

the creative brief

compendium

creative clusters in low density urban areas
URBACT NETWORK

2009 | 2011



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By the Óbidos Charter, learnt from the experience of Jyväskylä, in our territories, and in Romania discussing how to diversify economy and create jobs for young people. At the same time, we welcome any small articles, or reports in the EU. Please contact the following e-mail: os.pt@os.pt



Best Regards,
José Parreira, Le



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OUR ROAD MAP

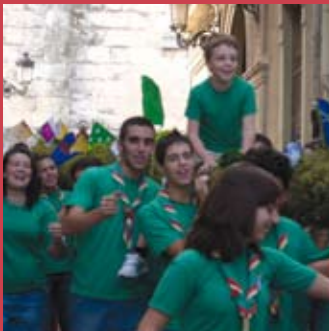
When Óbidos and Inteli started working on the network application we always considered the importance of the communication skills, not only as a capitalization factor, but also as one of the most important achievements for a project like ours, specially because it is related with small and medium cities. If the capacity to tell your own story in a Media Era is crucial to big cities and metropolis, due to the high competition among them, you could only imagine the effort needed for small and medium cities to penetrate the media shell.

Today, I think that we've completed our mission. With a mix of creative approach and eager nature we have been present in forums, in conferences and congresses, in study visits, creating a network of contacts consisting of interesting people and proactive institutions. The Creative brief was one of our most efficient tools in this strategy. Right from the first number the response was very positive having immediately generated links and comments to the contents that we produced.

Reaching the end of our project we are more worried with the permanence of the contents that we produced than with the flow or speed of circulation. That's why we decided to produce a compendium of all the newsletters and endow them with material support. In a way it is also a form of dialogue between digital and graphic material, between immaterial creation and the physical creation, all concepts that are very appealing to us.

In your private bookshelf, or in your work space, it will always be a useful document for your construction of the future. That was the meaning of this network for all of us.

TELMO FARIA
Mayor of Óbidos (PT)



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

THE CREATIVE BRIEF

Creative industries and creativity-based business models have a great potential in building the new post-crisis economic landscape. This assumption is promoting a re-view of local development strategies in most innovative cities. Few urban issues deal simultaneously so deeply with both space (physical dimension) and economy as creative industries. Indeed that is why these innovative cities are creating a sort of meta-projects or local creative ecosystems which deal with people (creative class), the economy (creative industries and entrepreneurs) and places (creative quarters or the very idea of the creative city) – all at the same time. This trend opens a window of opportunity for many well-positioned small and medium-sized cities. Even it can be a driver for re-visiting the current basis of rural development.

This is the vision that has inspired the URBACT network on Creative Clusters, lead by the historical village of Óbidos, in Portugal. Dealing with the creative driver in local development is also a functional pattern beyond the frame of big metropolitan hubs and core cities. Creativity as source of innovation may act as cross cutting approach to re-think economic and social development in small and medium-sized towns given the opportunities related to accessibility, community life, culture and creativity-based business models.

The networking activities carried out between 2008 and 2011 have resulted in many findings acting as an inspiration for local policy-making, inside and outside the Creative Clusters partnership. For instance, the ability to turn the small size into an asset for a comprehensive local policy facing the challenge of the creative economy (Óbidos); innovative education policies as an engine factor for local creative ecosystems (Reggio Emilia, Óbidos,

Jyväskylä or Barnsley); smart place branding or re-branding, enriching local backgrounds with the contemporary, where Óbidos, Jyväskylä and Barnsley make up impressive cases; or the not always easy coordination with other supra-local communication strategies (Viareggio-Versilia, Jyväskylä-Central Finland, Enguera-Caroig).

Other key messages along this period have to do with the importance of packaging specific support measures for attracting and retaining creative professionals and entrepreneurs, and the relevance of encouraging networking and relations at local level (Barnsley); the delivery of a new generation of urban facilities that meet the needs of the so-called creative class, a challenge where city size does not matter again (Óbidos); the strong commitment to involve citizens and local stakeholders in policy-making, in a more horizontal or relational way to perform political power, as it happens in Hódmezővásárhely or Mizil (and particularly in Kortrijk, Belgium, selected for one of our key study trips); framing the creative industries within a new cluster reading of the local economy (Jyväskylä); events and the cultural agenda as catalysts... in fact the list of lessons learnt are not just here.

The “Creative Brief” has been a fundamental channel during these three years of shared learning itinerary, helping all the partners to use a range of creative issues as functional drivers to re-fresh their working agendas in local development. We really hope you can also find some useful insights in it.

MIGUEL RIVAS
Lead expert of the network

“...to preserve our scale as crucial as the development pattern itself. A pattern empowered in cultural and creative economies”

TELMO FARIA
Mayor of Óbidos (PT)

“Thinking small in a big way”

REMAKING BARNSLEY
Strategic Development Framework 2003-2033 (UK)

“We need to move from a traditional rural pattern to a more sophisticated one, with presence of urban attributes like cultural life, technological accessibility, competitive economic activities at global level and quality of life. For us creativity is a key driver for this vision”

SANTIAGO ARÉVALO
Mayor of Enguera (SP)

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June 2009

BARNSELY . ÓBIDOS . REGGIO EMILIA . HÓDMEZŐVÁSÁRHELY . MIZIL . INTELI . ENGUERA . VIAREGGIO . JYVÄSKYLÄ

The Creative Brief

is the newsletter of the **URBACT** network on "Creative Clusters in Low-Density Urban Areas" 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.

Welcome to Creative Clusters

Welcome to the first Newsletter of the European Network Creative Clusters, Urbact II. It intends to be an information space of all partners, under the coordination of the Municipality of Óbidos (Portugal). In this first number we promote our more recent activities, as well as the creativity agenda that we want to mark the development of our work. The Network has as main objective the elaboration of Local Action Plans in the domain of creativity. We are open to all suggestions and contributions towards the enrichment of our work. In an open, global,

Europe with facilitated communication systems, we intend this to be another vehicle for citizens interested in this theme.

The newsletter is open to all participants. We welcome an active collaboration, by sending small articles, or other initiatives to be organized in the EU. Please send all information to the following e-mail: gap@cm-obidos.pt.

Best Regards,
José Parreira, Lead partner – Creative Clusters





Telmo Faria, Mayor of Óbidos

Questions delivered by Miguel Rivas, Urbact lead expert, to Telmo Faria, Mayor of Óbidos [Portugal] in the framework of the Urbact thematic network “Creative Clusters in Low Density Urban Areas”.

MR. First I would like to tell you how impressed we were on your organizational work for the launching conference of the URBACT Creative Clusters Project last January in Óbidos. We met many delegates from all over Portugal and we know you are also leading a Portuguese network on creative economies including Guimarães, Montemor-o-Velho, Montemor-o-Novo and Portalegre. Isn't it amazing that a village below 10.000 inhabitants is leading the debate on the creative city in Portugal?

TF. The work that we have been developing started seven years ago and is based on a crucial idea: we must innovate and develop unique projects when we are faced with a territory that is small or depressed; when we feel that we can only depend on ourselves and on our talents and ideas to “turn the situation around”. We felt this impulse in 2002 when we first began. In a half a dozen years we have gained the country's respect because of our creative initiatives, as well as for the investment that we have attracted, for the zoning model of our territory, or even for the audacity of our environmental sustainability program undertaken in the last few years. Today we are respected. We also feel

that other territories have interest in cooperating with us. This endows us with enormous responsibility as well as with new challenges which naturally arise. Among others, launching the first network of creative cities in Portugal was a good example. It is a network that extends from North to South and that has more than 300 thousand people and cities of great prestige involved, such as Guimarães, which will be the European Capital of Culture in 2012. It is a project that is still in a very initial phase and in which we bestow many hopes.

MR. Óbidos has an extensive project portfolio in creative issues and cultural agenda. What kind of strategy and tools you are displaying to communicate this at national level?; are you considering specific measures to attract creative people and firms?

TF. Attracting the creative class is one of the central purposes of our strategy. Firstly, through their participation, even though more ephemeral, in our cultural and other innovative events. Secondly, we intend to involve and attract people to live and work in Óbidos. In view of this, we are developing two different structural paths: new types of housing, a more varied real estate offer and the creation of places and conditions to work and run a business: incubators and the Technology Park that we wish to specialize in creative industries. If to these paths we associate

the investment and ambition in education and in the increase of life quality, we find a large number of people wanting to live in Óbidos. It is important to us to attract more creative professions and develop the talents that are hidden in those who live in this municipality. The program “discover your talent” that we implemented last year in our educational program, the launching of a creative council and our dedication towards providing a creative education, among other projects, aim to stimulate this dimension. These are only some of the specific measures that intend, on the one hand, to attract, and on the other, to develop a community that values the acquisition of knowledge, individual talent, and human capital. Only in these circumstances can we face the future with solidity. It is a new value that we are progressively instilling in the community: that of which it is worth while to be innovative and creative and that this is something that is of easy access for all.

MR. The strategy “Creative Óbidos” is not only focused on the built central village but also comprising the whole surrounding area, what does it exactly mean?

TF. Our entire model is territorial. The historic Town is only more symbolic because of its heritage, but the brand “Óbidos” crosses the entire municipality. It’s as if it were a zip code. If we have the zip code 2510, we belong to Óbidos. In this sense the concentration of investment is not only in the historic centre. At one end, we have 4200 hectares where we will offer over 20 thousand high quality hotel rooms. At the other end we have the Technology Park. The large infrastructures such as the school complexes are located to the North, Centre and South of the Municipality and everything is developed in a network prospect. It is a cultural and social project that functions locally but that is integrated in a larger movement or network. This is our model and as for such, a creative industry can be installed in a Technology Park, in a village, in an abandoned factory or any empty urban space. What matters is not only its physical location, but whether it is an integrant part of a network or not. That is Creative Óbidos...whether in the 2510 zip code (Óbidos), in the rest of Portugal or in Europe. One of our foremost Portuguese writers, Miguel Torga, says “the universal is the place without walls”. Our main agenda and strategy has this dimension: creativity and sustainability are the two great examples of the universal challenges.

MR. Lack of effectiveness in public-public cooperation at both local-local and national-local levels has been underlined as a main barrier for territorial development in your region. Do you agree? What to do from the political side to overcome this?

TF. I believe that the matter of cooperation is progressively changing. The biggest problem is the inexistence of adequate political instruments. When we speak of heritage or historic centres, all attention

is given to the “politics of cities”, as if a new city and a historic centre could be dealt with in the same manner. Another problem is the distance between what is declared politically and what is actually applied in the terrain. A good example is the subject of creativity. If on the one hand the Government says that this is a priority, when we look at NSRF (National Strategic Reference Framework) – a European financial programme – we do not find adequate political instruments to support projects of creativity or the creation of creative clusters. The network of Economic Creativity, pioneer in the country, as I have referred, has not received any financial support. Unfortunately, it is not enough to have a minister or a government say what they want, it is also imperative to create the necessary political instruments.

MR. You have two local agencies, Obidos Requalifica and Obidos Patrimonium, could you please tell us more about their tasks?; are you considering another specific tool to manage the Creative Óbidos strategy?

TF. These two municipal companies intend to make procedures of local administration more agile. They also focalize the municipality more effectively by undertaking its more traditional activities. Óbidos Patrimonium manages the areas of culture and events management, while Óbidos Requalifica concentrates on urban requalification by developing ambitious projects such as the development of the Technology Park of Óbidos. Both companies are important instruments in carrying out the Creative Óbidos Programme.

MR. Finally, what kind of Local Action Plan for Óbidos are you working on within the URBACT framework?

TF. Our plan is very extensive and began before the URBACT project, as we defined an action plan in order to transform Óbidos in a creative cluster. After a phase of a more reserved participation by municipal employees, under the coordination of the mayor, it will gain a new momentum by adjusting much of itself to the cooperation philosophy of URBACT II, in accordance to the global and individual projects of our partners, and in the midst of an economic crisis. All these dimensions are being worked on as well as other levels of participation. We have counted with the precious contribution of the Local Support Group and, in a short period of time, we will become a global network, with an action and objectives plan that will be available online, not only at the level of observation and knowledge, but in the construction and participation of each citizen. Each one of us, whoever we may be, will be able to contribute towards the construction of a Creative Óbidos. It is also a clear signal of the open regime that we aspire. Whoever has an idea or a Project that wants to see developed, Óbidos is the right place to do so. This is also one of the dimensions that we want to work on in the ambit of URBACT II and, above all, make public politics available to all citizens. ■

Jyväskylä joins the URBACT thematic network on Creative Clusters

Our URBACT network has been recently reinforced with a new partner from the Scandinavian Countries: Jyväskylä. The city has 130.000 inhabitants and is located in Central Finland, 270 km north of Helsinki. It is often called the “Athens of Finland” because of its cultural and sports facilities and its long traditions in education. The city is home of the annual Jyväskylä Arts Festival and it is also famous for its many buildings designed by Alvar Aalto.

The City Council is working in the area of “Culture in Wellness” due to the active development of creative products and solutions in the wellness sector in the region. One of the objectives of the Municipality is “to increase the entrepreneurial and voluntary cooperation between the municipal fields of culture and health, which also can have vitalizing effects on the economic development of the city.”

For Jyväskylä project manager, “one of the aims of

this network is for the first to increase the wellness of people living in this area. The second is to increase the interaction between the people. The third goal is to empower people working in the creative cluster to try to find new ways of doing cooperation with the social and wellness sector”.

Further info: Pirkko Korhonen, pirkko.korhonen@jkl.fi
<http://www.jkl.fi/lang>



Working at local level

The first semester of 2009 will be crucial in order to start working at local level in a systematic way. Please keep informed the URBACT lead expert on every step you take concerning your local support group and the progress on your local action plan.

Calendar of events 2009. v.May_09

ACTIVITY	LOCAL ORGANIZER	COMMENTS	DATE	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC
Launching conference in Obidos	Óbidos City Council		January 22	■											
1 Steering committee	Óbidos City Council		January 23	■											
Creative Mayors's Summit	Óbidos City Council		January 22	■											
Óbidos LSG	Óbidos City Council		January 21	■											
Thematic Pole meeting in Paris	Urbact Secretariat		January 29-30	■											
Viareggio LSG	Viareggio City Council	Including working session with the LE	February 16		■										
Reggio Emilia LSG	Reggio City Council		April 10				■								
Presentation of the research on creative and knowledge economy in Reggio Emilia	Reggio City Council	The Mayor, Graziano Delrio, attend this presentation	April 22				■								
Jyvaskyla LSG	Jyvaskyla City Council		April 14				■								
EICI Group meeting in Brussels	EICI Group	INTELI attend on behalf the network	April 21				■								
Barnsley LSG	Barnsley City Council		April 30				■								
Hódmezővásárhely LSG	HMV City Council	Including working session with the LE On April 7 a preparatory meeting was organized.	May 25					■							
Enguera LSG	Enguera City Council		May ??					■							
Thematic Pole meeting in Paris	Urbact Secretariat		June 09-10						■						
2009 key study visit in Jyvaskyla	Jyvaskyla City Council		July 09-10							■					
Thematic workshop "Diversifying Local Economic Base and Opportunities to Young People"	Mizil City Council and other Romanian institutions		October 01-03										■		
Learning Clusters - TCI Annual Global Conference, Jyvaskyla	The Competitiveness Institute		October 13-16										■		
Jyvaskyla LSG	Jyvaskyla City Council	Including working session with the LE	October 14										■		
2009 Urbact Annual Conference in Stockholm	Urbact Secretariat		November 24-25											■	

Activity at local level ■ Activity at network level ■ Activity at thematic pole level and capitalization events ■

The Challenges for a local action plan in Viareggio [Italy]



A report on the URBACT lead expert's study visit. 16th February, 2009

First I would like to thank Franco Allegretti, head of town planning and environment and his team, especially Cristiana Bertuccelli, for organizing an exciting working agenda devoted to URBACT Creative Clusters in February 16th, 2009.

This agenda comprised a study trip around the most outstanding projects in the city, a working lunch with the municipal staff involved in the URBACT Creative Clusters thematic network [including the town councillor in charge of spatial development, assessore Pier Luigi Cinquini] and the first meeting of the Viareggio Local Support Group.

Well, I see a **Creative Strategy for Viareggio with a very physical dimension**, deeply embraced with both the city map and the recent and on-going tangible flagship projects creating or reinforcing spatial landmarks. This approach lies in the following facts:

1. - The city is promoting a range of outstanding projects in a number of relevant fields for the city:

> Related to tourism-leisure-culture

A real challenge for Viareggio is to diversify the city as tourist destination beyond the sun&beach binomial. For instance, the city could offer an "urban experience" [such as in the happy 20's in century 20th] reinforcing its waterfront, the "Passeggiata a Mare", as an iconic space and handling the ortogonal city map and the natural spaces of the surroundings is a more active way. Sure, the renewal of the Eden theatre and the congress centre work in that way.

> Related to carnival as mayor event in the city

Carnival in Viareggio is rooted in the century 19th. It is symbolized in the figure of Burlamacco. The event is managed by the Foundation Carnevale di Viareggio. Behind the carnival there is a network of craft handmade workshops and creative people working in designing not just for the local carnival but for many other cultural productions nation wide: opera and theatre. The so-called "Parco della Cittadella" is a sort of thematic business park devoted to workshops related to carnival artistic production.



> Related to the yacht building industry

Viareggio is a world-class local production system in recreational shipbuilding industry [motoryachts and megayachts]. Only the private port of the local company Lusben [now in the Azimut-Benetti group] covers over 15,000 sq meters of water surface and moorings for about 40 yachts from 20 to 65 meters in length. The City Council is now planning a Technopole located just beside the harbour.

> Related to culture

The Torre del Lago's Puccini annual festival is an event entirely devoted to Puccini operas that it was inaugurated in 1930. In this area an open-air auditorium was inaugurated in 2008 as a key element in a wider project called "parco della musica", with high expectations for combining music learning and performances and nature. The "Foundation Festival Pucciniano" could play a wider role than today conducting this kind of strategy.

In addition, the Galleria d'arte moderna e contemporanea has been inaugurated in 2008, with more than 3.000 painting works, most of them coming from private collections in the city.



2. - The uniqueness of the Viareggio urban geography offers great possibilities to handle actively with the city map itself as an asset in a strategy on creativity.

> Downtown Viareggio reminds to a sort of horizontal Manhattan, including its own central park. With this urban asset in mind there is a gap still to cover in terms of stimulating galleries, restaurants, shops... in the framework of a creative strategy to convert Viareggio in a landmark in Italy attracting creative people, entrepreneurs and firms to the city.

> Beyond the restoration of the Eden theatre or the Centro Congressi, the Promenade di Mare demands a more extensive classical operation of waterfront revitalization, considering working spaces for the creative class, galleries and so on. A main street not just functional during Summertime but during all the year.

> The area around the port is the heart of the city. Meeting point between the most innovative developments linked to the yacht building industry and the new tourist developments related to navigation. A meeting area between the Promenade and the cultural district. It should be the place to engine a creative Viareggio strategy.

> Parks, green areas and public spaces have a more relevant role to play, as privileges scenarios for cultural and street life in a creative Viareggio.



> The seashore of Versilia, the lake Massaciuccoli at the foot of the Apeninos [the same impressive natural landscape who inspired Giacomo Puccini]... is a superb natural environment where to context the urban creative Viareggio. This sort of recreational opportunities also for a strategy in eco-tourism complements perfectly with a renovated supply of Viareggio as a beach city.

3. - The fact that the town planning office in Viareggio, headed by architect Franco Allegretti, is leading the participation of the city in the URBACT Creative Clusters network.

> This reinforces the aforementioned physical dimension for a Creative Viareggio strategy. Although the participation of other departments in charge of economic development, culture or tourism has to be assured.

> The real challenge is to combine actively all this recent and on-going flagship projects on a cross-cutting strategy [Creative Viareggio] generating synergies beyond a simple sum of projects. For that the Local Action Plan for Viareggio should consider most of the five main sub-themes identified in the working programme for the URBACT Network on Creative Clusters.

> For instance, to provide facilities for entrepreneurs and the creative class [business incubators, artist residences...] already conventional in many cities in the same rank than Viareggio but still nonexistent in the city.

> As regards a strategy on place branding, may be it might be considered a supra-local one, at Versilia level, namely comprising Massarosa and Lucca. It could mean new assignments for the existing Versilia Agenzia per il Turismo.

> To enhance all kind of elements aimed at a more extensive interaction of Viareggio with the international level.

As regards the Local Support Group membership, we advise to take into consideration the association of the yacht industry, the hotel association, the association of the carnival craftsmen, Fondazione Mateozzi and the Managing Authority in the Toscana region. As well as some direct enrolment by creative local people and firms [Gionata Francesconi <http://www.youtube.com/watch?v=DMFx-4vKpq4>, etc].

Call from Greece

George Charalampopoulos, chairman of Creativity for Growth [C4G], www.c4g.gr, a Greece think tank very active promoting

creative issues at urban scale, has contacted us asking for collaborative opportunities for the city of Kalamata, a 80.000

inhabitants Greece town, capital of Messinia province.

www.messinia.gr

URBACT Creative Clusters is official partner of EICI, the European Interest Group on Creativity and Innovation

EICI was initiated by MFG Baden- Württemberg, a regional development agency for ICT and media in the Southwest of Germany. The vision of the Group is to nurture the links between creativity and innovation at the interface of consumers, the creative industries, cultural institutions, research, education and the public sectors.

EICI hosted the Creativity World Café on 21st April in Brussels. This event brought together high level decision makers from European institutions with CEOs

and directors from regional and local development agencies, research institutions and creative companies. URBACT Creative Clusters Network was represented in the event by Catarina Selada who was coordinating one of the thematic panels about "Regional Clusters for Creativity". The URBACT network and INTELI are already partners of EICI. However, other cities of the network can propose the adhesion to the Group.

More information: www.creativity-innovation.eu

Building bridges with on-going related urban experiences in Germany

The city of Altenkirchen, which is a representative of small German cities in a region between two high density urban areas [Frankfurt Rhine-Main-Area and Cologne area] is currently identifying its potential in creative economy through a study conducted by the Austrian University of Vienna. Probably it is the first time a German small city tries to capitalise its creative potential in a way which supports its whole region.

A key assumption of this "LAP"

is preconditions in low density urban areas require a much more differentiated approach in cultural economy compared with high density urban areas. So they are discussing a model project together with the German umbrella organisation for middle-sized cities ("Deutscher Städte- und Gemeindebund", <http://www.dstgb.de/homepage/index.html>) in order to create a kind of "role model" for German middle-sized cities.

That is the reason why they have

contacted URBACT Creative clusters network, namely to interchange information and on-going experiences on the small and middle-sized cities way to creative issues on economic development. We are now considering some kind of "institutionalized" form of networking between the Urbact network and our German colleagues. Do not hesitate to contact the URBACT lead expert for any suggestion or proposal you may have on this.

Capitalize your local initiatives on creative issues throughout the European Year of Creativity and Innovation 2009



Creativity & Innovation European Year 2009

Information extracted from www.create2009.europa.eu. For further info please contact Monica Urian de Sousa, European Year of Creativity and Innovation 2009, European Commission-Directorate General for Education and Culture, phone: +32 2 2951738, email: Monica.Urian-de-Sousa@ec.europa.eu.

