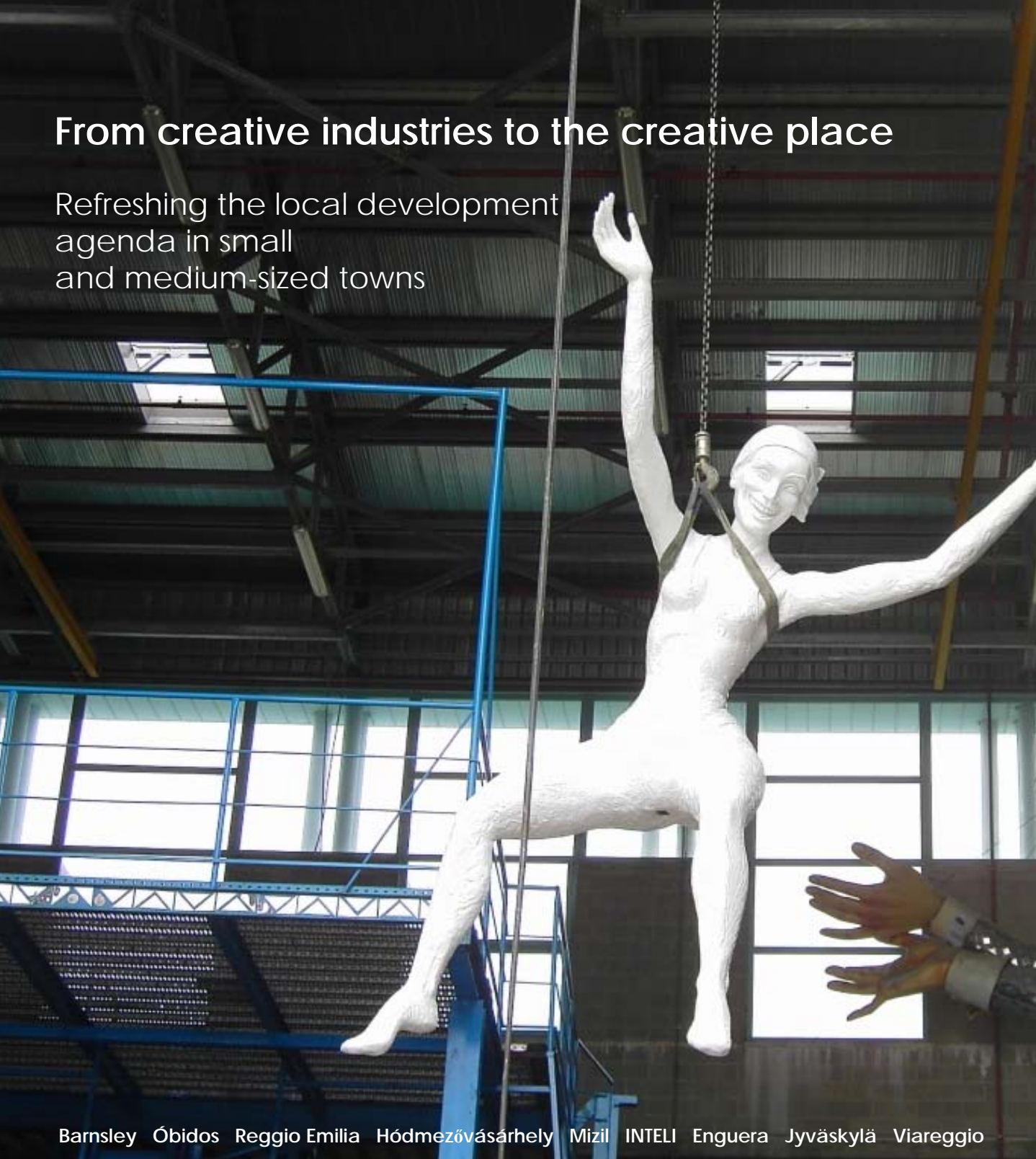


From creative industries to the creative place

Refreshing the local development agenda in small and medium-sized towns



Barnsley Óbidos Reggio Emilia Hódmezővásárhely Mizil INTELI Enguera Jyväskylä Viareggio

URBACT CREATIVE CLUSTERS _ FINAL REPORT _ 2011

Introduction

The creative industries [and creativity-based business models] are called to make a significant contribution 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).

This trend opens a window of opportunity for many well-positioned medium-sized urban agglomerations and even it is also a driver for re-thinking the current basis of rural development. Consequently, seven medium-sized cities in Europe [Barnsley, Reggio Emilia, Hódmezővásárhely, Mizil, Enguera, Jyväskylä and Viareggio] led by the Portuguese town of Óbidos, plus INTELI as a research body, got together to form the **Creative Clusters network**, as one of the URBACT programme's forums/laboratories intended to promote innovative local policies.

Between 2008 and 2011, they have jointly explored the options to put into practice one shared vision: the creative driver in local development is also functional outside the context of main urban hubs and core cities, and it is to allow to impulse a leapfrogging in terms of social and economic development for small and midsize towns. We have called such as exploratory pathway "*from the creative industries to the creative place*". As a start, this assumption laid on the possibility to transfer a range of so far considered urban attributes – such as accessibility, cultural life, tech. facilities, competitive clusters, education of excellence, global networking – to medium-sized towns. At a larger perspective, the challenge was to envision creative industries and creative-based business models in building the post-crisis economic landscape, avoiding the fashion-effect when addressing that question.

This report summarizes three years of learning-by-interacting process within the URBACT framework. It has resulted in a baseline study, two major conferences, four thematic workshops, two key study visits and the production of a Local Action Plan in each of the participating cities. Moreover, a particular effort has been made during these years in dissemination beyond the partnership through newsletters, position papers and articles.

Content

- 01** Vision and partnership. Page 4

- 02** Rationale: creative clusters and creative ecosystems. Page 16

- 03** A shared learning experience: thematic workshops. Page 30

- 04** Highlighting a case study from the partnership: Barnsley, UK. Page 68

- 05** Key findings. Page 78

- 06** The creative footprint: city partners' main competences and Local Action Plans. Page 105

References

01

Vision and partnership

“Creativity can be an excellent driver for economic, social and even political regeneration”

Telmo Faria, Mayor of Óbidos
Público, June 9th, 2011

VISION

“In the knowledge and creative economy, regional advantage belongs to places that can quickly mobilize the talent, resources and capabilities required to turn innovations into new business ideas and successful commercial products” (Florida, 2002). This basic assumption, rapidly diffused thanks to the successful work of Richard Florida, is re-shaping many working agendas in urban economic development around the world, not just in the OECD area but also across a number of emerging economies, as it shows the UNCTAD’s creative economy programme. Attracting and retaining creative talent, which is comparatively more mobile than the average, is becoming a key driver for many place-based economic development strategies. This vision, in our view strongly based on the seminal work of Jane Jacobs in the 60’s about the role of the community life (Jacobs, 1961), updates several other key ideas which all reinforce the concept of creativity as a cross-cutting driver for a new generation of local economic development strategies.

The first of these ideas refers to the growing importance of clusters which are built around creative-based activities going beyond the cultural sector. These clusters also comprise fashion, design, video, computer games, software, architecture, etc. This set of activities currently accounts for around 5-6% of EU’s GDP, but they are growing faster than the average for industry as a whole. Even years ago some talked about the TIME cluster, namely: Technology, Information, Media and Entertainment. The implication is that the creative class is much more than artists and people from the cultural word and now includes professionals, tech-people or scientists. Moreover the creative cluster is revealing itself as a powerful source of innovation, although most of such innovation remains ‘hidden’ at the light of traditional innovation indicators, as the think tank NESTA has reported in research on a number of British creative industries such as videogames, product design, advertising and broadcast production (Miles; Green, 2008). The key role of creative activities in the diffusion of innovation is likely to have consequences in terms of spatial development.

A second major idea comes from the field of business management, where creativity is increasingly seen as a new driver for growth in all industries [creativity-based business models], once knowledge has already been assumed as a main feature. A report commissioned by the British HM Treasury stated that “the intelligent application of creativity and design allows businesses of all sizes to access

new, global markets by increasing the distinctiveness of products and services and competing on the basis of the added value of their unique appeal to consumers" (Cox, 2005).

As a result it is now mainstream to recognize that creative industries are called to make a significant contribution in building the post-crisis economic landscape. The "European Competitiveness Report 2010", drafted by the European Commission, refers to the "transforming role" of the creative industries for the future of EU's economy. A last communication from the Commission to the European Parliament and the Council on the state of economic and social cohesion in the Union is entirely devoted to innovation and creativity as key drivers (European Commission, 2009a). The new productive model, still to be shaped, will be green and low-carbon, tech-based and creativity-based.

Starting from this main assumption, **the vision of the UBACT trans-national network on "Creative Clusters in low density urban areas" is that creative issues in local economic development are also a functional pattern outside the context of the main urban hubs and core cities.** Consequently, creativity as source of innovation should act as a cross-cutting approach to re-think economic and social development in medium-sized and small towns given the new opportunities related to accessibility, community life, culture and creativity-based business models. In other words, **big cities are not the only places to live and experience the contemporary.**

This vision is relevant at European Union level because this UBACT project is an attempt to explore over the field the capacity of the creative issue to impulse a sort of leapfrogging in terms of social and economic development for small and midsize towns as well as an excellent opportunity to re-think rural development. Here, the term "low density urban areas" exhibited in the project title, matches with both the OECD successful concept of "intermediate region", and the remoteness/proximity duality, or accessibility to a main urban hub (Dijkstra; Poelman, 2008), therefore rejecting the oversimplification of the urban/rural duality.

PROJECT STRUCTURE: A CLUSTER OF DEDICATED LOCAL POLICIES

Thus, the learning itinerary for this **UBACT network was designed in order to understand the process of promoting a creative-friendly environment at local level, and in the context of small and medium-sized towns.** A process that we call "*from creative industries to the creative place*". A truly integrated approach in urban development, with a great potential for re-thinking urban strategies and overcoming some path dependencies in local development.

To tackle this main objective, initially a working plan was thematically structured around five key sub-themes, also in order to focus the learning and interacting process among the involved partners:

- **Creative industries within a new cluster reading of the local economy.** The partnership was focused not only on the impulse of new emergent sectors within the creative industries, but also on creative issues – design... to contribute for re-thinking mature local industries in order to foster them with a new growth potential. Sure, the challenge of job creation and employment opportunities especially for young local people was an important issue for discussion.
- **Attracting and retaining creative professionals and entrepreneurs.** Incentives and support measures at local level specifically adapted to the nature of the creative entrepreneur, combining financial, logistics and advisory support.
- **The space of the creative class as new urban working environments.** This sub-theme was called to be the most physical dimension of the project. Different scales were considered from urban planning to architectural design. An effort was made addressing the spatiality of a range of emerging creative-based urban facilities.
- **Events and cultural agendas as catalysts.** To talk about the creative economy is not just the same than talk about the economy of culture. However culture and cultural life are key framework conditions for addressing the creative city. From the very beginning a common challenge within the whole partnership was to blur the limits between cultural policy and economic development policy at local scale.
- **Incubating future talent: creative education environments at local levels.** It was revealed during the preparatory phase of the project in 2008 that cities approaching seriously a creative-based strategy were developing innovative and creative education systems in primary and secondary levels. In fact one of the Creative Clusters' partners, Reggio Emilia, is a world-class benchmark in that field. Also Óbidos or Barnsley are very active introducing advanced methods in public education.

Then, along the shared learning process, questions and discussions around branding and governing the local creative ecosystem were also considered. Thus, in some way, **the idea of “creative cluster” can also be seen as a time-space articulation at local level between creative-driven micro-strategies and initiatives in the fields of the economy, culture, education, urban planning and design, branding and communication and governance** (see the figure).¹

¹ From a different context, the Interreg IVC project Creative Metropolises, www.creativemetropoles.eu also faces the local support to creative industries as mix of different local policies, namely: enhancing entrepreneurship, stimulating creative businesses and entrepreneurs; support for education, development of arts education, and other different educational initiatives, activities; development of districts, (re)development of buildings, development of places to live and work; urban planning, spatial development; different cultural initiatives; supporting links and partnerships between CI and other sectors; city marketing; and development of tourism.

An integrated approach promoting the local creative ecosystem

Economy	Creative industries within a new cluster reading of the local economy
	Attracting and retaining creative professionals and entrepreneurs
Space	The space of the creative class as new working environments
Culture	What kind of cultural policy for cultural entrepreneurs?
Education	Incubating future talent
Governance	Governing the local creative ecosystem
Brand	Branding and communicating the creative place

PARTNERSHIP

The umbrella for such as learning-by-interacting process has been URBACT. A European programme promoting sustainable urban development. It enables cities to work together to develop solutions to major urban challenges. URBACT actively promotes the work with all parties who have a stake in the city, with the establishment of local support groups in all the participating cities; and it is a result-oriented programme since its main output is the production of Local Action Plans.

URBACT Creative Clusters was an initiative of Óbidos (Portugal) that was followed by a number of medium-sized cities with existing background or some expectations regarding creative-based local strategies.

Óbidos, Portugal | Small cities great visions.

here is a formal strategy in Óbidos [10.875 inhabitants, 80 km. North of Lisbon] to become a creative, eco and healthy town based on distinctive endogenous assets, in order to turn into a unique place to live, work, learn and play at national and international level. Since 2002 Óbidos has been implementing a development strategy focused on Tourism, Culture and Economy. The Town Council has been organizing a number of events that attracted the attention to this historic town. The organization of these events implies a set of different areas that embrace creativity: content

production, entertainment and acting, music, graphic design, marketing and advertising, multimedia, artistic creation and cultural research.

In the frame of URBACT the town was looking for new ideas to improve its on-going strategy “Óbidos Criativa”. A strategy comprising significant landmarks such as the Technology Park of Óbidos, ABC as incubator focused on creative entrepreneurs, new school programme, impressive cultural agenda and a re-branding exercise of this historical village. The Municipality expected to participate in the process of conceiving and implementing an economic and cultural development agenda specifically oriented to low density territories, and strongly based in drivers such as innovation, creativity, sustainability and digital economy. They are handling the concept of “modern rurality”.



www.cm-obidos.pt

Reggio Emilia, Italy | Networking creative entrepreneurs around a new media cluster.

Reggio Emilia [160.000 inhabitants, in Emilia Romagna] has a long history on ‘classical’ cultural economy. Theatre, dance and music are the clusters more developed with the presence of internationally well-known organizations and individual artists. Current city challenges are: integration of immigrants/social cohesion; urban regeneration (historic city centre); facilitating sustainable mobility; and city branding.

In the framework of URBACT Creative Clusters the city intended to identify a local mix of actions which could foster the creation of a cluster on new media, combining at once: new technological competences, entrepreneurial spirit and cultural/artistic sensitivity. Reggio Emilia contributed to the network through its experience on: creative education in primary and secondary schools, where in fact it is a world-class benchmark; cultural life and agenda (especially in contemporary art); social inclusion; and an “open innovation” style in co-producing local policies and addressing strategic planning.



www.comune.re.it



www.primaria-mizil.ro

Mizil, Romania | Creating conditions to fix people in town.

The main challenges in Mizil [16.319 inhabitants, 90 km far from Bucharest and near Ploiești, the county capital] come from a transitional local economy, even with additional questions to overcome due to its condition as a low density urban area. One problem is the lack of qualified human resources, since a lot of skilled people migrated to Western European countries. On the other hand, small level of salaries in sectors like textile or food industry doesn't attract the skilled personnel that is still in the area and doesn't encourage the potential employers to train in different professions requested by the existing industries. We cannot talk about creative industries in Mizil, but there is a range of related activities that can evolve in the future as creative activities. Therefore, the Mizil Local Action Plan has been oriented to both create opportunities for new emergent creative activities and creativity as a cross-cutting approach to re-think existing mature industries.

Barnsley, UK | Re-making the Northern England midsize town.

Barnsley Metropolitan Borough [South Yorkshire] has a population of 218,000 [82.000 in town] and it has a great history as a centre of coal mining. By the beginning of the 21st century the town centre was characterized by a stagnant property market, an over abundance of bargain-orientated retail shopping and a one-dimensional night time economy based around the pubs & clubs sector for the young adult market. A huge regeneration effort followed to rebuild an economic base that would offer a future for people and to eradicate the dereliction left by industrial decline. Nowadays, Barnsley's ambition is to be a "21st Century Market Town" at the heart of an enterprising and innovative local economy, taking advantage of its central location within the triangle Manchester-Leeds-Sheffield. In such strategy the development of a cluster around creative industries is playing an important role, especially in the new media sector.

Barnsley has contributed to the network through its experience in: re-using old industrial sites for creative activities; institutionalization of a creative-focused local development; branding the creative place; PPP schemes in creative strategies; networking strategies when dealing with creative people and supporting tools for creative entrepreneurs; and re-thinking mature industries at the light of creativity-based models.



www.barnsley.gov.uk

Enguera, Spain | The value of the unknown

Textile manufacturing and agriculture were for many years the main activities in Enguera [5.000 inhabitants, in Valencia region]. Nowadays, it is in the services sector where the most important bet for the near future of the village is taking place, basically nature tourism and activities related to culture. Enguera expectations in the URBACT network were firstly to get in touch with the creative driver in strategic planning. Consequently, they were looking for experiences and useful insights for the coming years in areas like: i) emerging activities like eco-tourism which needs a cluster approach integrating another related activities like retail or culture; ii) creativity-based business models to give to some existing mature industries a new potential for growth; iii) creativity and knowledge-based models as a source for new start-ups placed in the culture sector or ICTs; iv) residential developments as a tool for attracting a new type of residents (the creative class) – that is Enguera as a place to live in not just for visiting; v) local cultural agenda, considering some major events inspired by creativity.

