants and 1/3 of the people belonging to the alternative scene. The social coexistence of these culturally and socially diverse groups is seen on the one hand as a colorful mixture, on the other hand the term parallel society was mentioned. Interviewees that were born and raised in the district consider it as their physical and spiritual home. For some people, Ehrenfeld is just the place they work. Associations like “lively”, “mixed”, “young” and “trendy” were frequently brought up. Especially, respondents of the creative industries perceived Ehrenfeld as creative, trendy and alternative. One member of the alternative scene stated that the alternative scene in Cologne is concentrated in Ehrenfeld, from media to art to design. The presence of unused spaces in Ehrenfeld is particularly important for the creative industries. One of Ehrenfeld advantages was seen in its central location and its easy accessibility by train, public transport and motorway. Among others, the position highly attracts students due to the short distance to the city centre, the university and nightlife facilities. The convenient location is not only attractive to students. Ehrenfeld is a highly popular district to live. The gentrification process is recognized by almost all the respondents by several aspects: small shops or exhibitions rooms are bought out by wealthy advertisement agencies, rising rents, limited living space and the immigration more affluent people. The creative and cultural industries are aware of the fact that they contribute with

their further development and actions to the gentrification process. The respondent of the area authority stated that politics noticed the gentrification process and tries to develop housing for families and lower- income households. In this respect and due to its popularity, the quarter is compared to other trendy districts which show advanced signs of gentrification such as Prenzlauer Berg and Kreuzberg in Berlin, St. Pauli and Schanzenviertel in Hamburg.

4.2.2. The creative quarter

The respondents agree that Ehrenfeld can be called a creative quarter, whereas the creativity is mostly recognized in certain parts of the district. Most respondents note that creative activities are concentrated in particular areas as for example around the Lichtstraße (offices for the creative industries), the 4711- Building (office for creative industries (advertisement and especially music) and Körnerstraße (production and sale for creative goods). Further creative institutions that were mentioned are the Odonien, the Design Quarter Ehrenfeld, the Arttheater, Live music Hall, Underground, private ateliers, the university of applied science for design and the general presence of designers in the quarter. These are only examples of institutions and the areas where the creative people have their work places in the neighborhood. The creative and cultural institutions were developed from the bottom up. The creative people are regarded as shapers of the quarter due to their going and dining out habits. The cultural scene is perceived as smaller scale: Ehrenfeld has 3 theatres. One respondent notes the decline of culture in the quarter compared to the cultural facilities (ateliers and studios) 25 years ago. Several respondents recognize the young, creative and open scene and the fact that Ehrenfeld is “the” creative quarter in Cologne for the moment. An elder respondent views the creative scene from another perspective: “The quarter is hyped. Where is the creativity for the older generation? This kind of art appeals only to the younger generation. I would never go to the Underground or places like that.”

4.2.3. Networks

Institutions and businesses in Ehrenfeld work together and support each other, whereas there is a competition among the nightlife venues which is not as strong as in other cities. The Ehrenfeld business community is described as a family who takes care of each other. In two cases, the word cronyism fell. An example of the support for local businesses is the Club Bahnhof Ehrenfeld

which favors to cater with the gastronomic industries in the quarter and present a local spot one time each month on its facebook page. The Underground also tries to accommodate their artists in local hotels, although Ehrenfeld is lacking the necessary capacities. The Loft was given premises to a creative start- up business for free. The interviewed creative institutions foster the cooperation with international and national like-minded businesses and work together with similar projects in various countries.

4.2.4. Cooperation with tourism organizations

The amount of creative/cultural organizations that work together with tourism organizations is rather small: the Club Bahnhof Ehrenfeld cooperates with the official tourism board of Cologne regarding the marketing of the venue as business location; the Design Quarter Ehrenfeld collaborates with the same organization in the context of the organization and marketing of the “Passagen” (Germany’s biggest design event). The Mosque cooperates with a tour operator of alternative guided tours which offers theme specified tours though ethnic quarters of the city. Furthermore, the mosque contributed in an audio drama of future events in Cologne. It is established as a tour through Cologne. Stories are told to every spot where something is still in development like the mosque. The audio document at the mosque deals with the opening and the call of the Muezzin.

4.2.5. Tourism Attractions

A map to visualize the physical tourism attractions, their location and a small description can be found in Appendix II.

Physical attractions

The respondents identified that Ehrenfeld has no ordinary major sights like the cathedral. The party and music scene including the Underground, Live Music Hall, Sonic Ballroom, Odonien, Arttheater and Herbrand’s are seen as relevant touristic spots for the rather alternative scene. Ehrenfeld Hopping, an initiative of pubs and clubs in Ehrenfeld, offers a free “Hopping Pass”. By buying every sixth drink, the participant receives a free drink in the partner locations. The event attracts 8000-9000 people to the district every time. Ehrenfeld has also its own brewery, where the beer of Cologne “Kölsch” is produced but due to the missing license, it cannot called

“Kölsch”. The Café Goldmund and the Cinenova are two other special location. The historical industrial heritage of Ehrenfeld, for example the Heliosgelände and the old industrial buildings that are used for housing or working purposes and integrated in the residential areas, as well as the Ehrenfeld history path are valued as important. The former industrial buildings renovated for new purposes connect the industrial area with the new generation and can be well discovered by a guided tour through the village. The Ehrenfeld History path is more likely appealing to domestic tourist: signs, written in German, on historically important buildings lead the visitor through the village. For a deeper knowledge, books about the path can be bought in local book shops. Historical significance can also be paid to the memorial of the Edelweiss Pirates. The youth resistance group during the WWII was founded in the quarter and the place where the Club Bahnhof Ehrenfeld is was the execution site for the Edelweiss Pirates and other rebels. Furthermore, Cologne is the most crucial spot for street art in Western Germany and Ehrenfeld contributes its part for that recognition. For shopping, Ehrenfeld does not provide the visitor with mainstream shops. The main street “Venloer Straße” has a certain kind of monoculture due to the presence of a high percentage of foreign shops and junk stores, but the side streets like the Körnerstreet among others offer various small independent shops with self-made products. A respondent sees the attraction in especially these kinds of shops: “Ehrenfeld invites the tourist to explore. There is this small shop where they only sell pepper. You just want to have a look but then you see yourself coming out of the shop with five bags of pepper. These special shops cannot exist anywhere else. The institution with the highest rated attractiveness was the mosque, which is still in construction and is forecasted to be finished in spring 2013. The mosque can accommodate 1200 believers. All the respondents agreed that tourists that visit the cathedral of Cologne will then proceed to see the mosque. The mosque is one of the most photographed objects in Cologne. Ms. Aydin, PR Manager of the mosque stated that people that take a picture of the mosque want to see something growing and developing.

Intangible attraction

As mentioned above: Ehrenfeld has rather small physical attraction. Its main appealing point is mostly the experience of the life in a Cologne quarter. Ehrenfeld is a heterogeneous, multicultural quarter and can offer the tourist an insight in food and forms of living from different countries and cultures. The people and the atmosphere are the aspects which makes the quarter so attractive. The living together of different nationalities and lifestyles can offer the tourist new

perspective and as a respondent stated: “Ehrenfeld has the potential to surprise its visitor.” Here, the visitor can see the real life of inhabitants of a quarter.