USE OF THE NAME AND LOGO OF THE YEAR. Do you have a project which fully corresponds

to the objectives of the European Year of Creativity and Innovation 2009? You are welcome to use the Year's name and logo!

Main criteria for eligibility: your activity should: i) take place between 01 January and 31 December 2009; ii) contribute to achieving the objectives of the Year. For activities and events at regional or local level. Your National Coordinator is entitled to recognize officially your activities

and authorise the use of the logo and other material associated with the Year. Organisers of initiatives at national, regional or local level, should contact their respective National Coordinator proving that the initiative meets the eligibility criteria.

VISIBILITY FOR YOUR INITIATIVES.

Information about the events for which you are requesting the logo will be published upon verification in the Calendar of Events at http://www.create2009.europa.eu/calendar_of_events.html

REPORTING ON OUTCOMES.

You could send information after events have taken place, in particular a short statement of key conclusions of conferences etc., so that these can be taken into account in drawing conclusions from the Year as a whole.

FORTHCOMING EVENTS

2009 key study visit, Jyväskylä [Finland], July 09-10

The first of the two key study visits scheduled in the working programme of the URBACT Network on Creative Clusters will take place in 9-10 July in Jyväskylä, during the city Arts Festival. The partners will learn about the creative characteristics of the city through site visits, creative events and workshops with policy-makers, in order to exchange best practices and innovative approaches concerning creative clusters and creative places. And of course take a time to have a Finnish sauna.

Once a draft agenda for the visit will be ready, the local organizer, namely the Jyväskylä city council, will send a call to all the partnership. Please bear in mind that this kind of events at network level are also open to local support group members and representatives of Managing Authorities.



More information: <http://www.jkl.fi/lang>

Creative Clusters: Diversifying Local Economic Base and Opportunities to Young People, URBACT thematic workshop, Mizil-Romania, October, 2009



The Mizil meeting will be the first of a number of thematic workshops scheduled in the working programme of the URBACT network on creative clusters in low density urban areas. Basically we will arrange different sessions during two working days, including a steering committee of the network,

plus a study trip to the Prahova county on Saturday. A preliminary programme will be delivered in the coming weeks.

Further information:

Petronela Sturz, petrosturz@yahoo.com

PARTNER SEARCH

EU Culture Programme

The city of Potenza would like to candidate to EU Culture Programme as coordinator of a Cooperation project and build a strong partnership with other European cities sharing similar experiences in the field of culture.

The objectives of this call for proposals within the framework of the EU Culture Programme are: promoting trans-national mobility of people working in the cultural sector; encouraging trans-national circulation of cultural and artistic works and products; or encouraging intercultural dialogue.

The Potenza project idea, PARIUS (Performing ARTs In Urban Scenario) tries to find a solution to cities problems related to places appeal, identity and relationships by using culture and transforming urban anonymous spaces into areas where time for social relations, contact, and communication is produced. The debate concerning the contemporary cities focuses on the re-conquest of the public space. Culture gives the opportunity to look at reality and cities in a different way by means of art, architecture, new communication

languages and urban dance. Artists and experts, languages and skills from different parts of Europe work together to the project in order to promote a new urban culture able to reinterpret cities contexts and corners, and find new scenarios for artistic events.

Interested cities could contact:

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Antonella Fittipaldi
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The deadline to present the project is 01/10/2009.

the creative brief 02

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Urbact Creative Clusters Network in the European Creativity Agenda

GREETINGS FROM THE LEAD PARTNER

URBACT Creative Clusters network had a good year. Despite the global economy atmosphere, we kept a positive attitude. We started in January discussing the challenges of our economic model and launching the Óbidos Charter, learnt in Finland with the experience of Jyväskylä, started new projects in our territories, and finished our year in Romania discussing how creativity could diversify economy and create new opportunities for young people. At the same time the network

was presented in several forums, from Brussels to Stockholm.

Today we need to be connected to other people and networks; continue our work in setting the basis of a new and wide approach to creativity. We welcome an active collaboration, by sending small articles, or other initiatives to be organized in the EU. Please send all information to the following e-mail: creativeobidos@cm-obidos.pt.

Best Regards,
José Parreira, Lead Partner



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 town 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.



Dr. János Lázár Mayor of Hódmezővásárhely

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. This issue with dr. János Lázár, Mayor of Hódmezővásárhely, a fifty thousand inhabitants town located in the heart of the Hungarian Southern Great Plain, near the Serbian and Romanian borders.

“My main aims are the improvement of employment, the revitalisation of local entrepreneurship, the preservation of regional culture and environment and the appreciation of solidarity and dignity”

MR. Industrial ceramics as the main economic sector in town is suffering these days a severe adjustment including the closure of some big factories. What is the

explanation for that? What could be the role of the city council in facilitating new opportunity windows for that sector in your town?

JL. Hódmezővásárhely is in quite a good situation. Although both the town and the ceramics factories have felt the financial crisis, no huge problems have appeared in the town. The local ceramic industry was developed with state intervention in the '60s, during the socialist period, but at the same time on a quite high level. Due to the high-technological level and good infrastructure, after the change of regime in 1990, the ceramics industry in Vásárhely could find several investors, who have made high-level specializations, technical developments according to the market needs, so they could stay competitive. This is why the ceramic industry of Hódmezővásárhely is so well developed.

At the same time, I have to mention that Vásárhely's handicraft and ceramic industry is becoming a victim of Far Eastern dumping, which goes side by side with the dramatic change of customers' habits. These altered circumstances cause several problems for traditional small craftsmen, who have fewer and fewer customers and followers too. This is a complex problem, the solution of which can only be realized through cooperation and with joining forces. A thorough programme has to be created after surveying needs and available resources that can handle the above mentioned symptoms all together. The leaders of the town, taking into consideration the opinions of the stakeholders will have to decide whether this will be realized in the form of boosting the economy, or a tourism intervention.

The first step of this long-lasting programme was the realization of the Integrated Town Development Strategy in 2008. Related to this and also in order to reach our strategic aims, we take part in two international projects: CeRamICa under the INTERREG IVC Programme, led by our city and Creative Clusters under URBACT II Programme. Our basic aim in both projects is to start our own, complex and long-lasting developments in order to find solutions for the above detailed problems with the help of international good examples and practices. The Local Support Group (LSG) that has been set up within the Creative Clusters project regards 'clustering' as the most important topic in the process of this problem handling. Thus the town wants to widen the frames of the LSG and organize a local forum focusing on the topic of local handicrafts and clusters, with the utmost involvement of all concerned people.

MR. Hódmezővásárhely hosts a major cultural event like the Vásárhely Autumn Exhibition [a well-known fine-arts exhibition in Hungary]. Also a unique exhibition space aimed at a critical review of the communist period [Emlékpont] is located in the town. How do you see the role of culture for a middle-sized town?

JL. Despite the small size of the town, it used to be one of the most significant cultural centres of the Great Plain. We have remarkable traditions in the area of culture, for example symposiums, which are organized every year and in which several European artists take part, not to mention the well-known Autumn Exhibition, which is an important event at national level, too. We have defined ourselves in the Integrated Town Development Strategy as the centre of the great plain's culture. We have to build this town image consciously and realize a common brand behind which the town's services have to be collected. We have to find the proper image, slogan and the content behind these in order to make Vásárhely competitive at the Hungarian cultural market and appealing for the neighbouring countries as well. This is why the LSG, working within the URBACT II Creative Clusters project has defined conscious town-marketing as the second most important area besides clustering.

MR. The Tornyai János cultural city rehabilitation programme is an integrated redevelopment strategy for the city centre. What are you doing? How are you dealing with culture and creativity issues in that programme?

JL. The rehabilitation of the city centre is a very significant and determining investment for the development of the town from an economic, cultural, town rehabilitation and touristic aspect. The Programme includes activating cultural and community institutions and reintroducing them into the town's life and economic circulation again, developing education, improving touristic attractions and re-enacting buildings. This is a complex investment in which the above mentioned elements intensify each other. The infrastructural development and renovation of Petiófi Sándor Cultural Centre is closely related to this significant project. Under this project a multifunctional centre will be realized, which will rationalize the accomplishment of cultural tasks: communal, training, educational and experience functions set up in one place. Within the project the development of Tornyai János Museum and Alföld Gallery will be realized. Related to the Tornyai János Town Rehabilitation Programme two private investments are also developing. Some years from now Hódudvar centre - a service centre- will be built in the city centre with 200 parking places, shops and bureaus and as a result of the other private investment, the Ginko-Sas Hotel with 90 rooms will also be built.

MR. We used to see members of the Hódmezővásárhely Local Support Group in many of our activities at network level, which is great. What exactly means participation for you?

JL. I think in Central Eastern Europe it is more difficult to activate, develop and take local communities into development processes because of the specific characteristics of the socialism and the socialist heritage, though integrated development can only be realized with the presence of local communities. The participation in international projects is a significant lesson for us to emphasize the involvement of the civil sphere. The URBACT II project Creative Clusters is a good chance for this. We would like LSG members to be active participants, not only at local level, but at the international network level too, because we have to create our Local Action Plan through listening to and incorporating their opinions and advices. Other important element of their motivation is my personal participation, which gives legitimacy for their participation.

MR. What will be the main orientations of your Local Action Plan in the field of creativity?

JL. Vásárhely develops its Action Plan in line with the Integrated Town Development Strategy. So far in the LSG meetings that have been organized we identified those areas which are important and significant for the town so that harmonized developments would be realized in the field of creative economy. The two most significant topics are the realization of a craft or cultural economic cluster, and the creation of conscious town-marketing/image. Besides these topics, there are also several important areas like community development linked to the creative issues of urban development, involvement of local citizens into the creative development of the town, development of different kinds of programmes and events as catalysts, stimulating tourism opportunities, creating a living connection between cultural traditions and education and creating creative spaces in the city.

MR. Finally, how do you see the role of middle-sized towns in Hungary as "work & live environments"?

JL. In Hungary, the role of Budapest is over-emphasized from all perspectives (economy, culture, inhabitants etc.); this is why middle sized, rural towns are in a difficult situation, not to mention the high level migration. After the First World War, the situation of rural towns became disadvantageous, because of the changing of the borders which caused that they lost greater part of their attractiveness. Hódmezővásárhely's situation is similar; furthermore, it has to compete with the neighbouring regional centre, Szeged. This is why I regard it important to find that market gap and town-image which can make Hódmezővásárhely a unique and outstanding place. The aim is to ensure that Hódmezővásárhely can keep its inhabitants and to ensure the future development of the town.



Sharing experiences with Jyväskylä [Finland]

A REPORT ON THE STUDY VISIT TO JYVÄSKYLÄ BY INTELI. 7-9 JULY, 2009

Jyväskylä is located in the Lake district of Central Finland, about 250 km from Helsinki. With 130.000 inhabitants it is one of the Finnish growth centers alongside the urban regions of Turku, Oulu, Tampere and Helsinki.



The URBACT Creative Clusters partners and some members of their Local Support Groups arrived at the city of the famous architect Alvar Aalto during the Jyväskylä Arts Festival. Pirkko Korhonen, the project coordinator of URBACT in Jyväskylä and R&D Manager of Innovation Services of the City, organised the study visit and received the European delegation with high professionalism and hospitality.

The Human Technology City: Wellbeing and Quality of Life

Jyväskylä promotes itself as the “Human Technology City” (www.humantechnology.fi/; www.jkl.fi/lang/), mixing the technological and human dimensions of innovation. Quoting the Mayor Markku Andersson “technology traditionally has a hard basis, steel or bytes (...) we want to combine technology with more human or psychological aspects, and harness it in enhancing people’s life”. The main objective of the city’s innovation policy is the wellbeing of people and the environment, and its final competitive asset is the quality of life.

In fact, Jyväskylä is a youthful, lively and international city. It offers its inhabitants inspiring possibilities for living, studying and entrepreneurship. Due to the number of students being one of the highest in Finland, its age structure is young. Moreover, the presence of students from around 100 countries in the world

creates a diverse and multicultural environment. Theatres, orchestras and clubs make Jyväskylä also a throbbing cultural city.

The city is surrounded by forests and lakes and it is a sporting paradise for all interested in physical wellbeing. Greenness, freshness, security and sense of community are some of the distinctive characteristics of Jyväskylä.

The Network City: Cluster Model and Triple Helix

Jyväskylä is a city of networks between companies, universities, institutes of higher education, research institutes, technology centres, public organisations, etc. The active engagement of governments in creating optimal environments for business activities and the strong interaction between university and industry are the basis for the success of the well-known triple helix model. Moreover, through the effective use of the open and user-centred innovation approach, we can talk about a quadruple helix, integrating also the civil society.

A region-based cluster model is in operation under the edge of the Finnish Centre of Expertise Programme, a specific government initiative oriented to utilise top level knowledge and expertise as a resource for business development, job creation and competitiveness, integrating 13 national clusters and 21 regional centres of expertise.

Jyväskylä Region Centre of Expertise focuses on the areas of new generation machines and equipment, bio energy, and housing and construction. Wellness technology and knowledge intensive business services (KIBS) are also growing in importance and will play a major role in developing the human technology city. The Centre participates in five national cluster programmes: energy technology, ubiquitous computing, forest industry future, nanotechnology and tourism and experience production.



Jyväskylä Innovation Oy (www.jklinnovation.fi/en) is the institution in charge of the Jyväskylä Region Centre of Expertise Programme and it is the national coordinator of the nanotechnology cluster programme 2007-2013. Its mission is to develop the right innovation environment and technology clusters and to support the development and competitiveness of technological enterprises in Jyväskylä region. The URBACT delegation visited the organisation located in the recent Innova building, in Luttako area (a living lab centred on tourism and events), and became impressed with its modern premises and huge package of business services.

The “City of Schools”: Education and Research

Jyväskylä is known as the “City of Schools”. The city has been recognized as the centre of Finnish education hosting several universities and higher education institutes, such as: the University of Jyväskylä (www.jyu.fi/en/), the JAMK University of Applied Sciences (www.jamk.fi/), the Air Force Academy and Jyväskylä Polytechnic, but also several innovative cross-field research institutes.

The URBACT network had the opportunity to visit one important Centre of Excellence in Research (under the Finnish Programme for Centres of Excellence in Research 2008-2013 of the Academy of Finland), the Interdisciplinary Music Research Centre. The institute is mainly interested to study how people listen to music, experience music and how they play and perform music. Applications of the new knowledge produced in this research, such as music therapy, the promotion of language learning and the reduction of state fright, have social, pedagogic, artistic and commercial

significance. It was amazing to see how music therapy rehabilitation works and how music can be used to set and create mood.

This interdisciplinary nature of the research work and the links established with industry and other relevant players was also experienced in the AGORA Human Technology Centre, a meeting place for people and technology as well as a multidisciplinary research environment where research, education, and business work together. The combination of technology and social innovations can be seen, for example in the Mind Tech Laboratory that develops and applies technology for the study of human mind.

The Cultural City: Creative Spaces and Events

Jyväskylä is home for a large variety of cultural activities and events, the most popular of which are the Neste Oil Rally, the Jyväskylä Arts Festival and the Graphica Creativa Triennial, but also LUMO - Contemporary Photography Triennial and Jyväskylä Summer Jazz. Moreover, several national and international congresses are held in the city at the congress and trade fair centre, Jyväskylä Paviljonki (www.jklpaviljonki.fi/eng/), which was visited by the URBACT team. It is recognized as the most versatile pavilion in Finland with 400,000 visitors per year, an exhibition space of 20,000 sq m, a 1,200-seat flexible auditorium, several lecture and meeting rooms and a main restaurant.

Besides several museums, theatres and other cultural infrastructures (such as the Alvar Aalto Museum), it is worth of notice the existence of small creative and cultural spaces that supports the activity of artists and other creative people. One example is the Jyväskylä





Centre for Printmaking (www3.jkl.fi/taidemuseo/grafiikkakeskus/english.htm) which aims at increasing its knowledge of and insight to the art of printmaking. The centre includes a well-equipped print workshop, an art gallery and a guest room for visiting artists and organises exhibitions with both Finnish and foreign printmakers' works.

Other example is the Lutakko Dancing Hall (www.jelmu.net/), the soul of the rock music in Jyväskylä. It is located in a charismatic old building originally built as a bakery in the 1950's, at Lutakko, and contains almost twenty rehearsal spaces for bands and workspaces for visual artists, in addition to hosting rock gigs throughout the year. After visiting the space, the URBACT Creative Clusters network partners organised a workshop with some artists, creative companies and event's organisers of Jyväskylä in order to discuss their difficulties and opportunities: FirstBeat Technologies, Astor & Amadeus, JELMU, Kirsi Neuvonen (printmaker), etc.

Linking tradition with creativity, the Handicraft Centre Aivia (taitokeskus.aivia.fi/) is a local crafts association representing handicrafts as medium of culture, skill and a business. The centre provides the opportunity of making articles oneself and learning through

courses and crafts schools. Together with other local associations, the Finnish Crafts Association Taito forms the Taito Group with more than 140 crafts centres all over Finland, 280 permanent employees and 8,500 members. It was a good opportunity to the URBACT delegation to learn how to launch a national and local strategy to make a traditional sector creative and sustainable.

The Creative Strategy: Culture and Wellness

"Culture and Wellness" is the title of the Local Action Plan that Jyväskylä is developing within the URBACT Creative Clusters network. In order to reinforce the concept of the "Human Technology City", the aim is to develop new products, services and solutions in the interaction between wellness (wellbeing in all of its dimensions: physical, social, professional, etc.) and culture and creativity in order to improve people's quality of life.

"Clinic of Wellness" is one of the pilot projects that started in September 2009. The first clinic was meant for seniors and it was arranged by Aivia, with the aim of proving the wellbeing effects of the arts – in this case handicraft work – for the people. The evaluation of the effects will be done by using different kind of wellbeing technology invented in Jyväskylä and used in music therapy. The second clinic will start in the beginning of the year 2010 and is meant for the employees of the city hospital and it is going to use music as a tool. Moreover, the city is creating and animating a network of people working in creative and wellness sectors - Creative Wellnet as a regional organ and as a part of economic development. A larger research plan is also being defined which will be led by the University in cooperation with many other interest groups, like the city of Jyväskylä.

This strategy is linked with other projects on creative industries in development by the Regional Council of Central Finland (www.keskisuomi.fi/), the Arts Council of Central Finland (www.kstaide.net/english.htm) and other players, such as: Creative Forum, Development of Entrepreneurial Expertise (LINKO project), CREA.RE - Creative Regions, Luovapaja portal.

URBACT Creative Clusters delegation left Jyväskylä with the "Sauna Concept" in mind. The initiative was presented by Jyväskylä Regional Development Company Jykes, Ltd and the aim is to use new concepts and innovations in bringing the deeply traditional sauna culture of Finland to the wider public. Next time, probably the team will have the opportunity to experience this "Sauna from Finland" concept in the beautiful summer cottages near the lakes.

Scientific Research on URBACT Creative Clusters

Elisabete Tomaz, a Portuguese researcher, is doing her PhD thesis focused on the role of culture in territorial development and she is using the city partners of the URBACT network Creative Clusters as empirical case studies. The investigation is being supported by the national Science and Technology Foundation and the innovation centre INTELI, a partner of the network.

The starting assumption of the research project is that culture, in a broad sense, plays a key role for the sustainable development of territories and particularly for urban strategies based on creativity. New modes of urban governance have been considered as one of the success factors for implementing this kind of strategies and policies, namely with the involvement of public actors, the private sector and the civil society.

In fact, research about the processes of definition of development policies based on culture and creativity should include the analysis of discourses of different actors to a greater understanding of the relationships of interest, power and exclusion, as well as the social interaction processes, by which the social identities are constructed, negotiated and developed.

The study will include interviews with local, regional and European authorities and with relevant players in the strategic planning of cities, a questionnaire with members of the Local Support Groups, and meetings with some stakeholders in order to produce a comparative study.

FURTHER INFORMATION:

Elisabete Tomaz - elisabete.t@inteli.pt

Enlargement of the Creativity Network through the Óbidos Charter

A number of Mayors of small and middle-sized towns across the European Union signed last January 21, 2009 a political memorandum to underline the increasing importance of the issues related to creativity for re-shaping the urban working agendas, and specially the role that small and middle-sized European towns and cities can play adopting this strategy for local development.

Barnsley (UK), Enguera (Spain), Reggio Emilia (Italy), ViaReggio (Italy), Mizil (Romania), Hódmezovásárhely (Hungary), Óbidos (Portugal), Paredes (Portugal), Guimarães (Portugal), Portalegre (Portugal), Montemor-o-Velho (Portugal), Faro (Portugal) and Loulé (Portugal)

were the pioneers.

However, every small and middle-sized city from the EU could express a formal adhesion to the Óbidos Charter. Online subscription of the document is available at www.obidoscharter.com. In alternative, the letter of adhesion should be sent to the attention of the Mayor of Óbidos (Portugal), Mr. Telmo Faria to the following e-mail: creativeobidos@cm-obidos.pt.

This is one of the contributions of the URBACT Creative Clusters in Low Density Urban Areas Thematic Network to the European Year of Creativity and Innovation 2009 and to the European policies on creativity and innovation.



Creative Wellnet cruise in Jyväskylä [Finland]

A Creative Wellnet Cruise was arranged on the 4th of September on the lake Päijänne. The main aim for the cruise was thought to collect people working in either cultural, creative or wellness professions together to give them a short introduction about URBACT Creative Clusters project and even more importantly, to get them a possibility to learn to know each other and form a cooperative network. This was a kind of kick-off meeting for ongoing series of events.

The cruise started with a few short presentations about the future scenarios, the future views of the wellbeing, the possibilities of creative people to be within that future development and the effects of arts and culture on wellbeing of people. The speakers were the professor of music therapy Jaakko Erkkilä from the University of Jyväskylä, the lector of cultural management Jari Hoffrén from the Human University of Applied Sciences, the project

coordinator of the cultural affairs Raija Partanen from the Regional Council of Central Finland and Pirkko Korhonen (the project coordinator of URBACT Creative Clusters in Jyväskylä), the R&D manager of Innovation Services of the city Jyväskylä.

All the very pleased participants (about 70 people) also had a great pleasure to listen to the "house band" Tessa Virta & Olli Peuhu (www.tessavirta.net) there in the cruise. Also the project coordinator Pirkko Korhonen, who has a long career as a professional violinist in her past, took her instrument and played with Tessa & Olli one very well known Finnish piece "The Right Moment" to give a sign to the others to start this cooperation process.

The next meeting of that network, Creative Network Pub, is going to be in January the 28th, 2010 on the topic of World Café.

The Local Support Group in Óbidos [Portugal], a Testimony of the Moderator

My conviction it's our success as Local Support Group (LSG) depends very much upon networking & sharing unconditionally. Being part of the LSG has to be seen not as a social boring duty, but as a civil privilege.