Enguera has contributed to the network through its experience in eco-tourism, social inclusion, place branding at a supra-local level, and local museum networks.



www.enguera.org



www.hodmezovasarhely.hu

Hódmezővásárhely, Hungary | Ceramics and beyond: converging culture, industry and creativity

Hódmezővásárhely [50,000 inhabitants] is located in South-East Hungary, near the Romanian and Serbian borders. Biggest factories of the city are settled in the ceramics industry. The ceramic industry's history is closely intertwined with the history of the city. As a future development pathway the city is promoting a cluster strategy in ceramics, encouraging closer cooperation among all the parties involved: entrepreneurs, artists and designers. Hódmezővásárhely is also exploring strategies based on creative issues as a comparative advantage opposite to the work & live environments in big agglomerations, starting from a re-branding exercise on the image of the city. The city of Hódmezővásárhely has contributed to the network through its experience on revitalization of mature industries, integrated urban development strategies and creative education in primary and secondary schools.

INTELI, Portugal | Think tanks for creative development models

INTELI, as a research centre on creative development models, is joining this URBACT network as a knowledge producer. This public research body, based in Lisbon, has delivered a technical document with policy recommendations and strategic guidelines centred on promoting creative clusters in low density urban areas. The idea was to give inputs to regional and urban European policies on creativity in spatial development, namely in the scope of the "European Year on Creativity and Innovation" (2009) and the production of the "Green Paper on Creative Industries" opened for public consultation during 2010. www.inteli.pt

Viareggio, Italy | Charming life within a competitive local productive system.

The economy of Viareggio [63.000 inhabitants, in the Tuscany sea-shore] is based on tourism, craft, industrial activity, fishing and floriculture. Concerning the industry Viareggio is home of a World leading cluster in yacht building. Viareggio is also well known for its Carnival. Local plans pursue sustainable development through the conservation, protection and enrichment of local resources by establishing the conditions for giving quality settlements, and to achieve environmental regeneration of the city. Moreover the plan promotes local actions to improve the protection of cultural heritage, and processing and recovery of existing buildings. The city expected to share knowledge in what concerns sustainability, urban regeneration, cultural heritage and creativity. During the first half of the project Viareggio contributed to the network through its experience on cluster development for revitalizing mature industries; integrated urban development and creative events.

www.comune.viareggio.lu.it

Jyväskylä, Finland | The human technology city.

Jyväskylä [130,000 inhabitants] is a youthful city located in Central Finland, 270 km North of Helsinki. It is known as “city of schools” hosting two Universities - the University of Jyväskylä and the JAMK University of Applied Sciences, and a number of innovative cross-field research institutes. The city is also famous for its many buildings designed by Alvar Aalto and the home of the annual Jyväskylä Arts Festival. As in the whole Country Jyväskylä is very active re-shaping mature industries and promoting new productive realities throughout knowledge, technology and creativity. This ranges clusters such as Forest Industry Future, Bioenergy, Nanotechnology, Ubiquitous computing, New generation machines and equipment, the EduCluster [on education activities], the so-called **wellness sector** on technologies around sports and health sciences, or tourism and experience management. The vision for the area is to build an innovation ecosystem setting people at the core: that is the meaning of the place-brand “the human technology city”.

Within the URBACT framework, Jyväskylä has tried to investigate the connections between culture and wellness. For the rest of partners it has been appreciate the Jyväskylä’s competences in innovative learning systems, new cluster readings for urban economies, and innovative urban facilities and venues for creative activities.



www.jyvaskyla.fi/lang

Assessing the potential for a creative-based city strategy: the case of Viareggio

In February 2009, the lead expert of URBACT Creative Clusters made a study visit to Viareggio. Working jointly with both the Municipality and the Local Support Group, the purpose was to assess the real potential of the city to effectively deal with the creative driver, and consequently better focus the Viareggio Local Action Plan. This kind of exercise was carried out in every city partners during the first half of 2009.

From the beginning it was clear that a potential creative strategy for Viareggio, in the Tyrrhenian seashore on Tuscany, should be deeply embedded to both the city map [a physical or spatial dimension) and the number of on-going flagship projects at that time. This was an outcome of the following facts:

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

- Related to tourism-leisure. 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” [like in the happy 20’s in 20th century] reinforcing its waterfront, the “Passeggiata a Mare”, as an iconic space and handling more actively the orthogonal city map and the surrounding natural areas. The renewal of the Eden theatre and the congress centre worked in that way.
- Related to carnival as a major event in the city. Carnival in Viareggio is rooted in the 19th century. 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. The so-called “Parc della Cittadella” is a thematic business park devoted to workshops related to carnival artistic production.
- Related to the yacht building industry. Viareggio is a world-class production system in 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.- *Uniqueness of Viareggio urban geography offering itself as an asset in a strategy on creativity.*

- Downtown Viareggio reminds to a sort of horizontal Manhattan, including its own Central Park. But there is still a gap in order to attract to his area galleries, restaurants, shops... in the framework of a strategy to convert Viareggio in a landmark in Italy attracting creative people and activities.

- Beyond the restoration of the Eden theatre or the Centro Congressi, the Promenade di Mare demands more extensive waterfront revitalization, considering working spaces, galleries and so on. A main street not just functional during Summer time but during all the year.
- The area around the port is the heart of the city. Crossroads between the most innovative developments linked to the yacht building industry and 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 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 creative Viareggio. This sort of recreational opportunities also for a strategy in eco-tourism would complement perfectly a renovated supply of Viareggio as a beach city.

3.- Some preliminary remarks.

- It is a strong point that the urban planning department is leading Viareggio participation in URBACT Creative Clusters. This reinforces the aforementioned physical dimension for a Creative Viareggio strategy. Nevertheless, there must be room for other city departments in charge of economic development, culture or tourism.
- The real challenge is to combine actively all recent and on-going flagship projects on a cross-cutting strategy [Creative Viareggio] generating synergies beyond a simple sum of projects. Also some gaps should be also tackled such as the non existence of creative-based facilities like an incubator for creative entrepreneurs, already conventional in many cities in the same rank than Viareggio.
- As regards a strategy on place branding, maybe 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.

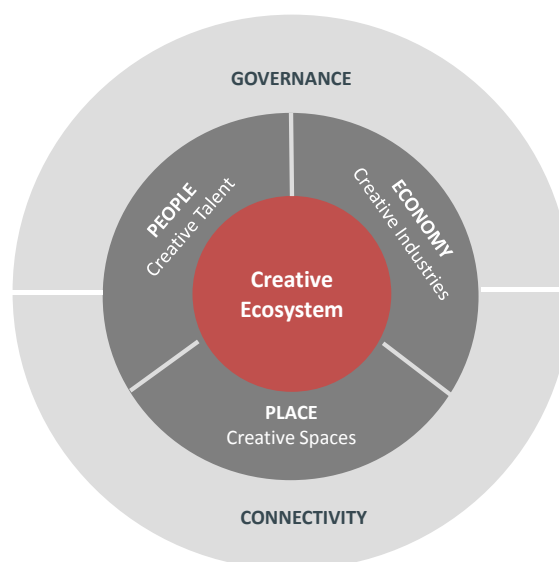


02

Rationale: creative clusters and creative ecosystem

THE CREATIVE ECOSYSTEM: PEOPLE, ECONOMY, PLACES

Since URBACT programme is aimed at promoting integrated and innovative solutions to main urban challenges, the URBACT network working with both the creative industries and the creative driver in local development, decided to use the concept of **creative cluster** as it was exhibit in its project title. That concept is connected to the idea of **local creative ecosystem** as it was introduced by INTELI, one of the project partners ². The local creative ecosystem is an environment of excellence focused on creative-based activities. It comprises **people** (creative class or creative talent and entrepreneurs), the **economy** (creative industries) and **place** (ranging in scales from creative-oriented facilities to creative districts and the idea of the creative city).



Source: INTELI, 2011

Often such ecosystem is headed by a new style of local **governance**, with a more active involvement of city stakeholders, and it is fed by a number of creative-oriented local **policies**, framed or not by regional-national framework strategies. Thus, once the network activities were moving on, the **concept of the creative cluster was also narrowly related to the idea of an articulation between creative-oriented local policies in the fields of the economy, culture, education, urban planning and design, branding and communication.**

People

People who work in arts, music, entertainment, culture... but also in science, engineering, architecture, design... In other words, the creative class is much more than the people working in the

² INTELI, *Creative-based Strategies in Small and Medium-sized Cities: Guidelines for Local Authorities*. Report produced under the project URBACT Creative Clusters in Low Density Urban Areas, 2011. This report deepens in the rationale of the project, and includes a comparative analysis on creative-based strategies in small and medium-sized cities. Also see: SELADA, Catarina and VILHENA DA CUNHA, Inés. *Criatividade em Áreas de Baixa Densidade: o Caso da Vila de Óbidos*. In Oliveira das Neves, A. Editor. *Criatividade e Inovação, Cadernos Sociedade e Trabalho – XIV*, Ministério do Trabalho e da Solidariedade Social – Gabinete de Estratégia e Planeamento. Lisboa, 2010.

cultural industries. And it also covers a range of creative occupations which account for a significant portion of the workforce, such as 30% in Holland or 21% in Hungary (Ságvári and Dessewffy, 2006).

Different segments of creative people search for different types of environments. For instance, students are attracted for cheap accommodation, prestigious universities, lifestyle environments, etc. In contrast with creative people related to the media sector whose interests remain on urban diversity, cultural agenda and urban creative-based hotspots. It is clear that mobility is leading to an increasing level of labour-market internationalisation and integration, and competition for talent is now influencing inward investment strategies and place marketing across the globe. In this context, the concept of **creative entrepreneurs** is gaining force. As a result, smart cities and regions are increasingly competing to attract and retain not only companies but talents. And that competition is already global (OECD, 2008)

Type of Knowledge Workers	Attractions - Hard and Soft Location Factors
Scientists, Engineers and Creative Professionals	<ul style="list-style-type: none"> • Quality of university milieu • Leisure facilities • Hedonistic environments • Accessibility • Life style environments • Access to cultural facilities
Artistic, Creative People and Media Professionals	<ul style="list-style-type: none"> • Affordable space • Creative milieu • Entertainment • Creative spaces • Urban diversity
Students (Latent Knowledge Workers)	<ul style="list-style-type: none"> • Cost living • Prestigious universities • Life style environments • Cheap accommodation

Hard and soft locations factors by different types of knowledge/creative workers

Source: Derived from Kunkmann (2005); Van den Berg et al (2004)

The creative place is about setting people at the core - to use “human solutions” as said in Central Finland. As concern the new creative class, creative entrepreneurs and smart organizations this statement means to match their **location factors**. A few of such as factors come from the past experience in the 80’s with the appearance of sun-belt tech-regions -Texas, California, French Riviera... and the technological park booming. But most of them are quite new, for instance:

- Hyper-accessibility, what it does not necessarily mean to live besides an international airport but to get easy access to it by train or motorway.
- Fuzzy borders between work and leisure, between the working space and the private space.
- Affordable housing.
- Environmental friendly local policies: fight against pollution and urban speculation.
- Networking facilities are essential in the era of the *wikeconomies*: massive access to ADSL or Internet broad band.
- Good educational systems at local level, not just thinking of the expatriates' sons but in the incubation of the local talented people of the future.

Economy

The concept of creative industries emerged in the 1990s through the Department of Culture, Media and Sport (DCMS) of the British government. Its first report on the issue included a definition of creative industries which is still used and very popular: *“activities which have their origin in individual creativity skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property”*³. Other definitions and conceptions emerged later and spread, in Europe and throughout multilateral institutions such as OECD (2005), UNCTAD (2008; 2010)⁴ and the World Intellectual Property Organization⁵.

At the heart of the creative economy are the creative industries. The creative industries' complex includes a diverse range of businesses in sectors where talent and individual creativity are the key factors of production, and where the idea of business is crucial too. The products and services resulting from creative industries have their value in creative, innovative and artistic attributes. This kind of industry is based on creative individuals ideally in association with managers and technologists. This industry can simultaneously be art, science and business. Envisioned as a one single cluster, those industries are revealing a growing pattern faster the industrial average. And they

³ UNITED KINGDOM-Department of Culture, Media and Sport. *Creative Industries Task Force*. London: DCMS, 1997.

⁴ UNCTAD, *Creative Economy Report 2008: the Challenging of Assessing the Creative Economy, towards Informed Policy-making*, 2008; UNCTAD, *Creative Economy Report 2010: creative economy, a feasible development option*, 2010. For a wide-scope and critical international benchmarking report, see Rivas, M. et al. *Industrias Creativas: Concepto y Delimitación de Actividades*. Grupo TASO for Servicio Andaluz de Empleo, 2009a.

⁵ WIPO. *Guide on Surveying the Economic Contribution of the Copyright-Based Industries*. Geneva, 2003.

also play a significant role in innovation diffusion even when its kind of innovation mostly remains hidden to standard metrics for innovation.⁶

At European level, it is worth mentioning the “Nordic approach”, linked to the concept of the “experience economy”⁷, which includes creative industries, the toys/amusement industry (with the Danish company LEGO as benchmark), “edutainment” [entertainment & education] or the so-called wellness sector.

Also, it is relevant to distinguish the debate on the creative industries from the debate on the economy of culture. In the former the framework is not just culture and cultural policies. The scope creative industries is not limited to arts and culture, it extends to fields where creative individuals, managers and technologists meet together. Furthermore, covering other sectors such as Information and Communication Technologies (ICT), fashion, design, video, photography, cinema, computer games, architecture, visual arts, advanced services, etc.

Places

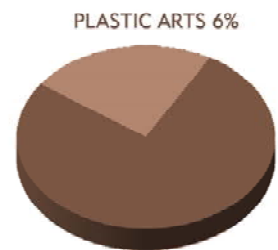
Creative clusters generally emerge organically in specific urban frameworks with distinctive features, namely: community life and vibrant cultural agendas; fuzzy borders between work and leisure, between working space and private residential space in a sort of 24/7 lifestyle; knowledge-oriented or creative-oriented new facilities; affordable housing; informal networks or easy access to core urban hubs⁸. Gentrification, seen before as a non-desirable process, can be perceived now as a more complex dynamics. Creative or a talent-driven gentrification is now a useful tool to face urban deprivation.

The model represented in the figure “creative clusters in space” is an attempt to map how a number of spatial features interact with both the economy and the cultural life within the local creative ecosystem. Space matters and an effective creative-based local strategy is always clearly supported upon an dedicated spatial strategy.

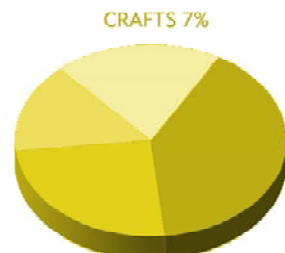
⁶ However, some recent contributions are progressing in measuring creative-based innovation (Villalba, 2009).

⁷ Pine, Joseph; Gilmore, James. *The Experience Economy: Work is Theatre & every Business a Stage*. Harvard Business Press, 1999. See also Fleming (2007) for the Nordic Innovation Centre.

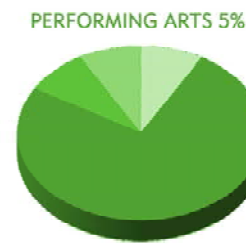
⁸ For an introduction to the spatial behaviour of creative industries, see Chapain, C et al. Location, location, location: exploring the complex relationship between creative industries and place. *Creative Industries Journal*, v. 3, n. 1, 2010. Also the work of the Regional Studies Association Research Network on Creative Industries and the Regions. For a more simplistic ranking approach -the so-called creativity indexes- see Florida, R. and Tinagli, I. *Europe in the creative age*. Carnegie Mellon Software Industry Center and Demos. 2004.