4.2.6. Tourists in the creative institutions and the mosque

The kind of tourism which the creative institutions are familiar with the most is the national and international artist exchange and artists that are booked by the venue. The catchment area of the creative institutions is mostly nationwide, in particular the region of North Rhine-Westphalia but also the Benelux for special events. A tendency in the alternative scene to move closer together and the travel to national and international events can be recognized, stated by an insider. The alternative culture which most of the venues attract is mixed (students, tourists, guests from abroad). The visitors of the mosque come from different backgrounds. Even if the mosque is still in construction, the attention for the building is high. The institution receives plenty of inquiries for guided tours from international and national universities, associations, private organized groups, sport associations from Germany and abroad. In 2010, when the construction on the site has only been recently started, the improvised information centre recorded around 1500 visitors. In 2011, 166 groups were guided through the area which counted for 2609 people. The numbers of visitors for 2012 are around 1500 people so far, which means 52 groups. It has to be added that these numbers of guided group tours are only from one department of the association. There are two more departments which organize and conduct tours through the mosque. Furthermore, individual visitors are not included. Ms. Aydin, PR Manager of the association of the mosque assumed that also many Cologne people and inhabitants of Ehrenfeld are proudly showing the mosque to their friends and relatives. Visitor numbers are rising and the media presence of the mosque is high. It can be assumed that tourist numbers will even improve after the official opening.

4.2.7. Profile tourists Ehrenfeld

All the respondents agreed that Ehrenfeld is not a destination for mass tourism but rather for niche markets. The only exception could be the tourists that will first visit the cathedral and in an aftermath the mosque. This type of tourist could rather be classified as the mass tourist to mainstream destinations. It is assumed that tourists to Ehrenfeld are either/or interested in music, culture, (alternative) arts and event. The respondents gave the following characterizations: the

tourist that visits Ehrenfeld does not want to see the ordinary sights but want to experience the city in-depth; he walks off the beaten track, enjoying the atmosphere. He is open-minded, curious, wants to get surprised and to discover something. One respondent concludes the tourist's interest in the inhabitants: "Tourists want to see where the inhabitants drink their beer." They are interested in the life of ordinary people in a quarter. Another respondent stated that there is no age limit for tourists to Ehrenfeld: "Curiosity has no age limit." A general interest in urban life style can be attributes of the tourist profile as well as passion for trends and fashion. Party tourism and the Ehrenfeld hopping are supposed to be very popular among the people under 30. Due to the prediction that more and more artists will come to the area, art tourism is on the rise as well as artist exchange. An artistic purpose could also be the street art that is spread out in Ehrenfeld. Due to the high amount of students in the quarter, VFR tourism is rated highly. Another purpose could be the industrial heritage and architecture. Special events like the Design fair "Passagen" could attract business and leisure tourists that keep Ehrenfeld in good memory. They are potential repeat visitors. The alternative guided tours that also the author undertook have the potential to be frequented by tourists whereas mostly inhabitants of Ehrenfeld joined the tour the author participated in. In this regards, it was mentioned by the respondents that individuals from other quarters of Cologne visit Ehrenfeld for example for shopping. They see it as experience.

4.2.8.Outcomes of the questionnaire

Table 3 : Mean Tourism Types

Type	N	Mean
1. Trendsetter	9	3,9
2. Detached Fashion Critics	9	4,1
3. Cool Seeker	9	3,7
4. Cultural Browser	9	2,9
5. Accidental creative tourist	9	2,7
Missing value	2	
Total	9	

The difference between the means of the first three types is rather small. The Detached Fashion Critics is the type of tourist with which the respondents mostly agreed. The Trendsetter is on the

second place which can be explained that the profiles are rather similar : both work in the creative sector, like to be pioneers and have the same lifestyle whereas the detached fashion critics strictly separates himself from the trendsetter, mass tourists and other users of the creative space.

4.2.9. Tourism development

The creative and cultural development of Ehrenfeld was initiated from the bottom-up. Two creative organizations are currently working on tourism related projects.

The Club Bahnhof Ehrenfeld which is located on an execution site for rebels in the WWII is elaborating the idea in a historical and cultural context to make the history of the site accessible to the people. The institutions will try to establish a connection to the NS-Documentation centre in Cologne which records the Third Reich history of Cologne.

The second project is developed by the DesignQuarter Ehrenfeld and is in an early stage. As a consequence of the missing accommodation facilities in Ehrenfeld and the availability of unused space, the creative workers around the DQE are aiming to create multifunctional rooms for exhibitions, music, shops, galleries and guest rooms. The demand for accommodation, especially in the music scene is high. The project will compromise a casual, alternative concept. Rooms, apartments/studios as well as shared flats should be offered, also for longer stays (ideal for artists who want to stay longer in the area or have a job in the region). The accommodation should be affordable and eco-friendly and it is planned to offer biological food and a bicycle hire. The lodging will most likely appeal to tourists that are interested in alternative culture.

4.3. DISCUSSIONS

Ehrenfeld is a (culturally) heterogeneous, lively, young and creative quarter. The population in the district compromises mostly students, migrants, and artists, long established and new residents. Frey (2009) stated: people prefer a short distance to work, social and cultural life. Due to Ehrenfeld's central and convenient location, its social and cultural infrastructure, it has a magnet function. The diverse population strata enable the development of different points of view (Frey 2009). The quarter can be classified as a creative area due to the accumulation of creative industries in different parts of Ehrenfeld (Lichtstraße, Körnerstraße, 4711 building), the creative

activities but furthermore the mentality of the inhabitants: openness and tolerance. The transformation process of Ehrenfeld matches Frey's theory that creative milieus can be pioneers of gentrification. The former industrial district was declining due to the emigration of the old industries and the consequently the moving away of the population. Social infrastructure was missing and the manufactory buildings were left unused. Due to the oversupply of living space and the unattractiveness of the quarter, rents were affordable. Pioneers like students, artists and the subculture moved to the district and developed their own alternative infrastructure with clubs, bars and venues. The attractiveness of the place increased. Many former industrial buildings are still unused and artists can still find gaps in the urban landscape (Landry 2005). Hall (2000) states that culture could create a new urban image to cities, for example remake lost factories and warehouses into ateliers to make city more attractive for inhabitants and tourist (Hall 2000). As Hall describes, it sounds like an approach initiated by the government; in Ehrenfeld, ideas are originating from the community itself. The presence of independent shops and distinctiveness, the climate of tolerance and openness in the district attracts the creative class (Florida 2002). The different creative clusters in the quarter support each other; nevertheless, there is a competition between similar businesses. Creative clustering also facilitates the flow of creativity (Landry 2005) which results in a draw for the creative class and the development of creative industries. The area is also still a preferred living area for students due to the public spaces and the central location. Ehrenfeld shows strong signs of gentrification: rents are rising, affordable living space is limited, immigration of wealthy people. The living together of manifold cultures can be seen as a sign of tolerance and openness but as interview partners stated it can also enhance the development of parallel societies. The different groups live next to each other without real communication and understanding. Everybody takes care of its own business. The creative people are maybe only creative in their own surrounding without integrating other cultural groups or providing products for the for example older generation. For tourists, this could mean the exclusion of the daily life of the host population. If scenes or groups are organized very tightly or stick together strongly, there is no coming through for outsider, especially tourists which are left with a bad experience and keep the quarter in mind as a hostile place.

