



creative **Clusters**
in low density urban areas

Connecting cities
Building successes



BARNSLEY . ÓBIDOS . REGGIO EMILIA . HÓDMEZŐVÁSÁRHELY . MIZIL . INTELI . ENGUERA . VIAREGGIO . JYVÄSKYLÄ . CATANZARO

Think Small in a Big Way

These inspiring words presented to us when Barnsley entered our network, have been following us since the beginning. The interview that we bring to you is evidence of how the Barnsley Municipality and its local community have conceived a strong creative agenda. Here we present a solid case of leadership and inspiring public policies, created to face the challenges of the future to resolve daily life issues.

At a network level, and despite the economic problems of our countries, we are moving forward and setting the basis of a wider and more complex discussion about creativity. It's this approach, mixing practices and conceptual guidelines, that makes Creative Clusters network a useful partner in several events, not only in Europe, but also in Brazil. As you can read in this document, we were invited to present our work and the Óbidos Case Study in a Forum about Creativity in Aracaju, Brazil. Also, in Europe, we bring you good news with the contacts that we have been establishing with Spennymoor, England. For us, this is the feedback that we need, which gives us confidence that our agenda, with content that is normally not reflected in national and European official documents, is useful for a large number of cities and towns.

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STEPHEN HOUGHTON, CBE MAYOR OF BARNSLEY [UK]

Leadership and powerful new visions are key starting points to face new paths in local development for small and middle-sized towns across Europe. This section contains a number of short interviews by Miguel Rivas [the URBACT lead expert for creative clusters] to the Mayors of the city-partners.

Barnsley [South Yorkshire, UK] has a population of 218,000 [82.000 in town] and it has a great history as a centre of coal mining. In the beginning of the 21st century a huge regeneration effort followed in order to rebuild an economic base that would offer a future for the people and to eradicate the dereliction left by industrial decline. Barnsley is contributing to the URBACT network through its experience on: re-using old industrial sites for creative activities; institutionalization of a creative-oriented local development; branding the creative place; PPP schemes in creative strategies; networking creative people; art incubators; new digital media cluster; and supporting tools for creative entrepreneurs.

MR. Houghton, could you please make a preliminary assessment of your participation in URBACT?

SH. Involvement in the Creative Clusters Network is a fantastic opportunity for Barnsley. It will enable us to progress further our vision for Barnsley as a 21st Century Market town through learning, sharing of best practice and opportunities to showcase and develop our plans with like minded peers. We see this URBACT network as a step towards a stronger European profile for the town and we hope to retain and grow links with the other partners in the network long after the current project has been delivered.

Specific areas in which we could gain knowledge from our European partners are: enhancing our local cultural agenda and developing a street life for our town, eco-tourism, networking our creative local people with local industrial businesses, assist with providing a creative education for primary and secondary schools and insight into the digital media sector to enhance our own.

MR. What is your view regarding creative industries and the city?

SH. To realize our vision of becoming a culturally inspiring 21st Century Market town, Barnsley faces challenges associated with supporting the growth and development of the cultural industries sector. These challenges range from providing adequate transport links to cultural sites around the borough making them more accessible to raising awareness for local companies as to what is going on locally within the sector. The difficulties are in the uncertainty over the level and timescale of future funding streams and also the fact that the sector is currently reliant upon a few individuals who are vital to making it work. The Yorkshire region in which Barnsley is situated boasts similar local strategies and without funding and the knowledge to develop our offer, companies could be attracted into developments elsewhere around the region.

MR. Current crisis is hitting particularly the retail sector. Are you considering any specific measure to re-activate commercial life in Barnsley?

SH. Barnsley's commercial centre has performed well so far through the economic downturn. In particular our Indoor meat and fish market is fully let for the first time in eight years. Therefore the need to 'reactivate' commercial life in Barnsley has not been felt as strongly as the question suggests.

We continue to be fully committed to growing our economy and support our existing retailers and businesses through established partnership networks working to the common goal of improving and developing our town centre.

We have created new space for retail in the Civic development and our Enterprise team is dedicated to attracting inward investment into Barnsley.

Our creative and cultural sector has continued to show its support for the growth of the commercial centre through programming events and activity to encourage and increase dwell time in precinct areas and also the

utilization of empty retail space as temporary galleries. These both improve the appearance of the town and also showcase local emerging talent and community groups.

MR. What about the articulation between regional and local levels in Yorkshire? Are the public bodies at the regional level really aligned with your strategy promoting the creative city?