- PAINTING & SCULPTURE 76%
- GRAFFITI / BODY ART 24%



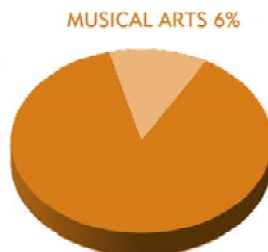
- CERAMICS 40%
- METAL 25%
- WOOD 15%
- GLASS 20%



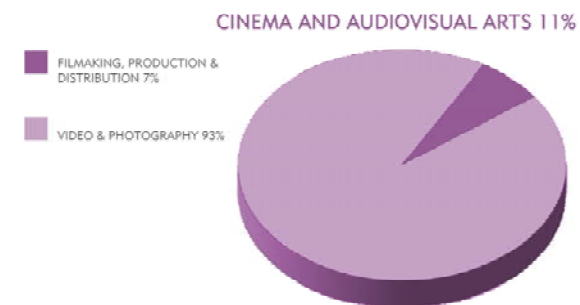
- THEATRE & DANCE 75%
- OPERAS & MUSICALS 9%
- FLAMENCO ARTS 8%
- CIRCUS & MUSIC-HALLS 8%



- COMPOSITION & PERFORMING 88%
- RECORD PRODUCTION & REHEARSAL STUDIOS 12%



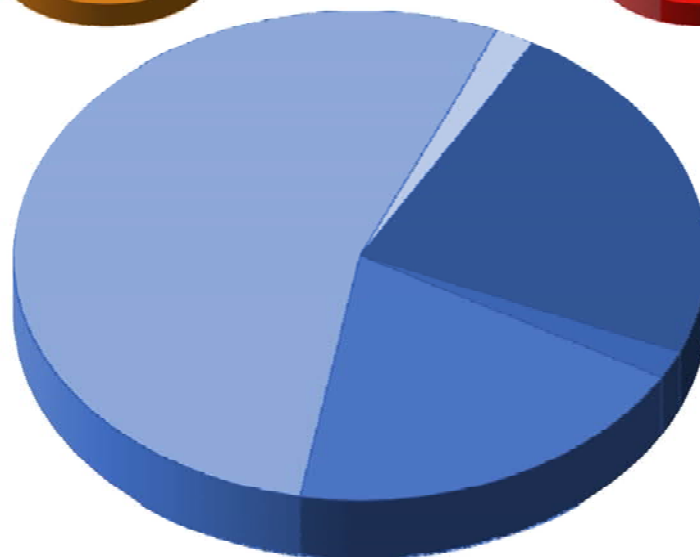
- CREATION, FICTION & NON-FICTION 18%
- BOOK EDITING 29%
- COMICS 29%
- BOOKSHOPS 24%



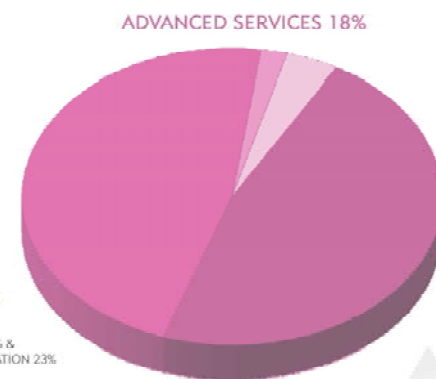
- FILMMAKING, PRODUCTION & DISTRIBUTION 7%
- VIDEO & PHOTOGRAPHY 93%



- ANTIQUES & RESTORATION 50%
- ARCHITECTURAL HERITAGE 33%
- ARCHAEOLOGICAL & ANTHROPOLOGICAL HERITAGE 17%



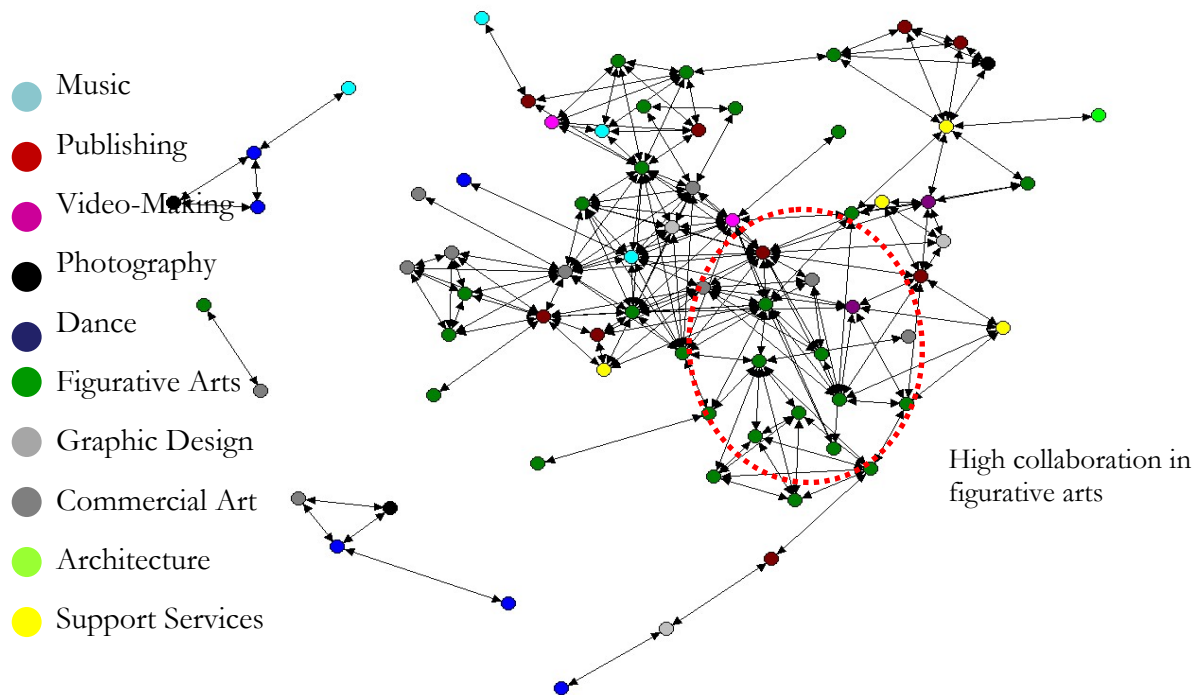
- ADVERTISING & COMMUNICATION 23%
- INDUSTRIAL DESIGN & PACKAGING 2%
- GRAPHIC DESIGN 19%
- ARCHITECTURAL DESIGN 54%
- INTERIOR DESIGN 2%



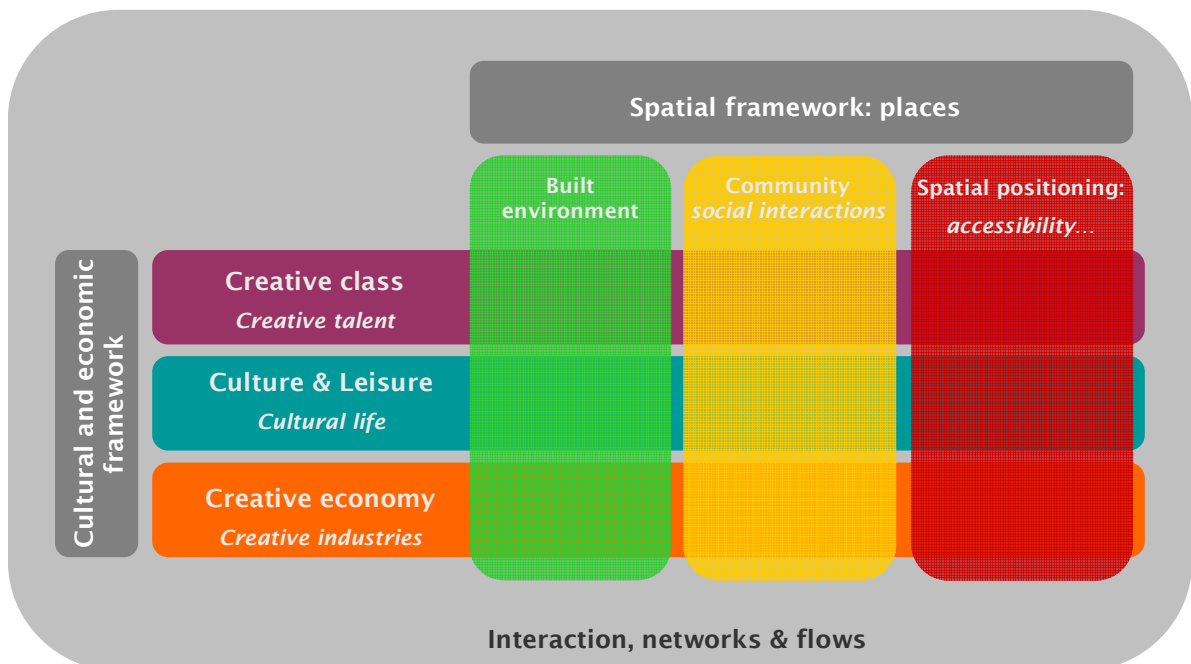
- CULTURAL MANAGEMENT & PROGRAMMING 47%
- ICT, SOFTWARE & WEB DEVELOPMENT 47%
- STRATEGIC CONSULTING 4%
- CREATIVE EDUCATION & TRAINING 2%



Cluster of creative industries in Jaén, Spain. Source: M. Rivas et al, 2009b



Linkages between creative firms and professionals in Reggio Emilia (MONTANARI et al, 2008)



Creative clusters in space: a model. INTELI (2011) and M. Rivas

Nevertheless a number of creative clusters are being promoted in a top-down approach by regional and local authorities across Europe, who are conscious about the relevance of such initiatives as part of a new innovative spatial development strategy. Flagship examples include the Cultural Industries Quarter in Sheffield, specializing in music, cinema, TV and radio www.ciq.org.uk; Arabianranta in Helsinki, which is focused on arts and design www.arabianranta.fi; the Digital Hub in Dublin, based on media and ICT www.thedigitalhub.com; the “22@bcn” district in Barcelona, which deals with media, ICT and health www.22barcelona.com; or the Museums Quarter in Vienna, related to digital culture, fashion and design www.mqw.at.

In most cases, specific organisations are established to implement these creative-based strategies. For example, the Digital Hub Development Agency, owned by the Irish government, cooperates with the Creative Dublin Alliance, a unique partnership between the city’s key institutions committed to creativity and innovation. Led by the Dublin City Council, the alliance includes as members the city’s universities, the business sector, the Chamber of Commerce, and the Industrial Development Authority. Through events, local and international networking and awareness-raising activities, the alliance connects institutions and actors in the fields of innovation, arts, design, ICT and urban development.

Dedicated framework-policies

Truly effective policies to boost creative ecosystems find themselves at the crossroads between industrial and SMEs policies, cultural policies and urban planning. At European level, the policy framework for this kind of initiatives has emerged recently, and at a very modest pace in practical terms, even though the first diagnosis to support policy-making was carried out in 2006⁹. In 2010 a **Green Paper on Cultural & Creative Industries** - “Unlocking the Potential of Cultural and Creative Industries” - was produced by the European Commission’s Directorate for Education and Culture.¹⁰

⁹ EUROPEAN COMMISSION. *The Economy of Culture in Europe*. Brussels: EC-DG for Education and Culture, 2006. Study prepared by KEA. This study is the first effort to analyse the direct and indirect socio-economical impact of the cultural sector in Europe. It also proposes a new delineation of cultural and creative industries, which distinguish between the cultural and the creative sector.

¹⁰ EUROPEAN COMMISSION. *Green Paper on Cultural & Creative Industries: Unlocking the Potential of Cultural and Creative Industries*. Brussels: COM (2010) 183, EC-DG for Education and Culture, 2010. The document is good summarizing the range of basic statements, namely: the powerful linkage between cultural and creative industries and education; the promising role of CCIs in the new post-crisis productive model; the connection to the digital economy and the EU digital agenda; ICT-based creative firms and professionals and its role in innovation diffusion; links to the EU strategy on intellectual property; or the cluster approach when addressing this kind of industries. Nevertheless the Green Paper is poor when proposing comprehensive guidelines to promote creative industries. For instance, it is not enough in our view just to demand a place-based approach.

On this point, INTELI, on behalf of URBACT Creative Clusters, reacted submitting a contribution during the consultation period: [Contribution to the public consultation on the Green Paper](#). Such contribution was focused on enhancing creative-based local strategies as an opportunity window particularly for middle-sized towns in intermediate region contexts, or as a way to re-think rural development nowadays.

It is clear this initiative arrives a bit late, as many EU cities and regions already had strategic frameworks and specific agendas to promote creative clusters¹¹. In Britain, the pioneering work of the Creative Industries task force within the DCMS was elevated to the status of national strategy in 2008¹² and a strong think tank, NESTA, was established with the mission of providing strong analytical fundamentals and policy guidelines for a range of knowledge and creative-based industries. At the same time, regions and cities in Northern England relied strongly on creativity-based drivers to re-make their declining coal mining and heavy industry-based economies.

As already said, outside Europe, multi-lateral institutions like OECD (2005), UNCTAD (2008, 2010) or the World Intellectual Property Organization [WIPO, 2003] have widely recognized since 2005 the importance of creativity to economic development, also for the emerging economies.

In 2011 Directorate for Enterprise & Industry of the European Commission has launched the “**European Creative Industries Alliance**” (ECIA). Undoubtedly this is a very interesting initiative, although it is only a pilot experience by the moment. In fact, the model of alliance is a cluster approach [wide cooperation among actors from the triple helix] yet with the ambitious to play a world-class role by attracting a critical mass of operators at a EU scale.

It is foreseen ECIA will set up a policy learning platform that has the role to establish a policy dialogue “on designing better industrial and innovation strategies that build upon service innovation. In addition, they will launch concrete actions to mobilise more and better support for the further exploitation of service innovations in the fields of creative industries”. As it is showed in the charter below, the ECIA will be composed of the following five **building-blocs**:

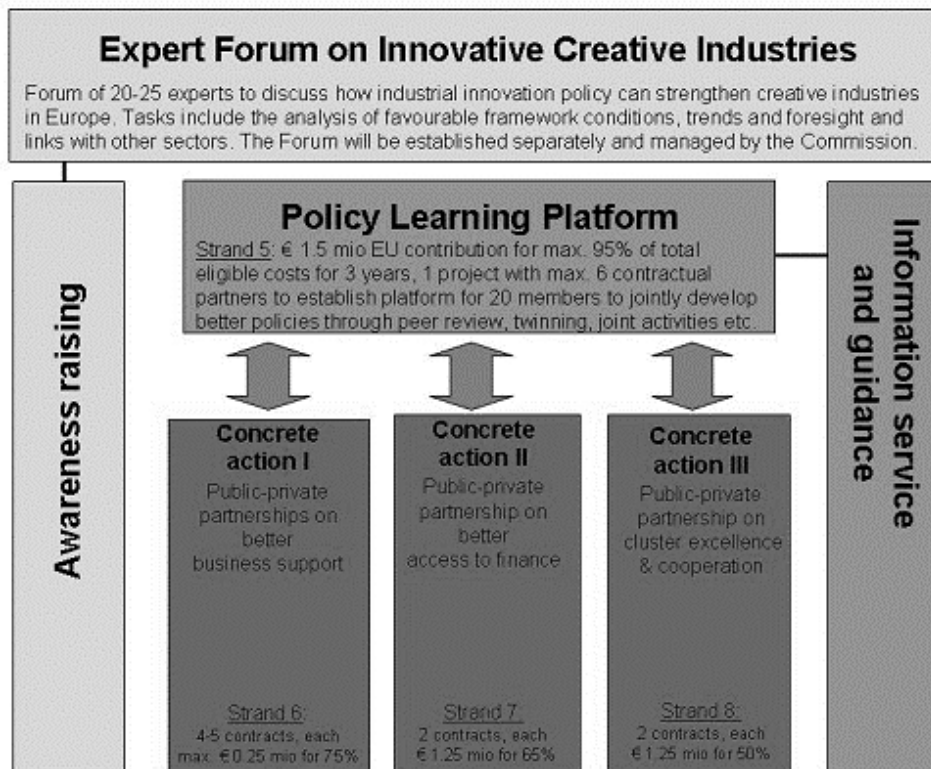
- ♦ **An Expert Forum on Innovative Creative Industries** that will be set up by the Commission services separately.
- ♦ **A Policy Learning Platform** that aims at bringing together regional and national policy-makers supporting innovative creative industries to develop “better practice” in support of service innovation in creative industries.
- ♦ **An information and guidance service** that will offer an Europe-wide on-line information platform for enterprises in creative industries, including information about available innovation support at regional, national and European level.

¹¹ See Belgium-Flanders. *Flanders District of Creativity: Creatieve Industrie in Vlaanderen*, 2006; Nordic Innovation Center. *A Creative Economy Green Paper for The Nordic Region*. NICE with the technical assistance of Tom Fleming, 2007. Santagata. W. et al. *Libro Bianco sulla Creatività*. Roma: Commissione sulla Creatività e Produzione di Cultura in Italia/Ministero per i Beni e le Attività Culturali, 2007.

¹² UNITED KINGDOM-Department of Culture, Media and Sport. *Creative Britain: new talents for the new economy*. London: DCMS, 2008. Here Whitehall postulates that “creative industries must move from the margins to the mainstream of economic and policy thinking”. It happened during Labours in power. But also the current Coalition Government in the UK has adopted Richard Florida as one of their *gurus* for envisioning future Country opportunities.

- ♦ **Awareness raising actions.**
- ♦ **Three concrete actions** in the areas of innovation support, access to finance and cluster cooperation that will be launched mainly as public-private partnerships. The concrete action on service innovation support will bring together actors from different participating countries willing to open up and test new business support instruments for companies from the creative industries and to mobilise additional funding opportunities. Furthermore, new or better forms of financing such service companies will be elaborated. It is expected that the partners will invest substantial own financial and human resources into this work.

European Creative Industries Alliance



RISKS OF AN OVER SIMPLIFICATION OF THE CREATIVE DRIVER IN LOCAL DEVELOPMENT

From the very beginning, URBACT Creative Clusters has put emphasis in avoiding the risk to fall into a fashion-effect when addressing the question of the creative city.

Here it is important to give a warning about the major influence of Richard Florida over urban economic thinking and performance nowadays. Florida himself was probably the first to be surprised

with what initially was an excellent essay on labour sociology but rapidly raised to the category of urban theory. This shows how in need policy-makers are of a general theory of the city in the era of globalization. Indeed, for a decade we have witnessed an over simplification of the most popular explanations related to urban and regional dynamics. A kind of “weak thinking” in regional economic development. As an example on this too much simplified interpretation of the urban-regional dynamics, see for instance the success of Kenichi Omahe as “regional scientist”¹³.

We should avoid interpreting Florida’s ideas about the city in a simplistic way. In fact, it is difficult to consider his “three T’s model” (Technology, Talent, Tolerance, FLORIDA, 2002) as a serious urban theory. It should rather be considered as an **inspiring idea**, which is very useful for refreshing urban policies. In other words, addressing Florida’s thinking on the creative city as an inspiration and not as a urban pattern. And if we listen to his critics at the same time¹⁴ son we can go beyond the trendiness of his ideas and assess the importance of the creative driver in the economic development agenda in a more balanced way. Following this line it is possible to see that considering creativity as key driver for both business and local development it means in some way to put people at the core; or to bet for “human solutions” as said in Central Finland.

The assumption of the creative driver in local development (along with others such as sustainability, the social driver or the digital economy) do not necessarily has to be labeled as “creative”, which definitively is an over-used word during the last years. For instance, a recent and balanced report by IEDC poses the idea of “smart growth” as regards a new generation of local strategies resulting of a mix of principles and working lines in urban development. Without mention the [fashionable and over-used] words “creative” or “sustainable”, both concepts are nevertheless quite present in the model as cross cutting approaches. See IEDC report on smart growth (2006) or IBM (2008), stimulating papers where “creative” or “sustainable” are not mentioned but enough present.

A WINDOW OF OPPORTUNITY FOR MANY MEDIUM-SIZED URBAN ECONOMIES

It is not difficult to identify plenty of relevant experiences related to creative-based strategies among big cities and metropolitan areas. In reporting this at EU level it is remarkable the ACRE project - Accommodating Creative Knowledge–Competitiveness of European Metropolitan Regions- covering

¹³ Omahe, Kenichi. *The End of the Nation State: the rise of regional economies*. Free Press, 1995.