Tourism Potential

Ehrenfeld is located close the city centre and the main sights of Cologne which can be rated as a crucial factor in attracting tourists as stated by Aiesha and Evans (2007). The area is lacking major tourism highlights and tourism infrastructure as for example accommodation. In this respect, the absence is rather an advantage according to Maitland (2009) and Aiesha and Evans (2007): the area is not constructed for tourism purposes and therefore more authentic. The shift from tangible to intangible tourism resources (Richards and Wilson 2007) favors Ehrenfeld as a tourist destination. Ehrenfeld's physical asset with the highest tourism potential is the mosque. The awareness of the building is very high and it already attracts a relevant number of visitors. The site has a strong media presence and can develop to a tourism highlight due to its exceptional infrastructure and due to the fact that it is a central mosque integrated in the urban landscape. The mosque is located in the beginning of Ehrenfeld where it can serve as the starting point of exploring the area. The mosque is enhancing the quality of the village, if not even of the whole city of Cologne. The image of Cologne as highly tolerant city is confirmed. Ehrenfeld can benefit from the construction by a higher flow of visitors from home and abroad. It strengthens the image as a quarter where a peaceful living of culturally heterogeneous groups is possible embedded in a tolerant atmosphere. Furthermore, the quarter can score with small historic memorial like the Edelweiss Pirates memorial and the industrial heritage. The historical path ("Geschichtspfad) can attract tourists although only books can be bought to gain a deeper knowledge. A brochure would be necessary to reach a wider target group. Furthermore, it is not well-known outside the quarter. The new build mosque could develop to a highly frequented site. Ehrenfeld combines intangible assets such as atmosphere, lifestyle and creativity. High culture is not present in the quarter which cannot be counted as an disadvantage due to the fact that high culture is highly capital intense and only accessible for a very limited number of people. Intangible culture is more vivid and available to a broader group (Richards and Wilson 2007). In regards to cultural tourism, the neighborhood offers everyday culture like shopping and eating out and subculture. Quotidian culture is perceived as the precondition for diversity and urban life by Frey (2009) and can, if activated, help to increase the cultural capital of the area. For the culturally interested tourist, Ehrenfeld is an arena for the contemporary lifestyle and modern culture. Cultural/creative festivals such as the street festivals of Körner,-Venloer and Landmannstraße as well as the cultural festival called Heliosfest could be attractive for tourist. Richards and Wilson (2007) note that creativity comprises 3 activities: Creative spectacles, creative quarters and creative

tourism. The first two, more passive forms can be adapted to Ehrenfeld. The bohemian, alternative milieu in the neighborhood provides the tourists with a “controlled edge” which implies a safe adventure in former industrial areas which are hip and trend nowadays. (Hannigan 2007).

The respondents identified certain interests that the tourist to Ehrenfeld comprises: (alternative) art and events, party, culture and urban lifestyle. The tourist can be classified as special interest tourists on a small scale. He resembles the off the beaten track tourist described by Maitland: He avoids the main sights and touristy places, likes to discover things, want to experience the local ordinary life in an urban quarter and enjoying the atmosphere. He looks for his individual urban experience. Furthermore, Maitland (2009) identified that off the beaten track tourist are mostly VFR and repeat tourists. Cologne is a highly renowned business destination. Business people who attend business meetings could be potential visitors to Ehrenfeld. It also can be predicted that students will receive friends which can be then categorized as VFR.

The questionnaire partly coincided with the findings from the open asked question in the interview. The type of tourism which scored the highest was mostly employed in the creative sector themselves and has an affinity to creative products. The Trendsetter (3,9) and Detached Fashion Critics (4,1) would like to be pioneers when discovering a new trendy area and have insider knowledge about alternative art, trends and countercultural venues. Both like to explore not well established places. Especially the detached fashion critics avoids mass tourism and every tourism precinct that is staged. Here are parallels visible to the off the beaten track tourist: he enjoys his holidays in parts apart from the mainstream highlights. It cannot be rejected that the off the beaten track tourist has a creative background and interest in alternative forms of art. The Cool Seeker on the 3rd place comes closely behind the other two with a mean of 3,7. The agglomeration of young designers and alternative lifestyle can be the attraction for this type of tourist. The Cultural Browser follows on the 4th place with a wider distance (2,9). He can be also classified as off the beaten track tourist because he likes to observe the daily life of the inhabitants and want to discover new areas. The Accidental creative tourist (2,7) is on the last place. He is mostly in town for VFR. This aspect could contradict with the answers of the open questions where the respondents named visiting student friends as a high potential tourism flow but can be probably explained by the fact that this type is indifferent towards creative products.

The congruence of the respondents with the tourist type that have the characteristics of being a pioneer and discovering new areas states that the Ehrenfeld is still in the beginning phase of the tourism development. People who work in the creative sector and have a previous knowledge about niche markets have a higher potential to come to the area.

CHAPTER 5: CONCLUSION

Nowadays, the tourism market is highly competitive. Destinations compete for tourists. The key to success is to create a unique selling point which is hard to imitate. The rejuvenation of cities stimulates urban tourism but metropolitan areas suffer from a high level of standardization. Urban planners try to encourage distinctiveness by flagship projects and waterfront development which leads to an even more extreme uniformity. The concept of the creative city is hereby seen as the panacea for attractiveness. Creative cities are based on a milieu in which creativity can develop and grow” (Florida 2002, p.55). The creative class, which is according to Florida a driver of regional economic growth, prefers tolerant and open environment where diversity, the flow of ideas, multicultural and different lifestyles are present. Mostly former industrial areas are the target of the creative class due to the unused space which is left from the emigration of old industries. By means of this, the creative people serve as the drivers for rejuvenations of urban areas but as well as catalyst of gentrification. The creation of creative clusters encourages the development of the social and physical infrastructure. Therefore these quarters become more and more attractive, for residents but also for tourists. Studies from London (Maitland 2009, Pappalepore 2010) identified the tourism potential of urban creative areas with a short distance to the main sights of the city but with the absence of major attractions. The academic work of Maitland (2009) defined the tourism type of the off the beaten track tourist which avoids the ordinary principal attraction and likes to explore new areas on a study in Spitalfields, London. Pappalepore (2010) classified five kinds of tourists which is attracted by the four analyzed creative, non-central areas.

The quarter on which this thesis is focusing is a creative urban district in Cologne called Ehrenfeld. The former industrial neighborhood has developed towards a creative urban area in recent years where migrants, long- established and new residents, students, artists and the alternative scene have their home. The region Ehrenfeld comprises six districts (Bickendorf, Bocklemünd/Mengenich, Ehrenfeld, Neuehrenfeld, Ossendorf and Vogelgesang) with a total population of 104.000 people. In this thesis, it will be concentrated on the quarter of Ehrenfeld. The following aim of the thesis was attached to that:

The analysis of the tourism opportunities of the creative urban quarter Ehrenfeld as an area for new tourism

In order to fulfill the goal, a theoretical framework was conducted in chapter 2 by exploiting the concept of the creative city, including the creative class, milieu and quarter in order to be able to state whether Ehrenfeld can be classified as creative quarter. Subsequently, the idea of authenticity in relation with the then explained new tourism type explained the changes in the tourism market in favor for alternative, new destinations. Afterwards, three different tourist types, the urban tourist, the creative tourist and the off the beaten track tourist were described in detail to serve as potential target groups for Ehrenfeld. The potential markets identified by Maitland and Pappaloere gave an even deeper understanding of the possible kinds of tourists that is attracted to the area. In order to achieve the main goal, a methodology was conducted consisting of semi-structured personal expert interviews, direct and participant observation and a questionnaire.

Implications

The creative quarter of Ehrenfeld has the advantage of being easy reachable by train, motorway and public transport. The location close to the city centre and the main sights of Cologne can be seen as a major advantage. The mosque in construction at the gateway to the quarter can help to elicit potential tourists to the multicultural environment. The mosque will be by far the biggest physical attraction which appeals to ordinary tourists that also visit the cathedral of Cologne. The erection of the building manifests the image of Ehrenfeld as a multicultural, tolerant area and in wider implications, the image of Cologne as a tolerant and open city. Other tangible assets such as remains of the industrial heritage as well as the history path appeal to history and culturally interest visitors as well as people who are interested in urban planning and urban development. The organization “Statt-Reisen” already offers a guided tour around the area where it concentrates on the industrial history and buildings of former times, unfortunately only in German. The alternative scene comprising art, culture and nightlife attracts like-minded people. One respondent stated that: “Every alternative free thinker will come sooner or later to Ehrenfeld.” The mixture of different culture and lifestyles creates an open and tolerant atmosphere whereas it is not clear an integration of the various groups is existing or if the living in parallel societies.