- 1.** The much we engage with it the stronger we become as LSG. Civil contributions are crucial for URBACT II action plan definition and implementation to succeed.
- 2.** Entrepreneurship it's by definition a civil attitude! Each community has a lot of pre-existent disperse initiatives, entrepreneurship and individual values to consider.
- 3.** The much we consider pre-existences, the more our Local Action Plan (LAP) addresses to reality. Its data collection and classification shall allow us to map and read our very own territorial potentialities towards viability and success of local action plan convictions.
- 4.** Convictions are a vital process but need crucial data validation. Exchanging our different points of view regarding these potentialities and convictions must reach global engagement of local community.
- 5.** Agreements are fundamental to civil engagement. We need to gather all available strategic human resources, either young, mid-life, post-corporate, post-retirement, fighting-the-recession entrepreneurs.
- 6.** Gathering efforts are needed to reach critical mass over our objectives. It's about it, gathering people and its aspirations, enhancing our local community values and cultural identity, and finally realizing that in the other corner of Europe there might be a humanized

placement living same reality day-by-day aspirations and difficulties.

7. Defining what makes us unique adds value to our global existence. It's about sharing experiences, disappointments and well succeeded initiatives, not only within our LSG, but also with other LSGs within this URBACT II project.

8. Friendly networking and corporate link building inside URBACT teams are needed. We can only raise our collective morale if we actively support collective actions that makes us feel part of our global society and consequently within our local community.

9. "Happiness it's only worthy once we can share it", said Pirkko Korhonen at Mizil workshop. Same values must assist innovation, creativity, and knowledge as cultural pillars of our global society. In our local support group meetings to come these should be our goals to achieve maximum results of it.

10. Maximum can only be achieved with civil deep involvement and public wide support. Under this perspective, creativity becomes a natural addressed subject.



URBACT Creative Clusters in the Seminar “Culture in Local and Regional Development”

URBACT “Creative Clusters in Low Density Urban Areas” was one of the 12 projects selected for being presented in the Seminar “Culture in Local & Regional Development - Evidence from the Structural Funds”. The event took place in Brussels in 11 November 2009 and the communication was made by INTELI.



The Seminar aimed to break new ground in establishing evidence on the effects of culture-based projects on local and regional development financed through the Structural Funds since 2000 and in identifying significant emerging themes and practice in the area.

It was the first step of the study on the Contribution of Culture to Local and Regional Development as part of European Cohesion Policy that is being conducted by the Centre for Strategy & Evaluation Services and ERICarts Institute for the European Commission. The work aims to answer to the following questions: “Can culture make a significant contribution to modern economies and social change?”; “Does culture have an important part to play in local and regional development?”

The next action of the study is the analysis of detailed project case studies. URBACT Creative Clusters was one of the case studies chosen to be analysed by the project.

www.cses.co.uk/surveys/eacea-culture-and-regional-policy/

INTELI in the EICI – European Interest Group on Creativity and Innovation Strategy Meeting

INTELI and the URBACT Creative Clusters network participated in the EICI (European Interest Group on Creativity and Innovation) Strategy Meeting on the 6th October 2009, in Brussels.

The event brought together a select group of regional decision makers in order to discuss establishing the EICI as a European association, such as: MFG Baden-Württemberg mbH (DE), KEA European Affairs (BE), CIDA - Creative Industries Development Agency (UK), Dublin City Council (IR), Region of South Denmark (DE), Swedish Creative Industries Initiative (SW), Nantes Metropoles (FR), CSP - Innovazione nelle ICT (IT), Flanders DC (BE), Östsam Regional Development Council (SW), IBBT - Interdisciplinary Institute for Broadband Technology (BE).

The EICI vision is to act as a platform linking local, regional, national and European initiatives that promote the cause of the creative industries and innovation. It wishes to enable local and regional agencies and other stakeholders to actively participate in EU initiatives concerning

creative industries, culture and innovation, such as the 2009 European Year of Creativity and Innovation.

www.creativity-innovation.eu/



Óbidos invited for the Brussels debate on “Towards a creative Europe: What role for creative industries?”

The Municipality of Óbidos, the Lead Partner of the URBACT Creative Clusters network, participated in the Brussels debate on the role of creative industries in European development, in November, 19.

The event was opened by Jean-Noël Durvy, Director for Innovation Policy, European Commission - DG Enterprise and Industry, followed by a panel debate between the following speakers besides Óbidos: Hasan Bakhshi (NESTA, UK); Ruta Prusiviciene (Director of Vilnius Festival, Lithuania); Anne-Marie Boutin (APCI – Agence pour la Promocion de la Création Industrielle, France).

Jean-Noël Durvy has promised a broader definition of innovation and support for networks of creative industries across Europe.

A series of Brussels debates are being organised by the European Policy Centre in the framework of the European Year of Creativity and Innovation 2009. These events are oriented towards decision makers, civil society, press and other stakeholders.

create2009.europa.eu/about_the_year/debates/7th_brussels_debate.html



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FORTHCOMING EVENTS

2nd THEMATIC WORKSHOP, “Creative Local Education Systems: Incubating the Future Talent”. Reggio Emilia (Italy), May 6-7, 2010.



The second thematic workshop of URBACT Creative Clusters will take place in Reggio Emilia [Italy] next May around the topic of creative education and the role played from the local level. The main task of these exciting learning experiences is to get a fruitful debate mixing

local officers, scholars, experts and creative entrepreneurs. Some of the issues we are dealing with in Reggio will be related to: creativity at school nowadays; trends and the role of local governments; educational patterns for growing capabilities of young people

specifically in entrepreneurship; business games at school; art at school; or “ethic communities”, cultivating civic virtues. During the meeting week will be opened the “Settimana della Fotografia Europea”, a major creative event in Reggio Emilia.

www.fotografiaeuropea.it



URBACT Creative Clusters in the European Forum on Cultural Industries in Barcelona

The Portuguese city of Óbidos and INTELI–Intelligence in Innovation Centre, respectively lead partner and full partner of the URBACT network on Creative Clusters, were invited to attend the European Forum on Cultural Industries that took place in 29-30 March 2010, in Barcelona. The objective of the event was to discuss the importance of cultural industries within the framework of the Spanish Presidency of the European Union. The initiative was organized by the Ministry of Culture of Spain and the European Commission, in collaboration with the Chamber of Commerce of Barcelona.

The preliminary lines of the **Green Paper on Cultural and Creative Industries** were presented

by Odile Quintin, European Commission Director General of Education and Culture. Moreover, the general conclusions of two additional studies commissioned by the European Commission were exposed, namely: “Culture in regional development” and “The enterprising dimension of the cultural industries”.

The Forum was structured around five key lines of discussion:

- The **financing** of the cultural industries (financial intervention mechanisms, sustainability of SMEs);
- The **professionals** of the cultural industries (new skills derived from the digital mutation, training challenges, mobility of talent);

- **Internationalisation** (local production in global markets, internationalisation and cooperation strategies);
- **Intellectual property** and the management of rights;
- **Territorial development** (culture and territorial development, European local and regional development programmes).

The Mayor of Óbidos, Telmo Faria, presented a communication on the so-called Creative Óbidos strategy in the framework of the URBACT Creative Clusters Network in the session dedicated to “Culture in the European Local and Regional Development programmes”. In the closing session the



Ministers of Culture of Portugal, Spain, Finland, French Community of Belgium and the Minister of



State of the Federal Chancellor, Federal Government Commissioner for Culture and the Media of

Germany presented their views on the development of the European cultural industries. The European Commissioner for Education, Culture, Multilingualism and Youth, Androulla Vassiliou, emphasised the excellent example of the Town of Óbidos in the framework of the development of culture and creativity-oriented policies.

The informal meeting of Ministers of Culture of the EU took place after the Forum, on the 31st March 2010. One of the principal results of the session was the need to recognise the creative potential of Europe through culture and its related industries, and to incorporate this into the European Union's 2020 Strategy.

Some Highlights on the Green Paper on Cultural and Creative Industries

ODILE QUINTIN

European Commission Director General of Education and Culture

"We need assets to drive creativity; assets that reward experimentation."

"The cultural industries sector generates more than 5 million jobs in the European Union and accounts for more than 2.6% of the GNP. It is therefore essential to economic development. The main raw material is the capacity to create and innovate."

"With the Green Paper on Cultural and Creative Industries we have endeavoured to use the right approach to understand how we should organise political programmes in the European, regional and local programmes."

DORIS PACK

European Parliament's Cultural Affairs and Education Committee Chairwoman

"Cultural industries have strong social impact on cohesion, social development and they foster feeling of belonging."

"During the last 10 years, the European Commission has rarely approached cultural matters. There is no mention at all of culture in the "Europe 2020" strategy, which does not even include the word 'culture'. We cannot create a Green Paper defending cultural industries without mentioning the topic in the "Europe 2020" strategy. I hope to be able to persuade my European colleagues of the importance of the word 'culture' and to get them to mention it."

"Most cultural businesses are SMEs. The main problem facing them is that they are undercapitalised. They have problems accessing funds. The European Parliament believes a new regulatory framework needs to be encouraged."

www.eu2010feic.org/

Highlights on the Commissioner's Closing Speech: "Tracing a Growth Pace to the Creative Economy"

ANDROULLA VASSILIOU

European Commissioner for Education, Culture, Multilingualism and Youth

"Success in the global economy will depend increasingly on our ability to innovate. The cultural and creative industries are a vast reservoir of talent, of creativity, and of new ways of doing things. In our rapidly evolving societies, these enterprises are an essential factor in our efforts to build a dynamic, creative and forward-looking knowledge economy. But to do that, all levels of governance must strive to design favourable environments for these industries to develop."

"Creative enterprises seem to thrive only when they are close to one another. Our Green Paper identifies some European examples of creative clusters, from Malta to the UK, from Bulgaria to Portugal. When these clusters are fully established, they tend to become self-sustaining districts of creative activity and often characterise the areas that host them."

"We are planning to adopt our Green Paper by the end of April, and I would like to invite you all to express your views and comments in the public consultation that will follow its adoption."

"In terms of European policy-making, I believe that the main task is to anchor these industries in the Europe 2020 Strategy, which defines the priorities of the EU for the decade. I am sure that the political landscape drawn by Europe 2020 will help us join forces at local, national and European level to create a better environment for the cultural and creative industries."

europa.eu/rapid/pressReleasesAction.do?reference=SPEECH/10/format=HTML&aged=0&language=EN&guiLanguage=en

Ploiesti-Mizil (RO) 1st thematic workshop, 29-30 October 2009



A brief report by Miguel Rivas, URBACT Lead Expert

Under the theme “Creative Clusters: Diversifying Local Economic Base & Opportunities to Young People” a heterogeneous group of around 40 professionals between policy-decision makers, local officers, scholars, experts and creative entrepreneurs joined an intense one-day conference and a fruitful debate in Ploiesti, one hundred kilometres North of Bucharest.

The main task was to open up a discussion on re-thinking local economic bases at the light of the creative economy, namely creativity & innovation binomial, creativity-based business models and creative industries. So the group addressed not only the impulse of new emergent clusters in creative industries, but also the creative issue as a driver to re-view mature local industries in order to foster them with a new growth potential.

The workshop was designed in a very interactive format where almost everyone had to play an active role: as speakers, feeding the discussion through case study presentations; as chairs of the working sessions; or as discussants, activating and provoking relevant debate.



At the end, fourteen case studies were presented and two hours and a half were specifically devoted to debate: critical reviews of the presentations, Q&A, lights and shadows, key findings, new ideas, etc.

Just after a previous press conference with the local media, the workshop was officially opened by Mr. Emil Proşcan, Mayor of Mizil (RO), one of the city partners in URBACT Creative Clusters, and local organizer of the workshop. Other officials from Prahova County Council were chairing the opening session as well. Then the meeting was divided into four working sessions. Here is a sample of the kind of discussion and some of the findings.

Creativity and the activation of new growth potentials in mature industries

Mature or traditional manufacturing sectors still matters! The question is about strategies to foster them. Of course creativity is not the only driver for such strategies, but probably we should face the creativity input in business far beyond strictly design. Anyway it is important to be aware of understanding creativity locally, avoiding a simplistic [or standardized] view of the concept. Remind all local high tech fantasies, just dreaming on new silicon valleys.

It was clearly showed the power of combining urban regeneration initiatives with economic development strategies. As it was told by Catarina Selada, Paredes city centre [a small town in Porto city-region, Portugal] can recuperate a core role within the industrial district of furniture manufacturing [namely a functional role as productive space] locating new directional functions related to design and innovation. The Paredes Design City project is basically a physical regeneration project serving a strategy on industrial development and using creativity as key driver.

Re-thinking tourism in the framework of creative local strategies

What exactly means creativity or creative inputs in tourism? Cultural tourism, urban tourism, experience tourism... for some a creative industry. Nowadays many visitors (do not call them tourists!) wish to experience the city as locals. Frequent travellers are more interested in the ultimate painting exhibition or the musical weekend agenda than in the Eiffel tower-baton mouche kind of circuits. It is having important consequences in the way tourism policies should be faced. Cultural and creativity issues can be crucial arms to revitalize traditional urban tourist destinations as in the cases of monumental Óbidos in Portugal or Viareggio in Tuscany – Italy now too focused on the “sun & beach” binomial.

In fact, nowadays in branding the creative place we could brand the business place and the tourist destination at the same time. Nevertheless, it should be aware that one thing is to attract visitors [through amenities] and another one is to attract residents [through real job and market opportunities] even when dealing with high mobile workers or the so-called “creative class”. An unbalanced strategy between these two tasks may cause some damage in terms of future local economic base, as an unexpected



effect from a simplistic view of the new literature on the “creative city and the creative class”.

Another key question raised in this session was related to an active role of the scale as an attempt to add new values to the existing local brands and build up critical masses of assets connected to creativity in a wide sense. So, almost all partners involved in URBACT Creative Clusters were facing this kind of question indeed: Óbidos and the West Region, Viareggio and Versilia sea-shore, Enguera and the Caroig mountain area or Sinaia and Prahova county [or even the Transylvanian Alps as

a powerful place brand]. Also in this sense the concept of “cultural landscape” posed by Enguera can be a useful tool in building new scales of work for economic development strategies based on creativity in “low density areas”.

Fostering new emergent productive realities

Nothing new if we say that new productive realities in the OECD area are both strong clusterized realities and they are connected to the knowledge economy. In this context in completing the transition to a knowledge-based economy a question raises: can culture be an economic driver?

Like new industries linked to the “greening economies” other ones connected to creativity-based business models are now in the frontier of the new economic landscape. In this sense sectors such as new media are the “jewel of the crown”. It is creative and it is tech-based. Cities like Reggio Emilia or Barnsley [both coming from a past background in metal-mechanics and mining & steel respectively] are now engaged in promoting local clusters in new media using University as first engine.

Others like Jyväskylä in Finland have a civic and institutional know-how making new and refreshing readings of the local/regional business fabric [a sort of deconstruction and re-building exercise] combining social trends and business opportunities with the result of shaping new productive environments. Such as the so-called “wellness sector” which comprises a wide range of activities from advanced equipments for fitness and sport to music therapy to combat depression or improve disease periods.

Anyway as strong clusterized realities it is crucial the activation of the “triple or quadruple helix”. The role of the local or regional State promoting and managing



such strategies will make the difference. At this point there is not a single recipe. For instance, in providing the new urban space for creative entrepreneurs [basically a space for interaction mixing different uses] we heard a range of different solutions. From sophisticated models trying to fill urban non-built gaps with “creative” land-uses [the so-called “in-between-city” model presented by the Vienna Technical University] to the “back to basics” claimed by Codruta Cruceanu just trying to preserve farmers market every weekend in Bucharest. In any case, a question remained floating in the air for urban planners: any alternatives to the inner-city models for creative districts or those based in waterfront redevelopment?

Comprehensive perspectives in Eastern Europe

A last working session was specifically devoted to creative industries in the context of the Eastern Europe transitional economies. Can these activities be a driver for a sort of leapfrogging in terms of economic development? If a major challenge for these local economies is to fix young people in towns, can a creativity-based driver play a role for job creation or even for attracting again local talented people who migrated to Western Europe? Some responses can be extracted from a British Council programme aimed at promoting local economic strategies focused on creativity in a number of cities from the Balkan and Eastern Europe [Split, Tirana, Iasi...]. We really expect additional learning on this issue from Mizil [Romania] and Hódmezővásárhely [Hungary], our two city-partners from the East in URBACT Creative Clusters.

Summarizing, this first thematic workshop posed crucial questions for our on-going learning process on local creative clusters within the URBACT framework:

- How to deal with culture and creative activities in a functional way for local economic development?
- Is there a specific agenda for mid-sized towns on this question?
- What are the threats and opportunities for mid-sized towns?
- Are creative activities really relevant for job creation in our cities?
- What is the role to play by local governments in such long-term strategies?

This URBACT event was also supported by Prahova County Council and Carol I National Defence University of Bucharest. The workshop was also labelled as an official event of the Creativity and Innovation European Year 2009.





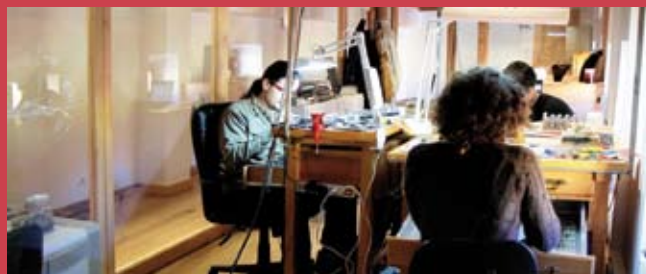
Sharing innovative ideas and approaches is one of the objectives of the URBACT Creative Clusters network. This session contains concrete projects from our partners that have been identified as good practices, benchmarks or simply local ways of doing things in a framework of a creativity-based local economic development strategy.

ABC – Support System for Creative Industries (Óbidos – Portugal)

The ABC is a support structure for entrepreneurs within creative industries which is installed in the refurbished Saint Michael's Convent. It aims to attract and integrate companies of this sector by offering favourable conditions in what concerns innovation and competitiveness.

The ABC complements the offer of the Technology Park of Óbidos with the possibility of housing creative industries in a very short period of time. The only initial requirement is to submit an application to occupy one of the available spaces and wait a few days for the result of the evaluation. ABC began its work in September 2009, with 9 companies, and, at the moment, has others on a waiting list. The business profiles are connected to the design industry (web, graphic and industrial), tourism, geographic information systems, editing and publishing, as well as jewellery.

In 2010, it will be possible to duplicate the number of companies in the building, as well as create new spaces for meetings and temporary areas for virtual incubation projects. Moreover, during this year, the Óbidos team will work on the cultural and creative agenda for the auditorium, including conferences,



DISTINCTIVE FACTORS OF ABC

1. Incubator oriented towards companies and projects related to the creative industries.
2. Close relation with the Technology Park of Óbidos, considered by the Regional Territory Planning Scheme as a structural industrial resource in the area between Lisbon, Coimbra and Santarém.
3. Strong partnerships with universities and schools, such as Lisbon Technical University, Coimbra University, Higher Education Institute of Leiria, and ETIC – Technical School of Image and Communication of Lisbon.
4. Installed in a unique building - an old convent. The church was recovered and used as an auditorium and the former kitchen is now a cafeteria. The convent offers different types of flexible spaces that can be adjusted to the companies' needs. Additionally, the population can also enjoy the beautiful green surroundings.
5. Integration of incubation solutions with the objective of generating synergies between projects and people.
6. Provision of several services to companies through the project "Bank Hours".



Mayor of Óbidos (Portugal) in the URBACT Annual Conference in Stockholm, 25 November 2009

The 2009 URBACT Annual Conference took place in Stockholm (Sweden) on November 25th with the participation of 320 city specialists. URBACT projects discussed the challenges of integrated sustainable urban development in the context of economic downturn and environmental uncertainty.

The Mayor of Óbidos (Portugal), the URBACT Creative Clusters Lead Partner, was invited to be one of the speakers of the workshop "Innovation and Creativity for Sustainable Urban Development". The aim of the session was to discuss the role that medium sized cities can play in promoting economic activities based on innovation and creativity. Telmo Faria presented the creative strategy of Óbidos within the framework of the threats and opportunities faced by low density areas.

Other partners of the network attended the conference. Pirkko Korhonen, R&D executive of the city of Jyväskylä (FIN), participated in the workshop "Cities responding



75 Experts adopted the Amsterdam Declaration supporting a strategic European approach on creative industries

to the Crisis", based on the contributions of the Creative Clusters network to the URBACT study on this theme.

The Amsterdam Declaration is addressed to regional, national and European policy-makers and was adopted by the participants of the workshop "Towards a Pan-European Initiative in Support of Creative Industries in Europe" (4-5 February 2010) organised by the European Commission's Enterprise & Industry Directorate-General in cooperation with the City of Amsterdam, the European Design Centre, the Association of Dutch Designers and IIP Create.

The seminar presented and discussed empirical evidence on the economic importance of creative industries for growth and innovation and identified key drivers for the emergence of favourable "eco-systems" for creative industries in Europe, such as enabling competences, skills, technologies and the interplay between different innovation actors and institutions in this field.

Based on this analysis, the possible scope and policy

objectives for a more strategic European approach in support of innovation in creative industries was discussed and resulted in the Amsterdam Declaration which postulates the idea of "establishing a "European Creative Industries Alliance" that should help to better exploit the innovation potential of the creative industries both across and within countries in Europe by bringing together the European expertise on policies and practical instruments and support", among other issues.

Pirkko Korhonen, R&D manager of the City of Jyväskylä (FIN), participated in the workshop moderating the session "The role of clusters for creative industries" representing the URBACT Creative Clusters network.

www.edc.nl/amsterdamconference/downloads/Amsterdam_Declaration_20090205_final.pdf



URBACT Creative Clusters underlined as one of the most relevant Initiatives in Portugal in the framework of the European Year of Creativity and Innovation 2009

In the Meeting of the National Coordinators of the European Year of Creativity and Innovation held in Stockholm, on the 15th of December 2009, the Portuguese representative emphasised the positive balance of the activities of the Year in Portugal with the organisation of more than 260 initiatives.

The URBACT project on Creative Clusters was one of 7 examples considered most interesting linking creativity and innovation with economic development, education and research, artistic expressions, public participation and local cooperation, etc. Equality stated, the importance of

the messages of the "Manifesto for Creativity and Innovation in Europe" produced by the Ambassadors of the Year and the need to establish the link between the activities of the European Year of Creativity and Innovation 2009 and the European Year for Combating Poverty and Social Exclusion 2010.

FORTHCOMING EVENTS

2nd THEMATIC WORKSHOP, "Creative Local Education Systems: Incubating the Future Talent".

Reggio Emilia (Italy),
May 6-7, 2010

The second thematic workshop of URBACT Creative Clusters will take place in Reggio Emilia [Italy] next May around the topic of creative education and the role played from the local level. The main task of these exciting learning experiences is to get a fruitful debate mixing local officers, scholars, experts and creative entrepreneurs. Some of the issues we are dealing with in Reggio will be related to: creativity at school nowadays; trends and the role of local governments; educational patterns for growing capabilities of young people specifically in entrepreneurship; business games at school; art at school; or "ethic communities", cultivating civic virtues. During the meeting week will be opened the "Settimana della Fotografia Europea", a major creative event in Reggio Emilia.

www.fotografiaeuropea.it



NEXT THEMATIC WORKSHOPS

"Creative Entrepreneurs and Talented People: Attraction and Retaining" (Enguera, Spain), July 2010: The discussion will be focused on tools packages supporting creative entrepreneurs and businesses and also on strategies for branding the creative place.