¹⁴ Peck, Jamie. *Struggling with the creative class*. *International Journal of Urban and Regional Research*, v. 29, n. 4, p. 740-770, 2005. Macgillis, Alec. *The ruse of the creative class*. *The American Prospect*, January, 4th, 2010. Available at: http://www.prospect.org/cs/articles?article=the_ruse_of_the_creative_class.

See also: Nathan, M (2005) *The Wrong Stuff: Creative Class Theory, Diversity and City Performance*. Centre for Cities, discussion paper n° 1. In the same way, Chris Urwin has denounced the abuse of the competitiveness rhetoric applied to cities and regions: Urwin, C. (2006) *Urban Myth: Why Cities Don’t Compete*, Centre for Cities, discussion paper n° 5.

cities such as Helsinki, Amsterdam, Barcelona or Budapest ¹⁵. It is also remarkable the Interreg IVC project CREATIVE METROPOLES (2010), exploring the potential of the creative economy in eleven European capitals, mostly of the Baltic region: Amsterdam, Barcelona, Berlin, Birmingham, Helsinki, Oslo, Riga, Stockholm, Tallinn, Vilnius and Warsaw.

However, there is also scope for medium-sized cities to position themselves on creative and cultural industries, in a way which, to some extent becomes an opportunity for them to counter risks of future marginalisation in this field.

Many European cities have already taken this path. Óbidos in Portugal is a small village, 70 km north of Lisbon, with a powerful strategy based on creativity. Also in Portugal, Paredes, a small town within Porto city-region, is trying to revitalize its role as industrial district in furniture manufacturing by locating new functions related to design and innovation in the downtown. The “Paredes design city” project is basically a physical regeneration project serving a strategy for industrial development which uses creativity as key driver.

In Germany, the nine cities of the Ruhr Metropolis are developing “Creative.Quarters” as a decentralized programme to house artists and creative people in empty or abandoned industrial buildings. Currently the programme offers 33 buildings with an area of near 100,000 m². In Belgium the Flemish town of Kortrijk, 76,000 inhabitants, is actively using design and open innovation to “contaminate” a number of city features, from the University to the central district of Buda; meanwhile, Liege is working upon the so-called strategy “Creative Wallonia”. In Italy Reggio Emilia, an URBACT Creative Clusters partner and a world-class benchmark in creative education, is applying the innovative concept of “educational city”. Terni, 120 km north of Rome, is promoting the old quarter of Città Giardino as the city creative district using a new cultural facility, CAOS, as a seminal point. The British Council is supporting an ambitious programme in Eastern Europe aimed at the development of creative-based local strategies in medium-sized urban areas.

These cases are concrete expressions of the relevance of creativity in local development, beyond the context of the main urban hubs and core cities. And it has been the vision behind the URBACT project on Creative Clusters. That is, to investigate how to transfer the “creative city model” to small and medium-sized towns. In other words, to transfer a range of attributes like accessibility, cultural life, hi-tech facilities, competitive clusters or global networking which have been considered up to now, the domain of large cities. “Think small in a big way” is the motto of the Barnsley Strategic Development Framework 2003-2033, in the UK, and it illustrates perfectly this ambition.

¹⁵ See also, Currid, E. *The Warhol Economy: how fashion, art and music drive New York City*. Princeton University Press, 2007.

The findings of Creative Clusters show how creativity can lead to a sort of **leapfrogging** in terms of social and economic development in small and midsize towns. A driver, but not the only one, for medium rank-sized cities to absorb global innovations. In a globalised era size is not the key question but the capacity to absorb (by a local economy) global innovations. “Globalisation is changing. New economies and centres for innovation are emerging and capital, ideas, goods and people are moving more freely between them. The more connected a place is, the more successful it can become, enabling it to tap into new sources of innovation. However, this requires the ability not only to create new knowledge, but also to access, absorb, spread and apply ideas and concepts generated elsewhere” (NESTA, 2008).

It also offers an argument to **re-think rural development**, which is often so much constrained within a narrow triangle made up of ecotourism-agrofood-craftmanship. As Santiago Arévalo, Mayor of Engura (Spain), states “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”.



Illustration by O Bichinho do Conto, Óbidos

By introducing the concept of creativity a new more contemporary idea of rurality can emerge in Western countries ¹⁶. Óbidos in Portugal is an excellent benchmark of this approach, as they are

¹⁶ In this exploration about the movement from a traditional rural pattern to a more sophisticated one, see: *Developing and Revitalizing Rural Communities through Arts and Culture, an International Literature Review and Inventory of Resources*. A report prepared for the Creative City Network of Canada, 2009.

using the concept of “**rural modernity**”, and Enguera or Hódmezővásárhely has learned a lot from this assumption, namely: nowadays **the (big) city is not the only context to fully experience the contemporary.**

However not all spatial contexts enjoy the same conditions for success with such strategies. In this sense, a combination of two spatial concepts can be very useful. First, the OECD successful concept of “**intermediate regions**”. “Regions that are neither rural nor urban and which are composed of small and medium-sized towns - are a vital component of regional and local development. They provide a link between urban and rural areas and local and international economies”.

Secondly the **remoteness/proximity duality** or accessibility to a main urban hub. Combining both criteria, the intermediate regions close to a main urban hub account 36% of population of the EU27 (DIJKSTRA and POELMAN, 2008). In our view, this is precisely the kind of spatial context better positioned to get success when performing with the creative driver in local development.

	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

Regions in Europe attending the remoteness / proximity criteria

Source: Dijkstra, L. and Poelman, H (2008) Remote Rural Regions. How proximity to a city influences the performance of rural regions. EU-DG for Regional Policy, Regional Focus, nº 01/2008

03

A shared learning experience: thematic workshops

INITIATIVES AT NETWORK LEVEL

As a learning-by-interacting process, URBACT Creative Clusters has resulted in the production of a baseline study; two major conferences in Óbidos; a political manifesto, [Óbidos Charter – a Pact for Creativity](#), on the rising role of the creative driver in the new local economic development agenda; four international thematic workshops; two key study visits in Jyväskylä (Finland) and Kortrijk (Belgium); the organization of a creative school contest at local level... and the production of a Local Action Plan in each of the participating cities. Moreover, a particular effort was made on dissemination throughout newsletters, position papers, articles and so on.

The baseline report was delivered at the beginning of the process, in 2008. It was divided in two main different parts. By one hand a state of the art at UE level as concerns creative clusters and the creative place, including a proposal of key sub-themes to be tackled by URBACT Creative Clusters project. By the other hand a profile of each of the initially partner cities focused on background and expectations related to the development of creative clusters.

Besides the constitution of Local Support Groups and the production of Local Action Plans in each of the participating cities, the cornerstone of the shared learning process was the organization of four thematic Workshops, as well as the launching and a final conference both focused on dissemination to a broader audience. The launching conference was held in January 2009 under the title “Creative Clusters in Small Urban Centres: Challenges and Opportunities”, attracting more than 200 participants.



Launching Conference Óbidos, January 2009

Thematic workshops were 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 discussion. Roughly each of the thematic workshops included around twelve case studies presentations – equally from inside and outside the partnership- and almost three hours specifically devoted to debate, including critical

reviews of the previous presentations, questions & answers, lights and shadows, key findings, new ideas, etc. Each of the workshops covered different sub-themes: “Creative clusters: diversifying local economic base & opportunities to young people”, Ploiesti-Mizil, October 2009; “Creative education: incubating future talent”, Reggio Emilia, May 2010; “The space of the creative class: urban facilities and strategies for creative entrepreneurs”, Hódmezővásárhely, October 2010; and “The Creative Ecosystem: Events and Cultural Agenda as Catalysts”, Barnsley, March, 2011.

Creative school contest in Jyväskylä

Creative Schools Contests were a kind of initiatives scheduled in the working plan of URBACT Creative Clusters. In Jyväskylä (Finland) it was implemented in cooperation with Nuorten Keski-Suomi (Young Central Finland) and its DYNAMO plan. It supports an operational model which aims to encourage young people to voice opinions and exert an influence through creative action. This leads to a chance for children to engage in such activity through Mini-parliaments (PikkuParlamentit). The parliaments allow classes and school units to decide which main school-related themes each group wants to discuss in the parliament, in order to enhance well-being in local schools. The project also includes a competition for these parliaments. So, each school had a chance to plan and create visions for the School of the Future in free form (drawings, text etc.).

The competition produced various visions, of which one was selected as the winner. The winning school and its brilliant school vision come from a city suburb, Huhtasuo, with the largest percentage of immigrants and cultural diversity. The contest winners were offered a chance to attend a private architectural workshop at Alvar Aalto Museum, and as icing on the cake a circus and acrobatics school was brought to the school yard for the group and their friends to try out. In this way the goals of participation supporting activities and innovative action for youngsters have been even more successfully achieved. On the basis of these experiences, this type of action has high relevance in the future. The next step for the city is to study the plans recently submitted by the pupils and see if there are certain reoccurring themes to be considered in educational strategies.



Winners of URBACT Creative school contest in Enguera (left) and Hódmezővásárhely (right)

THE ADDED-VALUE OF BEING INVOLVED IN URBACT CREATIVE CLUSTERS

For a group of partners, working in the context of URBACT with the driver of creativity in local development, has led to introduce a new approach to their future strategy. This has happened in Mizil (Romania), Enguera (Spain) and Hódmezővásárhely (Hungary). For others, through this participation they have focused previous initiatives more precisely, and overall have adopted a truly integrated approach. Here the **integrated approach** means a creative-driven articulation at local level of policy-making in the fields of the economy, culture, education, urban planning and design, branding and communication and governance. It happened in that way in the cases of Reggio Emilia and Jyväskylä. Therefore strengthening the idea of **URBACT as laboratory for innovative urban policies**. This is a clear distinctive feature compared to other European programs.

Starting from the concepts of creative ecosystem and creative cluster, city partners have got in touch with a solid and clear-to-apply model in order to address integrated creative-based strategies at local level (see rationale). Also partners were conscious to deal with the ultimate trend in local development. Therefore, especial emphasis was dedicated to avoid any attempt to fall into a “fashion-effect” when addressing the question of the creative city and the potential role of the creative driver in local development. Richard Florida’s “three Ts” model (Technology, Talent, Tolerance) has been taken as inspiration but never as a true urban theory. The extremely great success of the Florida’s ideas has converted creativity and the creative driver in overused concepts in local development, many times poor embedded with local backgrounds and real potentials.

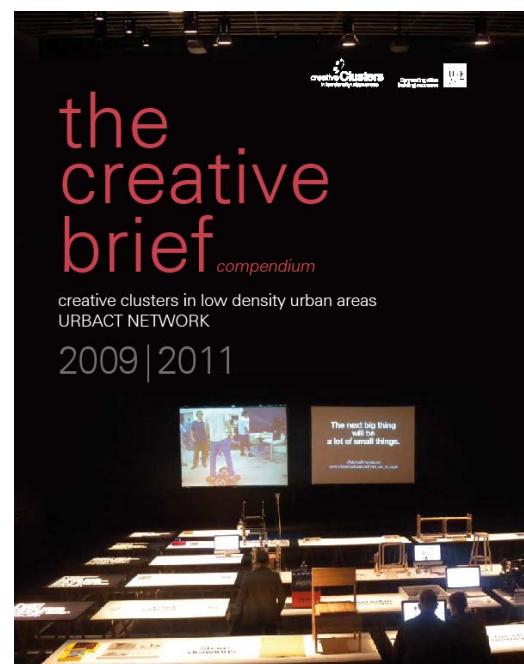
The URBACT project on Creative Clusters can be assessed as an intense and very fruitful shared learning experience. To achieve this goal it was essential that the project was clearly structured from the thematic point of view; and also the good quality of the network events. Also made a contribution a reasonable **political engagement** of Mayors and elected people in the network activities.



Mayor of Enguera signing the “Óbidos Charter”. Reading of the “Óbidos Charter”, January, 2009

A clear sign of this we the production of the so-called [Óbidos Charter – a Pact for Creativity](#). The Óbidos Charter is a political manifesto signed by more than 25 mayors and elected people during the launching conference of the URBACT Creative Clusters project in January 2009. The signatories are aware of the rising role of the creative driver for re-thinking local development strategies, and encourage regional, national and European authorities to promote devoted support tools not just focus on main urban hubs and core cities, but also in small and medium-sized cities.

On the other hand, participation in URBACT has given high **visibility at European level** to many strategies carried out by small medium-sized towns participating in the project, such as cases of Óbidos, Barnsley or Enguera. Although some URBACT projects were not labeled as "fast track", as in the case of Creative Clusters, a good performance concerning project **communication**, at least at network level, made a contribution to this goal. Moreover, Creative Clusters has been very active in capitalization Initiatives beyond the network (see list of capitalization initiatives at the end of this chapter).



Concerning communication, ten issues of **The Creative Brief**, the project newsletter, were delivered along the project: It has been a fundamental communication channel helping all the partners to fix key findings and to communicate network activities beyond the partnership. In almost every issue an interview with the Mayors of the participating cities was included.¹⁷

As working method, the **Local Support Group (LSG)** has resulted in a useful tool for both citizen participation and stakeholder management. That is way Enguera, Jyväskylä or Hódmezővásárhely are considering to give the LSGs a new life further to the URBACT framework, in order to follow up some

¹⁷ A compendium of the newsletters delivered by URBACT Creative Clusters network, with introductory notes by the Mayor of Óbidos and the project lead expert, was also delivered. [The Creative Brief Compendium 2009-2011](#)

of the initiatives set up in their local action plans. So, in Enguera, the LSG will assume permanently advisory functions related to tourism, culture and creativity. In the Hungarian town, the group will continue working on city branding and marketing.

In Reggio Emilia an enlarged format adopted the very open working method of a **BarCamp**. BarCamp, www.barcamp.org, is a sort of non formal conference, which comes from the desire of people to share and learn in an open and free environment. It is like to run a kind of unstructured conversation. The BarCamp is intended as a collaborative time, where people can "get in the chair", "to propose a topic and talk to others, trough with the aim of promoting free thinking, curiosity, disclosure and dissemination". In the frame of Creative Clusters three BarCamp sessions took place in Reggio Emilia:

- Services for young innovators and creative entrepreneur. What services can be put in place to support the creation of innovative start-ups?. Analysis of tested cases. The questions of access to credit and business incubation projects.
- Space for creativity and business models in creative industries. With particular attention to the use of social media.
- Connection of creative industries to the green economy. This session was organized in Remida a research centre on recycling. See a short video:

http://www.youtube.com/watch?v=kyjOn1SaLXs&feature=player_embedded



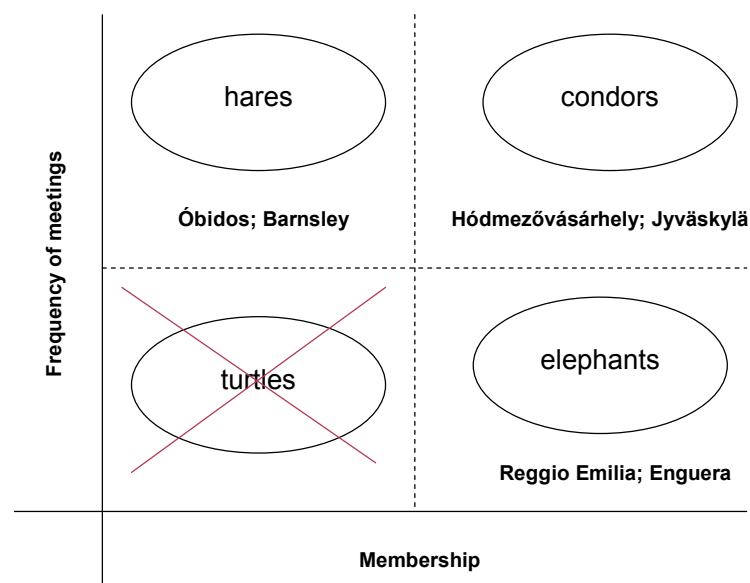
Local support groups in Reggio Emilia (left) and Hódmezővásárhely (right)

Another imaginative format to address some sessions of the Local Support Groups was the so-called "**creative wellnet pub**", in Jyväskylä, Finland. According to the report by Pirkko Korhonen, the representative of URBACT Creative Clusters in the city, a second major LSG event was organized in January 2010 in order "to gather people working in cultural sector or in wellness sector to meet each other and to do more collaboration on the borderline of those both sectors. A first big event was arranged on September 2009 as a cruise on the lake Päijänne, and this second one went on as a **Creative Wellnet Pub in Lutakko Club**. There were about 50 participants. After a short overview

given by the project coordinator Pirkko Korhonen, city municipals, deputy mayor Pekka Utriainen and director of culture, sports and youth Ari Karimäki introduced the new way of developing the administration of Jyväskylä focusing on increasing wellness. Professor of music therapy Jaakko Erkkilä from the university of Jyväskylä concluded the series of presentations by telling what kind of research results there are which gives evidence for the good effects of culture for the wellness. After the presentations there was arranged a World Café session. The participants were shared into groups of ten persons to go on discussion on given topics/questions. The main aim was to find some concrete ideas of how to go on that work and how to make sure this network stays alive after the Creative Clusters project has ended” (report by Pirkko Korhonen).



“Creative wellnet pub”, in Jyväskylä, Finland, January 2010



Formats of LSGs in URBACT Creative Clusters

THEMATIC WORKSHOP 01: CREATIVE CLUSTERS: DIVERSIFYING LOCAL ECONOMIC BASE AND OPPORTUNITIES TO YOUNG PEOPLE

Ploiesti-Mizil, Romania, October, 29-30, 2009.



Ploiesti-Mizil thematic workshop

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 meeting was opened by Emil Proşcan, Mayor of Mizil, one of the city partners in URBACT Creative Clusters, and local organizer of the workshop. This URBACT event was also supported by Prahova County Council and Carol I National Defence University of Bucharest. The workshop was divided into **four working sessions** and it was labelled as an **official event of the Creativity and Innovation European Year 2009**.