The potential tourist to the area is most likely interested in (alternative) art, concerts, culture and urban lifestyle. He can be classified as the off the beaten track tourist which likes to discover new areas, avoids main sights and uses the same space as the local population. Moreover, he is

probably a repeat tourist that is bored by the inner city. The questionnaire was helpful to identify that it is predicted that most tourists work in the creative sector themselves and like to be pioneer in the areas they explore. That implies that Ehrenfeld is a rather young tourism destination. Currently, there is neither a cooperation of creative industries with tourism institutions nor has Ehrenfeld a tourism strategy. However, small scale tourism will be the favored kind of tourism due to the fragile local environment and the disastrous nature of mass tourism. Nevertheless also small scale tourism has to be developed and managed to prevent that it changes to mass tourism. The question is here how to identify, reach and attract a suitable size and maintain the size for a longer period. On the other hand, the national and international alternative scene is aware of Ehrenfeld but what is with other target groups? The mosque is already a tourist magnet. After its completion it can be assumed that it attracts even more tourists. The two groups of potential are hard to find a consensus. With rising tourist demand, the economy could adapt to the tourist wishes, lose its character and could fall before it has been fully raised. If tourism is too extensively promoted, the tourist flow could damage the social environment and the quarter could develop towards a staged neighborhood where tourism demands are met before residents demand. Furthermore, the quarter has limited accommodation space which is especially in issue in hosting the artists of the music scene. The creative class which now lives in the quarter is very flexible and mobile. If the gaps in the urban landscape are filled and the area reaches a high level of gentrification, the creative people will look for a new quarter to design and create.

CHAPTER 6: RECOMMENDATIONS

Creative areas are a sensitive environment. If these destinations are too heavily promoted, they lose the appeal for tourists because the heterogeneity and diversity are the main attributes of the quarters. Due to the fact that developments in Ehrenfeld are initiated from the bottom up, the community has to be integrated in the process to avoid tensions. The cooperation between inhabitants and institutions is essential to guarantee the success of tourism intended projects. Tourism strategies have to fit to the character of the quarter. Ehrenfeld is in the development phase as a tourist destination and it has to be started from the beginning. Firstly, the need and the benefits of tourism has to be mediated to relevant organizations like the administration of the district, the creative institutions, the hotels, the inhabitants, the commercial businesses etc. Market research has to be conducted in order to be able to identify the target market which will be probably niche markets. The whole process of the tourism development strategy would exceed the capacity of the thesis. Therefore, some ideas will be outlined:

Development of a tourism platform

In times of today where the internet becomes more and more important as a tool for research about a destination. A platform for the tourist destination of Ehrenfeld has to be developed. The homepage should contain the history of the district and general facts about the location. Furthermore, the site should keep track of recent events like festivals, among others street festival, and events. Sections could be: Events/parties, local shops, accommodation, festivals, recent developments and cultural/ creative highlights. The information has to be always up to date. Furthermore, it can serve as a platform for institutions that want to share recent activities. The homepage could include for example, itineraries for tourist dedicated to a certain topic for example street art where spots for street art are located and explained. The former mentioned history path could be available for download. Every week there could be another location presented, a restaurants or a new venue with its history and personal interview with the owner or manager. If tourists search for information about Ehrenfeld, the name of the portal should be chosen carefully so that the homepage pops up as one of the first ones (search engine optimization).

Cooperation with the official tourism board of Cologne

The collaboration with the official tourism board of Cologne is regarded as essential due to the fact that it promotes Cologne on a national and international level. Although the organization was unable to give neither an interview to the researcher nor to answer the question by email, initiatives that arise from the quarter of Ehrenfeld could be more likely successful. Ehrenfeld could be integrated as a small part of the overall tourism strategy and serves as a diversification of the existing product. The quarter could be represented by brochures in the tourism office and at trade fairs. The slogan for the brochure could be: “Ehrenfeld- discover the culturally diverse quarter and create your own travel experience.”

Products developed by the creative institutions

Cooperation between the creative businesses could enhance the perceived image as a creative quarter. Events could be planned where the institutions offer workshops in their distinctive métier. Space could be given to creative institutions where they can exhibit their work and the production process to the visitors. Then, visitors have the ability to purchase the creative product but also learn something about the process of production. Creative markets could be introduced which would serve as the required space. Visitors would have the opportunity to identify more with the products they purchase. This tool could help to raise the attractiveness of the quarter without promoting it too extensively. The Design quarter could for example offer workshops in design, the Odonien in sculpture building. In this regards, the Club Bahnhof Ehrenfeld could also get help to develop the awareness of the historical execution site. The history could be better promoted as it is seen as a potential tourist attraction.

Smart phone application

In the highly technological times of today and the omnipresence of smart phones, a virtual reality smart phone application about the history path and the industrial heritage of Ehrenfeld could be developed. By holding the smart phone at historical building, it shows how they looked like in earlier times and give moreover information about the place.

Networks

In order to establish a reputation as a creative city, Cologne could connect to well-established creative destinations as for example Berlin, London, Creative New Zealand etc. Berlin is part of

the creative network of the European Union. Cologne has the features of a creative city but this image is not well communicated. Networking could help to connect with cities with an excellent reputation as creative city. The development of a creative city network in Germany could point out and raise attention to destinations with special features which are not yet very recognized.

Further research

Studies about urban creative areas are rare. The academic work of Maitland and Pappaloere are the only suitable one's for this thesis that can be found whereas the author represent the opinion that especially off the beaten track tourism to creative areas has a high potential due to the more and more individualized society and over consumption and standardization of staged, inauthentic mass tourism precincts. Referring to Ehrenfeld, further research has to be conducted concerning the type of tourist which is attracted by the quarter. This topic would be time consuming due to the fact that visitors are hard to distinguish from the local population. Many respondents also mentioned parallels to destinations like Berlin- Kreuzberg or Berlin- Prenzlauer Berg. The destinations which combine similar creative aspects could be compared to each other concerning development stage, presence of creative industries and tourist flow. Furthermore, other existing creative quarters in Cologne could be analyzed concerning their tourism opportunities. The Belgian quarter which is a well-established urban creative quarter but also shows many signs of gentrification is hereby an example, or Mühlheim which is named by one respondent as an emerging creative quarter where the creative industries will moves next. The scope of this thesis did only touch slightly the topic of gentrification in the district of Ehrenfeld. This social topic could examine in another dissertation more intensively. Additionally, research could be conducted concerning the needs of the local population, visitors and organizations in order to establish a sustainable and creative tourism development plan which respects all users of the space.

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CHAPTER 8: APPENDICES

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Appendix I

CREATIVE COLOGNE

42 Museum and over 100 galleries, the biggest German Design events “Passagen”, modern architecture and the German capital of Media makes Cologne a creative and cultural city. New flows and Stimuli are the catalyst of the city and contributed to the special atmosphere and living quality.

Arts and cultural city

Cologne is an arts and cultural capital on an international level: the city comprises 42 museums and over 100 galleries. Examples are the Wallraf-Richartz-Museum & Fondation Corboud which displays a huge collection of impressionist art and the Museum Ludwig which hosts works of the 20th century and present, among others important works of Picasso and the biggest Pop-art collection outside the USA.

The oldest art fair in the world, the ART COLOGNE, exhibits opera of modern and contemporary art from international renowned galleries.