"Events and Cultural Agendas as Catalysts" (Barnsley, UK), November 2010: The key question for discussion will be how to connect cultural policies to economic development strategies at urban scale.

"Promoting the Creative City: a new Range of Facilities and Infrastructures" (Hódmezővásárhely, Hungary), 1st Semester 2011: The functional space of creative industries and the built environment of creative clusters will be discussed by the partnership and other participants.

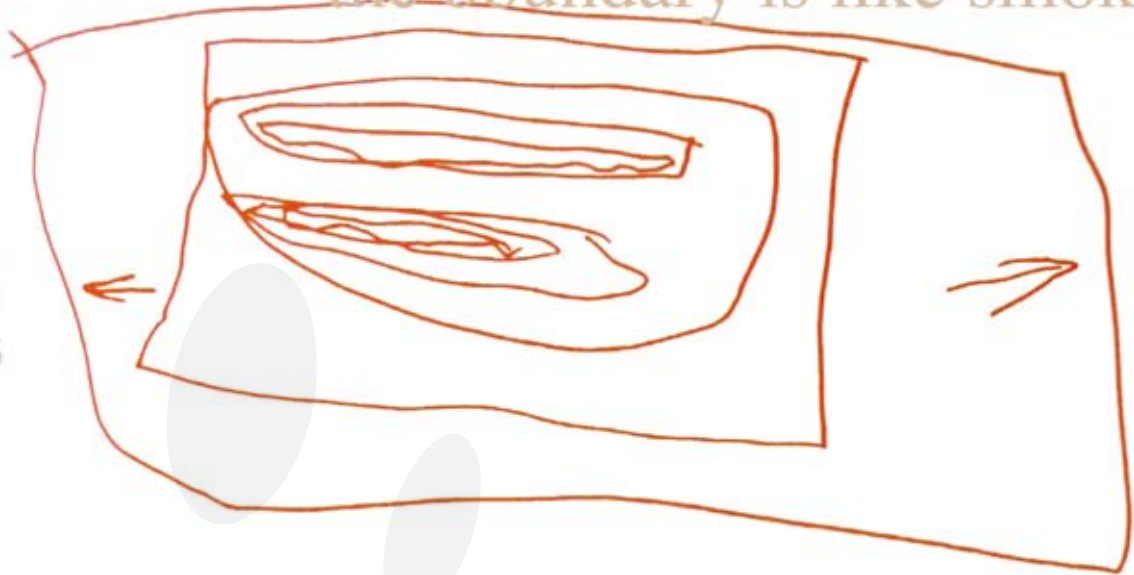
the creative brief 04

July 2010

BARNSELY . ÓBIDOS . REGGIO EMILIA . HÓDMEZŐVÁSÁRHELY . MIZIL . INTELI . ENGUERA . VIAREGGIO . JYVÄSKYLÄ

il confine è un fumo
the boundary is like smoke

MONDI
WORLDS



Exhibition "Una città tanti bambini", Centro Internazionale Loris Malaguzzi - Reggio Emilia

Creativity and Innovation in Europe

A few months after the presentation of the Green Paper on Cultural and Creative Industries the European debate has been more centred on innovation, rather than creativity. In a document produced for the EC Enterprise & Industry Directorate-General called "New Cluster Concepts Activities in Creative Industries" the core definition of creative industries is linked to art, music, culture, writing and fashion. This approach is mainly metropolitan-based.

The document also states a big difference between creativity and innovation: "Art and culture and most other creative industries are not driven by neither research, nor new solutions based on new knowledge from users; creative industries are basically taste-driven and most creative workers aspiration is to set new standards for users taste and choice".

As appealing as this theory can be, for us, the two words are connected. We don't have one without the other. In small and medium-sized urban areas the main difference is to have an integrated strategy connecting creativity, innovation, sustainability and education. And that's why Education was the subject of our last thematic workshop in Reggio Emilia. For the partners, it was the opportunity to learn with one of the world references. The degree of specialisation and educational development in Reggio Emilia is impressive, and the feeling from outside is that Reggio Emilia has the future guaranteed. Obviously things are always most complicated, but one thing is for sure, Reggio has a huge advantage when competing with other places: Innovation.

Miguel Silvestre – lead partner
creativeobidos@cm-obidos.pt

Miguel Rivas, the Lead Expert of the network, has recently delivered an article on the city responses to the crisis using as evidence the sample of cities participating in URBACT Creative Clusters.

http://urbact.eu/fileadmin/general_library/TroubledTimes_MiguelRivas_March2010FINAL.pdf



Learning from troubled times: city reactions to economic crisis

The poor capacity of our cities to respond locally to the crisis, other than collaborating with Central States in the execution of Keynesian measures, underlines yet again the question of financial devolution. Unfortunately, the boom of public deficits in most of the EU member states and the subsequent necessity to reduce them will postpone sine die such a debate. Meanwhile, many of our cities are giving evidence of a more proactive behaviour than States and regions in the design and promotion of a new post-crisis productive model.

The crisis has dramatically raised the question of financial devolution

The lack of financial devolution explains the scarcity of local packages of anti-crisis measures, including formal recovery plans. And in the few cases where there are such initiatives, they are limited to soft support measures, based on little public funding. Nowadays, local governments have no say in neo-Keynesian strategies. Actually, major short-term recovery measures such as

those facing credit flow recovery or labour market reforms are being implemented far from the local scale.

According to the Centre for Cities, the British think tank on urban issues, "the recession is a time for more devolution, not less; the downturn is affecting places differently, and cities need to be better able to respond with tailored solutions". Sadly this demand has not yet been realised; it is far from what is actually happening these days.

This is a lesson that must be learnt for the future. City governments have suffered from a lack of relevant tools to respond locally to the impacts of crisis. These kinds of local responses, when properly combined with those from broader scales, could act as a contribution in the fight against economic downturns.

Moreover, I suggest that devolution to the "local state" should be one of the key questions linked to innovation in the public sector, along with metropolitan government (or the new territorial governance) or increasing use of PPP formulas. This kind of social innovation should be a driver in the post-crisis long-term strategy, together with knowledge-based economies, low-carbon economies, and so on.

Nevertheless, the strong increase of social expenditure and

Keynesian measures and the huge flow of resources to rescue of the financial system have made the public deficit in the EU skyrocket. In the Euro zone, it is forecast to reach 7% of GDP by 2010. In Ireland, the public budget balance is estimated to turn from a surplus of 0.5% of GDP in 2007 to a deficit of 15% in 2010. In the same period, Spain will move from a surplus in national budget of roughly 3% of GDP to a deficit of 11%. Unfortunately, this strong deterioration of public accounts will not create the propitious ground needed for the issue of devolution to be included in national and regional public agendas.

A systematic local strategic planning will be a catalyst in the building new productive model

As a period potentially favourable to creative destruction, the crisis could be seen as an opportunity for local economies to introduce necessary adjustments or to simply re-think themselves as urban economies at the crux of global trends (sustainability, knowledge economies,...). This could be a turning point, creating the right momentum for strategy. When it comes to planning, cities are also showing more dynamism than other scales of government, regardless of the rank or the size of the city. Most of the sample cities already have a city model and a scenario for the future in place. Local strategic planning will help to build the new productive model, on the condition that two directions are followed:

a) **Planning must be radically innovative regarding the strategic thinking of urban economy.** This involves:

Reactivating commercial life in Barnsley (UK)

Under the title "Re-making Barnsley", this mid-sized town in Northern England has the ambition to be a "21st Century Market Town" in the heart of an enterprising and innovative local economy. They have already successfully completed a huge restructuring process from a steel and coal-based economy.

In this strategy, culture and creativity-based activities are playing a central role, even in the effort to put in place short-term measures to face the ongoing downturn. For instance, their strategic cultural programme targets 'emerging trading days' (a measure to balance weaker trading days, usually Sunday; events are scheduled on this day to increase trade sales) in the town centre to encourage footfall and spending in the retail and hospitality offer there. This includes Sunday Specialty markets and regular entertainment programming during weekends.

They are also programming empty retail units with contemporary visual art and dressing all the development sites in creative attractive hoardings. They have a programme of "creative shop windows", facilitated by 'The Barnsley Welcome', in order to cover empty windows with vibrant images of the market and the cultural offer, to help create a more appealing and engaging urban environment.

Moreover, they have invested in a new plan of "Town centre ambassadors" and developed the cleaning services in the town centre, with the objective to ensure responsive and effective public service.

- Using the cluster approach as an exercise of deconstruction/reconstruction of the local economic base - a way of re-thinking the economic identity of our cities.

- An analysis at the spatial level: the nature of the new urban industrial space; new productive functions for central areas in metropolitan contexts; how to deal with deindustrialization and re-industrialization processes in metropolitan contexts; the new role of "intermediate regions" and medium-sized cities in polycentric models, etc.

- Translating into specific local actions global trends which are shaping the new economy, such

as eco-innovation, tech-based activities, creativity-based business models, open innovation or social innovation.

b) **A robust articulation with regional, national and European strategies.** Here articulation means both alignment and financial support. In specific contexts, as in Central Finland or Yorkshire, it works more or less satisfactorily, while Southern Europe still has progress to make in terms of such strong articulation (the case of Portugal is particularly striking). It is simply an issue of efficiency in public management, independent of the grade of regionalism or regional political autonomy.

TIWI

contattaci su info@tiwi.it | p.iva 02367390354

Visions from Members of the Local Support Groups

TIWI: Moving from Bologna and Milan to Reggio Emilia (IT)

TIWI is a company based in Reggio Emilia (Italy), founded in 2009 by two PhD students of the University of Bologna and a young professional in communication sciences. TIWI produces digital contents and is specialized in creating motion graphics videos. TIWI's products are meant to be distributed over the Internet, as well as over internal networks of private companies and public administrations with the aim of using animation techniques to promote the comprehension and the divulgation of complex contents such as: the specifications of a product, the results of a research program, the aim of a public policy.

TIWI started its activity by winning in 2008 the business plan competition INMENTOR as "best business idea" proposed by young entrepreneurs. INMENTOR was sponsored by the Chamber of Commerce, the University of Modena and Reggio Emilia and the Municipality of Reggio Emilia. Among the benefits of this competition is the possibility for TIWI to have its office rents in Reggio Emilia and the Internet connection expenses granted by the Municipality of Reggio Emilia until 2013.

The team of TIWI counts now on 8 people with a wide variety of expertise in contents design, graphics and animation. Among the people who are currently

in TIWI though, only two are from Reggio Emilia. All the others come from bigger Italian cities, such as Milan and Bologna, and have moved to Reggio Emilia specifically for joining TIWI.

For this reason **TIWI might provide an example of how small and medium-sized cities can also compete in the challenge of attracting creative talents by offering valuable services that improve the quality of people's lives.**

In Reggio Emilia the cost of renting an apartment to live, for example, is much more affordable than in bigger cities such as Milan. Moreover the presence of many bicycle lanes and pedestrian zones offers easy access to the workplace without a car. In short, life in a small-medium city such as Reggio Emilia is simply easier than in a large metropolis, and this peculiar aspect for people operating in knowledge intensive sectors can be a good incentive to move into less densely populated areas to carry on their professional activity.

Federico Riboldazzi
Business Development

www.tiwi.it
www.terziario.re.it/inmentor/inmentor.asp





O BICHINHO DE CONTO
editora



O Bichinho de Conto: Moving from Lisbon to Óbidos (PT)

Interview with Mafalda Milhões

WHAT IS THE MAIN ACTIVITY OF BICHINHO DO CONTO?

Bichinho do Conto is an editorial project with the objective of promoting literature as a way of personal development for children and adults. Our slogan is "For Readers from 0 to 200 Years Old".

It integrates a bookshop specialised in books for children and an art gallery. We provide also other services related to distribution, training, consultancy and graphic design.

WHY MOVING FROM LISBON TO ÓBIDOS, A SMALL TOWN?

Bichinho do Conto moved from Lisbon to Óbidos two years ago. We are now located in an old building that used to be a school. It was totally refurbished by our team. We were looking for an abandoned place on the top of a hill with a big tree and a view to the sea. We could only find it in Óbidos, in a poetic environment of a medieval town surrounded by walls. Proximity to Lisbon, good accessibilities, quality of life, historical heritage, and a mix of coastline, beaches and



countryside were some of the motivations for this big change in our life.

www.obichinhodeconto.pt/



Green Paper on Unlocking the Potential of Cultural and Creative Industries

An Overview of the Green Paper

The Green Paper on Unlocking the Potential of Cultural and Creative Industries was presented last April, 27 by the European Commissioner for Education, Culture, Multilingualism and Youth.

The paper recognizes that there is a lot of untapped potential in the cultural and creative industries to create growth and jobs in the European Union, namely in a new digital economy where the ability to create social experiences and networking is a factor of competitiveness.

In the context of globalisation, digitisation and cultural diversity, three challenges are pointed out for the development of the cultural and creative industries in Europe:

FIRST: to put the right enablers in place by increasing

the capacity to experiment, innovate and succeed as entrepreneurs, and by providing access to funding and the right mix of skills.

SECOND: to help cultural and creative industries develop in their local and regional environment as a launch pad for a stronger global presence, including through increased exchange and mobility.

THIRD: to move towards a creative economy by catalysing the spill-over effects of cultural and creative industries on a wide range of economic and social contexts.

The document provides an analysis of several relevant issues such as: experimentation, innovation and entrepreneurship, skills' needs, access to funding, local and regional dimension, mobility and the circulation of works, cultural exchanges and international trade, and creative enterprises.

Finally the paper stresses that Europe's cultural and creative industries may contribute to the Europe 2020 Strategy and to some of its flagship initiatives such as: the Innovation Union, the Digital Agenda, Tackling Climate Change, the Agenda for New Skills and Jobs and an Industrial Policy for the Globalisation Era.

However, the document is short on concrete ideas to unlock the potential of the creative sector and is timid on steps that the EC could already set in motion to support it. For example, the Green Paper states only little on measures to stimulate creativity, imagination and lateral thinking in Europe and on promoting multidisciplinary across creative disciplines, art, science and technology.

Besides this, creativity is a transversal issue, so it must be approached as an integrated European policy. EU institutions should ensure that the different EU policies aimed at stimulating innovation can be effectively used to promote the creative and cultural sectors.

The position of the Creative Clusters' Network

In the framework of the Creative Clusters' network, INTELI – Intelligence in Innovation Centre (Portugal), in collaboration with the other partners, is producing a Technical Action Plan with Policy Recommendations and Strategic Orientations for the development of creative clusters in low density areas, both small and medium-sized cities and rural areas. Our thesis is that creativity can act as a driver for the development of small economies and not only for big cities or metropolis.

Public Consultation on the Green Paper

The objective of this consultation is to gather views on various issues impacting the cultural and creative industries in Europe, from business environment to the need to open up a common European space for culture, from capacity building to skills development and promotion of European creators on the world stage. The responses to the consultation will inform the Commission and help it ensure that EU programmes and policies involving cultural and creative industries are "fit for purpose".

The consultation is promoted by DG Educational and Culture and is open until 30th July 2010.

FOR ADDITIONAL INFORMATION:
http://ec.europa.eu/culture/index_en.htm

We will answer to the public consultation launched by the EC in the context of the green paper for cultural and creative industries before 30 July 2010, giving voice to small cities and towns in the definition of European creativity-related policies and funding programmes and instruments.



With the objective of getting support for our proposals we launched last January 2009 a political memorandum called "The Óbidos Charter - a Pact for Creativity" that was signed by around 30 mayors of European cities and towns from Portugal, Spain, United Kingdom, Italy, Romania and Hungary. The intention is the creation of a European Network of Creative Small and Medium-Sized Cities in order to promote the exchange of experiences and best practices, the development of joint projects and the mobility of creative people.

The Green Paper recognises that creative and cultural industries develop in a cluster basis at local and regional levels. Moreover, the document postulates that "academic research suggests that large scale industrialisation of creativity and cultural innovation occurs in large urban areas (...) nonetheless, there is no straightforward connection between cultural and creative industries and labour market size or population (...) regional distribution of industrial and innovation systems, including cultural and creative industries is much more diverse (...) in rural areas new business models can help bring innovation and sustainability to traditional forms and lead to economic viability".

However, we want to propose concrete measures and initiatives oriented to the specificities of these important areas of the EU. Special places with a strong natural and cultural heritage and other endogenous assets but with a strategic vision: to become creative communities to live, work, learn and play.

Sharing innovative ideas and approaches is one of the objectives of the URBACT Creative Clusters network. This session contains concrete projects from our partners that have been identified as good practices, benchmarks or simply local ways of doing things in a framework of a creativity-based local economic development strategy.

Ceramics Symposium - Hódmezővásárhely (Hungary)



The Ceramics Symposium has been organised annually since 1992. Instead of encouraging the artists to continue the traditions of the ceramics craft, the aim of the event is to give them opportunity to create and experiment in an inspiring environment, and to make use of the mass production technologies in arts and in their own creative art activities.

The Symposia are organised around a different topic

each year, giving room for diversity and change.

The topics are connected to the ancient and newer traditions of the city, or to opportunities of mass production technologies. For example: 1999 – “The Bounds of Material”; 2000 – “The Idol”; 2001 – “The Totem”; 2002 – “The Way of the Motif”; 2009: “The brick”; and 2010: “In Memoriam Lechner Ödön”. For each topic a conference is held with the motto “A City

Building up from Ceramics”.

The event is based on a wide cooperation of the artists, the professionals, and the municipality, involving local decision-makers, economic and civil players.

138 artists participated in the 11 symposia held so far. The artists traditionally donate one of their works created in Hódmezővásárhely to the city, thus contributing to a continuously growing collection (around 500 pieces at present). The pieces are exhibited first in the local Tornyai János Museum, then in Budapest, and also in other periodic national exhibitions.

The Symposia are organised and implemented by the following associations: The Company of Hungarian Ceramists, Wartha Vince Ceramic Arts Foundation, National Association of Hungarian Creative Artists, National Association of Fine and Industrial



Artists, and the Municipality of Hódmezővásárhely. The silicate industrial factories of the city (Porcelain Tableware Factory of the Great Plain Plc, Buron-Apta Refractory Works Ltd, Silicate



Industrial Ltd, Clay Industry of Hódmezővásárhely Ltd, Villeroy & Boch Hungary Plc) support the events with their modern infrastructures and financial contribution.

CREATIVE PEOPLE

Levo Systems



LEVO Systems specializes in the production, commercialization and application of modular systems. These are composed of a number of components that, joined together, make up structures with the most varied functions that can be used in different contexts (ex. Office furniture, fair exhibiting structures, etc).

The LEVO structures mark the presence not only in environments in which they are traditionally destined for, but can

also be used private houses, workshops, small home offices, prototypes for designers or architects, laboratory support structures, therefore making daily life easier for users and part of the LEVO mission.

ESYS

LEVO's first product is the ESYS - Modular Operative System that enables anyone to create their own structures. ESYS is an Open Source System that allows

the community to create other systems that work over these. Learn more at:

www.levosystems.com
www.levosystems.com/ESYS



The European Interest Group on Creativity and Innovation becomes a formal Association

On 17th May 2010, after more than 18 months of international activities and success stories the initiative **European Interest Group on Creativity and Innovation** became an official network.



International founding members and special guests attended the event in order to formalize the initiative on Creative Industries and Innovation. Creative Clusters project is a partner of the network and INTELI is a founding member of the association.

The first General Assembly met in Stuttgart in order to accept the Official Statute and Strategic Plan of the association and to elect as Chairman Mr. Klaus Haasis (MFG Baden-Württemberg) and as Deputy Chairman Mrs. Michela Pollone (CSP - Innovazione nelle ICT).

EICI aims to develop itself as the leading European network to promote and defend regional and local interests in European creative industries and innovation policy. It will actively influence EU strategies and funding on behalf of its members and thereby contributes to more creativity, competitiveness, social cohesion, sustainability and innovation in the EICI regions and cities.

"What we want to create is a collaborative space to take full advantage of the potential of the European Interest Group on Creativity and Innovation in sharing experiences, developing new project ideas and promoting our local and regional activities at European level" (Mr. Klaus Haasis).

www.creativity-innovation.eu

Eurotowns collaborates with URBACT Creative Clusters' Network

Eurotowns is a network of 21 European medium-sized

towns and cities. Its mission is the development of a network of vibrant, inclusive and sustainable medium-sized European cities which will act as a catalyst for urban innovation, creativity and renewal.

Eurotowns policy agenda focuses on the following areas: promoting lifelong learning and the development of education and skills; growing the knowledge economy and creating better local jobs; providing effective, efficient and sustainable transport systems; ensuring that growth is socially inclusive – all in society benefit; improving the quality of the physical environment.

The vice-presidency of the Executive Council Team of Eurotowns is constituted by representatives of the cities of Reggio Emilia (IT) and Jyväskylä (FIN), two partners of the URBACT Creative Clusters network.

Thus, the two networks are beginning a cooperation process focused on sharing of experiences and best practices in the area of creativity and innovation.

www.eurotowns.org/

URBACT Creative Clusters network invited to a JRC-IPTS Workshop

URBACT Creative Clusters' network was invited to the JRC-IPTS (Joint Research Centre – Institute for Prospective Technological Studies) validation workshop (June, 1-2) on "Innovation and Creativity in Education and Training in the EU Member States" (ICEAC). The workshop is the final step of a two years research promoted by DG Education and Culture on creativity in education.

<http://is.jrc.ec.europa.eu/pages/EAP/iceac.html>

URBACT Creative Clusters' network joins the Working Group on "Open Innovation and the City"

The URBACT cloud on innovation and creativity, promoted at the Thematic Pole level, is working around the concept of 'open innovation' and its applications to urban policies. Creative clusters' network has joined this working group and is contributing actively to the debate on "open innovation and the city". In fact, the space of creative industries is basically a space for interaction, an idea at the heart of the open innovation concept.

<http://urbact.eu/en/homepage-2/>

3rd THEMATIC WORKSHOP “The Space of the Creative Class: Urban Facilities and Strategies for Creative -based Entrepreneurs”

Hódmezővásárhely (Hungary), October 2-4, 2010



This time the third thematic workshop will cover two key topics in our shared learning process, namely: city strategies for talent attraction & retaining and new urban facilities for creative

entrepreneurs including a wide reflection on the spatiality of the creativity-based urban strategies. Hódmezővásárhely is located in South-East Hungary, near the Romanian and Serbian

borders. The workshop will take place during the 57th Autumn Exhibition, a renowned art event in Hungary.

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the creative brief_
special issue
September 2010

Contribution to the Public Consultation on the Green Paper

UNLOCKING THE POTENTIAL OF CULTURAL AND CREATIVE INDUSTRIES

A document produced by INTELI (PT) "Creative Clusters Network partner"

Public Consultation on the Green Paper **"Unlocking the Potential of Cultural and Creative Industries"**

The Directorate-General for Education and Culture launched a public consultation on the Green Paper "Unlocking the Potential of Cultural and Creative Industries".