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 standarized] 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 (INTELI), 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.

Paredes Design City

Creativity-based strategy to re-think an industrial district on furniture manufacturing

This was the case-study presented by Catarina Selada, head of policy and research in INTELI, a public think tank devoted to innovative spatial strategies with base in Lisbon. Paredes is a small town located in Northern Portugal with 12.655 inhabitants. It has a young population, a privileged geographical location and a strong industrial economy with a central role in the furniture sector.

A new strategy oriented to transform Paredes from an industrial district on furniture manufacturing into a Furniture Design City is being defined by the Municipality in interaction with local stakeholders. The vision is to elect design as a driver for the urban and economic development of the city, through the attraction of designers, architects and artists and the promotion of creative activities and businesses.

According to that, the City Council is creating a set of favourable conditions in order o enhance such strategic vision, such as the creation of physical facilities (live work houses, incubators, etc.) and launching of supporting measures (public procurement policies, financing programmes, etc.) oriented to built a creative and innovative environment. 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 Viraeggio in Tuscany now too focused on the “sun & beach” binomial. Barnsley is actively working linking the creative industries to the local visitor economy.

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 clustered 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 emerging industries linked to the “green 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 clustered 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, a renowned Romanian consultant on the creative city, just trying to preserve farmers market every weekend in Bucharest.

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...].

Va Urma

Setting people at the core shaping a creative-based strategy to revitalize a deprived area in Bucharest

As independent consultant and former British Council project manager in Romania for arts and creativity, **Codruta Cruceanu** has a unique position to envision creative-based spatial strategies in Eastern Europe. In session four she brightly commented the *Va Urma* project developed in 2005-2007 by local partners and the British Council in Rahova-Uranus, one of Bucharest's strongly unbalanced (socially deprived) districts.

The attempted holistic vision of this project was based on bringing representatives of the so-called "creative class" (advertising, communication, architects, new-media, social scientists, artists) together to prompt interaction with the local community through cultural activities *with* and *for* children and teenagers.

Creative listening to what locals and teenagers said implied a **critical review** and sometimes decisions that pointed in opposite directions: the much claimed creation of a mall as an attraction pole was counterbalanced by the creation of a weekly Farmers' Market. It is hoped this will attract people from various other areas in Bucharest to the district raising awareness to what it can offer as much as to what else is needed to keep a more **creative balance** in possible clash areas.



The aim was also to get “creative” people out of their own boxes so that they can practice their creative skills on a social scale in wider communities. Artists whose “creative cooperatives” have a strong social bias also have a critical approach to prevailing entrepreneurial ‘business models’ based exclusively on ‘safe development schemes’ such as malls, commercial centres and galleries, residential ensembles - basically a highly speculative, essentially non-creative consumerist model. What happens when trends and fashions prevail over a common-sense, back-to-basics approach? How can the social fabric and community spirit be woven back into the city fabric?

While asking the right questions is easily perceived as the most poignant part of any analysis, one should never forget that long-term results are rooted in the genuine attempt to answer those questions. In order to do that participants at the presentation were warmly invited to focus critically on key questions such as the mystification achieved through success stories.

Looking around and searching for models, clustering creative professionals of the “artistic/cultural/tourist” type to sound business creative professionals and a new emerging class of young people is key to achieving a critical mass needed to produce growth based on the common-sense rather than the speculative model. Contained rather than exponential growth may be a better success indicator, together with strong moral and ethical values when it comes to low density areas.

Codruta Cruceanu, Bucharest. Codruta.cruceanu@gmail.com

THEMATIC WORKSHOP 02: CREATIVE EDUCATION: INCUBATING FUTURE TALENT

Reggio Emilia, Italy, May 06-07, 2010

In approaching the creative cluster as a creative-driven articulation at local level of policy-making in the fields of the economy, culture, education, urban planning and design, branding and communication and governance, the second thematic workshop of URBACT Creative Clusters was focused on the **role of education and innovative education policies as engine factor for local creative ecosystems.**

The meeting was organized by the Comune di Reggio Emilia in close collaboration with the local agencies Reggio Children and Reggio del Mondo and the Università degli Studi di Modena e Reggio Emilia. The latter offering the workshop venue. More than 40 participants between local officers, scholars, experts -including pedagogues- and even creative entrepreneurs met together during a whole day with the aim to discuss around 13 case study presentations and also learn from Reggio Emilia’s own experience, by the way a world-class benchmark in childhood education. In her opening speech, Councillor Luna Sassi, introduced Reggio Emilia as a combination of social development, creativity and entrepreneurial spirit. Thanks to it the city passed of being one of the most depressed

areas in post-war Italy to one of the most advanced systems of small and medium enterprises in the country. On the other hand, Paolo Cagliari, from the Municipality of Reggio Emilia, stated that education is much more than a citizen right for the Emilian city, and it is approached as a strategic competence. At that point half of the educational system for children between 0 and 6 years old in the city is directly managed for the Municipality of Reggio Emilia.

After opening session, contributions were organized around **four working sessions**: creativity in the school - trends and the role of local governments; business models on creative education and creative education spin-offs; university facing the creative economy; and promoting the local creative ecosystem in medium-sized towns, as a sort of comprehensive final session.

Creativity in the school: trends and the role of local governments

Romina Cachia, from the European Commission's Institute for Prospective Technological Studies, took the role of keynote speaker for reviewing the survey "Creativity in Schools in Europe", since she is one of the coordinators of the report based on more than 10,000 questionnaires from teachers. Then attention was focused on the two benchmarks in URBACT Creative Clusters regarding creative education in primary and secondary levels, namely: Reggio Emilia in Italy and Óbidos in Portugal.

Thus, the "**Escolas d'Óbidos**" programme¹⁸, a comprehensive local scheme which not only deals with the school curricula but also with new school designs, is formally part of the Creative Óbidos strategy. In building such programme, that it was presented by Ana Sofia Godinho, Óbidos Town Councilor in charge of education, the city is using **open innovation** methods, collecting inputs from stakeholders from a 360° circle around the school. In fact they have learnt the idea of the "educational city" from Reggio Emilia.

The famous **Reggio approach**, a world-class benchmark in childhood education, is the result of combining teaching methods, architecture [school design], direct participation of families and children, related firms and dedicated public agencies [Reggio Children] leading to the concept of "the educational city", a local ecosystem focused on education. That was extensively commented by Emanuela Vercalli, from Reggio Children, a public-private partnership where the City holds the majority, with the mission to innovate and disseminate over the Reggio approach to childhood education.

Another key – but connected to the open innovation approach - that is important to bring up is communication. The power of communication has allowed Reggio Children to grow as a spiral, generated by the research with the schools. Thanks to this meeting of energy, continuous

¹⁸ Câmara Municipal de Óbidos. 2010. *Escola Municipal de Óbidos, um Ensaio para o Futuro*.

experimentation and partnership with the territory (stakeholder involvement) get started. Ambitious communication strategy has therefore strengthened and expanded the network of Reggio Children.

Business models on creative education and creative education spinn-offs

Three case studies were presented for discussion during the second working session devoted to creative education as emerging business sector. O Bichinho de Conto (Óbidos, Portugal), Tiwi from Reggio Emilia and Reggio Children. Reggio Children is a good example on how to capitalize the Reggio Emilia know-how on creative education. So, all the local knowledge potential and expertise o education have been properly channelled through Reggio Children, generating revenues that come back in part to the community. Thus, the range of Reggio Children’s activities includes research and training, through the new educational centre Loris Malaguzzi, publishing in the field of pedagogy, consulting or development of projects in partnership with private companies like Max Mara, IKEA, Lego or Alessi. Since 1994, 170 study groups with over 25,000 participants from all over the world have attended stages in Reggio Children.



Creative games for teaching about light at the Loris Malaguzzi centre on childhood education, Reggio Emilia.

“For readers from 0 to 200 years old, reading at the top of the hill” was the title of Mafalda Milhões’ presentation, from *O Bichinho de Conto*, a multidisciplinary team relocated from Lisbon to the village of Óbidos, and devoted to editing projects and children’s illustration. Also relocated from the big city, this time from Milan and Bologna to Reggio Emilia, it was presented *TIWI*, a start-up producing digital contents, especially video and motion graphics for learning purposes. Both cases show that creative education is also an emergent industry – edutainment, clustered with design, digital contents, etc.

University facing the creative economy

This third working session was opened by Tony Melville, senior lecturer at the University of Jyväskylä, with the presentation “breaking down disciplinary borders: Jyväskylä a Finnish university town”. Education is a key driver to explain the successful Finnish model. Particularly the role of University promoting entrepreneurship and creativity, by breaking down disciplinary boundaries. Hence the importance of cross-discipline University institutes over the faculties. Jyväskylä has decided to focus

on the sector of high education, promoting the so-called EDUcluster in Central Finland. In a population of 130,000 inhabitants, students are 47,000, of which 22,000 in higher education. There are three universities which encourage the presence of foreign students and researchers. Many courses are entirely taught in English. The approach is far from the traditional academic, with specialized institutes, like the one devoted to music therapy combining different seemingly unrelated disciplines ranging from music, medicine and psychology to ICT.

Then, Nicola Bigi, researcher at the University of Modena and Reggio Emilia, continued with the theme spinning-off and networking on new media. He has recently mapped the creative and cultural industries in Reggio Emilia, and found that paradoxically networks and links between creative entrepreneurs were more consistent at the international level (or with colleagues from Milan or Bologna) than those established between them locally.

Finally, Catarina Selada, head of policy research at INTELI-Intelligence and Innovation, a Portuguese think tank on innovative spatial development, made a brief introduction to the European Commission's Green Paper on Cultural and Creative Industries ["Unlocking the potential of cultural and creative industries"] as well as the presentation "creative people: profiles, training challenges, spaces, mobility".

Promoting the local creative ecosystem in medium-sized towns

Chaired by Serena Foracchia, director of the local agency Reggio nel Mondo, a last working session was scheduled with a more comprehensive approach. Fabrizio Montanari, researcher at Università di Modena e Reggio Emilia, told about the role of Festival in local economies, as introduction in some way to the forthcoming thematic workshop of Creative Clusters devoted to events and cultural agenda as catalysts. For Fabrizio the cultural event is suffering of proliferation and consequently trivialization in some way. The first film festival was in 1932 in Venice, and today there are 150 festivals of this kind. So, the meaning of the cultural event should be re-visited in a way that it should clearly connect to the local identity and background, and provoke interaction with people who lives in the city-venue.

Setting people at the core was the main message of Manuela Vaccari, social cohesion department of Reggio Emilia Municipality, in her speech about "**The meaning of citizenship today**". Partners from URBACT Creative Clusters were rather interested to learn how Reggio Emilia promotes civic virtues and common ethical background with the result of a more active citizenship. In other words, how create societal "glue" factors at local level, besides education.

As example, Manuela talked about participatory planning and stimulation of citizen's creativity in the redevelopment of the area around the railway station. This is a declining area, with problems of intercultural conflict and insecurity. The local administration has conducted a participation

experience with the purpose of improving living conditions in the neighbourhood and promoting behaviours of "**active citizenship**". Explore together the issues and find workable solutions together (co-design of local measures). It has come to the signature of micro-agreements for coexistence, rules and responsibilities between citizens and public administration. Structural renewals were planned, from urban furniture to street lights, but also cultural events and exhibitions. Participation in this sense has given rise to the emergence of self-managed city-labs such as "immigrant drama", "theatre of women" and so on, revealing a close link between active participation and creativity.

Next contributions of Hódmezővásárhely (Hungary) and Mizil (Romania) showed us the value of **micro-strategies** to boost some changes in conventional education or simply to embed creative-based strategies with the local background. Hódmezővásárhely has performed the best creative school contest in the Creative Clusters partnership. Such competition, under the title "my city over the next 15 years", was described by the city official Anikó Varga. Students aged between 11 and 18 years old took the opportunity to participate individually or in groups and in a variety of creative expressions: drawings, paintings, poems, sculptures, musical pieces... The jury was composed of local artists and personalities from the world of culture. 44 works from eight different schools finally arrived. And the winners had the opportunity to join the key study visit to Kortrijk (Belgium) with the rest of Creative Clusters partners. In fact, the Southern Hungary city is considering seriously the children's view as an input when building local policies and strategies. They are integrating children imagination into strategic local planning.

Petronela Sturz, presented the case of the "children clubs" in Mizil, which carry out extra-curricular activities, beyond the classroom, for children between 5 and 18 years old, throughout the whole year, even during the holiday season. They are cultural and artistic activities, but also technical-applied. Mizil offers this kind of creative education free of charge, with the support of the Ministry of Education and funding from sponsors and specific projects. Musical teaching in Enguera [Spain], the setting up of creative urban communities in the web 2.0 or the way Barnsley [UK] is dealing with community-based projects around creativity are also examples of creative-based micro-strategies taken from URBACT Creative Clusters.

The working day ended in *La Fonderia*, a former industrial complex now home of the internationally renowned ballet company *Aterballetto*. Workshop participants were able to attend a live performance of contemporary dance. The day after visits included the international centre Loris Malaguzzi for children education and Reggio Children space with a particular focus on the Atelier *Raggio di Luce* www.raggiodiluce.eu (see also cover image of this reporting note) and Play+ space, a partnership of Reggio Children with private companies for the development of new collections of furniture for children. During the URBACT workshop, the Annual Week of the European Photography was inaugurated. www.fotografiaeuropea.it

THEMATIC WORKSHOP 03: THE SPACE OF THE CREATIVE CLASS-URBAN FACILITIES AND STRATEGIES FOR CREATIVE ENTREPRENEURS

Hódmezővásárhely, Hungary, October 10-11, 2010



Hódmezővásárhely thematic workshop

The third thematic workshop of URBACT Creative Clusters was mainly focused to the physical dimension of the local creative ecosystem, namely: the **role of space and consequently the role of urban planning in promoting a local creative cluster**. In addition, the meeting was also open to discuss place branding practices as well as supporting tools to creative entrepreneurs at local level.

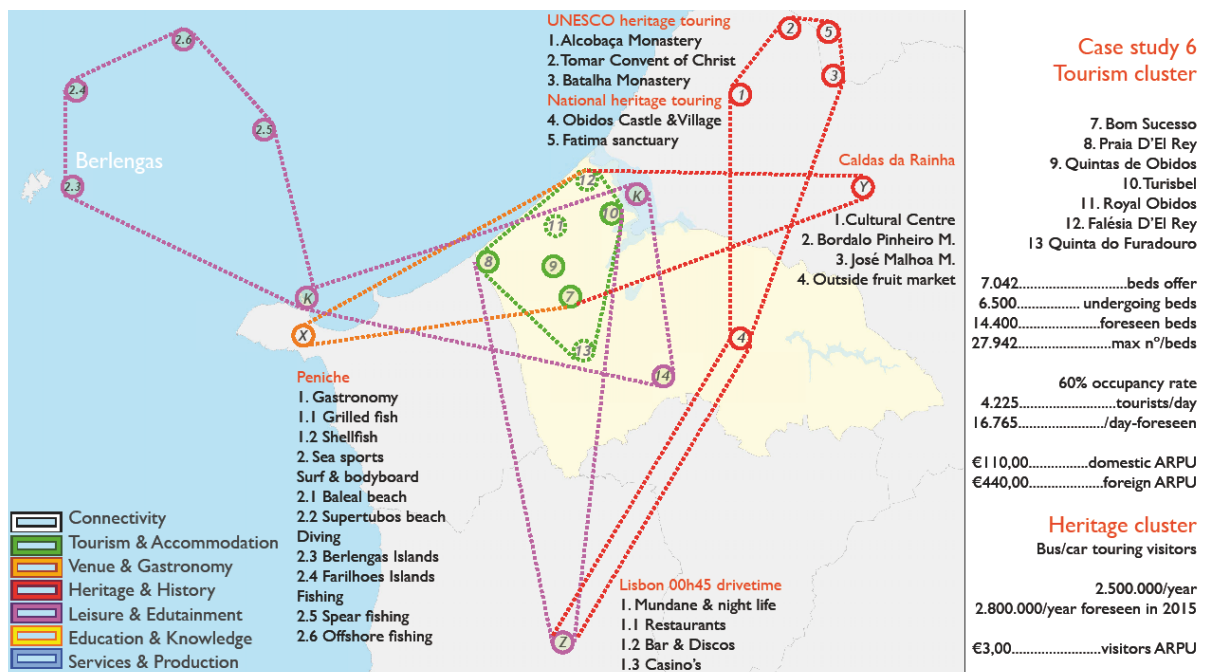
In Hódmezővásárhely, a medium-sized town near Szeged, in the Hungarian southern great plain, nine case study presentations were allocated in three working sessions, each of them with their corresponding discussion time. Two sessions were focused on the physical (working) environment of the creative class [“Building the creative space: concepts, trends, strategies”] and the other one on local strategies for attracting and retaining entrepreneurial talented people [“Boosting creative entrepreneurship: programmes and supporting measures”]. The opening session was chaired by Anikó Varga, the city official in Hódmezővásárhely in charge of Creative Clusters. Welcome words were given by István Almási, Vice-Mayor of Hódmezővásárhely, Zoltán Hegedűs, chair of the city economy committee and Ervin Schleiffer, a local creative entrepreneur and outstanding member of the URBACT local support group.

Building the creative space: concepts, trends, strategies

“Spaces for creative people: concepts, trends and the European kaleidoscope” was the title presented by Catarina Selada, head of policy research at INTELI-Intelligence in Innovation, a think

tank on innovative spatial development based in Lisbon. A starting point for Catarina was the specific **location factors** of both the creative industries and the highly mobile creative people in western countries. Then, she was navigating through a range of **emerging urban facilities** across Europe dealing with creative issues, such as: artist residencies like *O espaço do tempo* in Montemor o Novo; alternative and low-cost cultural spaces for cultural purposes; Fab-Labs; co-working spaces like LX Factory in Alcantara district, in Lisbon; or incubators focused on creative industries. According to Catarina, **experimentation, flexibility and affordability** are key attributes for this kind of emerging urban facilities.