SH. The regional bodies Yorkshire Forward, Welcome to Yorkshire and the regional offices of Arts Council England and the Heritage Lottery Fund are all fully supportive of our endeavours to be a 21st century market town. They have partnered with us in many initiatives enabling key investment to come to the town, both capital and revenue, and facilitate both the creation of a new urban landscape and the activity that animates it.

They continue to work with us on key projects including the development of a new Market, development and improvements to Elsecar Heritage centre as a key cultural attraction, development of a new museum and archives centre for our town hall and the programming and delivery of cultural activity within our venues and open public areas.

They hold seats on our key partnership groups and we are in strong dialogue about the future of Barnsley and its creative & cultural development.

MR. We all wish you success to Barnsley candidature to the UK City of culture for 2013. It is a real challenge for a medium-sized town. How to settle this initiative into your strategy promoting a creative cluster in your city?

SH. At the time of responding, Barnsley has unfortunately not been short listed for the second stage of bidding for the UK City of Culture accolade. The creative and artistic work that went into the initial bid and also the focus on repositioning culture to contribute effectively to both the economic and social development of Barnsley and its communities still stands.

Barnsley's creative cluster is about the growth of opportunity for local people and visitors to the borough to experience a vibrant and engaging town. It focuses on developing our higher education community in creative subjects to grow our entrepreneurs of tomorrow; it is committed to filling and utilizing our managed workspace offer to both creative and digital businesses.

Through the first phase of Remaking Barnsley we have spent considerable time building and establishing the cornerstones of our physical regeneration incorporating modern design, space and opportunity to grow business and embracing the creative and digital agenda to its fullest. Our UK City of Culture bid was about the second phase of this development. It was about using culture and creativity to animate, fulfil and enhance the physical assets created. It was about engaging our local communities and taking them forward with their town. It was designed to create jobs, training opportunities and build social capital to invest in the town's future.

To this end our ambitions and plans through the learning gained from the creative clusters programme and our plans for the UK City of Culture bid were the same.



Portuguese Creative Economies Network was approved with the participation of Óbidos

The Managing Authority of the Centro Region approved the proposal for the creation of a “Creative Economies Network” in Portugal. The network establishes a strategic programme with the purpose of developing an economy of creativity in the different partners’ locations, based in tree axis: creativity, entrepreneurship and creative industries and education.

The partners of the network are Óbidos, Guimarães, Montemor-o-Velho, Tondela, Montemor-o-Novo, Seia and Fundação Bissaya Barreto (Portugal). With a global budget of 9M €, the network will develop joint and individual creative projects.

The first meeting of the network occurred last September, 2 in Óbidos, with the presence of the Mayors of all involved partners. As a result there was defined

the best model to manage the network through the creation of a formal association.

This model will allow a permanent and more effective relation between public, private and associative actors, one of the most important factors to the development of creative industries.

The participation in this network is a sequential and logic step in the development strategy of the Town of Óbidos along with the participation in the URBACT programme. It’s the same manifesto of creativity in small places, and the need to find innovative public policies.





URBACT Creative Clusters as a Case Study in the Report on the Contribution of Culture to Local and Regional Development - EC

The Final Report of the “Study on the Contribution of Culture to Local and Regional Development – Evidence from the Structural Funds” was published in September 2010. The overall aim of the study has been to provide a comprehensive account of the rich variety of impacts arising from culture-based interventions in regional development processes. More specifically, it has examined evidence in particular cases of the ways that culture-based programmes and projects, supported by the EU’s Structural Funds, have contributed to economic and social development at a regional and local level during the course of two programming periods: 2000 - 2006 and 2007 - 2013.

The URBACT Network on Creative Clusters and the Óbidos Creative Strategy were considered case studies in this report:

“The ‘Creative Clusters in Low Density Urban Areas’ project has particular significance in that it demonstrates that culture-based developments are addressing the issues that have shaped the form of the Structural Funds in the current programming period. The project confirms the relevance of the creative sector model in areas that extend well beyond urban centres”.

“With leadership from the mayor and local government, an active strategy – Óbidos Creative Town – has been put in place to develop a creative sector across the municipality, both within the walled centre and beyond. At the heart of this strategy is the realisation that Óbidos has to make use of its cultural assets, location and skills base to determine its own future”.

http://ec.europa.eu/culture/key-documents/doc/studies/final_report_SF_en.pdf

URBACT Creative Clusters Network in the Seminar “How Can Service Innovation help promote Sustainable Tourism?” organised by the EC

URBACT Creative Clusters project was invited to present a communication on the activities of the network in the seminar “How can Service Innovation help promote Sustainable Tourism?” organised by the EC in cooperation with the Valle d’Aosta Region - Italy.