Furniture/ Design

Cologne hosts a highly developed Design Scene, which is especially represented at the international Furniture fair “imm cologne in January, that attracts about 140.000 visitors.

The biggest German designevent “Passagen” takes place simultaneously to the “imm” cologne where almost 200 shows of international and national designer spread over the whole city can be viewed. Smaller design events are happening around the year such as “new talents” or “designers fair” which serve as a catalyst for young talented designers. Schools like the international school of design, the Cologne Design Academy and the Academy for Design educated and support the junior talents.

Fashion

The Belgian quarter has been developed to a creative quarter and hosts several shop of young designers who bring new trends to the cathedral city. In June, the Fashion and Design event „Le Bloc“takes place in the quarter. Several local designer cooperate by organizing fashion shows,

open studios, art exhibitions, concerts and parties to offer the possibility for visitors to get to know the borough intensively.

Music

With one of the biggest and longstanding academies of music Europe's, it can be said that Cologne is traditional stronghold of music. The city accommodates more than 200 professional music ensembles, the Cologne Philharmonic orchestra and over 1000 local musicians and bands. The annual festival c/o pop lasts 5 days, hosted 70 shows and over 250 bands and is visited by 30000 people in 2010. The whole city is integrated and shows are also taking place at extraordinary places like the roof of the Museum Ludwig.

Media

Cologne is one of the most important metropolises of Media in Europe. The several TV-channels and producers in the city help to support the name of Cologne as the German capital of Television. Directors from Hollywood as well as students from the film academy shoot movies and series in the cathedral city. The film industry along with countless radio channels, advertisement agencies, publishers and music labels justify Cologne's reputation as media city.



Source: www.bilderbuch-koeln.de

Architecture

An architectural gem is Cologne's port, Rheinauhafen, which has been rejuvenated to promenade for strolling. The spectacular "Kranhäuser" are the eyecatcher of the regeneration. The former granary of the port with its distinctive pointed roof has been carefully transformed to a residential and business house.



Source: <http://www.peek-cloppenburg.de/unternehmen/koeln/?v=3>

The “Weltstadthaus“, an extravagant glass palace, located in Cologne’s main shopping street accommodates the branch of the fashion house Peek& Cloppenburg.



Source: http://www.bilderbuch-koeln.de/Fotos/altstadt_nord_liebe_deine_stadt_fototafel_320013

The Initiative of “Liebe Deine Stadt” (Love your city) of the artist Merlin Bauer awards extraordinary building of the 50s and 60s with oversized bows. The campaign aims to raise the interest and the identification of the inhabitants of Cologne with the architecture of the post-war period.

Overall Source: Köln Kreativ, 2012. Schmid, M. Köln Tourismus

Available at:

<http://presse.koelntourismus.de/fileadmin/Mediendatenbank/PDFs/Presse/allg_Presstexte/K%C3%B6ln%20kreativ%202012.pdf> (Accessed 25.5.2012)

Appendix II: Creative networks

As seen in the theoretical framework, networks are considered as highly important because they encourage individual and collective creativity and facilitate personal face to face contact. Furthermore, the power of networks is higher as the power of individuals. The chances are for example higher, if a network applies for a grant for an organization or an individual as the organization or person itself. Due to the fact that the thesis focuses on the concept of the creative city, some examples networks in Cologne are listed:

CREATIVE.NRW: The network is charged by the department of trade and industry of North Rhine- Westphalia in being a mediator and a communicator. It represents the interest of the creative and cultural industries in North- Rhine Westphalia. (Creative NRW 2012)

FEMME TOTAL: network of women who work in creative and consulting jobs around Cologne. Most of the members work in freelance or self-employed jobs (Femme Total 2012).

Klubkomm: Association of Cologne's clubs and event organizers. The organization, founded in 2010, represents the interests of Cologne's party and music scene comprising smaller and larger venues. The focus lies on the establishment and appreciation of the party and music scene for the culture in Cologne (Klubkomm 2012).

KoelnDesign: Köln Design is a regional network with over 120 members, comprising designers, design- affine businesses, consultants and institutions. It aims to encourage the mediation and communication between designers and the economy, the support for young talents and entrepreneurs as well as the strengthening and development of Cologne as a design destination (KölnDesign 2012).

VFFV Media: the association of the TV, movie and video sector represents the interests of his members towards broadcasters, administrative bodies and political committees. Producers and service providers consolidates in a network to be better-informed and stronger as each member on its own (VFFV 2012).

ON – Neue Musik Köln: the network facilitates the mediation of new music in Cologne. Via concert series, workshop, school projects and conferences, it offers the possibility to experience new music in all its facets (ON – Neue Musik Köln 2012).

Live Music Hall

A venue for concerts, parties and special events of Rock and Pop music.

Club Bahnhof Ehrenfeld

Club Bahnhof Ehrenfeld is a club location, open since 2 years and offers a rich programme consisting of parties, concerts, poetry-slams, exhibitions, street festivals, record fairs and bingo-nights.



Theatres

Theaterhaus Köln

Arttheater

The venue combines art, music, theater and nightlife. The Arttheater features parties, events, concerts and plays.

Arkadas Theater

The theatre provides a stage for guest performances with an inter-cultural focus and hosts guest artists from all over the world



Loft

The Loft has been existing since 20 years as a one man business. It offers rooms to rent for concerts, seminars and rehearsal. Artists can rent space for their creative work



Café Goldmund

The Café Goldmund is a restaurant as well as a small event venue for readings and concerts. It could be characterized as a literature cafe because it furthermore sells books in foreign languages and takes part in an initiative called book crossing. Customers take books home with them, read them and give them away again. These books have to be registered so that their journey can be followed.



Braustelle

The Braustelle is Cologne's smallest brewery. It produces its own Cologne beer that is not allowed to be called "Kölsch" due to concession issues. The top-fermented, beer was given the name "Helios".



4711-Building

The former owner of the building was the producer of Eau de Cologne (4711 Kölnisch Wasser).

Now the creative industries, mostly media, advertisement and music business have their offices in the building.



Körnerstraße

The "Körnerstraße" is a creative shopping street. Small independent shops, producing and selling mostly clothe, accessorizes and furnishing, offer their products to customers who appreciate distinctiveness. The street also provides small cafes and pubs.



Lichtstraße

The Lichtstraße is another agglomeration where creative industries have their offices.



Design quarter Ehrenfeld

The Design quarter Ehrenfeld is a project financed by the province and the EU and serves as a centre for young designers.



Accommodation

Weltempfänger Hostel

The hostel offers 4-,6- dorms and double rooms for affordable prices. Furthermore it has a cafe included where also locals like to go because they appreciate the value for money.

Hotel Imperial

The 4-Star family owned hotel comprises comfortable 35 rooms in a central location and conference facilities.

Hotel Garni Regina

The hotel offers 17 individual designed rooms with breakfast.

Park Inn Hotel by Radisson

The modern 4-Star hotel has 205 rooms, a restaurant, conference facilities, seminar rooms and a fitness and spa room.



CinenoVA

The cinema specializes in showing international arthouse movies, american independent movies and documentations.



Rheinische Musikhochschule

The educational institution for music in Cologne

DITIB-Zentralmoschee Köln

The mosque, currently still under construction, serves as the central mosque for all muslims in Cologne. The construction of the mosque was issue to controversial opinions.

Neptunbad- Wellnes, Spa and Sports

The center for Wellness, Spa and Sports in a listed heritage building in Ehrenfeld

Appendix IV

List of expert interviews

Odonien- Odo Rumpf- 27.06. 2012- 14.00h- Duration: 20 minutes

The Odonien is a place where people interested and working in media, art, research, technicians and scientists create room for art, culture and development. There is already knowledge exchange taken place by non-residents to come to the establishment to share ideas.