The second contribution also came from Portugal. José Martins dos Santos, project director of Wilhelm & Co-Portugal, and a very active member of the URBACT local support group in Óbidos, made an excellent presentation entitled “Revealing spatial structures in supporting creative-based strategies: a case from low density urban area”. José mapped systematically all the creative assets and projects in Óbidos discovering and drawing linkages among them. He was revealing a dedicated spatial strategy to “Creative Óbidos”. Also from Óbidos, Miguel Silvestre, deputy Mayor, and Rita Zina, Town councillor for heritage and urban development, made a presentation on the communication aspects of “creative Óbidos” strategy.



Revealing spatial structures in supporting creative-based strategies. The case of Óbidos. José Martins dos Santos

Saverio Serri, in charge of the economic development department in Reggio Emilia (Italy), introduced a large planning process they are currently undertaking over the northern part of the municipality, an area between the historic downtown limit and the new railway station designed by Santiago

Calatrava. It is the so-called “Reggio Territorio Esteso” strategic plan. Saverio, along with several colleagues from Reggio Emilia, told about how they are considering a range of creative-based issues when addressing the land-uses programming in such an in-between area. And also how they are dealing with some **open innovations** methods in developing this planning exercise.

Tamás Egedy, from the Hungarian Academy of Sciences, introduced the presentation “Creative entrepreneurs in space: the case of Budapest”. Tamas was in charge of the Budapest report within ACRE (Accommodating Creative Knowledge–Competitiveness of European Metropolitan Regions), a remarkable 6^o Framework Programme’s project about the location pattern of creative entrepreneurs in 13 European big metropolis. To some extent, the **ACRE report** dismantles the validity of the Florida’s three T model (technology, talent, tolerance) for the European case, where the geographical mobility of the creative class are not marked as in the United States indeed; and where therefore amenities are not crucial at all to attract the creative classes. On the contrary they are more influenced by what the report calls “personal trajectories.”

Then Péter Gauder, architect and director of Studio Metropolitana –Budapest- and Miguel Rivas, project lead expert, conducted a long and fruitful debate about the spatiality of the creative industries and creative businesses. They agreed that there can be no effective creative-based strategy in local development without a related spatial framework.

Boosting creative entrepreneurship: programmes and supporting measures

Chaired by Saverio Serri, of Reggio Emilia municipality, the third working session was dedicated to local strategies and toolkits to support creative industries and creative entrepreneurs. Cases from Hungary, England and Finland were presented. Bence Ságvári, from the Institute of Sociology of the Hungarian Academy of Sciences, reviewed his own recent work on the creative industries in Budapest. Although the Hungarian capital is a magnet for creative people in the Country, he drew a black panorama due to lack of trust, cooperation and skilled young workforce.

From a theoretical position, Péter Gauder, director of Studio Metropolitana, also in Budapest, addressed the question on how a town can help in order that creativity becomes the nest of the town. For him city attractiveness needs to be viewed in a more holistic way (the artificial-physical environment is not sufficient, its functionality also needs to be taken into account). In this sense, widespread lifestyle indexes, such as the BAC-Basel life quality index, are more convincing than the “creative class” ones or those related to professional people.

Tracey Johnson, creative and digital industries sector specialist from Barnsley (UK), a Creative Clusters partner, presented the contribution “Bringing a sector to life: attracting and retaining creative talent”. From a “desperate need for growth and focus” and “new ways of doing things”, Barnsley is mapping the local sector of the creative industries and looking for opportunities in other

related local value chains. For them, it is a starting point to open up a dialogue with the private sector, using web 2.0 tools. Tracey talked about a **"bigger conversation"**, a honest dialogue with the creative voice, using digital tools. Of course, **animation** is also a key word in such a dialogue, embracing networking, events and cultural agenda.

Raija Partanen, manager on culture and creative economy in the Regional Council of Central Finland, commented several tools over the creative sector like PROMOTO, a national scale incubating facility, HUB Jyväskylä and a centre for co-working in printmaking in downtown Jyväskylä, as well as several trans-national projects funded by the EU.

Creative.Quarters in Ruhr Metropolis: a new concept in building the creative city

Bernd Fesel, Director of ECCE – European Centre for Creative Economy, in Dortmund (Germany) was invited to participate in this URBACT thematic workshop in order to talk about the "Creative-Quarters" project in Dortmund, in the Ruhr basin. Finally, he could not attend due to last minutes changes, but he kindly sent information about the experience which we are going here to intend to reproduce.

"Creative.Quarters" has been developed to encourage the process of urban renewal in the Ruhr region. To that aim 10 cities have set up, separately, a round table comprising all relevant local authority departments and representatives of the local creative industry. Communal areas are being defined in these bodies that are suitable for development as "Creative.Quarters". And empty premises are to be made accessible for use by artists and other creative talents without "lengthy bureaucratic delays".

Creative.Quarters is a dialogue between all involved stakeholders, from city council to the creative industries, from public authorities to private real estate investors, from the established culture to the free cultural scene. Integration of different interests is the basis for a common and therefore sustained strategic development of these urban spaces. The result is therefore not only a concept for planning and development, but also the background for urgent social and urban questions.

This initiative was framed within RUHR.2010 and then has taken impulse from the European Centre for Creative Economy (ECCE), which is as a central component behind the flagship initiative called Dortmund U.

Contact: Mayte Peters | European centre for creative economy. Dortmund
peters@e-c-c-e.com
<http://www.e-c-c-e.com>

Then, a general discussion was opened, noticing that a majority of business support schemes have little impact on the creative industries because commonly such as schemes are not well adapted to both the nature of the micro-enterprise and the creative-based business models. Finally, the local team in charge of the workshop organization, kindly organized a programme of visits to some creative-based local landmarks, namely:

- The Vásárhely autumn exhibition and the artisan fair. The Vásárhely Autumn Exhibition is a renowned painting event at Country level. Its first edition is dated in 1954.
- **Emlékpont. Emlékpont** (“remembrance point”) is an *avant-garde* museum dedicated to the period between 1945 and 1990. That is Hungary under the soviet influence. It shows how and who are that people who lives this half a century in Hódmezővásárhely. Emlékpont uses the most up-to-date exhibiting techniques and museum teaching opportunities. As a result the facility is much more than a museum.



Emlékpont

- Hódfó social employment centre. This centre links to the Hódmezővásárhely tradition in embroidery. The centre produces different kind of traditional and modern products like embroidery, leather products, decorations, ornaments, bags... for both Hungarian and European markets.
- Downtown Pottery House [Mr. Sándor Ambrus, potter, folk-artist]. At the end of the 19th century, Hódmezővásárhely was the citadel of pottery. The representative of this past is Sándor Ambrus, who established the Pottery House in 1989. His own style was developed from the shapes and patterns of 19th century folk-ceramics.
- Tile-stove workshop [Mr. Ferenc Török, tile-stove maker]. In 2004, Ferenc Török, potter, started a family business of stove building, providing complete services to the market. The former master potter extended the range of products with the inclusion of stove tiles of traditional folk techniques and motifs. He also builds special Hungarian traditional types of stoves and ovens.

THEMATIC WORKSHOP 04: THE CREATIVE ECOSYSTEM - EVENTS AND CULTURAL AGENDA AS CATALYSTS

Barnsley, UK, March 17-18, 2011



Barnsley thematic workshop

The fourth thematic workshop was organized by Barnsley Development Agency, part of Barnsley Metropolitan Borough Council. More than 40 participants between local officers, scholars, experts, cultural managers and even creative entrepreneurs met together during a whole day with the aim to discuss around 10 case study presentations and learn from the local organizer's experience as well. As venue the Barnsley Digital Media Centre, a new facility providing 72 offices and various meeting spaces for small businesses and entrepreneurs in the media sector. The facility offers advanced business and incubation services to its tenants, as well as virtual offices for home-based businesses.

After the welcome speech by Councillor Bill Newman and the introductory notes by both Creative Clusters lead partner and lead expert, contributions were organized around three working sessions: linking cultural policy to economic development strategy; the role of cultural and creative hubs and facilities; and the impact of festivals and events on urban centres.

Linking cultural policy to economic development strategy

Ann Gosse, executive director of Development at Barnsley Metropolitan Borough Council, was the first speaker with the presentation "**Re-making Barnsley: connecting the cultural agenda**". In last years, Barnsley, a paradigmatic Northern England medium-sized town, has faced two main challenges. The one from the nineties in building a new local productive model after the collapse of a coal & steel traditional economy, a transition challenge also pushed by the current crisis; and the other consisting in public sector downsizing impulses by the so-called "Big Society" project now in

the UK. In such transition creative industries, which now account a significant 8% of the working population in Barnsley, as called to play a relevant role.

For Anne Gosse culture is taking a central role in the strategy of re-making Barnsley (a clear project-oriented strategy). For instance, in keeping peripheral districts connected to the town centre and promoting a sense of ownership, a renovated sense of place. As a demonstration effect for the rest of city partners, **Barnsley Council has recently integrated the cultural department into the economic development department.** They are claiming a new dialogue among both policies, a sort of mutual contamination over the language of each other.

A second contribution came from **Óbidos**, lead partner of URBACT Creative Clusters. Óbidos is a small municipality of 12,000 inhabitants with more than 1.5 million visitors each year and an impressive cultural agenda along the year. According to Miguel Silvestre, deputy mayor, investment in culture represents 14% of the total municipal budget in Óbidos, compared to 4% of the central state budget in Portugal. A main reason for that is that Óbidos is basically a visitor economy, but it also shows the central role and perfect integration of culture within “Óbidos Criativa”, the integrated local strategy around creativity. In fact, Miguel talked about “**blending culture**”, a cross-cutting factor affecting economy, education, tourism, etc. Thus, the school is envisioned by the municipality of Óbidos as a cultural centre, and the programme for building new schools has been designed with this purpose.

Margarida Azevedo, lecturer at Universidade Católica Portuguesa in Porto, was closing this first session commenting the role of **evaluation as a tool for the cultural sector**. In this sense, several questions were raised: i) the emergence of an audit culture at the cultural and creative sector; ii) why should we evaluate? barriers and enablers, and potential users of the evidence – cultural professions, decision-makers, stakeholders and population; iii) how evaluate the creative sector?, merging and balance creative and conventional research methods, also engaging participants on the evaluation process; iv) evidence use – effective disseminating the evidence. Dan Sequerra, director of the Cultural Industries Quarter Agency [CIQA] in Sheffield conducted the discussion after these presentations.

The role of cultural and creative hubs and facilities

Three presentations were made on a new generation of urban cultural and creative facilities. The first one about **Emlékpont** (“Remembrance Point”) in Hódmezővásárhely, by its director, Imre Nagy. The Emlékpont is an exhibition place for the history of Hódmezővásárhely between 1945 and 1990. So, the purpose is to display and present the historical overview of the decades of the totalitarian communist era in Hungary, the cultural and social environment as well as the inner mechanism of the “existing Socialism”. The museum is one of a kind not only in Hungary but also in Central and Eastern Europe. Such period is presented in a number of thematic rooms or exhibition halls, like the “Room of

Broken Traditions”; the “White Guard Room”; or the “Room of Violence”. At the time of its inauguration the Emlékpont served as an exhibition as well as an educational-research center too. In some way it is amazing to see how a place devoted to memory (an unpleasant memory) may be a catalyst for creative stuffs in the city.

Next, Linda di Pietro, curator and director of Indisciplinarte, a cultural development agency, presented **CAOS**-Centre of Arts Opificio Siri, a new cultural centre which also intends to act as seminal point for a creativity-based city strategy in Terni, Italy. In addition it is a case of PPP, namely: a public cultural facility operated by a private team (see text-box). Finally, Russ Hepworth, from **St. John University in York** (UK) showed us, through its incubation system, how important the physical space is. They have three different facilities specifically oriented to design activities and the creative industries. The organisation is committed to engaging the public and raising knowledge and awareness of design, developing regional designers to encourage a sustainable supportive design community and position and promote the North East as a hotbed of design talent and creativity. Their concept challenges the ‘physical space’ incubation/hub model by concentrating on events and fairs.

Catarina Selada, head of policy research at INTELI-Intelligence in Innovation, and partner of Creative Clusters, acted as discussant. She raised the question of the emergence of a new range of cultural and creative-based urban facilities characterized by a number of features such as **hybridation, flexibility, experimentation, interaction, and international scope**. Now the trend is not promoting just spaces for exhibition or distribution but also for production –the idea of the cultural venue as a working environment too. CAOS in Terni fits perfectly this new pattern of the creative-based venue.

The impact of festivals and events on urban centres

A last session of presentations and debate was dedicated to the cultural event nowadays, and at what extend it might be re-visited in order to enhance its role for feeding the local creative ecosystem. Patrick Murphy, member of the Barnsley Local Support Group, artist and director of Small World, an animation film festival, pushed all the organizers of a cultural event to look for an **international scope**. A **scaling up strategy** to generate regional and national impact might be actively considered even for a cultural event in a small or medium-sized city. Patrick shared with the audience a range of tools working in that way like partnerships with big players (Disney in the case of the Small World Festival, among others); the “digitalization of the event” or the use of viral communication strategies. Finally Patrick Murphy claimed for a significant involvement of the private sector (in a profitable way not only from sponsorship logic) when promoting and developing the cultural event.

Then, Marianna Roscelli presented key messages from **Fotografia Europea Festival**, a mayor international event in Reggio Emilia (Italy). The overall coordination of the event (with a budget of 750,000€, 50% covered by sponsors and private contribution) is managed by the municipality, in

particular by the department of culture, which works closely with managers and staff from other services (communication, commerce, historic city, schools) according to a policy of transversality which characterize the “Reggio style” along with an active management of related stakeholders. A sort of “**outdoor culture**” or “360 degree vision” in delivering public policies as it happens in Reggio Emilia in the field of childhood education.

CAOS, Terni [Italy]

CAOS is a brand new cultural centre consecrated to contemporary artistic production, inaugurated on March 28th in Terni (Umbria, Italy). It is a unique venue in its genre in Italy: a 6000 square metre space, born from the restructuring of an old chemistry factory, that it will host national and International temporary exhibitions, creative labs, a Museum of Modern and Contemporary Art, the Archaeological Museum of the city, a 300-seat theatre and a café-bookshop. This new remarkable container will give hospitality to the activities of a working group composed by Indisciplinarte and Civita, aiming to a redefinition of the role of the contemporary in the city and in general of Terni’s cultural identity (through events as a Festival of contemporary performing arts, a festival of architecture and urban planning, or a project promoting the neighbourhood – Città Giardino- as a cultural quarter).

CAOS is intended, so, as a starting point, as a mean to an objective, an instrument to put forward a reasoning into a project of involvement of the community. The CAOS works thanks to a local network of companies and organisations in connection with the city council and the regional government.

The venue had been initially thought as another static and traditional “museum”. Indisciplinarte worked to change its final use destination, by means of a process of persuasion towards the institutions and the civil society in Terni, building (in only three years) a reputation based on the success and the strength of an artistic proposal, weaving urban and citizen relations. It pushed through the idea – still uncomfortable, in Italy – of culture and creativity as real factors of social development, and worked to build a net among organisations previously not collaborating: associations, governance, business, and universities.

Caos aims to demonstrate that the process of artistic creation is a process of production. It hosts several spaces and venues dedicated to each “ring” of the cultural production chain, and plans to work in the next years to make a real and integrated system out of all these single inputs. Currently, there are already spaces aimed to training, to production, distribution and documentation. CAOS also manages a system of residencies, sending Italian artists abroad, and welcoming foreign artists in Terni for periods of time.

Our strategy in curating the Caos is divided into 3 steps: **ATTRACT, ACTIVATE, NETWORK**, linking a passive and an active level of involvement. The Activate section leads to the creation of the project “CREATIVE NEIGHBORHOOD GARDEN CITY” where a group of creative people (architects, sociologists, marketing and communication people, cultural mediators) wants to test a project around diffuse creativity.

Linda di Pietro

A third contribution in this session came again from the UK, this time about the Barnsley-Newham Partnership. Over 60% of the London 2012 Olympic Games' venues are being built in Newham (East London). Barnsley and the London borough of Newham are working together in a pioneering project with a focus on sharing expertise across a range of fields, including sport, culture and volunteering. A portion of the classic Olympic volunteers will come from Barnsley due to such a partnership with Newham. Behind this, it is the idea of **"amplifying place"** as a way to increase the local impact of the big event.

The last presentation and discussion was centred in strategies to promote **lively city centres**, especially in contexts like the Nordic Countries where an "outdoor culture" does not emerge naturally as in Southern Europe. According to Mari Pitkänen, chair of "Lively Urban City Centre" association, from Jyväskylä-Finland, improving street life [in a way, a framework condition for the local creative ecosystem] is a matter of both **innovative urban planning** plus an agenda of animation and events. A kind of urban planning with the aim at promoting an outdoor culture should blur in some way the limits between **space of consuming, leisure and culture**, and give new roles to the public space, maybe using culture and creative-based programmes to re-activate them.

Of course, urban retail sector, specifically retailers more sensitive to creativity [those that convert their small shop into a creative experience] are behind the new face – more dynamic, inclusive and of urban quality – of Gracia district in Barcelona, Södermalm in Stockholm or Bairro Alto in Lisbon.¹⁹

Finally, as related activities, the four thematic workshop included a cocktail meeting with local creative entrepreneurs and a visit to Elsecar Heritage Centre. Located within a former ironworks and colliery workshops, the centre's current ambition is to, according to Helen Ball, head of culture and creative industries in Barnsley, "provide a unique, effective and sustainable setting for heritage, learning, events, retail and commercial activity". Its restored historical buildings now house an antique centre, individual craft workshops, and a 12,000 square feet venue for live music. It also includes Hive Gallery, the first contemporary art gallery in Barnsley whose programming promotes local talent to internationally recognized artists, and Hive Artist Studios.