Valle d’Aosta Region Italy

The event will take place in Valle d’Aosta (Italy) in 22-23 November 2010 with the following objectives:

- To explore the links and synergies between the three sides of the “golden triangle” between knowledge-intensive service innovation, culture and creativity and tourism in rural and mountain regions;
- To identify existing policy approaches and measures that valorise the “golden triangle” in an exemplary manner, thus providing good practice examples from which other Member States and regions could learn;
- To assess how such national or regional initiatives could be further supported at European level.

The workshop will bring together some 75 participants from relevant national, regional and local authorities and public agencies responsible for the promotion or support of innovation, culture and/or tourism as well as representatives from universities, business organisations, think tanks and other organisations with an interest and stake in tourism, culture and creativity to discuss how service innovation can help creating new high value job opportunities through tourism in rural areas.

The network will be represented by the Mayor of Óbidos (Portugal), Telmo Faria, the Lead Partner.

www.proinno-europe.eu/promotion-pro-inno-europe-results/events/aosta-seminar-role-service-innovation-sustainable-tourism-n



Creative Clusters Network invited to the “X International Forum on Innovation and Creativity” organised by the Creative Brasil Foundation

The URBACT Creative Clusters network and the Municipality of Óbidos were invited to present a communication in the “X International Forum on Innovation and Creativity”. The event, under the organisation of the Creative Brasil Foundation will take place in Aracaju – Brasil next November, 18-20.

Around 1,000 participants from different parts of the world attended the last edition of the forum.

This year, the event will have the participation of 22 Brazilian experts and 6 experts from USA, Canada and Portugal as speakers.

The network will be represented by INTELI – Intelligence in Innovation (Portugal), one of the project partners.

www.fbcriativo.org.br

Spennymoor (UK) signed the “Óbidos Charter – a Pact for Creativity”

Spennymoor is a small town of some 20,000 inhabitants located near Durham in the north of England. The town suffered severe economic depression since the decline of the coal mining industry and local policies are aiming to re-establish the area as a location of economic advantage.

The Mayor of the town signed the “Óbidos Charter – a Pact for Creativity” on the 28th of September in a ceremony at the Town Hall attended by local politicians, including the Member of the European Parliament and local Members of Parliament. The ceremony was a celebration of the town with exhibitions by local artists and performances by musicians and actors, both professional and from local schools and societies.

The Óbidos Charter is a political manifesto on the potential role of creativity as a driver for local development in small and middle-sized town in Europe launched within the URBACT Creative Clusters network.

www.obidoscharter.com

www.obidoscharter.com

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welcomes Spennymoor
to the Óbidos Charter - a Pact for Creativity



URBACT ANNUAL CONFERENCE, Liege (Belgium), November 30 - December 1, 2010

The URBACT Annual Conference will take place in Liege in Belgium, from Tuesday 30 November to Wednesday 1 December in Liege Conference Centre. The event will bring together URBACT partners and urban actors coming from all over Europe.

Interactivity will be the keyword: each participant will have the opportunity to coproduce the conference outputs. The Conference will be introduced by Johannes Hahn, European Commissioner responsible for Regional Policy, Charles Picqué, Minister-President of the Brussels

Capital-Region and Mercedes Caballero, Chairwoman of the URBACT Monitoring Committee.

urbact.eu/en/header_main/annualconference/



4th THEMATIC WORKSHOP: "Promoting the Creative Ecosystem: New City Strategies in Big Events and Cultural Agenda", Barnsley (UK), March 17-18, 2011

The fourth and last thematic workshop of the URBACT network on Creative Clusters will be devoted to discuss on events and cultural agenda as catalysts in promoting creative-based local strategies in local development.

The range of sub-themes to be tackled will cover issues such as: re-thinking big events: new aims, new formats, and the post-event; linking cultural policies to economic development policies: practical

cases; local strategies in events and cultural agendas; giving heritage a new life: linking heritage to the contemporary; public marketplaces for cultural entrepreneurs: lights and shadows; hybrid spaces: new urban cultural & working facilities for experimentation.

Further information: Helen Ball, Head of Culture & Creative Industries - Barnsley Council
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Europe INNOVA Conference 2010, 27-29 October 2010, Liege (Belgium)

The conference is being organised by the Region of Wallonia in the framework of the Belgian Presidency of the European Union, in close collaboration with the EC's DG Enterprise and Industry. In the context of the Europe 2020 Strategy, the conference will address policy priorities for smart, sustainable and inclusive growth and reflect on how innovation can support the transition towards a resource efficient and competitive economy.