The Design Quarter Ehrenfeld- Sabine Voggenreiter- 13.7.2012- 13.00h- Duration: 50 minutes

The project won the competition of the European Union that was advertised by the ministry of economics of North-Rhine Westphalia under the slogan “create.NRW”. The project aims for the development of a dynamic centre for young international design in the district of Cologne-Ehrenfeld, a former working class neighborhood.

Arttheater- Stefan Bohne- 5.7. 2012- 16.00h- Duration: 30 minutes

From the beginning on, the concept of the Arttheater has focused on the link between art, music, theater and nightlife as a real “Social Network of artists, musicians and audience” and furthermore as a possibility for curious people to think outside the box. The institution features parties, events, concerts and plays.

Interessengemeinschaft Ehrenfeld- Werner Binz- 11.7. 2012- 12.00h- Duration: 1h 45 minutes

The not-for-profit, voluntary and independent association has the aim to foster the general prosperity by pleasing actions and initiatives and to enhance and strengthen the attractiveness of the main street of Ehrenfeld, the Venloer Straße and its surroundings. To achieve this, the association works closely together with administrative bodies and civic institutions and discusses particular initiatives.

Club Bahnhof Ehrenfeld- Gabriel Riquelme- 13.7.2012- 14.00h- Duration: 25 minutes

The club has been existing since 2 years. The vision of the venue is to enrich the city with new cultural stimuli. Therefore it offers a colorful program consisting of parties, concerts, poetry-slams, exhibitions, street festivals, record fairs and bingo-nights.

Bürgervereinigung Ehrenfeld- Johannes Maubach- 16.7.2012- 11.00h- Duration 52 minutes

The citizen's association is a voluntary; not-for-profit organisation has been existing since 58 years. Through various actions, the organization tries to rise the living quality in the quarter by several actions throughout its existence, for example the organization of street festivals, preservation and restoration of monuments and landmarks, implementation of guided tours. Johannes Maubach developed two history paths through Ehrenfeld. He wrote two books where the history path is described, signs on the relevant monuments help to find the following sign. Unfortunately, the history path is only available as a German book version.

Borough mayor of Ehrenfeld- Josef Wirges- 31.7.2012- 14.00h- Duration: 35 Minutes

He is member of the social-democratic party.

Kultur Köln 30- Dieter Wolf- 20.7.2012- 11.00h- Duration: 47 minutes

The association, founded in 1993 by a work group of the regional representation, engaged firstly in the perpetuation of so-called- cultural days. Since 1996, it has been focusing on the development of bigger and smaller individual cultural initiatives. During the year, Kultur Köln 30 invites to at least eight cultural events for example exhibition concerning paintings, drawings and photography. The association is using among others the "Hochbunker", a cultural space in a former high-rise bunker, for its projects.

Loft- Hans- Martin Müller- 23.7.2012- 18.15h- Duration: 27 minutes

A one man business which offers space for rehearsal, concerts and seminars. It attracted many national and international artists due to its special atmosphere but the focus of its concerts lies in the assistance of Cologne's music scene by the provision of the extraordinary musical infrastructure.

Underground- Joe- 30.7.2012- 23.15h- Duration: 32 minutes

The Underground is a location for Rock'n'Roll und Punk Rock concerts, comprising a beer garden and a pub. The institution is well-known in the alternative scene and hosted many famous bands that undertook their first gig on the stage in the Underground.

DITIB- Zentralmoschee- Ayse Aydin- PR Manager- Duration: 1 h 5 minutes

The central mosque is a community centre where Muslims can practice their religion. Moreover, a variety of cultural, sports and education courses are offered as well as courses for the youth, elderly people and integration purposes.

Appendix V: Example of an interview translated from German to English

Interview Gabriel Riquelme, Club Bahnhof Ehrenfeld at the office of Club Bahnhof Ehrenfeld, 13. July 2012, 14.00, Duration: 25 minutes, translated from German

Katharina: So, the first question would be what you associate with Ehrenfeld? Associations when you think of Ehrenfeld?

Gabriel: At first, my working place: Club Bahnhof Ehrenfeld. It is a heterogeneous quarter, old working class neighborhood with a high density of migrants and working migrants. Meanwhile suffers from the gentrification process. Culturally heterogenous. Has developed to a trendy quarter in recent years. has the traditional signs of gentrification. Körnerstraße is a Hipster spot and the marginalization of Turkish, Italian, Kurdish inhabitants in fringe areas. It is just too expensive. They cannot afford to live there anymore.

Katharina: Yes, I also would have liked to live here, but it is just too expensive.

Gabriel: Yeah, and think about how it is for a family who lived here for 20 years and cannot afford it anymore and has to move somewhere else. To Bocklemünd and Bickendorf. (Author remark: Outer area of Cologne). That's the point. The same thing with the housing project at the Helioszentrum.

Katharina: The GAG Project?

Gabriel: Yes exactly. Here it can occur that such things happen. it is known from different areas, Kreuzberg and Schanzenviertel Hamburg (Author remark: both gentrified, trendy neighbourhoods in Berlin and Hamburg). There is a good book to the topic: christopf twickel, Gentrifidingsbums.

Katharina: I should read that. OK. How would you describe the creative industries in Ehrenfeld? Is it supported or rather not?

Gabriel: Yeah, it develops a bit because the Belgische Viertel (quarter with a high density of creative business) is too expensive and has no space to accommodate all the creative people. Ehrenfeld attracts them. That's great to be able to buy from the Turkish vegetable shop owner in the vicinity of your house. The fact that he has to come from Mühlheim (Author remark: district in the East of Cologne) because he cannot live here, is nobody thinking about. But in reality it is like that. It will develop in this direction. In other words, the creative industries. If you look at the lower part of Ehrenfeld, it develops greatly for sure. We are also part of the gentrification process with the Club, also we are one of the drivers of gentrification. We cannot deny it and exclude ourselves. There are places that are highly developing. Körnerstraße is the best example, and the whole area of Stammstraße and so on..... there is happening a lot. In general, there is a mixed club scene. We also try to do a lot in this direction, together with the DQE of course. There are also spots where there is a lot of energy and dynamic, such as the Street Art Festival City leaks in that we participated as well. There is happening a lot. They painted all the exterior walls of houses and our club wall as well and the memorial was painted by the boys from borderline.

Katharina: The Edelweiss pirates memorial?

Gabriel: Yes exactly. That was painted in the same context or from guys from the scene. The scene is open, friendly politics. That is of course supported by Wirges (Author remark: Mayor of the district) and the green party who administer the district politically.. yes really broad.

Katharina: Would you classify Ehrenfeld as creative quarter?

Gabriel: For sure, many things develop and evolve here like Ehrenfeld Apparel (Author remark: a shop who sells their own design clothes with motives of Ehrenfeld).

Katharina: Yeah, I heard about them. Do you think that there is tourism to your club? Artist exchange or business?

Gabriel: Within Ehrenfeld?

Katharina. No, within the club. The term tourism is rather broad: for example, artists that come to your location and also have accommodation in the quarter.