The objective of this consultation was to gather views on various issues impacting the cultural and creative industries in Europe, from business environment to the need to open up a common European space for culture, from capacity building to skills development and promotion of European creators on the world stage.

More than 350 public authorities, public or private organisations active at European or national level, and individuals – from more than 25 countries and representing the cultural and creative industries in their diversity – have submitted their ideas and opinions to the Commission's consultation that closed on 30 July.

The network Creative Clusters – "Creative Clusters in Low Density Urban Areas", supported by the URBACT II Programme of the EC, has presented a contribution centred on the role of creativity in promoting local and regional development, especially in small and medium-sized cities.

Miguel Silvestre – lead partner
creativeobidos@cm-obidos.pt

Contribution to the Public Consultation on the Green Paper

A document produced by INTELI (PT)

1. Framework: URBACT Creative Clusters Network

The Creative Clusters network is supported by the URBACT II Programme of the European Commission (EC). The initiative is being coordinated by the Municipality of Óbidos (Portugal) under a partnership composed of INTELI – Inteligência em Inovação, an Innovation Centre located in Portugal (www.inteli.pt) and other cities and towns of the European Union (EU): Enguera (Spain), Reggio Emilia (Italy), Viareggio (Italy), Catanzaro (Italy), Barnsley (UK), Mizil (Romania), Jyväskylä (Finland) and Hódmezovásárhely (Hungary).

The baseline assumption of the project is that **creativity can act as a driving force for the economic development not only**

of large cities but also of small and medium-sized towns and even rural areas. The exchange of experiences and best practices and the proposal of policy recommendations and action plans related to creative clusters in small and mid-sized territorial areas are the main objectives of the network. The partners also intend to support policy-makers and managers of Operational Programmes to define initiatives in this field, which may be selected for Structural Funds programmes.

In addition to the development of network activities associated to a specific learning itinerary (conferences, thematic workshops, study visits, etc.), each city has to produce a **Local Action Plan** linked to creativity but adapted to its endogenous assets, with the help of a **Local Support Group** composed of relevant local stakeholders and

the **Managing Authorities of Operational Programmes**. At strategic level, INTELI is producing a **Technical Guide** centred on policy recommendations for the development of creative clusters in small and mid-sized territorial areas. It should be noted that INTELI as an organisation and URBACT Creative Clusters network as a project are members of the EICI – European Interest Group on Creativity and Innovation that aims to evolve as the leading European network in the promotion and defence of regional and local interests in European creative industries and innovation policy. Moreover, the partnership has also established some links with European projects and networks in the area of creativity, such as: Creative Growth (INTERREG IV C), Organza (INTERREG IV C), CITIES (INTERREG IV C), ECCE Innovation (INTERREG IV B) and Eurotowns. In order to give voice to a broad range of small and medium-sized cities and rural areas in the definition of European creativity-related policies and funding programmes and instruments, in January 2009 the network launched a political memorandum called “**The Óbidos Charter - a Pact for Creativity**” (www.obidoscriativa.com/obidoscharter.pdf). The document was signed by around 30 mayors of European cities and towns from Portugal, Spain, United Kingdom, Italy, Romania and Hungary within the “Creative Mayors’ Summit” which took place in Óbidos, but is open to the adhesion of additional cities (www.obidoscriativa.com/creative_english.htm).

The Green Paper recognises that creative and cultural industries

Key Themes of the Network

Creative clusters: diversifying local economic base and opportunities for young people: The rise of new emergent clusters in creative industries as well as the creative issue as a form of re-thinking some mature local industries in order to foster new growth potential.

Promoting the creative city: a new range of facilities and infrastructures: From adapting public spaces and city centres to creative activities to a new generation of facilities for creative business and entrepreneurs.

Creative entrepreneurs and talented people: attraction and retaining: Packaging financial and advisory support measures specifically adapted to creative entrepreneurs and businesses. Branding the creative place.

Events and cultural agendas as catalysts: Culture and cultural life as key ingredients for addressing the creative city. To blur the limits between cultural and economic development policies at the urban scale.

Setting the basis: creative education environments at local levels: Innovative and creative local education systems at primary and secondary levels and creative learning environments.

develop in a cluster basis at local and regional levels. Moreover, the document postulates that “academic research suggests that large scale industrialisation of creativity and cultural innovation occurs in large urban areas (...) nonetheless, there is no straightforward connection between cultural and creative industries and labour market size or population (...) regional distribution of industrial and innovation systems, including cultural and creative industries is much more diverse (...) in rural areas new business models can help bring innovation and sustainability to traditional forms and lead to economic viability”. However, this fact requires the definition of European creative-based policies and financing instruments adapted to the reality of small and medium-sized territorial areas, and not a “one size fits all” approach.

2. Creative Clusters in Small and Medium-sized Towns in Intermediate Regions

2.1. Small and Medium-sized Towns in the European Territorial System

European territory is characterised by a very large diversity of spatial settlements, with considerable structural differences which represent a threat but also an opportunity to promote the innovative potential of regions and cities in an emerging creativity-based economy.

In demographic terms, more than 20% of the EU population lives in large conurbations (more than 250,000 inhabitants), approximately 20% in medium-sized cities (between 50,000 and 250,000 inhabitants), and 40% in smaller urban areas (from 10,000 to

50,000 inhabitants) (CEC, 2005). Furthermore, and according to the OECD definition, rural regions represent 92% of the territory of the EU-25 and 56% of its population, and 19% of the population lives in predominantly rural and 37% in significantly rural regions (EC, 2006b; SERA, 2006). Thus, in the European spatial structure, small and mid-sized towns and rural areas represent the main settlement units, constituting a vital part of Europe’s identity and distinctiveness. Within this context, a particular territorial approach is proposed in the analysis of local and regional development strategies. Our focus of interest is the **Small and Medium-sized Towns integrated in European Intermediate Regions** close to a main urban hub, neither rural nor urban, combining the OECD (2005) concept of ‘intermediate regions’ with the remoteness/proximity duality proposed by the EU (2008). However, besides making the distinction of cities based on their *dimension* or position in the ranking-size of the territorial system and their *distance* to a main urban hub, it is also necessary to consider their significance in the surrounding *spatial context*.

In fact, the OECD classification of regions presents three different categories based on the share of a region’s population living in rural local units (defined as local administrative units with a population density below 150 inhabitants/km²): 1) rural regions are those with more than 50% of the population living in rural local units; 2) intermediate regions have between 15% and 50% of the population living in rural local units; and 3) urban regions have less than 15% of the population living in rural local units.

The EU’s approach introduces in the OECD classification a new concept of remoteness, based on the driving time to the closest city¹. This typology includes: 1) predominantly urban regions; 2) intermediate regions close to a city; 3) intermediate remote regions; 4) predominantly rural regions close to a city; and 5) predominantly remote rural regions.

Under this framework, **intermediate regions close to a main urban hub represented 36% of the EU-27 population in 2004** (Table 1). Thus, European regions are experiencing demographic, social and economic changes which have required a new way of thinking

Table 1: Characteristics of predominantly urban, close to a city and remote intermediate regions and close to a city and remote predominantly rural regions - *Source: EU (2008)*

	Predominantly Urban	Intermediate			Predominantly rural			EU-27
		Total	Close to a city	Remote	Total	Close to a city	Remote	
Average annual % change in population, 1995-2004	0.29	0.31	0.31	0.24	0.02	0.10	-0.18	0.25
% of regions with a reduced share of national population 1995-2004	55	44	44	48	64	54	81	54
GDP per head 2004, EU-27=100	127	84	84	71	70	71	68	100
% of regions with a reduced share of national GDP 1995-2004	57	55	55	52	64	59	72	58
Population density in 2004 inhabitants/km ²	552	112	114	65	40	51	27	113
Access to flights	1 059	475	483	215	237	286	114	685
Number of NUTS3 regions	416	475	454	21	393	249	144	1 284
Share of NUTS3 regions in %	32	37	35	2	31	19	11	100
Total population in 1000s	215 022	184 143	178 463	5 680	90 506	64 516	25 990	489 671
Share of population in %, 2004	44	38	36	1	18	13	5	100

¹ A region is considered close to a city if more than a half of its residents can drive to the centre of a city of at least 50,000 inhabitants within 45 minutes.

about rural and urban relationships as well as about their territorial and functional interdependencies. Concerning the development processes in small and medium-sized towns we can identify two demographic trends that are particularly critical. On one hand, there is the increasing urbanisation process marked by the migration flow from rural to urban areas and the stagnation, or even decrease of the population in rural areas. On the other hand, there is an ongoing process of counter-urbanisation in some parts of Europe which is considered a reverse migration flow – the movement of people to rural areas which has been influenced mainly by infrastructural improvements, progresses in transport and telecommunications. This process is described as a 'rural revival' where people are moving out of large cities to live in the countryside, mostly in the dense urban networks of central and north-western Europe and also in southern and Nordic countries (ESPON, 2006a).

At the same time, changes in economic functions of rural areas have also contributed to the rethinking of rural development. A visible decline of the importance of agriculture and other primary activities in many rural areas is being accompanied by a growth in the services sector. "Rural areas are diversifying their economic base from being the locations for the production of (agricultural) products to locations for production of services including tourism and recreation" (ESPON, 2006b), where small and medium-sized towns can act as development poles for the surrounding area, ensuring labour market and providing services according to their place in an integrated and balanced territorial system (ESPON, 2006b; RePUS, 2007).

These processes have largely contributed to the formation

of a new concept of 'rurality' that is no longer synonymous to depopulation, agriculture predominance, periphery and decline. A new approach in European policies concerning rural areas began with the publication of *The Future of Rural Society* (CEC, 1988) where these areas were defined as territorial entities with a coherent economic and social structure of diversified economic activities. Furthermore, the so-called *Cork Declaration* [EC (1996a), produced during the preparation of the Agenda 2000 (EC, 1997)] had identified desirable rural development policies for the future which include "strengthening the role of small towns as integral parts of rural areas and key development factors, and promoting the development of viable rural communities and renewal of villages" (EC, 1996).

Moreover, the OECD had published an article called *Reinventing Rural Policy* (2006) which identifies two principles that characterise this 'new rural paradigm': a focus on places rather than on sectors; and a focus on investments instead of subsidies (Table 2).

Being aware of the economic and social disparities between and within European countries and regions, successive policy documents referred to the necessity to achieve territorial cohesion through more balanced and sustainable development (e.g. CEC, 1999, 2003, 2004, 2008b). In this context, The European Spatial Development Perspective

(1999) has been adopted which proposed as one of the key guidelines "the development of a polycentric and balanced urban system and strengthening of the partnership between urban and rural areas" (CEC, 1999). In this polycentric structure, small and medium-sized towns and their interdependencies constitute focal points for regional and rural development "offering infrastructure and services for economic activities in the region and easing access to the bigger labour markets" (CEC, 1999), and therefore, contributing to the diversification of the rural economy. This can be done through policy measures concerned with improving interactions and links between towns and their surrounding areas, the promotion of partnerships and cooperation, the exploitation of endogenous resources and taking into account local and regional levels.

As a result of a long process of debate, the *Territorial Agenda of the EU* was adopted in 2007, which places identical focus on the concept of territorial cohesion and in the potential of territorial diversity for development. It identifies "city regions and cities of varying size as the best available to build upon their own strengths in the context of Europe-wide cooperation with entrepreneurs as well as societal and political stakeholders", calling for "new forms of partnership and territorial governance between rural and urban areas" (EU, 2007).

Table 2: The New Rural Paradigm - Source: OECD (2006)

	Old approach	New approach
Objectives	Equalisation, farm income, farm competitiveness	Competitiveness of rural areas, valorisation of local assets, exploitation of unused resources
Key target sector	Agriculture	Various sectors of rural economies (ex. rural tourism, manufacturing, ICT industry, etc.)
Main tools	Subsidies	Investments
Key actors	National governments, farmers	All levels of government (supra-national, national, regional and local), various local stakeholders (public, private, NGOs)

Following up, *The Green Paper on Territorial Cohesion* (CEC, 2008b) states the particular challenges but also the significant roles that small cities and towns can play in intermediate and rural regions with respect to territorial cohesion: "Towns and cities in intermediate and rural regions also provide essential services for the surrounding rural areas (...) including the infrastructure necessary to invest in the adaptability of people and enterprises, key to avoiding rural depopulation and ensuring these areas remain attractive places to live".

The growing importance of 'place-based economies' also draws attention to the unique attributes and assets of small places such as culture, environment, lifestyle and quality of life, that determine their attractiveness for particular types of activities, investments and people. Local authorities seek to exploit the advantages of agglomeration or cluster economies in order to obtain market scale and to "develop sustainable niches within regional, national, and global economies" (Knox and Mayer, 2009). Accordingly, an approach based on **territorial capital** and the type of relationships and dynamics with other places in a wider context is crucial to reveal their significance. As originally defined by the OECD, and subsequently adopted in the European Territorial Agenda process: "a region's territorial capital is distinct from other areas and is determined by many factors" such as "geographical location, size, factor of production endowment, climate, traditions, natural resources, quality of life or the agglomeration economies provided by its cities". Other factors may be "'untraced interdependencies' such as understandings, customs and informal rules that enable economic actors to work together under conditions of uncertainty, or

the solidarity, mutual assistance and co-opting of ideas that often develop in small and medium-size enterprises working in the same sector (social capital); lastly there is an intangible factor, 'something in the air', called the 'environment' and which is the outcome of a combination of institutions, rules, practices, producers, researchers and policymakers, that make a certain creativity and innovation possible" (EC, 2006b).

The characteristics, potentialities and challenges that face small and medium-sized towns in intermediate regions induce the need for specific public policies different from those designed for predominantly urban areas, at European, national, regional and local level.

2.2. Creativity as a Driver for the Development of Small and Medium-sized Towns in European Intermediate Regions

Creative Clusters and the Amenity-based Theory

According to different academic studies and public policy documents, the emergence of creative clusters is only viable in large cities and metropolis (Florida, 2002; DCMS, 2006).

Nevertheless, some countries have already begun to put on their agenda the **role of creativity as a driving force for the development of small and mid-sized towns in intermediate regions**, with it being recognized that "while much of the attention of those concerned with culture and regeneration has rightly been focused upon the core cities, it would be a mistake to assume that smaller towns and cities do not have a role to play" (Wood and Taylor, 2004) and that "the understood wisdom on the essentially urban nature of the creative industries is complemented by their increasingly significant role in the economic development of rural areas" (BOP, 2008).

This growing interest in these

territorial areas is mainly the result of the abovementioned concentration of population in intermediate regions close to a main urban hub in the EU (around 36% of the EU-27 population in 2004) and also of the opportunities they are facing in a world characterised by trends towards globalisation, digitisation and cultural diversity and where the ability to create social experiences and networking is a factor of competitiveness. In this context, creativity might have the capacity to propel a sort of leapfrog in terms of social and economic development for small towns, and represents an excellent opportunity to re-think rural development. This phenomenon is not only a characteristic of European countries and regions but also of other places, such as the USA or Canada where there are large areas of low density territories.

The **attraction and retention of talent**, particularly of the creative class, in small and medium-sized towns largely depend on the **quality of life and the quality of place**, which figure as the main explanatory factors for the so-called "**urban exodus**" (ESPON, 2006b). People are increasingly looking for alternative lifestyles to those prevalent in the big cities, giving priority to the wellbeing associated with sports, healthy food, preservation of the environment and sustainability, and to the sense of community and local identity.

Therefore, the presence of **amenities** becomes a differentiating factor of the places sought by the creative class, which are affirmed as 'special places' imbued with an original atmosphere. These endogenous assets can be classified into the following categories: natural amenities (warm climate, distinctive and picturesque countryside with topographical diversity such as valleys, rivers, lakes, mountains and forests), historical and cultural

amenities (architectural and archaeological heritage such as castles, churches, aqueducts and bridges, and intangible heritage such as memories, testimonies and legends), symbolic amenities (community spirit, neighbourliness and sociability, identity, authenticity, civic associations) and built amenities (health and social services, hotels, restaurants, bars, meeting places, museums, art galleries, studios, events, etc.). According to Granahan and Wojan (2007a), "despite an urban affinity, the creative class – perhaps more able and apt than others in the workforce to choose where to live based on quality of life considerations – can be drawn out of cities to high-amenity rural locations".

The importance of built amenities alerts us to the need for the existence of a minimum critical mass and density which enable the availability of the basic services necessary for the population, which can come from the dynamism of the surrounding region or from **proximity to a relevant urban centre** – as noted above, the integration in intermediate regions close to a main urban hub (EU, 2008).

Moreover, the presence of the creative class can, in itself, generate amenities: "a place that attracts artists and designers may appeal to people who like communities (...) and people may be drawn to a community by the restaurants, stores, and other consumer services that develop in response to the consumption patterns of the creative class" (Granahan and Wojan, 2007a).

However, there are differences between the "urban creative class" and the "rural creative class", which is demonstrated by the fact that small and mid-sized territorial areas mostly attract talented young families, midlife career changers and active retired people (Granahan and Wojan, 2007a). Besides this, the kind of creative people who live in non-urban areas belong to a higher age

group and tend to be married with children in relation to those that live in urban areas. Despite the possible maintenance of links between the so called "**new rural residents**" and the social, cultural and personal networks of big cities, in this kind of creative communities face-to-face contacts and local connections to the indigenous community of residents are very important. This fact contributes to the creation of a shared identity, sociability and neighbourliness, avoiding processes of social gentrification and inequality prejudicial to local and regional development.

Nevertheless, according to a study carried out by Morel Research, younger people are also increasingly seeking rural areas because of the low cost of housing, the better quality of life and the presence of good schools, which is clearly facilitated by the use of **information and communication technologies**, the emergence of **virtual networks** and the increasing **mobility** of the creative class: "businesses can now start up in small communities even if they are hundreds of miles away from big cities" (BBC, 2008).

In fact, the **entrepreneurial spirit** of the creative class inspires the development of creative businesses, and the presence of creative activities tends to attract more innovative companies and projects. Quoting NESTA (2009), "many in-migrants tend to be entrepreneurial; they arrive with new ideas and seek to implement them". Likewise, "places with a higher concentration of creative occupations actually have more creative activities" (Granahan and Wojan, 2007a).

Moreover, creative industries provide innovative inputs for other areas of activity in local economies such as agriculture, handicrafts, furniture, textiles, tourism and gastronomy, promoting their development and prosperity. The effects of **knowledge spillovers** derived from geographical proximity provide the transfer of information, technologies, innovative business

models and organization forms to the overall economy. Furthermore, findings suggest that there is a strong tendency for individuals with artistic and creative skills to work in other areas of activity (NESTA, 2008). In addition to this, several sub-sectors of the creative industries, such as architecture, design, advertising or software sell the majority of their products and services to other businesses. Particular note should be made of the relevance of **local development policies** which could create favourable conditions, infrastructures or support programmes (such as incubators, live-work houses, and specific financing systems), inducing the attraction of talent and the development of creative businesses. The linkage between a strong leadership and public participation is essential for the success of these creative-based strategies. These policies can be more people-oriented ("people-climate" - Florida, 2002; "traditional cluster perspective" - EC, 2010), centred on improving the qualities of the cities as a way of attracting creative talent which, in turn, induces additional investments by companies and the emergence of start-ups, enhancing job growth and rising income; or business-oriented ("business-climate" - Florida, 2002; "occupational perspective" - EC, 2010) proposing measures and conditions favourable to the development of creative businesses as generators of jobs and wealth, such as subsidies or tax incentives. Moreover, particular focus should be given not only to cultural consumption and tourism but also to cultural and creative production. Despite the complementarities among these approaches, we advocate that in small and medium-sized towns in non-predominantly urban regions the **amenity-based theory** best suits reality. According to Granahan and Wojan (2007b) "while developed with major metropolitan areas in mind, the

creative class thesis seems particularly relevant in rural areas". To conclude, it is important to stress that there is an effective danger of policy transfer and emulation of the development of creative clusters in small and mid-sized towns in intermediate regions (and also in big cities) all over Europe and internationally. The serial replication of this phenomenon can be avoided if creative strategies are strongly based on historic precedents ('path dependency'), in the symbolic value of place and space and in cultural heritage. According to Evans (2009), "there is a need to build on competitive advantage based on distinction/niche markets and a diversity of creative clusters, the links between ideas/design and manufacturing, as well as the diverse histories/heritage".

Case Studies and Empirical Evidence

Statistical and econometric analysis and empirical studies centred on the reality of small and mid-sized towns corroborate the abovementioned thesis not only in countries such as USA, the UK and Canada, but also in smaller countries such as Finland or Portugal, demonstrating the existence of a **positive correlation between the presence of amenities, immigration, size of the creative class, job growth and the development of small local economies.**

Granahan and Wojan (2007b) have demonstrated that in 2000, about 11% of non-metro counties ranked as creative-class counties in the USA, and that counties high in natural amenities are more likely to be creative-class magnets. Moreover, creative-class non-metro counties tended to gain jobs between 1990 and 2000 at a faster rate than their metro counterparts. In more recent work of Granahan et al. (2010), tests confirm that the interaction of the entrepreneurial context with the share of the workforce employed in creative class is strongly associated

to growth in the number of new establishments and employment, particularly in rural counties with attractive outdoor amenities. In the UK, the BOP Consulting report of 2008 "Creative Industries in the Rural East Midlands" postulates that although creative industries in rural areas still contribute in a smaller proportion to employment than creative industries in urban areas, it is certain that this trend appears to be reversing in the so-called 'fastest growing rural areas', in which the relative size of the creative sector is approaching the average in the UK. As an example, in 2005, 3% of employment in the rural districts in the East Midlands was related to creative industries, and its respective growth was 20% between 2001 and 2005, compared to growth of 8% in the overall economy.

Several studies on this theme were also developed in **Canada**, namely the "Developing and Revitalizing Rural Communities through Arts and Creativity" report (2009) prepared for the Creative City Network. According to national statistical data, in 2001 there were 22,100 professional artists living in 264 small and rural municipalities in Canada, which represents 17% of the 130,700 artists in the country. Moreover, in the 1996 to 2003 period, rural culture employment grew faster than rural total employment. Furthermore, it is also important to stress that between 1998-99 and 2000-01, the Canada Council of the Arts funded projects in 825 communities, 351 of which (43%) were in communities with less than 5,000 people (Duxbury and Campbell, 2009).

Huddersfield (United Kingdom) **The Huddersfield Creative Town Initiative**

Huddersfield is a small town located in West Yorkshire in the UK with 121,620 inhabitants. Originally based on the textile sector, in the 1980's the town entered into a process of

serious economic decline, which underpinned a strong motivation to change the situation through radical reforms where the pilot initiative called "The Huddersfield Creative Town" (closed down in 2001) was a crucial element.

Huddersfield benefits from a set of amenities upon which its creative success is founded: favourable geographical location between two major cities, Manchester and Leeds; good physical accessibilities (road and rail corridors); the presence of important knowledge infrastructures, such as a growing university; diverse and low cost housing; and the existence of several abandoned industrial sites.