¹⁹ See Remesar, A. and Brandao, P. Editors. *Arte Pública e Cidadania, Novas Leituras da Cidade Creativa*. Caleidoscopio. Lisboa, 2010; and Hanru, H, Curator. *Trans(ient) City: Urban Landmarks, Community Life, Urban Lab*. Bom Publishers, distributed by Actar, 2008.

FINAL CONFERENCE: CREATIVE FOOTPRINT - THE NEXT BIG STEP WILL BE A LOT OF SMALL STEPS

Óbidos, Portugal, June 9, 2011.

Under this challenging title and with clear emphasis on dissemination, the final conference of the URBACT project on CREATIVE CLUSTERS took place in Óbidos. The meeting structure was conceived as a video game, with different levels corresponding to the main pieces of what we call the local creative ecosystem, namely: creative-based ideas and businesses; new urban facilities for the creative talent, always setting people at the core; or ways of governance creative-based local strategies. That is a range of cutting-edge issues in urban policies. Of course a session was especially devoted to highlight a sample of Local Action Plans from CREATIVE CLUSTERS' city partners. More than 120 participants were registered for this one-day conference.



Kick-starter

The opening session of the event was chaired by the Mayor of Óbidos, Telmo Faria. His speech was characterised by a strong ambition where creativity was considered a driver of economic, social and political regeneration. The Mayor demonstrated how the small town of Óbidos, in the framework of the URBACT Creative Clusters network, was able to combat some common assumptions: the attraction of the creative class is not only viable in megacities and core cities but also in small and medium-sized towns; the concept of 'creative industries' is much broader than the concept of 'cultural sector'; the focus on the human factor, and not only in the technological dimension is essential in a creative development strategy; creativity is an horizontal concept and must be disseminated through companies, public bodies, schools and the community. Moreover, the Mayor advocated the need to monitoring and evaluating the implementation of creative-based strategies through the use of specific methodologies: the **"creative footprint"**. The same day of the conference Telmo Faria spread these ideas in an article in one of the major newspapers in Portugal, Público. After the Mayor's speech, Miguel Rivas, the URBACT lead expert working for the network during these years, highlighted a range of key messages that have emerged from this collective work.

Roberta Comunian, University of Kent, was invited to make a key note presentation on "Lessons from Small and Medium-sized Cities in the Creative Economy: Networks and Sustainability". The scholar, now based in the UK, advocated that a more grounded and sustainable understanding of the creative industries is needed, with a view to **surpass several myths**, such as: to have a creative city and grow

creative industries, you need flagships cultural development and icons; creative industries are a strong business sector, that will lead alone to local economic growth for our cities; and we can plan and engineer the creative city with policy initiatives, events and consultancy specialists. Moreover, she defended that creativity can be a driver for the development of small and medium-sized cities, with the presentation of the case study of North-East of England. In small territorial areas, the sense of belonging, the quality of life, the contact with nature, the social dimension of networks, the role of policy makers and regional infrastructures are very important in the context of local creativity.

Level 1 - The idea. Upgrading simplicity: from ideas to solutions

The main message of this panel was that simple ideas can originate big projects. Filip Meuris and Jan Despiegelaere were introducing the **My Machine project**, in Flanders [Belgium]. The initiative aims to promote creativity and cross-pollination throughout all levels of education (primary, higher and secondary levels), and is intended to create prototypes of objects based on the imagination of young children, www.mymachine.be, linking in this way pure creativity with applied design and manufacturing. Project were aware of this project in the study visit to Kortrijk (BE) organised in 2010 under the URBACT Creative Clusters network. Launched in 2008 the programme now involves 32 primary schools, 16 secondary technical schools and four HOWEST (the design school of the University of Ghent in Kortrijk) degree courses, bringing together more than 1,200 children, high school students and University students. “My Machine” has been awarded by UN has one of the best education and creativity projects in the World.

José Carlos Mota, from the University of Aveiro (PT) made the presentation “Making More with Less: the Ideas Bank”, emphasizing a specific project of civic participation in the framework of urban development, focused on what he called “tactical urbanism”: <http://ruadasideias.blogs.sapo.pt>

Level 2 – Doing. Human solutions: you are the answer

This session was centred on the presentation of on-going projects in the area of culture and creativity. The first speaker, Federico Riboldazzi presented the company TIWI, located in Reggio Emilia. TIWI produces digital contents and is specialized in creating motion graphics videos, “making things simple”, <http://www.tiwi.it>. Then, the Creative Industries Incubator ABC in Óbidos was described by his director, Filipe Montargil. The incubator aims to attract companies of the creative sector by offering favourable conditions in what concerns innovation and competitiveness, http://www.pt-obidos.com/?page_id=880. At the moment, the space integrates 11 companies connected with design, tourism, geographic information systems, editing and publishing, as well as jewellery. Some of them were actively engaged in the conditioning works of a former warehouse in Óbidos as venue of the URBACT conference. The ABC incubator complements the offer of the Technology Park of Óbidos with the possibility of housing creative industries in a very short period of time.

Finally, Patricia Valinho spoke about a project oriented to the promotion of the Portuguese culture – “Uma Casa Portuguesa”. At the moment the initiative is centred on a house located in a small town in Portugal that intends to be a “living lab” of local products, <http://www.umacasaportuguesa.pt>.

Level 3 – Atmosphere. A creative cloud: for a community storm

This panel was focused on the favourable conditions for the establishment of local creative ecosystems. Three speakers made their contributions. Paola Amato, senior official, presented the creative-based strategy of the city of Terni [Italy], based on an urban regeneration project anchored on culture and creativity (see text-box). Then Cristina Coelho, from the Guimarães European Capital of Culture 2012 Foundation [Portugal] described the creative economy agenda of the programme of the European Capital of Culture, emphasising projects such as the Digital Lab, the Urban Creativity Lab, ephemeral artistic creations, etc. Finally, Codruta Cruceanu, consultant from Romania and former involved in the British Council programme on creative cities, spoke about a recurrent issue in URBACT Creative Clusters, namely “Setting People at the Core in Creative-based Urban Strategies”.

Level 4 – Space. Creative spaces: living hard, working creatively

The theme of this session was centred on the nature of creative spaces, where creative people can live and work. Jarkko Könönen, researcher at the University of Jyväskylä (FIN) presented his vision on the features of creative spaces capable of attracting talent to small cities. He advocated that creativity supporting spaces are not only physical, but also mental and virtual. Then, Rui Horta, a well-known Portuguese choreographer presented the trans-disciplinary arts organisation - Espaço do Tempo, which supports various national and foreign contemporary performing artists, located in an old convent, Convento da Saudação, in the small town of Montemor-o-Novo, <http://www.oespacodotempo.pt/en>. This initiative is very active in the international scene, but has also an active role in working and interacting with the local community by collaborating with schools and local associations.

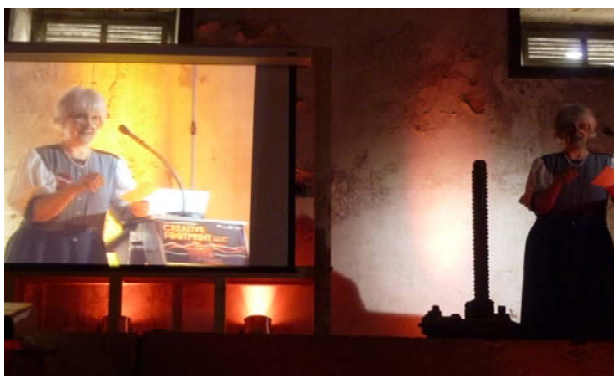
Level 5 – Zoom. Action Plans to Cities of Action

The final conference was a perfect occasion to present a sample of the Local Action Plans developed during the project by some of the network cities. Far from simply reproduce global receipts on the “creative city”, these strategies are embedded on their local background and potential related to culture-creativity-business, and they have been fed by the work of specific Local Support Groups. Catarina Selada, head of policy and research at INTELI, chaired this session. She introduced Miguel Silvestre, deputy Mayor of Óbidos [Óbidos – creative economy], Ann Gosse, director of development at Barnsley Metropolitan Borough Council [Barnsley – remaking the Northern England midsized town], Pirkko Korhonen and Tony Melville, Jyväskylä City Council [Jyväskylä – cooperation and cross-

pollination, marrying culture and wellness] and Mauro Bonaretti, general manager of the municipality of Reggio Emilia [Reggio Emilia – Reggio Innovative and Creative Ecosystem].

Level 6 – Commitment. Governing the local creative ecosystem

Engagement of elected people and key policy decision makers has been a distinctive feature in URBACT Creative Clusters from the beginning. In this line a round table was organized under the moderation of Dan Sequerra from CIQA Sheffield - Creative Industries Quarter Agency, with the participation of Telmo Faria, Mayor of Óbidos; Emile Proscan, Mayor of Mizil (Romania); Arto Lepistö, Jyväskylä Deputy Mayor, and the Mayor of São João da Madeira (Portugal). Leadership, stakeholder management, new formats for citizen participation and open innovation in local policies were some of the issues discussed. Following with politics, Fernando Freire de Sousa, of the Expert Working Group on Cultural and Creative Industries of the EC, spoke about the recent initiatives of the EU in the area of creativity such as the Green Paper on Unlocking the Potential of Cultural and Creative Industries and the European Creative Industries Alliance.



URBACT Creative Clusters Final Conference

Terni, Italy: a strategy incubating a local creative eco-system

Although Terni is not full partner of URBACT Creative Clusters, the Italian city came into contact with the network in late 2010, wanting to get some learning as they were involved with the creative driver in local development. Since then, Terni has participated in most of the Creative Clusters network events.

Terni is the second largest city of the region Umbria, Central Italy. With a population of 140.000 inhabitants it is only an hour by train from the capital city, Rome. This part of Umbria is rich in culture and is mostly famous for its well preserved landscape and environmental resources, for the Carsulae archaeological site and for housing among the oldest hydro plants in Italy, now in part restored as main industrial archaeological monuments serving as filming sets to Benigni's awarded "La Vita è Bella" (Life is beautiful). Terni is also well known for the Marmore falls part of the Romantic Grand Tour of the 1800s, at one time candidate for the UNESCO's culture heritage. Laid along the rich landscape of the Valnerina's route, Marmore is Europe's highest artificial fall much the result of extensive and challenging hydraulic engineering works of the Romans later on extended by the Papal State as a mix of artificial channels feeding pre-industrial and industrial premises reaching as far as the Terni's outskirts and thus its centre.

Terni's extensive availability of energy, huge potential and exploitation of *Marmore* and the *River Nera* have long served as boost and competitive advantage to the city so as to make its main industries (steel, weapons, chemical, hydro-plants, mechanical) the most strategic and profitable up to late 1800s and prior to WWII. Such assets explain why Terni, a small middle-sized city, was the target of massive bombing during the past conflict while extensive urban voids in its central areas persisted up to mid 1990s due to the high cost and restrictive laws of conservation and to the somewhat unfit and obsolete functionality/accessibility of historic centres.

Today Terni retains among one of the largest industrial archaeological assets in Italy and probably one of the most relevant in Europe. Such legacy has been the strength of the future development with its multinational and national corporation (i.e. Thyssenkrupp and Novamont) shifting to remarkable chemical sites' innovation programmes such as high-end stainless steel and green plastic. However the city's future has been marred by a slow and progressive decline of its main industrial production whose effects have been apparent only in the recent past with consequent brain drain and other large socio-economic impacts.

This negative situation has been centre of preoccupation and high in the agenda of local administrations that have however reacted positively, by re-inventing a new development model. In the 1990s the city has indeed launched a series of **ambitious projects aimed at reconverting its economic drivers** both along the *Valnerina route* and in the city centre's main dismissed industrial sites. Among the preconditions of public successful policies were:

- Acquisition of the city's main industrial archaeological assets directly acquired by the Council in distinct periods;
- Experiments on complex urban sustainable plans and regeneration programmes based on farfetched principles of sustainability including bio-architecture or experiments of district heating using industrial combustion;
- Promotion of PPP either in the construction process (project financing) and or in the management of its major reconverted assets.

Major experiments were driven by huge public fund (ERDF, National bids, regional and Council's sources), and PPP investments in urban regeneration and restoration, setting interesting public private cooperation in a way that the 2009 report on Jessica produced by European Investment Bank has mentioned the city of Terni as a relevant case study for the implementation of EIB's JESSICA at national levels. Transition towards Terni's economic reconversion has come with great efforts and has aimed at innovative sectors such as higher education, filming and audiovisual production, museums, leisure and sports, the latter thanks to the host of naturalistic resources present in the territory. Among the main projects promoted in the late 1990s and early 2000 are:

- Multimedia and digital centre (CMM);
- Multi-culture centre specialised in the promotion of modern and contemporary performing arts (CAOS);
- Multimedia Library (BCT);
- High Education and Research Centres in advanced studies (innovative materials, nano-technology; stem cell research);
- Papigno film set (Benigni's awarded "La Vita è Bella");
- Urban regeneration Plans of areas along River Nera and the Valnerina Route;

It is interesting to mark a distinction between projects such BCT and CAOS on the one side, and experiments in the field of filming a digital media as Papigno and CMM. BCT was conceived on the model of UK's idea stores going beyond the classic role of a library, which remains only in part. Fully run by the Council it is more of a joyful aggregating magnet full of youngsters while its agenda includes lectures by Jeremy Rifkin or recent events like "Terni in the space: a meeting with the Space Shuttle astronauts". This last is a tribute to the city's top lab that developed the AMS-02 (Alpha Magnetic Spectrometer - A device searching anti-matter in the space) as part of a joint international project coordinated by the Faculty of Engineering of the Univ. of Perugia.

On the other hand CAOS is the city's core of performing art and theatre specialising in a *niche segment* as contemporary performing, recently mentioned as a best practice in the frame of the "structural dialogues" of "Access to Culture" promoted by the Commission's DG Culture. It is run by a consortium of small enterprises on the base an experimental private-public agreement with the Council. CAOS runs annually the FAST Festival, an international event now at the 6th edition, attracting artists and talents from Europe and beyond.

Whilst BCT and CAOS work on affirming culture as a social and aggregation asset, even if run by sound economic management tools, focus on creativity as economic development are indeed central in Papigno and CMM which still retain an importance as of the foresighted vision of Terni's administrators as late as 1980s in setting an example and in creating favourable opportunities to private-public investments in the field of filming and new media industry.

CMM was conceived as an incubator of the digital media located where once was the huge industrial compound of the Bosco Inc., the city's strategic mechanic industries of the late 1900s. The area was bought by the Council in early 1990s and re-functionalised as to house a host of activities and functions covering the value chain of the digital production. It is interesting for its multiple use and for having attracted professionals as Mr Rambaldi, the creator the of American hit film "E.T.", and his school of special effects.

While CMM is the result of a clear sound planning and public private collaboration of the Council with major share industrial partners (in primis Telecom Italia), Papigno bears a different story similarly and initially very successful. Its acquisition was much the idea of enlightened administrators and local engineers to keep and preserve site as the city's heritage and its industrial archaeology. Its current use

was much the result of a fortuitous encounter of Mr Benigni and his main producer who were looking for locations for the shooting of “Life is Beautiful” and who over the years invested massively in the renovations of Papigno’s warehouses whose capacity have made them among the largest in Europe as it comes to filming standards. Today Papigno is set to provide a complementary alternative to Rome’s Cinecittà Studios that will manage the site up the late 2013.

Early last year the Council of Terni - under the impulse of a newly elected mayor - has launched a new strategic programme set to better engage local politicians and decision makers as well as the Councils' overall organisation and all stakeholders to share a new vision of the city. Among its linchpin action areas are promoting **Culture Districts** as an approach to leverage on potential of past projects developed in the wider frame of creative industry. Today’s efforts are centred on coordinating past projects into a single coherent vision, capitalising on past experiments of PPP in urban regeneration, experimenting on endogenous potential of small SMEs, creating favourable inter-institutional synergies thus contributing to the development of some interesting tools for durable and sustainable development.

The implementation of the Culture District approach into a concrete project involves a large portion of the city centre with its two major culture “drivers” (CAOS and BCT) to include Città Giardino a nice residential area built on the early 1900s. The project displaces good positive synergies and collaboration with valid external partners. It is a bottom up approach with stable consultation of local residents already on, promoted by external partners via specific blogs, social networks and various other initiatives including FAST and 2 Architecture festivals. The specific lines of action of the project include:

- Urban negotiating schemes;
- New management schemes for public spaces and buildings;
- Regional incentives on creative enterprises (OP ERDF);
- Free WI-FI access and web 2.0 services (aimed at creative enterprises);
- Communication
- Increase synergies among cultural assets (CAOS, Multimedia Library);
- Favoring partnership and collaboration with local associations (Group of Young Architect), enterprises (CAOS), University of Social Studies.



Reported by Paola Amato (senior official, unit for EU funding and international cooperation) and Giorgio Armillei (senior official, unit of strategic planning)

Municipality of Terni

URBACT CREATIVE CLUSTERS _ MAIN CAPITALIZATION AND DISSEMINATION EVENTS

Activity / 2009	Comments	Date	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Thematic Pole meeting in Paris		January 29-30												
Fórum Criatividade e Inovação, Porto (Portugal)	INTELI project showrom, among them URBACT Creative Clusters	Febraury 04-08												
INTELI at the EICI-European Interest Group on Creative Industries, Brussels	INTELI on behalf the network	April 21												
Finnish National Meeting of the Biggest cities	Presentation by Jyväskylä of "Creative Clusters: Culture and Wellness"	June 04												
Thematic Pole meeting in Paris		June 09-10												
Launching of the "Rede de Cidades Criativas"	Óbidos presentation of Urbact Creative Clusters	July 07												
Thematic Pole meeting in Paris		October 01-02												
EICI meeting in Brussels	INTELI on behalf of Creative Clusters	October 06												
Learning Clusters - TCI Annual Global Conference, Jyvaskyla	Jyväskylä introducing URBACT creative clusters	October 13-16												
Seminar Culture in Local & Regional Development – Evidence from the Structural Funds. Brussels	EC event. INTELI on behalf of URBACT creative clusters	November 11												

04

Highlighting a case study from the partnership: Barnsley, UK

“Thinking small in a big way”

Re-making Barnsley - Strategic Development Framework 2003-2033

The Metropolitan Borough of Barnsley has a population of 226,300 [82,000 in the urban area surrounding the town and the town centre itself]. It is located in Yorkshire, within the triangle Leeds-Sheffield-Manchester. As partner of URBACT Creative Clusters, Barnsley offers an interesting case of combined economic restructuring and urban regeneration, in which creative industries are being targeted as a potential driver for change.