Gabriel: Our club is called Club Bahnhof Ehrenfeld and we try to relate to Ehrenfeld and we define ourselves as a Ehrenfeld location. In our self-image, we see us as a part and product of the quarter, also due to our heterogeneity, somehow that we say that we make a broad spectrum of events to qualitatively valuable. Therefore, we also have connections to various institutions in Ehrenfeld. We work together with the DQE, the Arttheater are friends of us who and we work together with them, or for example Paul from Ehrenfeld Apparel who did promotion for his products at our place. Via our facebook page, we make 4 post every month where we suggest shops, other gastronomoc places. That one side. The other side is that if we have guest artists we also accommodate them in Ehrenfeld. Not always due to the lack of accommodation facilities. There is the Park Inn. We try to accommodate them in Ehrenfeld. We also do catering with shops in Ehrenfeld. With the Ethiopian, here around the corner, we work together a lot and also with other caterers and gastronomic businesses here. We are very good friends with zeit kirchner and we have sent there many bands, so that we also try to support each other, or like the Meer sehen (Restaurant). Also with the 4711 building as a creative spot. There are also many people with who we are in contact, whether with the top floor or the people from c/o pop or I don't know.....That has also to do that Cologne is a town of cronyism that has to do a lot with networks. In general, in respects to tourism, we are a club which works trans-regional and party also engages artists from the Ruhr area, from Düsseldorf, Aachen, Bonn and so on who travels to us by different modes. We have for example a Salsa event once a month where the people travel from Belgium, Holland to dance. We have things, concerts, where we offered a VHS ticket (Author remark: Public transport ticket) in the pre-sale which has highly appreciated. There, there was a dynamic. Of course, we are a Cologne Club with a Cologne audience.

Katharina: but the audience comes also from areas farer away to big events?

Gabriel: Yes, of course.

Katharina: With your previous answer, you already answered my next question. Ok. Is there a cooperation between touristic organizations and the Club Bahnhof Ehrenfeld?

Gabriel: With KölnTourismus (Author remark: the official board of tourism of Cologne). We work together with KölnTourismus because we have positioned us as business location and that they communicate us to such things. They have us on the screen but there is not coming a lot back, because we are not the typical tourist destination such as the cathedral. But we are currently working on developing it from a historical perspective. A fact that only few people know is that there were three gallows in front of our arches (Author remark: Railway arches) where 43,44,45 many forced workers, Jews and political rebels, among others, the Edelweiss pirates- that is the reason why the memorial is here- were executed and deported. And also in Cologne. Cologne was the collecting point for the rotation of Jews and political prisoners in the Third Reich. That's the reason why the memorial is here and it is also an important place because we try to network with the NS-Documentation centre. We are working in the concept, non- touristy but rather from a historical, cultural view to make it touristic accessible. Self-motivated, not to attract people that want to drink a beer but rather the people that are interested what happened at that place and what kind of place it is. People are coming to party but have no idea what a tragic dimension it had.

Katharina: How do you rate the tourism potential of Ehrenfeld in general?

Gabriel: Since the Papierfabrik (Author remarks: club that was closed 2011 because the ground could only be rented for 2 years from a housing company. On the same ground, an apartments building is under construction which was planned a long time before on that ground. Therefore, the contract was only for a limited time) is closed and the Odonien has problems, there is less party tourism. When the Odonien had a high presence and the Papierfabrik was still open, it was rad. Thousands of people were strolling through the streets. That was heavy. I mean, the papierfabrik attracted 2500 people per evening, at us around 600, 700, 800, Artheater also the same amount, Odonien again 1000. This is heavy if you think about it. But now it slowed down a bit. I think this is the big attraction (Author remark: means party tourism), then the quarter itself and the Street art and perhaps the mosque which is also relevant. The rest is rather secondary. Körnerstraße is nice like Kreuzberg now.

Katharina: But would you also say that it could be interesting for cultural interested tourists?

Gabriel: Yes, sure, I mean, the architecture is irrelevant, but the DQE is not uninteresting. There are also two or three galleries where you can go but, to all intents and purposes, Street art, if you

are interested in Street art. Cologne is “the” spot for street art in Western Germany where you can see a lot, where artists can live it up. But additionally..... concerts, Underground simply, Live Music Hall, Werkstatt, Arttheater, at our place a lot, Sonic Ballroom. There are a lot of spots where a lot happens. Music, concerts simply.

Katharina: What do you think: which landmarks could be especially attractive for tourists?

Gabriel: It depends what kind of interest you have. If you are interested in high culture, that’s rather irrelevant. Perhaps there is a church which is interesting. Also if you are interested in music or other scenes, otherwise street art. There is no significant architecture. Industrial architecture. Then the whole scene stuff, when you want you see the life in a quarter, you are in the right place here. The Southern part of Cologne, Nippes and Ehrenfeld are one of the most beautiful quarters in Cologne, ok, the Agnes quarter as well. Those are quarters where you can experience the Cologne lifestyle. In Ehrenfeld is the percentage of migrants the highest apart in the West of the Rhine. But you can also see how it can work. But apart from that..... that’s it I think.

Katharina: Would you say that the people that come to Ehrenfeld are rather party tourist or people who wants to get to know the quarter?

Gabriel: exactly. Party tourist, people interested in music and culture, people between 25-40, people who are interested in urban lifestyle, Urban lifestyle tourists.

Katharina: And If there was be a tourism initiative in Ehrenfeld, would you participated? Not focusing on the mass tourist but rather on the different interest groups.

Gabriel: Yes sure. We are open for everything, if it has a content that we can support, a content which has not the aim to attract lady gaga tourist and bachelor parties. Yes, then, if there is a contently sophisticated program. That’s great I think.

Katharina: Ok great. That was it. Great that you had time for me. Many thanks again!

Gabriel: No problem.

Appendix V: Observation notes

Direct Observation

Körnerstraße Monday 12.30 Uhr, not busy at all, shops closed, still little flags from the street festival the week before, really quiet,

Shops:

Zoo Heinrichs- pet shop- at the beginning

Veterinarian- belongs to zoo heinrichs

Utensil- designshop

Kurma

Multi-Kulti Afroshop- African products

Kitsch deluxe- a lot of pretty, more or less useful things, vintage

Second hand- second hand shop

Die Garderobe

Libelle

Köttche

Van Dyck

Saisongeschäft

Geschmackssachen

Simrockbar

Allerweltshaus

Cafe Sehnsucht

Ehrenfeld Apparel

Kölner Internetzeitung

Venloer street

On Mondays the main street is rather quiet. On Wednesdays around midday, it is busy. All kinds of people are having lunch in the cafes and restaurants on the main street. The high level of migrants in the quarter is visible. Furthermore, students, businesspeople, very lively perhaps also due to sunny weather, main street has few commercial chains, more independent shops and cafes, a huge amount of foreign shops: fast food, Kebab, hair dressers, furniture stores, travel agencies, book stores, many vehicles, street very busy until Ehrenfeldgürtel, after that less lively.

Participant-Observation

Venloer Street

While taking a picture of urban street art, a black boy with a white t short on where it is written: I will never say what you want to hear, an elderly woman (about 75 years old) seeks the conversation with me. She tells me she likes the sentence on the shirt and that she bought a camera to also take pictures. I am surprised that she speaks English. Usually, older people do not speak English in Germany. She tells me she is doing an English language course. She has the opinion that there are a lot of things to explore in Ehrenfeld and that people should raise their head and look at the buildings and architecture, not at the dirt on the street.