Based on a comprehensive view of the potential role of creativity, this initiative has been developed under a particular governance system which is considered the key point of its success. This system was based on several organisations with a specific contribution to the promotion of the town and surroundings as a creative milieu. Some examples amongst other organizations include: the Media Centre (managed workspace), CIDA (skills development and business support), the Beaumont Street Studios (digital production and training), and the Huddersfield Business Generator (incubator). These organizations are still working and have extended the size and scope of their activities. This local business model, due to generating a thriving creative industries sector is being disseminated more widely. Public and the non-profit entities have been the key actors of change in the development of the project; however, the private sector has also played an important role in the process. "The aim of Huddersfield was not simply to be creative, but to build a creative community" (Wood and Taylor, 2004). In order to attain this objective, and to attract creative people to live in the town centre, they have started a process



of reconversion of abandoned buildings into creative lofts as working and living places.

Barnsley (United Kingdom) **Barnsley as a “Renaissance Town”**

Barnsley with a population of 218,000 people (82,000 in town) has a central position in the Northern Growth Corridor in the heart of the UK. It is located close to three city-regions: about 30 minutes by car from Sheffield (19 km to the south) and Leeds (40 km to the north) and 1 hour from Manchester, and has fast access by road, air and rail. It is served by three major roads: the M1 motorway just one mile from the town centre which has fast efficient links to London, Leeds and other major UK cities.

The town has developed a regional reputation as a historic market place which grew as a result of its significant industrial importance based on coal mining and glass-making. When this industry effectively closed in the mid

1990's, the local economy was severely damaged that caused great difficulties to the community. Since then, there has been a strong effort and commitment to boost county economic and social renaissance, taking advantage of its location in regional economy. Strong political leadership in Barnsley is widely recognised. The council has engaged local people in the development of a clear strategic vision: to create a culturally inspiring, dynamic and thriving “21st Century Market Town & Borough” through sustainable growth. Given that the local strategy is based on its endogenous assets, such as: the historic reputation as a market town; the local industrial tradition; its strategic location between the Sheffield and Leeds economies; the surrounding countryside; and the advanced technology companies already located in the borough.

Barnsley's creative industries vision resulted in 'The Creativity

Works/Creative Networks' programme designed to support the development of a creative and digital industries cluster in Barnsley, Doncaster and Rotherham – the South Yorkshire coalfield area. Launched in 2003, this programme was supported by ERDF resources and was managed by Barnsley Development Agency on behalf of the programme partners: Barnsley MBC, Doncaster MBC, Rotherham MBC and the Arts Council England. Built upon the success of the 'Creativity Works' project, the council reinforced the idea of placing culture and creativity at the forefront of its economic agenda, clearly focused on the creativity of the workforce that will underpin the growth of knowledge-based industries. Several support infrastructures and facilities were created, such as incubation work places, new and alternative gallery areas, platforms for installation and public realm work. Barnsley aims to develop a

reputation as a home for creative and digital businesses. The Digital Media Centre (DMC) nearby Barnsley College Centre provides support for entrepreneurs and start-up businesses in the creative and digital media. The Business and Innovation Centre (BBIC) supports the development of innovative technology and knowledge based businesses. Under the project of the Creative Barnsley network, artist studios were also opened in the Elsecar Heritage Centre - CB Hive Studios, as well as a new contemporary gallery - Hive Gallery. Barnsley has been participating in some European networks supported by EU Territorial Cooperation Programmes (namely URBACT), such as "Creative Clusters in Low Density Urban Areas" and "Building Healthy Communities".

Prince Edward County (Canada) Creative Rural Economy in Prince Edward County

Prince Edward County is a rural municipality located between Toronto and Montreal (Canada) in Eastern Ontario, with a population of 25,000 people. By the turn of the 21st century a creative rural economy model had developed based on its former traditional resources and agricultural based economy.

The beginning of the Creative Rural Economy started with the presence of new bohemians and artists who discovered Prince Edward County as a good place to live with low costs for the development of their arts and trade, resulting in an artist clustering process added by the quality of the place. Consequently, a new population, mostly artists was attracted, and a new cycle began.

In the following years the County has started to implement several territorial and economic development strategies. The main strategy proposed was based on a different kind of economic development model, with quality of place at its core and built on four pillars: agriculture; tourism; arts, culture and history; and commerce industry. Following this strategic model the county has developed several key plans and studies, namely: "Leveraging Growth and Managing Change: A Cultural Strategic Plan for Prince Edward County" (2005); "Picton Downtown Revitalization Plan" (2005); "Tourism Destination Development Strategy" (2006); "Culinary Tourism Survey Ryerson University" (2006); "Queen's University Geography class on PEC's Creative Economy" (2008). The study published in 2005 by Brain Hrac "Culture in

the Countryside: a Study of Economic Development and Social Change in Prince Edward County" advocates a culture-based community economic development, which is a model still in use as a case study by other communities.

Consequently, a major study was completed in 2008 called "Growing the Creative Rural Economy in Prince Edward County", focused on recommendations for achieving an ecological and community-based sustainability under culture-based development in growth.

Óbidos (Portugal) Óbidos as a "Creative Town"

The municipality of Óbidos is situated in the Central region of Portugal and has 10,875 inhabitants.

Óbidos has a privileged location in the regional context being close to important urban centres such as Leiria and Coimbra, as well as Lisbon at less than one hour away, and Porto at less than two hours. It also benefits from good physical connections, such as two important highways A8 and A15, and IP6.

Óbidos benefits from a wide range of endogenous amenities, such as nature, history, culture and the symbolic capital, and from constructed amenities, both pre-existent and those leveraged by public policies, which make the town a "special place" with high quality of life.

By combining its endogenous amenities and new factors of competitiveness such as culture, creativity and innovation, Óbidos intends to affirm itself as a creative community in which to live, work, learn and interact – "Óbidos Creative Town".

The most visible part of this strategy has come about in a series of public events such as the Opera Festival, the Christmas Town, the Chocolate Festival and June of the Arts, which have come to attract a significant





Table 3: Prince Edward County Economic Strategy - Source: Taylor and Baeker (2008)

number of visitors and tourists to the historical town. However, at the moment, over and above the conception of the designated events of the new generation, such as the Literary Festival and the Triennial of Literature and Child Illustration, Óbidos intends to link tourism and cultural (and creative) consumption to cultural (and creative) production. Within the scope of the influence of local policies, particular note should be made of the development of anchor projects in priority support areas for the attraction of talent, the promotion of new businesses and the improvement of the quality of life of residents, such as creative education, entrepreneurship, the creation of infrastructures (e.g. Technological Park for creative activities, incubator for creative activities, artistic residencies) and creativity support systems (e.g. Óbidos tax free for creative activities, risk capital, sponsorship) or environmental sustainability, based on a strong marketing strategy of the municipality – the “Creative Óbidos” brand. Óbidos participates in several networks with other towns and cities at a national and European level, not only as a way of attaining critical size but also to enable international affirmation.

We can highlight the national networks ECOS – “Energy and Sustainable Construction” and “Creative Economies” as well as the European URBACT network “Creative Clusters in Low Density Urban Areas”.

Fiskars (Finland)
Fiskars Village in Finland

The artisans, designers and artists who have moved into the old ironworks village have brought a new vitality to the place and transformed it into a much acclaimed centre for Finnish art and design. It was a rural village, founded in 1649,

which has developed in unison with the iron industry. In the 80’s, this town was abandoned and since then an innovative strategy of local development has been implemented in order to change and revitalize this reality. The strategy is based on attracting creative people through its local distinctive amenities: a picturesque landscape in a river valley and the existence of historical and cultural heritage strongly marked by the iron industry (from its architecture to its memories). All this creates a unique and distinctive atmosphere. This village also benefits from its location, near the city of Helsinki (85 km), with good physical accessibilities. The strategy seeks to attract and retain the creative class with a specific profile: they have to work on activities related to art, crafts or design and have to live and work on site. Among other artists, the national reference sculptor Martti Ailha lives there. Based on these distinctive factors, other amenities have been built, through the conversion of the architectural heritage in: living and working places, community areas, accommodation (one hotel and one “bed and breakfast”),



restaurants, cafes and shops, museums, an exhibition centre and a conference centre.

These local facilities foster the promotion of events linked to creative and cultural industries, attracting small groups of tourists and other professionals for a few days, without invading the creative environment of local artists/residents.

Today Fiskars is an outdoor living museum that attracts artists as well as tourists to experience a unique creative and rural atmosphere.

3. Preliminary Policy Recommendations for the Promotion of Creative Clusters in Small and medium-sized Towns in Intermediate Regions

The recognition of “the distinctive role that creative and cultural industries can play in regional and local development when designing policies and support instruments” by the Green Paper represents, in fact, an evolution in relation to recent strategic documents published by the EU.

However, considering the need to adapt European creativity-based public policies to the specificities of the territories which have different historical paths, economic, social and institutional characteristics and are facing different opportunities and challenges, we defend the **development of specific measures and financial instruments to support small and medium-sized towns in intermediate regions in the area of culture, creativity and innovation.**

In this context, we would like



to emphasize two important questions:

1) We are witnessing a ‘new rural paradigm’ that is no longer connected to the predominance of agriculture and other traditional activities, but which comprises a diversification of the economic base in small and medium-sized towns. In this context, the Green Paper advocates that “in rural areas new business models can help bring innovation and sustainability to traditional forms (i.e. local crafts) and lead to economic viability”. However, **the creative issue is not only important to foster the development of historical sectors through**

knowledge spillovers (agriculture, crafts, textiles, gastronomy), but also to induce the attraction and retention of talents and businesses of new sectors such as ICT or cultural and creative tourism. Rural areas and small towns can be competitive through the valorisation of endogenous assets, the exploitation of unused resources and the in-migration of creative people who look for quality of life and quality of place. Their entrepreneurial spirit can be directed towards the creation of new companies or civic associations in areas such as arts, music, design, software, etc.².

2) The difference between the

cultural and creative sector in big cities and in small and medium-sized towns in intermediate regions and even rural areas it's not only a matter of scale. Rural arts are not smaller-scale versions of arts activities in larger towns and cities and there is no clear distinction between urban- professional and rural-amateur activities (Duxbury and Campbell, 2009). They have distinctive characteristics because they happen in specific rural communities marked by a strong civic involvement, a particular identity and authenticity and a great value put in sense of place. Arts activity and participation is intentionally inclusive and a form of **community building** in small towns and rural areas, which makes the engagement of citizens very different from that in larger centres. Besides this, many economic development strategies to harness creativity in these zones are focusing on approaches

that capitalize on **networked and niche initiatives** and not on large projects. In this sense, it is very dangerous to transfer urban-based creative policies to small towns and rural locations.

As examples, we can identify **two important measures** for the promotion of the development of creative communities in small and medium-sized towns in intermediate regions:

(1) The establishment of creative learning environments and places for experimentation (such as artistic residencies, live-work houses, creative incubators, convergent and meeting spaces, fablabs, etc.) is a success factor both for the attraction of temporary visiting artists and new residents. There is, in fact, a need for physical spaces where artists and other people can meet and reflect on the creative processes in order to produce new ideas through an interdisciplinary basis.

Moreover, people are increasingly looking for living learning experiences through, for example, the organization of creative workshops on site. But, artists who look for these environments in small and medium-sized towns are challenged by the uniqueness of the place, the special atmosphere favourable to the creative work and enhanced quality of life, and not by the so called creative attributes of big cities and metropolis (big cultural infrastructures, technological clusters, etc.). An excellent example is the case of "Artistic Rural Residencies" in the small town of Tondela with around 8,000 inhabitants (Portugal) (arterra-residencias.blogspot.com/), or "Espaço do Tempo", a trans-disciplinary arts organisation which supports various national and foreign contemporary performing artists, located in an old convent in Montemor-o-Velho town with 24,000 residents

Specific Proposal: European Creative and Sustainable Small Communities Network

Based on the experience of the "Covenant of Mayors" launched by the EC which is a commitment by signatory towns and cities to go beyond the objectives of EU energy policy in terms of reduction in CO2 emissions through enhanced energy efficiency and cleaner energy production and use, we propose a similar initiative in the area of creativity.

The first step of this initiative was launched last January, 2009 when a group of European Mayors mainly associated to the URBACT Creative Clusters network signed the abovementioned "**The Óbidos Charter - a Pact for Creativity**" (www.obidoscriativa.com/obidoscharter.pdf) open to the adhesion of additional small towns and rural areas and also regional organisations in Europe (www.obidoscriativa.com/creative_english.htm).

The result might be the creation of a **European Creative and Sustainable Small Communities Network** with the aim of sharing experiences and best practices, developing joint projects and promoting the mobility of creative people between cities and regions.

In addition to URBACT Creative Clusters' partners, we can also start by inviting cities and regions involved in a few projects linked to urban and regional creativity supported mainly by Territorial Cooperation Programmes, such as URBACT or INTERREG. We also acknowledge the importance of cooperation with already established and complementary networks or initiatives, such as Eurotowns or European Regions of Culture Campaign (EROCC).

Related to this initiative, a "**Creative Communities Award**" could also be launched to distinguish creative and sustainable communities in Europe.

The completed Technical Guide centred on policy recommendations on the development of creative clusters in small and medium-sized towns in intermediate regions will be published in November, 2010 by INTELI - Inteligência em Inovação (PT) within URBACT Creative Clusters network.

(Portugal) (www.oespacodotempo.pt/en/). These initiatives encourage the international mobility of creative people as a successful learning process.

(2) The identification and training of **creative brokers** is very important for promoting the development of the creative and cultural sector at regional and local levels. These agents can function as connectors between: traditional industries and creative industries, sub-sectors within creative industries (design, media, music, theatre, etc.), and technology-based sectors and cultural and creative businesses – more generally between arts, technology and business. Interdisciplinary collaboration is essential in a hybrid world where the barriers are becoming increasingly blurred between creators, producers and consumers (the so called open innovation), stages of the value chain (creation, production, distribution, and consumption), disciplines and knowledge domains and the public and private spheres. As postulated in the Green Paper “intermediaries or brokers between different sectors and disciplines should be encouraged”. The existence of a network of these intermediaries could be an advantage in the promotion of the territorial exchange of experiences and best practices and the transferability of creative skills among people and sectors.

Creative brokers working in small and medium-sized towns must have specific characteristics which differentiate them from the ones active in big cities. They must create interactions between talents to stimulate ideas and creativity, not only among new creative visitors and residents but also integrating the local community in the process. It is necessary to gather talents who have open minds, a strong sense of sociability and neighbourliness and

the capacity to connect economic, cultural and social values. To conclude, public policies and instruments oriented to the development of intermediate regions cannot be identified merely with sectoral policies such as agricultural or territorial cohesion policies. **These small and medium-sized towns must also be the target of R&D, innovation,**

culture, and environmental policies in order to induce the **development of creative and sustainable communities where people can live, work, learn and play.**

² Particular note should be made of the example of the creative strategy of Óbidos (Portugal) which includes not only the upgrading of traditional activities (gastronomy through cake design and molecular chocolate, or agriculture through the production of biological endogenous products) but also the emergence of new businesses in the areas of ICT, environment and design.

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the creative brief 06

October 2010

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.

Miguel Silvestre – lead partner
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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.

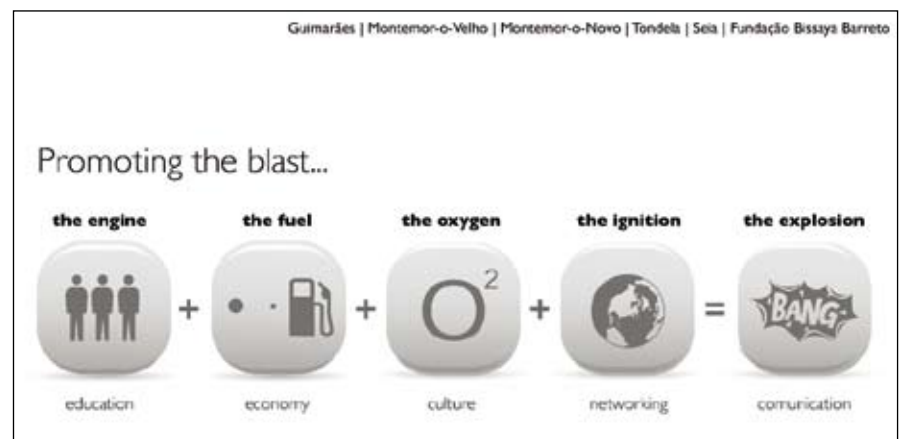
The partners of the network are Óbidos, Guimarães, Montemor-o-Velho, Tondela, Montemor-o-Novo, Seia and Fundação Bissaya Barreto (Portugal). With a global budget of 9M €, the network will develop joint and individual creative projects.

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

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
HelenBall@barnsley.gov.uk

Towards a European Creative Industries Alliance

The European Creative Industries Alliance (ECIA) would bring

services; improving access 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

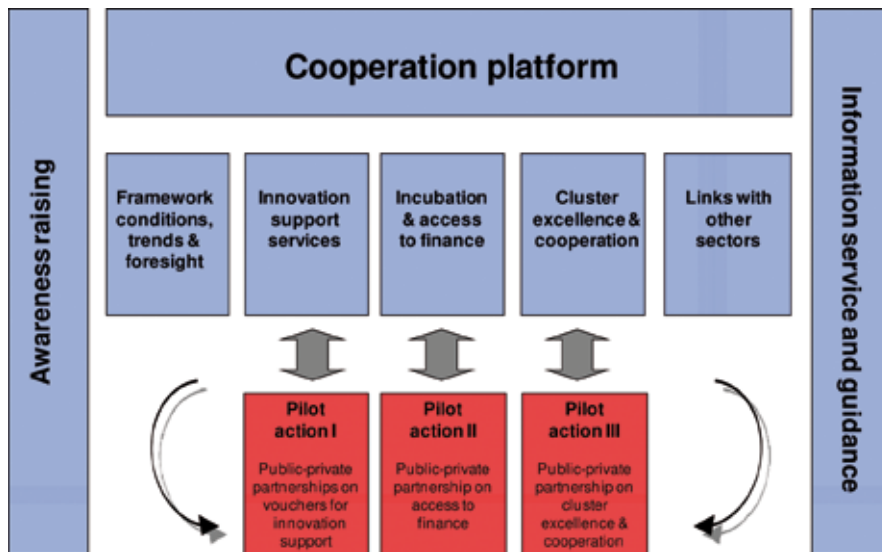
change, energy and food security, health and an ageing population. It aims to improve conditions and access to finance for research and innovation in Europe, to ensure that innovative ideas can be turned into products and services that create growth and jobs.

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&pageMode=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

together policy-makers and 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

industry ambassadors.

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

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Imagine IF...

IT IS LESS COMPLEX

Innovation Festival
Kortrijk.

www.innovationfestival-kortrijk.be

European Committee
Onderzoeksmogelijkheden en innovatie

eu

designregio
Kortrijk

designregio
Kortrijk

Kortrijk

The true power of networking

After the study visit of our network to Kortrijk, briefly reported in this edition of our newsletter, its important to assemble some impressions. The first one is the commitment of the city with innovation and creativity. Truly impressive. European projects and networks could visit the city and learn with experiences like the Interior Biennale, the Budascoop or the Innovation Festival. The involvement in the innovation process is a brand that should make Kortrijk one of the European examples in this subject. People, universities, public institutions and companies develop projects together, not only as lab, but also as true network of "human solutions", as our partners of Jyvaskyla should say.

Another important idea is the positive speech in all the projects, but particularly in the Eurotowns conference, where all the audience was invited to identify their own "idea killers", at the same time that they have to dream without using the negative restrictions that we all have inside our way to work. That's why, once again, we were surprised with the creativity without boundaries of children. The presentation of "my machine" project, born in Kortrijk and admired worldwide, showed us the endless capacity of children to imagine a world with answers to all our problems. Of course, we don't need to be a child to be creative, but if we want to have the capacity to find solutions and solve our challenges we have to be fearless thinkers and producers of goodwill's using networking as a tool.

Miguel Silvestre – lead partner [creativeobidos@cm-obidos.pt]



EMIL PROSCAN, MAYOR OF MIZIL [RO]

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.

Mizil is a small Romanian town located at the Prahova County, 90 km far from Bucharest and near Ploiesti, the County Capital [16.319 inhabitants, 2007]. Given the real challenges that Mizil is facing the URBACT Local Action Plan will be oriented to handle creativity-based activities as a source for job creation (retaining local talent) and as an additional tool for undertaking the current transitional period to a competitive market economy.

MR. First we would like to thank you for your personal involvement in some URBACT Creative Clusters events, and for your excellent work and warm hospitality in organizing our first thematic workshop. Well, could you please tell us what is your vision as Mayor for the future of Mizil?

EP. First of all, I wish that all the citizens from Mizil, but also nationwide, could enjoy a sense of normal life and activity. To me, this means better and sustainable economic activities, jobs and the possibility of achieving a decent standard of living, a larger array of services that can insure a sense of comfort and support to our daily chores, better and extended infrastructure to sustain economic and social development and last but not least, I wish that culture and education can contribute in a more effective way to the spiritual shaping of our young generation character and potential. We are in times of economical struggle and the world itself is not at ease, but through our determination in doing what is needed, and with the support of our European family, we can make sure that our vision has a chance to materialize. I believe in a city of Mizil that can equally reflect prosperity for its citizens and attraction for people or entities willing to invest and enjoy sustainable activities results from placing their economical bet with us. We, myself and my staff at the Townhall - through what was done and continues to be done – want to make sure we create proper conditions for living and working in Mizil, just like any other small European city would do.

MR. Now at the end of 2010 partners of URBACT Creative Clusters network are drafting their Local Action Plans on the issue. How Mizil is focusing that work?

EP. Our focus remain high as far URBACT Creative Clusters local action plans are concerned, and even though we have experienced some unforeseen setback lately, we are determined to close the gap and proceed to a full and positive completion of our local action plan. It is our belief that all creative activities should be encouraged and supported as they represent a dynamic and precious reserve for any social development.

MR. We all are living troubled times, how is affecting current economic crisis to a small Romanian town like Mizil?

EP. We are in deep recession, this is a fact. The economical slowdown affected most of our activities in the city, bringing jobless percentage to its highest level after 1990, drastically reducing individual and also city revenues, and generating a critical standstill due to lack of new investment in our area. To this point 2010 has been a disaster, we hope that 2011 can make a difference and signal a path to recovery. We

have several projects in implementation, which will contribute to the recovery of our city, among them I would like to pinpoint two:

- The investment in creating the new 40 ha industrial park of Mizil, in partnership with the Prahova County Council;
- The investment in creating the 12 ha “Mizil Go4MizAgri Greenhouses”, a project in partnership with the twin city of Lingewaard (Netherlands).

Such projects contribute to economical recovery and will ensure that opportunities are created and continue to be created for the working population and especially for our young people. For Mizil - as an important educational platform with its 3 medium-grade schools and 2 high-schools for the young generation, it is important to keep its citizens at home and count on them on a long term basis. It is my personal goal to insure that our citizens find a steady good job at home, rather than being subject of underpaid and humiliated jobs abroad.