The three main themes of the event are: Unlocking Europe's Creative Potential; Greening Industries; and Supporting Innovative Entrepreneurship.

www.europe-innova.eu/web/guest/liege-2010/about

CREATE 10 – The International Conference for Creative Industries, 10-11 November 2010, Stuttgart (Germany)

In this event researchers and user companies can experience which forces are set free by the creative cooperation of different disciplines and industrial sectors, when it comes to development and use of trend-setting digital cross-section technologies.

The future conference for digital trends in the creative industries is being held at the same time with the German Multimedia Summit 2010 in the Roemerkastell in Stuttgart. Common opening, exhibition and networking events of both congresses create an ideal platform for exhilarating meetings of decision makers from the European creative industries and the German digital industries.

www.create10.de/ceasy/modules/cms/main.php5?cPageId=39

13th TCI Annual Global Conference, 29 November – 3 December 2010, Delhi (India)

The 13th TCI Annual Global Conference, organized in collaboration with the Institute for Competitiveness India and the Management Development Institute, will gather practitioners from Indian and global clusters to create an expansive discussion platform for the future of clusters.

With over 300 delegates present from all over the world, the conference will be the place to meet and share policies, development methods and practices and facilitate the exchange of innovation, learning and research, and also to forge business and academic ties for future, long-term benefits.

www.tci-network.org/activities/card/13

Towards a European Creative Industries Alliance

The European Creative Industries Alliance (ECIA) would bring together policy-makers and

to finance. Other duties could include awareness raising via the development of an ECIA website for stakeholders, a European award to showcase best practice, and the identification of creative industry ambassadors.

conditions and access to finance for research and innovation in Europe, to ensure that innovative ideas can be turned into products and services that create growth and jobs.

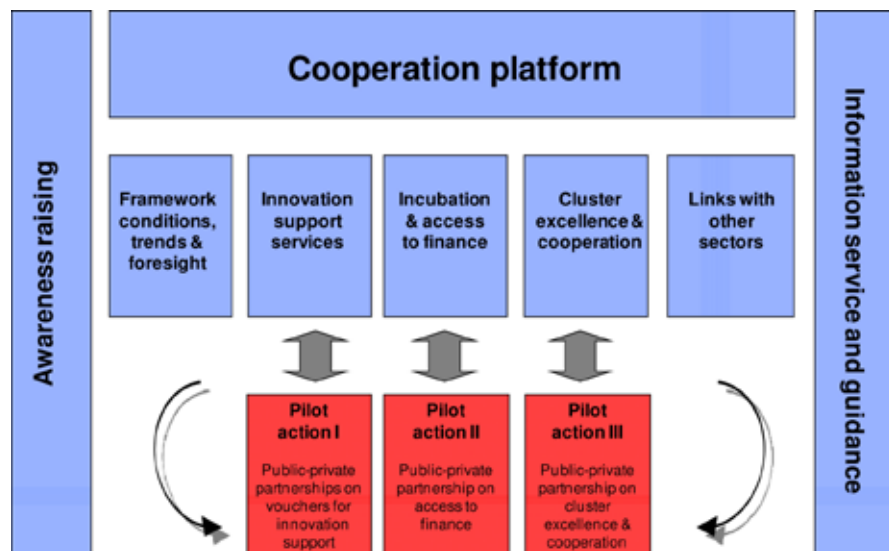
The initiative is based on a broad concept of innovation, fully recognizing the role of creativity. It underlines that “the creativity and diversity of our people and the strength of European creative industries offer huge potential for new growth and jobs through innovation, especially for SMEs”.

Simultaneously, the Communication from the Commission “Regional Policy contributing to Smart Growth in Europe 2020” sets out the role of Regional Policy in implementing the Europe 2020 strategy, in the area of smart growth and in particular the flagship initiative, “Innovation Union”.

The document postulates that “cultural and creative industries, which flourish at the local and regional level, are in a strategic position to link creativity and innovation (...) they can help to boost local economies, stimulate new activities, create new and sustainable jobs, have important spill-over effects on other industries and enhance the attractiveness of regions and cities (...) creative industries are therefore catalysts for structural change in many industrial zones and rural areas with the potential to rejuvenate their economies and contribute to a change of the public image of regions”.

http://ec.europa.eu/research/innovation-union/pdf/innovation-union-communication_en.pdf#view=fit&page=ode=none

http://ec.europa.eu/regional_policy/sources/docoffic/official/communication/smart_growth/comm2010_553_en.pdf



Source: Information session “Towards a European Creative Industries Alliance”, Brussels, 09.09.2010

stakeholders from all levels to devise better tools and policies for the sector. It would set a common agenda for the creative industries and ensure that existing funds are used more efficiently while stimulating public and private partners to do more to support the sector’s growth.