Weltempfänger Hostel

Guy from Ukraine: stays in hostel because it was still available, likes Ehrenfeld because there are a lot of shops and a market, great access to the airport> metro and train, did not go out in Ehrenfeld

2 girls from Stuttgart, Germany, students, 24 and 26 years old: hostel was the cheapest, like to go shopping and to see some sights, think that Ehrenfeld is a student and middle class, classy area, like the architecture in side street and house facades (mean 3 window houses), contrast of old and new, looks like a urban district of a big city, mention that there is movement and transformation in the area

4 Raver: in Cologne for the rave-gothic festival

Artists, around 40: has a workshop in Ehrenfeld, hostel was the closest, central location, Ehrenfeld reminds him on Berlin- Prenzlauer Berg (trendy district of Berlin) , thinks that Ehrenfeld is a trendy quarter too, alternative scene, was on the way in side street> artist quarter, obvious that artistic quarter not only for artists but for everybody,

Many locals have breakfast in the hostel (breakfast is cheap)

2 foreigners, are in Cologne because they want to check out the area before they do their Erasmus next year, around 30, just arrived

2 youngster from Moscow, around 20, like the area, good connection > metro, like shops, bakeries and bars, are here for the rave and gothic festival, hostel is cheap and they liked the pictures on the homepage, nice and sweet, Germans very friendly and smiley, big difference to Russians

Olivia, Jazzmusician, Stuttgart, lived in Nippes, for a rehearsal in Cologne, big music scene, had a talk about 30 minutes, open and friendly

Guided tour through Ehrenfeld with Thomas van Nies

While conducting the interviews, I came across that alternative guided tours exist in Cologne. I searched the web and found a homepage with guided tours. Each one offers another theme. The organization called stattreisen offers among others tours through the quarter. The tour through Ehrenfeld is mostly very well booked. I booked the tour of Ehrenfeld for the next available date.

Date: Saturday 14.00h

Start: 4711 Building

About 15 people, mostly between 40-60, mostly inhabitants of Ehrenfeld which want to know something about their own quarter, focus point of tour is historical, the tour guide studied history, via illustration the participant can imagine how Ehrenfeld looked like, walking through side streets, contrast of old and new, tour guide focused on the existence of old and new houses, “ the mixture of old and new makes Ehrenfeld special”, he emphasized the conversion of old industrial buildings for residential purposes, comparisons with Berlin, Ehrenfeld is a trendy quarter for people of Cologne, they go to Ehrenfeld because of no chains and many small independent stores, industrial culture is integrated in urban life

Duration: 2 hours

End: Railway arches

Kunst gegen Bares- Artheater

Kunst gegen Bares (Art for cash) is an event that enables artists to show their talent. The event is taking place in the Arttheater every Monday. It is hosted by a couple. The audience can decide how much each performance is worth. Artists have to register beforehand. Duration was about 3 hours with a break. Audience was rather young between 25-40. Most people from Cologne, a few from the wider region. very funny and improvised, open stage, very casual, easy and open.

Underground Chill Out

Every Monday at the Underground, beergarden is transformed into a chill out area with pillows, chill out music, young (18-25 people), mostly alternative scene, relaxed atmosphere

Underground

very crowded at Friday night, mostly young people between 18-25, few older ones, Rock metal music in the room with the stage, very bad air, very crowded, alternative and gothic people, bar room was more relaxed

Sonic Ballroom

only some people on a Friday night, not crowded at all, rock n roll music, older people between 35 and 45, beergarden more people, more punk people crowded on a Saturday night, perhaps due to concert, bad air in the concert room, very heterogenous audience: gay people, punks, alternative people, more older people from 35, not many women, definitely more men, people who got naked> no one is bothered about, very relaxed, not aggressive even if the guest are drunk, small talk with barkeepers and people on the bar, very casual, everybody can dance and dress like he/she wants, people are very very open and tolerant

Appendix VI: Outcomes of the questionnaire

Respondents	Tourism types				
	Trendsetter	Detached fashion critics	Cool Seeker	Cultural Browser	Accidental creative tourist
1	4	4	4	3	2
2	3	5	4	2	4
3	4	4	3	4	4
4	4	4	5	3	1
5	4	4	3	2	2
6	5	4	4	3	3
7	3	4	3	4	2
8	5	3	4	3	4
9	3	5	3	2	2
Total	35	37	33	26	24

Appendix VII: Impressions of Ehrenfeld

Memorial of the Edelweiss Pirates

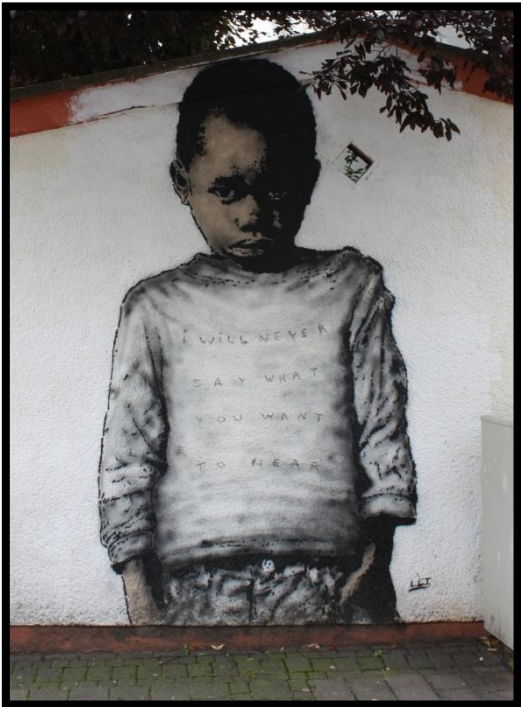




Weltempfänger Hostel



Street Art



I will never say what you want to hear





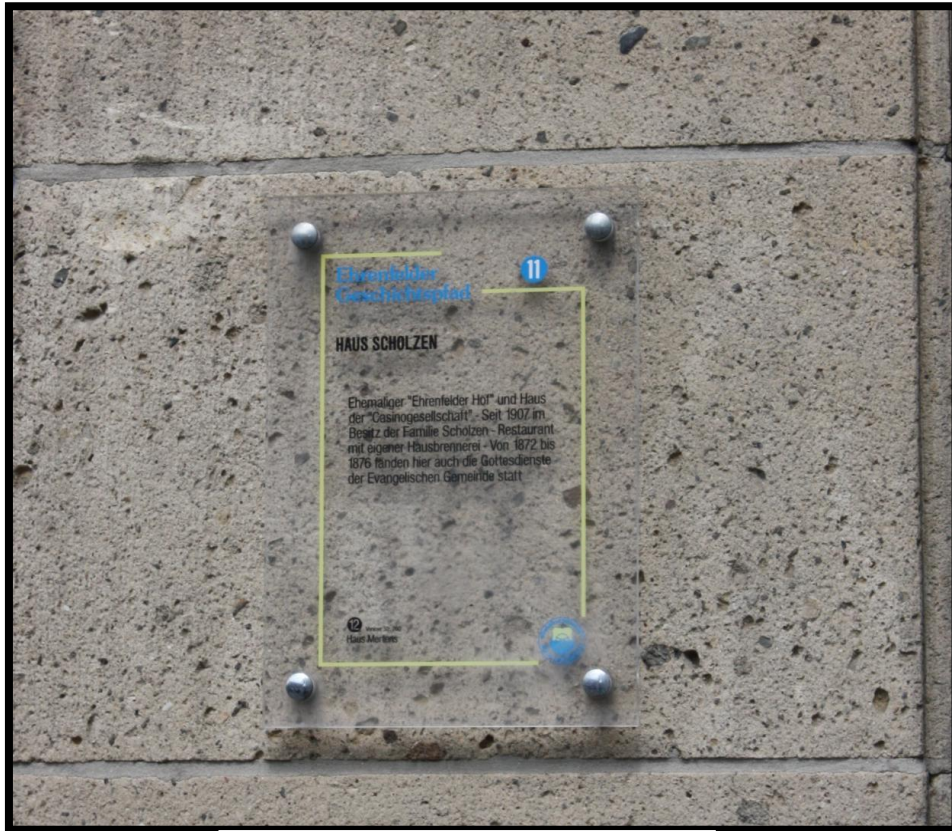


Körnerstraße





Venloer Strasse



Sign of the history path