MR. In what extend your vision and bet in promoting creative-based issues in your local agenda is being affected by economic downturn?

EP. Irrelevant if we like it or not, everything is affected by a sluggish economy, and most of all are the activities linked to the spiritual needs. It is not something we can fight very easy, other than with our own determination in concluding what we have started and find solutions to move on, even under adverse conditions.

MR. What about the articulation between national, regional and local levels in Prahova county and in Romania? Can these levels be involved in some way with your strategy promoting a local agenda inspired by creative-based issues? Can you expect some support from your operational programmes managing authority?

EP. Most of the times, through our appointed staff in the Town Hall, we have managed basically all the activities deriving from our strategy and local agenda. Unfortunately, with one exception, no other national or regional levels offered support. The exception was the support we have received from the regional level – i.e. from the Prahova County Council – but other than this, no other mention can be made. I believe we need to communicate better and find time and means to get this articulation effective at all levels, in order to insure a long term development of such projects.

My very best to all URBACT Creative Clusters staff and partners, I thank you for the opportunity of this interview and we look forward to continue our work together and achieve the project targets. ■

Attracting and retaining creative talent in medium-sized towns

THE STRATEGY IN BARNLSLEY, UK

Attracting and retaining creative talent in Barnsley is set against a backdrop of a deprived post-mining economy, with a small but emerging creative sector. Located inside the triangle Manchester-Sheffield-Leeds, in Northern England, regeneration investment in Barnsley has provided key venues for culture and creative industries locally but these have struggled to attract occupants and audiences and there is a clear need for more focused activity, building on from a current mapping exercise and strengthening this emergent economic sector by understanding its needs and the challenges it faces.

Sector development is already happening, and over the last few years a stronger connectivity across the sector has been helped by social media. This 'conversation' has enabled individuals in the sector to connect naturally, and the public sector to 'tune in' to what is going on, and contribute where appropriate. Key to this has been creating environments for discourse and allowing free use of this - both cost and restriction free! The sector has been able to stimulate its own informal skill sharing and networking via these platforms.

There is a need to animate the sector if it is to grow stronger and keep talent local. This includes animating the places and spaces that we have built with cultural and sector development focused



events such as networking, and encouraging sector led 'guerilla' activity across all venues and places as well as programmed activity.

The networking programme gives access to speakers, ideas and spaces that wouldn't usually be freely available and brings interested parties from outside of the area to experience firsthand a positive event and atmosphere. The events also encourage a sense of ownership of the sector and its physical assets, which in turn builds confidence, pride and word of mouth promotion. High profile events developed locally but for a local, regional and national audience are also important – Northern Futures, Small World and

Barcamp Barnsley present the town in a positive and proactive way.

To summarise, we are aiming to attract creatives with the animation of our spaces, and our openness to ideas, and retain them with a strong, supportive infrastructure and a sense of ownership. The sector is encouraged to have its own voice, be confident and connected, get on everyone's radar and be a friend to many. It isn't about just throwing money at the sector – providing an ecosystem to encourage creativity is fundamental.

TRACEY JOHNSON
Sector Specialist Creative
and Digital Industries
Barnsley Development Agency
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Visions from the Children

“We could participate in a conference, where not only the project partners but a wider public from all over the country and Europe took part in. We heard lots of interesting presentations about what kind of developments were going on in their regions and how they imagine creative towns”.

“We had the chance to look around in Kortrijk. We admired the amazing gothic churches, cathedrals and the building of the Town Hall, not to mention the Broel Tower, which were pieces of the medieval town wall. In the town, the old buildings were mixed with modern ones in a very fantastic way. We really enjoyed the green areas, plants and parks”.

“We visited a secondary school, where we experienced a lot, and saw lots of interesting and useful things. We had the chance to know a well-equipped workshop, where students made and design different kind of objects either individually or in groups. It was amazing to see the processes, during which they realized their imaginations from design steps till the realization processes, not to mention that we could see several creative objects and materials. They made-for example lamps, jewelry from wood and paper”.

“It was surprising how important is the young generation creativity in this country, because young were involved in the creativity/brainstorming processes in order to solve problems and create new ideas. We think it could have been a good practice in our region too”.

Liza, László and Péter

Getting Visions from Children and Youngster

THE CREATIVE SCHOOL CONTEST IN HÓDMEZŐVÁSÁRHELY, HUNGARY

Under the URBACT Creative Clusters project, the Municipality of Hódmezővásárhely launched the "Creative School Contest" at the end of November 2009. The main topic of it was how young children imagine the city in 15 years. The leadership of the town regards the young generation's opinion and imagination really important and significant, because



the town is built for them, so their ideas are crucial and are the base of local development.

The contest was announced in every primary and secondary schools in the town between the age of 11 and 18. Students could handle their work either individually or in groups. The contest deadline was 12 March, 2010, so children had 4 months to think about their future town.

It was a positive shock for us that more than 44 pieces of arts have arrived from 9 town's schools. The composition of the arts was

very mixed: 36 pieces of paintings or drawings, 6 mock-ups, 1 statue and 2 PPT presentations.

The students expressed not only their creativity and fantasy, but also their wishes through their work. More children imagined fountains and baths with huge slides in the city centre, but shopping centre, cinema, zoo and skateboard ground also



appeared. Lots of children's ideas were impressed by the present panel programme (renovation of big block of flats), so they made drawings/paintings which represented colourful buildings with different patterns.

There were several children who besides the amusement, regarded energy-reformation as a really important fact, so they would like to see wind power-stations in Vásárhely in the future. Among the wide-choice, there was only one ceramic-work, a multi-functioning tower with more

floors and rooms, named after the late museum director.

The arts were appraised by a 6 member jury, which consisted of ceramists, artists, the museum director, painter and teachers. The opinion of the jury was that young generation had lots of amazing, creative, new ideas and in their decision the most important aspect was what kind of new technologies and methods were used in order to prepare the arts.

The winners were the students of Gábor Klauzál Primary School. Their work was the most complex and it was the closest to the reality and the ideas were absolutely feasible. They have made a presentation about the present situation and at the same time it contained their plans for the future, which are mainly connected to sport activities, just like go-kart, canoe ground, skateboard ring and fountains.

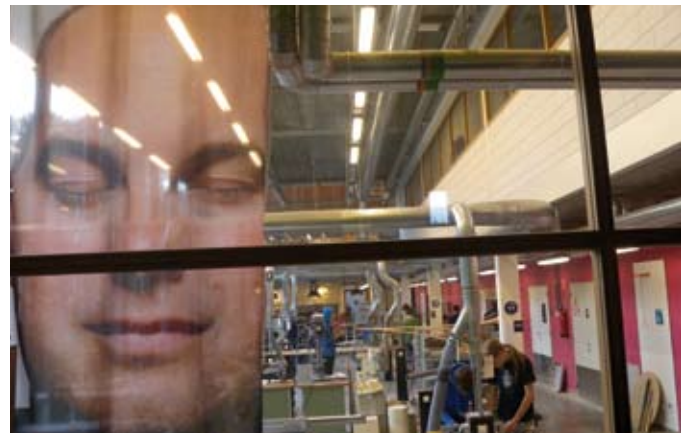
The winners of the contest, three children at the age of 13, won a 4 days Study Visit in Kortrijk, Belgium, together with the URBACT Creative Clusters partnership.

I have a positive note for the contest: seven months after the initiative, the municipality has already realized two ideas from the winner teams' imagination. One of them is the skateboard ring, while the other is the fountains. I think that young generation dream the future.

Anikó Varga
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URBACT CREATIVE CLUSTERS NETWORK IN THE CONFERENCE

“Fostering Creativity within Cities” in Kortrijk (BE)



Some partners of the URBACT Creative Clusters network attended the conference “Fostering Creativity within Cities” in 21st October 2010 in the City of Kortrijk (Belgium).

The event was organised in the scope of the INTERREG IVB North Sea project “Creative City Challenge” and the Eurotowns network. The organisers intended to bring together experts, companies and cities and to inspire and challenge cities and regions with creative ambitions.

The Municipality of Jyväskylä (Finland), one of Creative Clusters partners, presented a communication on the project “Culture Wellness Centre”, one of the anchor initiatives of its Local Action Plan.

Simultaneously the partners visited several creative places in Kortrijk (BE) and participated in the “European Innovation Festival”.

www.creative-city-challenge.net/kortrijk

URBACT CREATIVE CLUSTERS NETWORK REPRESENTED IN THE CONFERENCE

“World-Class Clusters, Renewing European Industry” in Brussels (BE)



URBACT Creative Clusters was represented in the European Cluster Conference 2010 - “World-Class Clusters, Renewing European Industry”, in Brussels, September 29-30 - October 1, 2010, organised by the European Commission, DG Enterprise and Industry. It was the principal event of the year on clusters and cluster policy in the EU framework.

More than 450 participants participated at the Conference representing policy makers from

national and regional public authorities, key academic experts as well as cluster managers and entrepreneurs from all over Europe.

A main topic of this Conference was the presentation and further discussion of the final report of the European Cluster Policy Group (ECPG) that had been established last year by the EC. This report calls for an improved coordination between the different EU initiatives in support

of clusters and proposes that the “focus of cluster programmes needs to be shifted from capacity building and compensation for poor performance towards a clear orientation on excellence, focusing on clusters with the ability and the willingness to upgrade in the face of global competition and ensuring the consistent provision of public knowledge infrastructure to support them.”

www.proinno-europe.eu/clusterconference2010/



SMARTER CITIES CHALLENGE - IBM

Launched in 2010, the Smarter Cities Challenge is a 3-year IBM Corporate Citizenship initiative to enable up to 100 cities around the world to become smarter by enhancing their capacity to collect, analyze and act upon information across multiple core systems; to apply data-driven system of systems analysis to the key problems facing cities; to create an environment where global cities can learn from one another; and to foster cross-sector partnerships that address critical challenges, enabling cities around the world to become more vibrant and livable places for their citizens.

Each city participating in the Challenge will receive a donation of IBM services and/or technology valued at \$250,000-\$400,000 USD to address a specific problem or opportunity selected by the city in collaboration with IBM. IBM shall, in its sole discretion, select the cities to receive the Smarter Cities grants.

The donation will be primarily in the form of talent – the time and expertise of top performing IBMers from different functions and locations, who will work closely with city leaders to

deliver recommendations on the selected issue.

Cities around the world are invited to apply for the Smarter Cities Challenge.

<https://smartercitieschallenge.org/index.html>

4TH CALL FOR PROPOSALS - INTERREG IVC

The fourth call for INTERREG IVC project proposals will open on 1 December 2010 and will close on 1 April 2011. The full terms of reference for the call will therefore be published on its website on 1 December.

The overall objective of the INTERREG IVC Programme is to improve the effectiveness of regional policies and instruments. A project builds on the exchange of experiences among partners who are ideally responsible for the development of their local and regional policies.

All the programme's sub-themes are still open to receive applications: innovation and the knowledge economy, environment and risk prevention.

Around EUR 100 million remains available for this call.

A full programme of regional, national and European events will be published, along with dates for individual applicant consultations, during the call period. Interested parties can already take note that the 4th EU Forum will take place on 3-4 February in Budapest, Hungary.

http://i4c.eu/accueil_en.html



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BARNSELEY . ÓBIDOS . REGGIO EMILIA . HÓDMEZÓVASÁRHELY . MIZIL . INTELI . ENGUERA . VIAREGGIO . JYVÄSKYLÄ

Jyväskylä: Designing Human Solutions

In the recent increase for demand of technology we often forget the main reason why we invest and develop new technological solutions. The social dimension, the problem-solving dimension, takes a back seat when facing the enthusiasm of the recent creations. The “gadget lifestyle” could improve the economy, but doesn’t solve any of the major challenges of humanity. Why? Maybe because it’s not an answer to any real need of humanity. It’s simply more of the many things we already have.

Cities are made of people. We all know that, even though so many specialists are still selling this fact as solution for cities facing the future. The dimension of our territories, more closure to the measure of mankind, makes this speech obvious and a little redundant. Rather than creating more technology, our goal is to find new purposes, new objectives, real answers and then, use the necessary tools and integrate them with other dimensions of public policies.

The case of Jyväskylä is an example in this matter. Searching, thinking and creating innovative and public policies that involve all the local actors and balance the economy, culture, education, social support, is the overall purpose of this city to create a well being community. That’s why the Human Technology upgrading to a Human Solutions city, where technology is just a part of the solution.

Miguel Silvestre – lead partner
[creativeobidos@cm-obidos.pt]





MARKKU ANDERSSON, MAYOR OF JYVÄSKYLÄ [FIN]

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.

Branded as the Human Technology City, Jyväskylä [130,000 inhabitants] is located in Central Finland, 270 km north of Helsinki. The city is famous for its many buildings designed by Alvar Aalto and as the home of the annual Jyväskylä Festival. Within the URBACT framework, Jyväskylä presents a benchmark in innovative learning systems, new cluster readings for urban economies, and innovative facilities and venues for creative industries and activities. Jyväskylä is regarded as a good place to live, work and raise a family (www.jyvaskyla.fi/lang).

Mayor Markku Andersson is a member of the Board of the Council of European Municipalities and Regions. He is also a member of the Council of the United Cities and Local Governments. Mr. Andersson is the representative of the City of Jyväskylä as a member of the Board of the Union of the Baltic Cities. He is doctor of Education by the University of Jyväskylä.

MIGUEL RIVAS Mayor Andersson, within the URBACT framework, Jyväskylä is drafting its Local Action Plan around the concept of culture and wellness. What does this mean in concrete terms?

MARKKU ANDERSSON Human technology – the English slogan pretty much says it all. Soft, human-centred branches, including culture in its various forms, not forgetting nature, as well as hard technology - these will generate the added value by which the city's appeal can be measured. We want Jyväskylä to be a city which attracts people seeking a happy, fulfilling life for themselves and their families. The City of Jyväskylä's strategy aims at annual population growth of 1-1.5% and 1-2% growth in jobs. Of course, all cities want to grow, but what does that entail? Well, that many successfully handled matters impact in the same direction – and that produces a positive spiral, an innovative eco-system, in which chance occurrences naturally also play a role.

M.R. The wellness sector, EduCluster [in education], Forest Industry Future... How easy has it been to shape new productive realities and re-invent mature industries?

M.A. Wellness refers to a mood or state of mind in which a person's basic needs, health and satisfaction, meet each other. The services offered by the municipality, social welfare and health services as well as cultural provision, are closely bound up with that. Are we able to create an appealing city in which as many people as possible can achieve this all-embracing state of wellness? The matter can undoubtedly be approached at the level of the individual and of the community.

As regards Educluster, Jyväskylä has

an appeal that stems from a sense of community. The positive light in which education is held increases the chances of experiencing mental well-being. It's worthwhile investing even more in education and expertise – in so doing we are creating the future. One challenge associated with this of course is predicting future educational needs.

Forest Industry Future on the other hand is a much smaller affair than the two previously mentioned: it's only one slice of Human Technology's hard side referred to at the start of this interview. Forest industry is unlikely to be an expanding branch in the future, but one in which we plan to remain at the leading edge. Nor is forest industry the sole pillar on which Jyväskylä's future depends. It is a branch that is currently experiencing huge change, one that will probably become widely fragmented around the world.

M.R. Jyväskylä is home to two universities [the University of Jyväskylä and JAMK University of Applied Sciences] and a number of innovative cross-disciplinary research institutes. What is the role of local government in promoting such an educational ecosystem? What is the next challenge in this field?

M.A. Without a doubt, looked at over several decades, we are faced with the challenge of an aging population and other age cohorts getting smaller. As the younger age cohorts fall in size the number of places in education will have to be reduced. Now it's vital to get our priorities right and this we are focusing on. At the moment the city is working closely together with the various educational institutions and we hope this will continue. Our cooperation is aimed at predicting future educational needs to meet

the demands of a shifting labour market as successfully as possible. We hope and believe that in future Jyväskylä will retain all the educational institutions it currently has – even if the education they provide is markedly different from that of today.

M.R. With the Lutakko area you are experimenting in designing a new urban space - one that is located virtually in the heart of the city. What are the key drivers in the planning of Lutakko? What city model do you have in mind for Jyväskylä?

M.A. Town planning in Jyväskylä is fairly traditional: there have been good and less good periods. The town planning of today is strong, and excellent examples of this are the City of Light, the pedestrianized city centre and many events held there. These will certainly be the object of considerable investment in future, too. Our particular pride and joy is Lutakko, a former factory site, which is now a modern residential area. It is a demonstration of what can be achieved if a city refuses to lie down when threatened by an unwelcome structural change. Some 1,100 people lost their jobs in Lutakko – but now, 20 years later, it's an attractive residential area. Structural change has to be seen as an opportunity via which society can develop. Every period enjoys its own opportunity. Today it is the Kangas area of the city, previously the site of a paper mill. It's still completely virgin territory - and destined to be the next Lutakko. A new twenty-five year process in Jyväskylä is about to begin. These processes constitute the factors behind the city's appeal. Our job is to gear up for what's to come, and not to dwell unnecessarily on the past.

I'd like to say a few words too about the town planning model.

The environmental perspective, sustainable development and a bold vision of a growing city were of crucial importance when we thrashed out the merger agreement involving three municipalities a couple of years ago. Where will the people of the area live in the future? We set a 10 km radius, within which growth would be focused. In addition we developed three other directions for expansion: eastwards (Vaajakoski), northwards (Palokka and Tikkakoski), and southwards (Korpilahti). Jyväskylä is a relatively compact city, around which we have an extensive area of countryside which provides us with our lungs. Within the area of this urban city, 10 km in radius, live approximately 90% of our inhabitants.

M.R. Finally, summer festivals are a tradition in Finland. How would you like to position the city on the Finnish festival map? Are you pursuing a particular goal?

M.A. Jyväskylä Festival is the oldest urban cultural event in the Nordic countries – already well over 50 years old. Over the years the festival's structure and content have in fact changed many times. The key issue for the city is that the Jyväskylä Festival fares well in future, too. In spite of its considerable significance Jyväskylä Festival is just one event, however, in a chain of many. A particular festival on its own does not mean a great deal, but when a city has a wide range of cultural offerings, then we see the creation of the soft, human value which boosts appeal. For example, I am just as much a fan of the youthful, tough-luck music encountered in Lutakko's rock club as of the concerts given by our symphony orchestra. The area's strong cultural tradition is the perfect growth medium for Jyväskylä Festival, too. ■

Sharing innovative ideas and approaches is one of the objectives of the URBACT Creative Clusters network. This session contains concrete projects from our partners that have been identified as good practices, benchmarks or simply local ways of doing things in a framework of a creativity-based local economic development strategy.

New cultural direction, Barnsley (UK)

“New Cultural Direction” is a brand new approach to programming cultural activity to maximise participation, economic benefit and strengthen the cultural family in Barnsley.

Since September 2008 Barnsley has been implementing a new three season approach to cultural programming that brings together exhibitions, specialist markets, large scale events, community participation & education and festivals under one promotional banner, ‘Barnsley Live’. The approach has proved very successful and is now in its second full year of delivery.

The programme is designed to engage both local audiences and visitors to Barnsley seeking cultural experience and in doing so increase dwell time in the town centre, encourage repeat visits and visitor spend and raise levels of aspiration amongst communities. It is the key vehicle for animating the town centre through the economic downturn and has given a framework to engage better with key cultural partners in the borough.

The initiative is designed to have



both economic and social benefits and is delivered in partnership with local businesses, cultural sector and voluntary and third sector organisations.

It has a fully supporting website, BarnsleyLive.co.uk which is being built upon and developed through work with the tourism forum and local support group for the Creative clusters project.

The programme has already achieved its forecast target of

increasing adult participation in the arts by 3% over two years in 2009. During 2009 footfall in Mall shopping centre was up by 0.1% whilst equivalent centres across the country were down.

The global achievements with this approach will be the subject and focus of the forthcoming thematic workshop in March 2011.

FURTHER INFORMATION:

Helen Ball, Barnsley MBC
E-mail: helenball@barnsley.gov.uk



Guide on Creativity and Innovation, Óbidos (Portugal)

Within the “Creative Óbidos” strategy, the Municipality published a “Guide on Creativity and Innovation”, a directory of companies and associations working in the cultural and creative sector in the town in different areas: architecture, design, advertising, information and communication technologies, new media, events organisation and environment.

FURTHER INFORMATION:

Miguel Silvestre, Municipality of Óbidos
E-mail: creativeobidos@cm-obidos.pt



Contemporary designed objects made with traditional techniques



ÓDesign is the new project of the Municipality of Óbidos. It aims to create contemporary designed objects, though made with traditional techniques. The products are made by the senior population enrolled in the municipal program «Melhor Idade» (Better Age).

The project was first presented on January 28, in the town's Art Gallery, during the celebrations of the Óbidos Municipal Holiday.

One of the main areas of ÓDesign is focused on T-shirts. These garments are embellished with specific design messages and with patterned pins, as to remind the past tradition of love scarves. On these scarves, young girls used to embroider love messages and offer them to their sweethearts, making vows of eternal love. On the pins, delicate motifs are applied for the perfect alliance. This project seeks to stimulate that dimension by introducing the creativity of local designers, who reinvent its language and support structure. T-Shirts can expose love messages by using «SMS» language, or symbols related to local traditions, but the difference lies on the fact that it is the older generation that embroiders this new concept.

Another area of this project is centered on ornamental elegant objects, more specifically, on Queen's jewelry pieces. Óbidos was the "Town of Queens". Legends and other passed down stories enable us to imagine these exquisite royal objects. Through the direct observation of the lace knitting construction, performed traditionally by the female community, it came across the designer's mind that the various shapes of a jewelry piece could easily be reproduced by using this technique, which also allows to hold adorning items, for example pearls or shiny stones, when added.

We refer that the «Better Age» Program started five years ago with the sole purpose of developing a group of social responses by implementing measures and services to improve the quality of life of the seniors and pensioners of the Municipality of Óbidos in order to enhance their personal and social well-being.

URBACT Creative Clusters in CREA.RE – Creative Regions Workshop

Miguel Rivas, the URBACT Creative Clusters Lead Expert, was invited to present a communication under the theme “From Creative Industries to the Creative Place: Key Findings from URBACT Creative Clusters” in the CREA.RE – Creative Regions Workshop. The event will take place in Cordoba (Spain) in March, 15.

The CREA.RE project, supported by the INTERREG IV Programme, was motivated to better involve the creative sectors in the development of the European regions and cities. Most of the European capitals dispose of support programmes for their cultural and creative industries. But rural regions

and regional urban centres are often still lacking to make full use of their creative potential. The EU regional policy offers financial tools for the creative development of the European regions and cities. CREA.RE combines regions having faced problems when starting to integrate the creative sector into the EU regional programmes with several very advanced partners who agree to share their experience. The partnership, led by the Cultural Department - Office of the State Government of Upper Austria (AT) comprises 12 local and regional public authorities from 10 different EU countries.

www.crea-re.eu/

URBACT Creative Clusters in 1st Research Seminar of the Regional Studies Association Research Network on Creative Regions in Europe

This seminar will take place in Barcelona (Spain) in May, 5-6. Two research themes will be discussed. One key theme will be exploring the relationship between creative workers and creative cities. Another key theme of the workshop will be the development of creative economies in different geographical contexts in Europe, with special focus on Southern Europe.