Such a platform could generate a large number of new research and innovation support programmes for the creative industries while mobilising about €100 million in public and private capital for the sector’s development.

A policy forum will deliver policy recommendations for the ECIA, with a particular focus in five key areas: developing framework conditions and foresight; assessing research and skills needs; developing new cluster concepts; nurturing business and innovation support services; improving access

The platform proposal represents the first large-scale sectoral initiative on services innovation at European level. The European Commission will shortly publish a Green Paper setting out a process of consultation on the ECIA and other actions that aim to unlock the potential of the creative industry sector.

Cultural and Creative Industries in the “Innovation Union”

On 6 October, the European Commission adopted its Innovation Union flagship initiative under the scope of the Europe 2020 Strategy. This project will focus Europe’s efforts on challenges like climate change, energy and food security, health and an ageing population. It aims to improve

SUGGESTED READINGS & SITES

CREATIVE ECONOMY AND CULTURE AND THE INNOVATION POLICY

A publication of the Ministry of Education - Department for Cultural, Sport and Youth Policy, Finland, 2010.

This document integrates contributions from several authors on the importance of creative economy and culture for regional competitiveness and innovation.

www.minedu.fi/export/sites/default/OPM/Julkaisut/2010/liitteet/OPM13.pdf?lang=en

DEVELOPING AND REVITALIZING RURAL COMMUNITIES THROUGH ARTS AND CREATIVITY: AN INTERNATIONAL LITERATURE REVIEW AND INVENTORY OF RESOURCES

A report prepared for the Creative City Network of Canada, March 2009.

This document integrates a series of articles on the development and revitalisation of rural economies through arts and creativity, comprising several case studies from Europe, USA, Canada and Australia.

www.creativecity.ca/english/online-resources-mainmenu-144/ccnc-research-mainmenu-170/rural-research-mainmenu-218

PROMOTING INVESTMENT IN THE CULTURAL AND CREATIVE SECTOR: FINANCING NEEDS, TRENDS AND OPPORTUNITIES

A report prepared by KEA European Affairs for ECCE Innovation – Nantes Métropole, May 2010.

The document provides an analysis of the financing needs of the cultural and creative sector. It also looks at the existing trends and identifies opportunities for improvements in access to finance within the sector in some European countries.

www.keanet.eu/docs/access%20to%20finance%20study_final%20report_kea%20june2010.pdf

BUSINESS INNOVATION SUPPORT SERVICES FOR CREATIVE INDUSTRIES

A short study prepared by KEA European Affairs for the European Commission (DG Enterprise and Industry), February 2010.

The objective of the study is to provide background information and strategic advice regarding the potential establishment of a European initiative to promote innovative creative industries throughout Europe.

www.keanet.eu/report/BISScreativeindustries.pdf

WEB SITES

Res Artis – Worldwide Network of Artistic Residencies
www.resartis.org/

The Hub Network
www.the-hub.net/

Creative.Quarters – RUHR.2010
www.essen-fuer-das-ruhrgebiet.ruhr2010.de/

B Creative Project
www.europe-innova.eu/web/guest/home/-/journal_content/56/10136/133021

PRO INNO EUROPE
www.proinno-europe.eu/

EUROPE INNOVA
www.europe-innova.eu/

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<http://www.facebook.com/group.php?gid=184167143955>



creative Clusters
in low density urban areas

The *Creative Brief* is the newsletter of the URBACT network on “Creative Clusters in Low-Density Urban Areas” [<http://urbact.eu/en/projects/innovation-creativity/creative-clusters/homepage/>] lead by the Portuguese city of Óbidos. It is an added value cooperation project with the goal to perform a collective “learning by doing” exercise in the field of urban creative clusters. The fundamental assumption is that creative issues in local economic development are also a functional pattern beyond the frame of big metropolitan hubs. Even more, creativity as source of innovation should act as a cross cutting approach to re-think economic

and social development in middle-sized and small towns given new opportunities related to accessibility, community life, culture and creativity-based business models.

During the period 2008-2011 this URBACT network is working on five key sub-themes: i) creative clusters: diversifying local economic base and opportunities to young people; ii) events and cultural agendas as catalysts; iii) promoting the creative city: a new range of facilities and infrastructures; iv) creative entrepreneurs and talented people: attraction and retaining; v) setting the basis: creative education environments at local levels.

The URBACT Network on Creative Clusters is opened to further collaborations with networks, cities and organizations operating with creative clusters and related fields. This newsletter is also opened to any information and contribution concerning creative industries and economic development.

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