Miguel Rivas, the URBACT Creative Clusters Lead Expert, will contribute with a comprehensive review

- theoretical background, on-going experiences and results - of the Creative Clusters project. Moreover, INTELI, a Creative Clusters project partner, will present a paper on the strategy and experiences of six Portuguese small communities in the area of creativity.

It will be a good opportunity to confront face-to-face our vision as practitioners in creative-based economic development with the academia.

www.creative-regions.eu/

From Creative Industries to the Creative Place: Refreshing the Local Development Agenda in Small and Medium-sized Towns

An article by Creative Clusters Lead Expert that draws attention to the potential role of creative industries in building the new post-crisis economic landscape, and how this is promoting a re-view of local development strategies in most innovative cities. The best summary to the URBACT Creative Clusters project.

<http://urbact.eu/en/header-main/news-and-events/view-one/urbact-news/?entryId=5035>

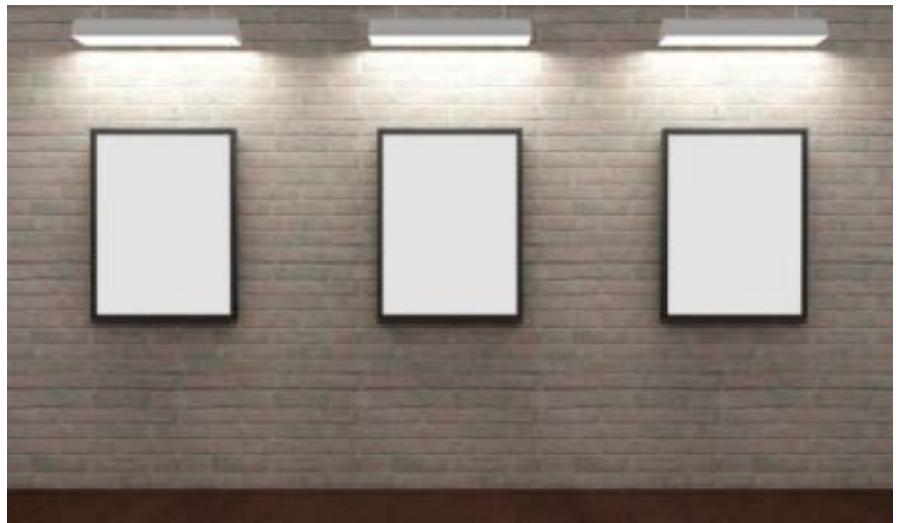
4th THEMATIC WORKSHOP:

The Creative Ecosystem: Events and Cultural Agenda as Catalysts

Barnsley (UK), March 17-18, 2011

Cultural events and agendas can not only help to build the local creative ecosystem but also to establish a real connection between cultural policy and economic development policy at city level. Beyond the “put-on-the-map” effect, singular cultural events must be used to establish credibility, by engaging the local creative fabric as much as possible in post-event activities. Savonlinna (Finland), Óbidos (Portugal) or Viareggio (Italy) are associated with distinctive summertime opera festivals spread through word-of-mouth. There are a number of examples of small and medium towns linked to unique experiences and creative events. Tandems such as Sundance-independent cinema, Sitges-fantastic cinema, Glastonbury-rock music, Avignon-theatre, Montreaux-music festival, Basel-modern art, are very popular.

The fourth and last thematic workshop of the URBACT network on Creative Clusters will be devoted to discussing events and cultural agenda as catalysts in promoting creative-based strategies in local development. A series of key contributions from different contexts, organized in three working sessions, will serve as a stimulus to discuss issues settled at the crossroad between cultural and economic development policies, namely: what kind of cultural policy for cultural entrepreneurs?; how to promote a risk-friendly creative economy at local level?; lights



and shadows in public cultural marketplaces; cultural drivers for place branding; cultural policies and urban planning; new cultural facilities as spaces for hybridisation and experimentation; re-thinking the big event: new aims, new formats, the post-event, and so on.

The URBACT workshop is open to a wide range of active participants who wish to feed the debate – cultural managers and cultural planners, creative professionals and entrepreneurs, economic development practitioners, experts and scholars.

CREATIVE ECONOMY REPORT 2010 - UNCTAD

After the publication of the Creative Economy Report in 2008, UNCTAD launched the 2010 edition last December. The document presents an updated perspective of the United Nations on the Creative Economy.

It provides empirical evidence that the creative industries are among the most dynamic emerging sectors in world trade. It also shows that the interface among creativity, culture, economics and technology, as expressed in

the ability to create and circulate intellectual capital, has the potential to generate income, jobs and export earnings while at the same time contributing to social inclusion, cultural diversity and human development. The report addresses the challenge of assessing the creative economy with a view to informed policy-making by outlining the conceptual, institutional and policy frameworks in which this economy can flourish.

www.unctad.org/templates/WebFlyer.asp?intItemID=5763&lang=1

Non-metropolitan creative economies in Portugal: UNDERSTANDING THE ROLE OF STRATEGIC CULTURAL INITIATIVES IN REVITALIZING LOCAL COMMUNITIES

Under the coordination of the University of Coimbra (CES – Centro de Estudos Sociais), a partnership integrated by INTELI, the University of Minho, the University of Algarve and other institutions has submitted a research proposal to FCT – Science and Technology Foundation oriented to the analysis of non-metropolitan creative economies in Portugal.

In fact, internationally, many small and medium-sized communities have been looking to foster cultural activities and creative industries as catalysts to economic transition and community attractiveness. Research literature on the creative economy tends to focus on large cities and overlook smaller communities, although emerging research interest in cultural and creative industry development in these smaller places can be observed in Canada, Australia, and Europe. In Portugal, there has been a recent proliferation of ‘creative economy’ initiatives in small and medium-sized communities in recent years – with an array of public investments and policies to support these initiatives – but both the organizations and the policy/program frameworks remain largely unexamined. Overall, research on the creative economy in Portugal is geographically focused on the metropolitan regions and generally characterized as a normative diagnosis with little attention to actions and impacts on the ground.

This project intends to examine and evaluate the impacts of current initiatives to develop cultural/creative economies in smaller communities in Portugal within a ‘cultural ecosystem’ context. Six small communities will be the target of this research work, one of them being the Municipality of Óbidos, the Lead Partner of Creative Clusters network.

THEORETICAL INSIGHTS

Small cities and the geographical bias of creative industries research and policy

“Most research in urban studies is profoundly concerned with global cities, capital cities and metropolitan areas, which leads to a structural marginalization of smaller cities”.

“A simple search in the ISI Web of Knowledge confirms this impression. Thus, of the 291 articles that have been published on the creative industries since 1992, 94 are either theoretical contributions or discuss empirical data without explicit geographical reference. Approximately 85 do not discuss cities in particular, but countries in general. Of the remaining articles, 19 analyzed London, seven focused on Los Angeles/Hollywood, and six on New York City. Manchester, Paris, and the city-state of Singapore are each discussed by six articles. (...) the search at least gives a first impression of the geography of knowledge production and highlights the metropolitan bias in research on the creative industries”.

“An exception is the research on Australia, which not only focuses on Adelaide, Brisbane, Sydney, and Melbourne but also on smaller cities such as Darwin, Hobart, Tamworth, and Wollongong. To an extent, this also applies to the UK (despite the obvious dominance of London), with research also published on Birmingham, Bristol, Edinburgh, Glasgow, Hastings, Newcastle, Sheffield, Swansea, and York”.

Bas van Heur (2010)
Journal of Policy Research in Tourism,
Leisure and Events, 2: 2, 189-192



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the creative brief 09

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BARNESLEY . ÓBIDOS . REGGIO EMILIA . HÓDMEZŐVÁSÁRHELY . MIZIL . INTELI . ENGUERA . VIAREGGIO . JYVÄSKYLÄ

IT'S MORE FUN IN A GROUP!

Guess what? It's true! We learned and felt another powerful experience in Barnsley during our last thematic workshop. At the same time that our network is reaching the end, we feel that our team building is improving its abilities to share and learn. This edition of the creative brief planted some of the new seeds that our network has been harvesting in the last couple of years. Óbidos and Reggio Emilia are working together by putting in practice a common project of developing creativity as an educational resource that could improve intellectual and entrepreneurial skills. Beneath the surface we are all discussing other possibilities of working together. Education, creativity and innovation, new social solutions of community inclusion and technology resources are some of the areas that are in our virtual daily round table.

This is one of the signs of our good health or wellbeing. The final conference in Óbidos, June 9th, will be an important step to reach conclusions of the work undertaken, but also to establish a platform of common objectives and new solutions for our challenges. Once again we reinforce our invitation for all you to come to Óbidos and activate your brain cells under this stimulating theme: "Creative Footprint – The Next Big Step Will Be a Lot of Small Steps".

Miguel Silvestre – lead partner
[creativeobidos@cm-obidos.pt]

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JOSÉ RUI FELIZARDO, PRESIDENT OF INTELI [PT]

INTELI is an Innovation Centre located in Lisbon, Portugal. Culture and creativity, sustainability and urban regeneration, and social innovation are the main intervention areas of INTELI. Within URBACT framework, INTELI is a non-city partner acting as a think tank to creative development models.

www.inteli.pt

MIGUEL RIVAS: Within URBACT Creative Clusters we used to define INTELI (the only non-city partner in the network) as a think tank. Is it correct? Why the interest of INTELI in creative industries?

JOSÉ RUI FELIZARDO: Yes, we define INTELI as a think tank or a policy research institution. Our mission is “contributing to a creative and innovative society, aimed

at sustainable economic and social development”.

The main aims of INTELI are the generation of innovative ideas and creative solutions to governance problems, the development of strategic information systems on industries and territories, and the production of recommendations to support political and social decision-making processes. We act as a bridge between government, science and society.

One of our strategic activities is linked to territorial innovation where we develop projects in the areas of culture and creativity. This interest of INTELI in the creative sector derives from its importance for economic and social development, urban regeneration and citizenship and community involvement in arts, economy and society.

MR: You are rather well informed about the most outstanding projects promoting creative hubs in big European cities from Dublin to Helsinki, from Barcelona to Vienna. Do you see any advantage when trying these creative-based strategies from small and medium-sized towns?

JRF: In fact, we have been developing a knowledge system with case studies of creative hubs around the world. This activity started in 2004 within an INTERREG III C project called 'Intelligent Cities' where our team had the opportunity to visit several creative spaces and to interview regional and local stakeholders on site, such as 22@bcn in Barcelona (Spain), Arabianranta (Finland), The Digital Hub (Dublin), One-North (Singapore), Multimedia Knowledge Corridor (Malaysia). This data base has been enhanced through our participation in other European and local initiatives and our involvement in European and national networks related to culture, creativity and innovation.

This policy research and intelligence activity is part of our daily work, and it is very important for the development of joint projects with cities and regions at the national level.

However, our objective is not to promote policy transfer and emulation of creative development models for small and medium-sized cities in Portugal and Europe. The serial replication of this phenomenon can be avoided if creative strategies are strongly based on historic precedents, in the symbolic value of place and space and cultural heritage.

MR: INTELI has been in charge of the URBACT Creative Clusters' contribution to the Green Paper of creative industries delivered this year by DG Education and Culture. What has been the perspective of URBACT Creative Clusters in such reaction?

JRF: The main message behind our contribution was that creativity can act as a driving force for economic development not only of large cities but also of small and medium-sized towns and even rural areas.

In fact, small communities have an important role to play in the European territorial structure, contributing to the development of a polycentric and balanced system and the strengthening of the partnership between urban and rural areas. These territorial areas are no longer synonymous with agriculture and decline. They can be competitive through the valorization of endogenous assets, the exploitation of unused resources and the in-migration of creative people who look for quality of life and quality of place. Their entrepreneurial spirit can be directed towards the creation of new companies or civic associations in areas such as arts, music, design, software, etc., enhancing the development of small creative ecosystems.

Thus, European creative-based policies and financing instruments should be adapted to the reality of small and medium-sized territorial areas, and not a "one size fits all" approach. Public policies and instruments oriented to the development of these communities

cannot be identified merely with sectoral policies such as agricultural or territorial cohesion policies. These small and medium-sized towns must also be the target of R&D, innovation, culture, and environmental policies in order to induce the development of creative and sustainable communities where people can live, work, learn and play.

Due to the importance of territorial cooperation, we have also proposed the creation of a European Creative and Sustainable Small Communities Network with the aim of sharing experiences and best practices, developing joint projects and promoting the mobility of creative people between cities and regions. This could be a good approach to perpetuate the activity of the URBACT Creative Clusters' network.

MR: Due to your nature as a non-city partner, your Local Action Plan on creative industries has been re-named as a Technical Action Plan. Could you please give us a brief description on its content?

JRF: Our URBACT Creative Clusters network has a specific characteristic: we are developing activities at local and network level, but we would also like to contribute to the wider discussion on creativity-based policies and strategies at European level.

As a result, INTELI is producing a Technical Action Plan called "Creative-based Strategies for Small and Medium-sized Cities" which intends to give voice to these territories in the European Union. It will include some theoretical insights on the importance of creativity and innovation for the development of small and medium-cities (particularly the ones integrated in intermediate regions) and a series of case studies of successful creative small communities in Europe, Australia, Canada and USA. Finally, we will propose some recommendations and policy measures in areas such as: supporting infrastructures (incubators, experimentation spaces, etc.), financing of creative companies, cluster and regional development, education and skills.

MR: INTELI and also URBACT Creative Clusters are members of the so-called "European Interest Group on Creativity and Innovation". What can we expect from this group?

JRF: The EICI – European Interest Group on Creativity and Innovation aims to develop itself as the leading European network to promote and defend regional and local interests in European creative industries and innovation policy. It intends to actively influence EU strategies and funding on behalf of its members and thereby contributes to more creativity, competitiveness, social cohesion, sustainability and innovation in European regions and cities.

The activities of the group are mainly associated to policy advocacy; EU project development; and communication, networks and collaboration.

The initiative became an official network in May 2010 and INTELI is a founding member of the association. In our opinion it can be more than just another network. EICI can become the European Think Tank on Creativity and Innovation.

Our specific interest is to intensify our intervention at the European level and to enhance the international visibility of our projects and partners. It is also an opportunity to exchange ideas, to develop joint projects with the other members and to promote our policy intelligence and advocacy activities.

MR: This is not the only transnational project on creative industries for INTELI. In your view, what is the distinctive feature of URBACT II as framework?

JRF: INTELI is involved in some transnational activities on creativity and innovation, such as the INTERREG IV C projects CITIES – “Creative Industries in Traditional Intercultural Spaces” and CeRamiCa – “Ceramics and Crafts Industries’ Increased Cooperation”.

The distinctive feature of URBACT II is its methodological framework. The development of Local Action Plans with the involvement of local stakeholders (the so-called Local Support Groups) and the Managing Authorities of Operational Programmes by each city partner is a very challenging process.

The participation of INTELI in these networks is very important not only for knowledge development and exchange of best practices but also to integrate these experiences in regional and local projects in Portugal. ■

INTELI'S ACTIVITIES

RESEARCH & ANALYSIS

Entails research and knowledge development in terms of policies and the management of territorial innovation.

POLICY ADVOCACY

Design of innovative ideas and creative solutions for the agenda of territorial development policies, on a local, regional and European level.

STRATEGIC PLANNING

The definition of territorial development strategies, through diagnosis, benchmarking and planning.

EVALUATION OF POLICIES AND PROGRAMS

Involves the monitoring and evaluating of policies, programs and territorial development strategies.

TERRITORIAL STRATEGIC INFORMATION

Generating systems of territorial strategic information as the basis for the creation of indicators to support decision-making.

ESTABLISHMENT AND PROMOTION OF NETWORKS

Entails the creation and management of networks of cooperation between public and private stakeholders, political decision-makers and the civil society, in the area of territorial innovation.

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Óbidos and Reggio Emilia

Since 2008, Óbidos and Reggio Emilia integrate the Creative Clusters in Low Density Urban Areas network, of the European URBACT II Programme, which allowed the establishment of a partnership based on the European Programme – Comenius Regio, with the following partners: Municipality of Óbidos, Pre-school of Arelho, Histórias com Bicho, Municipality of Reggio Emilia, Province of Reggio Emilia, Preschools and Infant-toddler Centers - Istituzione of the Municipality of Reggio Emilia and Reggio Children- International Center for the Defense and Promotion of the Rights and Potential of All Children. This partnership that will be working for two years will allow the mobility of teachers, educational experts and artists, between Óbidos and

Reggio Emilia and it is foreseen school work, workshops and Seminars.

The project was designed to offer teachers from Reggio Emilia and Óbidos the opportunity to articulate and effectively use their understanding of a child's creative skills development; understand current issues in pedagogy; articulate their practice with children and show deep confidence and empathy with children and their families in the work environment.

The teachers, educational experts and artists (or atelieristas) will be working with different groups of children based on Reggio Emilia pedagogy with the support of Reggio Children that will provide information and professional development on the pedagogical experience of Reggio Emilia pedagogy and make available the participation of all educational actors of this partnership in atelier urbani (this is the new concept of atelier that Reggio Children is working this year).

CITY CASE STUDY: BARNESLEY - RE-MAKING THE NORTHERN ENGLAND MIDSIZED TOWN

A report produced by the URBACT Lead Expert, Miguel Rivas

<http://urbact.eu/en/projects/innovation-creativity/creative-clusters/news/?newsid=543>

Brazil Creative Foundation visits Portugal

Brazil Creative Foundation (Aracaju, Brazil) visited Portugal last March, 21-25. The objective of the delegation was to collect information on the creative projects, institutions, spaces and cities at a national level.

One of the creative cities visited was Óbidos, the Lead Partner of URBACT Creative Clusters' network. In the town, the delegation had the opportunity to visit the creative industries incubator ABC, the technology park, one of the new municipal schools, and the Chocolate

Festival in the medieval walls. Moreover, the Brazilian team visited INTELI, also a partner of the network, in order to be aware of its projects linked to creativity and innovation and to jointly identify further collaboration opportunities.

www.fbcriativo.org.br

Mayor of Óbidos in Las Palmas (SP)

The mayor of Óbidos (Portugal), Telmo Faria, was invited to participate in the "Creative and Cultural Industries Forum", in Las Palmas, Gran Canaria (Spain), a candidate city to the European Capital of Culture in 2016, having presented ideas concerning development strategies of creative industries. The event took place from March 16 to 19.

The idea of this forum was to learn with the experience of similar projects, and the Creative Clusters in Low Density Urban Areas is one of them.

Last year, Telmo Faria was also invited to speak in the European Forum of Cultural Industries, in Barcelona, organized by the Spanish Presidency of the European Union.

OTHER CAPITALIZATION ACTIVITIES

Contacts with the city of Modena, Italy (partner of CIT-IES project, INTERREG IVC) transferring key lessons from URBACT Creative Clusters. December 2010.

Contacts with the city of Terni (Italy) transferring key lessons from URBACT Creative Clusters: video-conference with a group of stakeholders of the project "Cittá Giardino" (cultural quarter). November 2010.

Deputy Mayor of Óbidos in Azores

2-3 April 2011, Azores (Portugal)

The Azorean Cultural Institute organized a seminar on the theme of Creative Strategies for Revitalizing Cities, in Ribeira Grande and Praia da Vitória.

This event welcomed seven conferences, which counted with speakers who narrated their personal experiences related to the development of projects of cultural nature and that have, in one way or another, revolutionized the areas where they are located. Miguel Silvestre, a lead partner of the Creative Clusters in Low Density Areas was one of the present guest speakers.

This event had the sponsorship of the Regional Direction of Culture and Youth, as well as the support of the Municipal Councils of Ribeira Grande and Praia da Vitória, Teatro Ribeiragrاندense and the Youth and Arts Academy of the Terceira Island.

Dedicated to managing directors of public and private organisms, as well as for the general public, this seminar aimed to prove that with the creation of cultural dynamics, it is possible to strengthen areas in our territory in areas transversal to its reality.

RELATED NEWS

Call For Proposals: European Alliances for Mobile and Mobility Industries and Creative Industries

This call for proposals aims at a more strategic support to service innovations, with the objective to unlock its transformative potential at sectoral and market level and to contribute to strengthening the innovativeness of the economy as part of the implementation of the Europe 2020 Strategy.

The call for proposals has two actions:

Action 1

European Mobile and Mobility Industries Alliance:

This action aims at strengthening the role of innovative services in mobile and mobility industries to re-invigorate the competitiveness of the EU. Whereas mobile services can build upon key enabling technologies developed in

Europe or elsewhere, innovative mobility concepts are urgently needed to better address societal challenges.

Action 2

European Creative Industries Alliance:

This action aims at strengthening the role of creative industries as a catalyst of innovation and structural change by promoting the more effective use of all different forms of knowledge and creativity for innovation throughout the economy and to support the emergence of new industries that combine knowledge and creativity with modern technologies, in particular ICT.

http://ec.europa.eu/enterprise/newsroom/cf/itemlongdetail.cfm?item_id=4989

Interclustering Labs – Combining Strengths to Build a Creative Industries Intercluster

InterCluster Europa is the European Platform for Cluster Cooperation. It is a non-profit body whose full membership is restricted to clusters.

In this context, an InterCluster is an association of clusters within a specific interregional or transnational area and engaged in processes aimed at common strategic development. The objective is to promote synergies around high-value-added products and services, and thereby contribute to the emergence of European industrial projects. Europa InterCluster has drawn up a preliminary list of ten

world-scale growth markets: bio-products, sustainable construction, eco-transport, renewable energies, e-health, cultural industries, sustainable engineering, NBIC, industrial textile and sustainable cities. A common characteristic of these growth markets is to overlap a number of different fields and thereby offer great potential for cooperation between clusters. The goal is to set up a European InterCluster for each of these ten markets, i.e. a transnational consortium made up of three or four clusters complementing one another in the value chain and

with a common strategy and joint management.

Several Interclustering Labs on how to set up an InterCluster based on value chains in the new “integrating markets” have been launched. One of them is in the market of Creative Industries which encompasses a broad range of areas: ICT, media, communication, new materials, education, cinema, serious games, architecture, design, etc. The first workshop was held in 2-3 February 2011 with the objective of designing a roadmap for the implementation of the Creative Industries InterCluster.

URBACT Creative Clusters Final Conference

CREATIVE FOOTPRINT: THE NEXT BIG STEP WILL BE A LOT OF SMALL STEPS
ÓBIDOS (Portugal), 9th June, 2011



Panels

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Keynote Speaker:
CREATIVITY IN SMALL
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UPGRADING SIMPLICITY:
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Level #2 Doing
HUMAN SOLUTIONS:
You are the answer

Level #3 Atmosphere
A CREATIVE CLOUD:
For a community storm

Level #4 Space
CREATIVE SPACES:
Living Hard | Working Creatively

Level #5 Zoom
ACTION PLANS
TO CITIES OF ACTION

Level #6 Commitment
GOVERNING THE LOCAL CREATIVE
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