Barnsley once had a thriving economy based on coal mining, but with the demise of the coal industry during the 1980s Barnsley’s community suffered a profound loss of economic activity and unemployment was rife. At the turn of the century, the town still displayed business numbers and economic activity rates that were lower compared to national and regional averages, earning a status of region Objective n°1 within the EU context. In particular, the urban core had suffered and deteriorated. By the beginning of the 21st century, the town centre was characterized by a stagnant property market, lack of private sector investment, an over abundance of bargain-orientated retail shopping and a one-dimensional night time economy based around the successful pubs and clubs sector for the young adult market.

From the mid-1990s, the South Yorkshire coalfield area started a huge regeneration effort to rebuild an economic base that would offer a future for people and to eradicate the dereliction left by industrial decline. Barnsley has been at the forefront of this effort, with a lot of backing from Government and European funding. In the past context of favorable economic climate, just before the current economic downturn, public intervention allowed the following initiatives: a huge public sector investment in economic development and regeneration; a very large and successful uptake of resources for people, communities and learning; considerable improvements in transport infrastructure; and a big increase in the development of new businesses. Economic progress in Barnsley allowed the local economy to return to its size of 25 years ago. But, in spite of these achievements, the town is still characterized by much smaller amounts and proportions of retail and office accommodation, although major office developments have taken place, mainly in the town centre. The “Markets” project, Barnsley’s major retail development designed to raise the profile of the centre retail sector, is currently constricted by the changing economic climate. Furthermore, businesses have not taken up Barnsley’s ‘share’ of the business support and skills development available from public funding.

The **Re-making Barnsley regeneration strategy** stems from an initiative of public participation which aimed at producing a long-term vision for the town involving local communities in partnership with a panel of experts. The vision resulting from this process is one of a “21st Century Market Town”, with

the town centre at the heart of an enterprising and innovative local economy. This programme is committed to creating a thriving and enjoyable urban environment, based on quality architecture set within an exciting and imaginative public realm, arts, culture and urban living are all part of this vision alongside trade and employment. In this framework, creative industries are to play a significant part of local economic development. Turning Remaking Barnsley into reality has involved the mobilization of over £400 million of public and private investment for transforming the town. Between 2006 and 2009, several major projects of new or renovated buildings, but also of green spaces and transport infrastructures, were delivered.

Among them, “**Westgate Plaza One**” and the “**Digital Media Centre**” make up flagships of contemporary architecture, whose development was governed by sustainability and high quality design. Westgate Plaza One is a five-floor building equipped with a state-of-the-art ICT infrastructure, which hosts Barnsley Metropolitan Borough Council offices. The Digital Media Centre provides 72 offices and various meeting spaces for small businesses and entrepreneurs in the media sector. The facility offers advanced business and incubation services to its tenants, as well as virtual offices for home-based businesses.

The refurbishment of **The Civic**, an iconic former Victorian theatre, is another major operation aligned to the creative-based local economic strategy. The Civic is a creative-based facility characterized by flexibility. It comprises exhibition spaces and galleries, workspaces for local entrepreneurs plus leisure and retail uses, all ideally connected to creativity in the same venue. The completion of the renovation and extension works in March 2009 made the building available again, after being closed for more than 11 years

The **Elsecar Heritage Centre** completes the range of facilities and infrastructures specifically oriented towards cultural and creative industries. Located within a former ironworks and colliery workshops, the centre’s current ambition is to, according to Helen Ball, Head of Culture and Creative Industries in Barnsley, “provide a unique, effective and sustainable setting for heritage, learning, events, retail and commercial activity”. Its restored historical buildings now house an antique centre, individual craft workshops, and “Building 21”, a 12,000 square feet venue for live music. It also includes Hive Gallery, the first contemporary art gallery in Barnsley whose programming promotes local talent to internationally recognized artists, and Hive Artist Studios.

In parallel, Barnsley is investing in its education facilities. The borough was among the first to embark on the government’s “Building Schools for the Future” programme. Such programme, initially scheduled to be completed in September 2012, undertakes the merging of Barnsley’s 13 secondary schools into nine newly built “Advanced Learning Centres”, along with a heavy intervention of its two special schools, boasting state-of-the-art facilities, with an emphasis on IT and sport. They are also to become a focal point for the wider community, welcoming post-16 and adult learners as well as offering use of their leisure amenities to everyone.

Barnsley College is one of the country's largest further education establishments and the major provider of post-16 learning in the borough. Local firms looking to build their employees' skills base can take advantage of the college's Business Solutions Centre. The Business Solutions Centre offers a broad range of choices to companies, from government-sponsored initiatives such as apprenticeships to tailor-made commercial training.

In 2005 the **University Campus Barnsley**, a campus of Huddersfield University opened in the town. UCB offers full-time and part-time study, including degrees and specialist postgraduate and professional courses currently offering a range of visual art, design and media courses at undergraduate degree level from which are emerging talented practitioners/artists. The campus boasts a new learning resource centre, industry-standard television, radio and recording studios, an art studio and advanced IT infrastructure.



Right: The Civic - gallery, theatre and workspace. Left: Elsecar Heritage Centre

Aware of the necessity to develop sector intelligence, the Barnsley Development Agency entrusted a mapping study of local Creative and Digital Industries (CDI), which was carried out between August and October 2010. The study identified 540 active companies, which majority (82%) are micro-businesses generating a turnover between £50,000 and £99,999. "A small but emerging creative sector" sums up Tracey Johnson, creative & digital sector specialist at the Barnsley Development Agency. The study allowed highlighting the following features of local CDI businesses:

- A diversified basis in terms of sectors with a relative specialization in the design sector (21%) and software and computer services (12%).
- CDI businesses are usually working from home or a rented office.
- 82% trade with clients outside Barnsley, with half of them operating at national level (43%) or at international level (12%).
- 50% established their activity before 2000.
- A wide awareness of Barnsley's cultural spaces and workspaces.

The creative driver in Northern England

The restructuring process and the current focus on creative industries in Barnsley echoes to some extent the economic change under way in Northern England, heart of the industrial revolution in 19th century which then experienced an economic decline in late 20th century, along with the global deindustrialisation process in Western economies. Many urban centres in the region have engaged in processes of economic restructuring, and now Northern England is on the way to the convergence to the national economic structure. In this context, creative-based activities are acting as one of the drivers to revitalize urban economies.

Digital and creative industries have acquired significant relevance in Manchester and Leeds. Manchester is the home of MediaCity, www.mediacityuk.co.uk, and the BBC headquarters. Meanwhile they are experiencing growth in other city regions, especially around Newcastle and Sheffield, where the Cultural Industries Quarter emerged as early as 1988 and started to gain international recognition at the turn of the century as a best-practice in building the so-called “creative city” within the EU. Nowadays, Yorkshire creative industries are backed by numerous agencies, especially the Creative Investment Development Agency (CIDA), which has provided support to more than 3,000 companies since it started its activities in 2000. The Cultural Industries Quarter Agency (CIQA), initially the driver of the development of Sheffield’s cultural district, has extended its intervention to South Yorkshire.

Furthermore, creative industries were elevated to the status of national strategic priority, with the publication in 2008 of “Creative Britain - New Talents for the New Economy”, a report endorsed by the then Prime Minister which encompasses 26 basic commitments drawing the path towards turning the creative cluster into one of the major economic strengths of the United Kingdom. As one of the developments of the strategy, Creative England is currently being established as the new body that will support the growth of the creative industries in England. Set to start operating in October 2011, it will be based in three creative hubs outside London which will operate from Birmingham, Bristol and Manchester.

ATTRACTING AND RETAINING CREATIVE TALENT: THE BARNSELY APPROACH

Inspired by cluster development initiatives launched in the region (especially in Sheffield and Leeds), and after initial pilot projects, the Creativity Works/Creative Networks programme was specifically designed to support the development of a creative and digital industries cluster (CDI) in the South Yorkshire coalfield area, consisting of Barnsley, Doncaster and Rotherham. During 2003-2007, the programme, supported by ERDF resources plus a 20% contribution from private entities, was managed by Barnsley Development Agency on behalf of the local authorities of the 3 towns and the Arts Council England, and its delivery was contracted to CIDA agency. Focused on the formalising of the business direction of individual entrepreneurs and the acceleration of business development, the programme’s purpose was to develop support measures, taking into account the specificities of the

sector: a vast majority of small and micro businesses, especially freelancers and the domination of the creative role over other capabilities necessary for sustainable business.

The Creativity Works programme developed a portfolio of support schemes:

- The Creative Sector Business Advisers were established as a pool of 45 mentors, who received previous specific mentor training, in order to assist businesses in the elaboration of a diagnostic review and in the preparation of an action plan, followed by mentoring in the execution phase. This service basically intended to foster new product development, business planning, funding arrangements and the incorporation of wider business issues such as finance, human resources, marketing or export.
- The Creative Business Grant Scheme offered grants for development projects, covering a maximum of 60% of total project costs, with a maximum of £5,000 per beneficiary.
- Focused upon the creation of new jobs, with the ambition to contribute to the retention of local graduates, the Creative Apprenticeship Scheme provided a brokerage service between employers and potential employees (among unemployed individuals) with recruitment assistance leading to a subsidised and mentored 6 month work and training placement.
- With Creative Business Networking Events, the programme added the idea of cluster development to the basic goal of sector development and growth. The development of local district creative networks, through events and digital media tools, aimed at supporting the sharing of ideas and increasing awareness of business contacts and opportunities for collaboration.
- Initially carried out in the framework of the Creative Works Programme, events and networking activities have emerged as a pillar of Barnsley's strategy towards the CDI cluster, towards the development of a "conversation", focusing on business-to-business relationships, within the sector but also with the rest of local economy, and links with regional and national networks.

Basically, what is at stake for public intervention is the provision of environments to the sector for free discourse and informal skill sharing and networking via digital platforms. According to Tracey Johnson, from Barnsley Development Agency, a core challenge is being successful in "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".

Interestingly, the case of Barnsley teaches us that the provision of key venues and facilities for cultural and creative industries does not make it all. "Buildings only become hubs when there is activity here and when the sector takes ownership". There is a strong belief in Barnsley that events encourage this sense of ownership of the sector and its physical assets, which in turn builds

confidence, continued engagement, pride and word of mouth promotion. “A confident sector retains talent” declares Tracey Johnson.

Accordingly, cultural events, beyond their social functions, must be opportunities to link individuals of the sector. Networking events are usually organized at the margin of local events. High profile events, such as Small World, a local festival of international animation, are intended to bring audience from outside, inspire ambitions among local artists, allow new connections and new ideas, and position the local sector in wider marketplace. This is also a key message from URBACT Creative Clusters network. Many creative entrepreneurs from Creative Clusters city-partners refer to “making connections” as the main task by local governments when promoting local creative ecosystems.

Finally, the new “Enterprising Barnsley” business support programme will be one of the tools considered in the Barnsley Local Action Plan, along with the digital economy regional agenda, and the revised Culture Strategy. The Culture Strategy is actually evolving, enriched by the work of the network and the mapping study carried out in 2010. In addition, changes brought by the new national strategy for local development by the Coalition Government will mark new framework conditions.



Right: Making connections at The Civic. Left: Barnsley Digital Media Centre

MAIN LESSONS

Some key aspects in Barnsley’s case can be pointed out, as we may consider them relevant for the success of a creativity-driven urban strategy.

1. Formal strategic planning and capacity for constant foresight. This is a primary lesson from Barnsley. Formal planning means converting visions into a strategy ready to be implemented through a work agenda. During the last 25 years the town developed its capacity on how to reshape its local

economy from a coal-mining and industrial base to a post-industrial pattern. Restructuring and mutation are well known concepts in the area; they are drivers in a local culture of systematic strategic planning. There is a good reason why the Barnsley Strategic Plan is called “Remaking Barnsley”. Dealing with the creative driver in local development demands a powerful vision [which also demands political leadership] and the operational capability to translate it into a working agenda.

2. A range of very well focused new urban facilities related to creative entrepreneurs. Barnsley has been successful in carrying out a policy to develop such facilities, whose orientation was significantly determined by the public participation process of Re-making Barnsley – avoiding in that way the risk of elitism - and whose funding has been based on public-private partnership schemes. The town is also an interesting case in terms of combining newly-developed contemporary buildings and renovated old industrial sites. Barnsley illustrates that there is not a truly creative-based strategy in local development without a specific spatial framework, which is one of the key messages from URBACT Creative Clusters.

3. Making connections between local creative people and entrepreneurs. That is clearly a distinctive feature in the way Barnsley is working with the creative industries. As Tracey Johnson, sector specialist for creative and digital industries at Barnsley Development Agency says: “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”. Far from Barnsley, creative professionals and entrepreneurs in Reggio Emilia or Jyväskylä mentioned to us that “making connections” should be the main task of a local government when trying to promote a local creative ecosystem.

4. Specific packages of support measures to creative professionals and businesses. It is not enough to plan a creative-based local strategy or providing facilities for innovative entrepreneurs. Effective creative-based strategies include specific package of support measures [financial and non-financial] adapted to creative industries and creative-based business models. The Creative Works Programme in Barnsley is a good example; a well-positioned scheme combined with a successful partnership for funding, management and delivery. The role played by a specialist delivery agency, not necessarily local such as the Creative Investment Development Agency (CIDA) guaranteed the credibility of the programme and contributed to the satisfying engagement of businesses in the programme. The user-driven approach of the programme, along with the crucial support of the network of mentors, has been another decisive factor for this engagement.

On the other side, the Creative Works programme acted as a gateway [especially built for creative industries] to the wider business support infrastructure in the town, thanks to the central role played by Barnsley Development Agency, a well-established interface between culture/arts and economic development in Barnsley. The agency is currently delivering the ERDF-funded “Enterprising Barnsley” programme, accessible to creative businesses, in a partnership with the University Campus Barnsley and Barnsley Innovation Centre. Building on previous initiatives, the programme provides coaching services and support to networking programmes for creative and digital businesses, as well as new business incubation and graduate start-up programme [in line with Barnsley’s ambition to retain local talent]. In a larger extent, the dialogue between cultural policy, economic development strategy and urban planning is constant within the Barnsley Metropolitan Borough Council.

5. Effects of the economic downturn and local authority budget cuts. The significant changes affected by the international economic challenges plus a change in national governance and swingeing

spending cuts for local authorities has provided a challenging environment for the continuation of an ambitious regeneration programme. Fortunately much of the big investments and hard measures have been completed under the pre-crisis high public expenditure period. Additionally, regional managing authorities have seen a seismic shift with Regional Development Agencies being abolished and the 'City Region' and 'Local Enterprise Partnership' or 'LEP' structures replacing these (see text-box). Barnsley is uniquely positioned within two city regions, Sheffield and Leeds, each of which have a LEP board. The city regions have different ambitions and areas of focus and Barnsley has the scope to be a strong part of each. In particular, in Sheffield City Region, there is a considerable desire to embrace a digital economy model. This fits comfortably with the creative economy and could provide a significant opportunity to content developers and digital companies. Furthermore, South Yorkshire is currently being upgraded to 'superfast' broadband which will create the digital infrastructure to support higher levels of commercial and domestic demand, and open up new service and product delivery models.

The cuts, however, have made some impact with the local authority now operating with a smaller workforce and reduced core budgets. Despite this, the relatively new role of creative and digital industries sector specialist has been incorporated into a new organisational structure, which shows the authority's commitment to strategically supporting the Creative sector. Additionally, the current ERDF funded Enterprising Barnsley programme of business support and networking provision looks set to continue beyond March 2012 as an 'Enterprising Barnsley 2' bid has been approved and will include particular focus on the creative and digital sector.

Whilst it isn't ideal that Barnsley remains an area of 'deprivation', this does mean the area receives investment in programmes to encourage business idea generation in deprived communities, and the town has a much stronger portfolio of support for eligible business sectors from start up advice through to expansion. Barnsley also has a graduate start up programme open to any recent graduate of a UK university choosing to base their business locally. Developing the creative sector and encouraging new creative business starts is a long term agenda, and requires long term vision and sustained work to develop and maintain an ecosystem to encourage this. Under new framework conditions provoked by the economic downturn, tools and support measures should be smarter. Integrated approach and governance are more crucial than ever. And that is the challenge the Barnsley Local Action Plan will address.

Recommended sites:

www.barnsleydevelopmentagency.co.uk

www.enterprisingbarnsley.co.uk

www.barnsleydmc.co.uk

www.barnsleycivic.co.uk

www.barnsleylive.co.uk

www.building21.co.uk

www.cida.org

A new framework for local development in the UK

Issued on October 2010, the British Government's White Paper entitled "[Local Growth: realising every place's potential](#)" establishes the new national strategy on sub-national economic growth. That is, a new rebalancing power between local, regional and national scales in Britain. Such a policy paper is fundamental to understand the new framework for local policies within the "Big Society" conservative project.

The most spectacular changes brought by this new strategy are the abolishing by March 2012 of Regional Development Agencies – the regional level is considered as inappropriate for the concept of functional economies and an effective acknowledgement of the diversity of local situations – and a global decentralisation process in order to empower local authorities and communities in the delivery of planning and development policies, in a bottom-up approach.

The major decentralisation measures are the following:

- The establishment of directly-elected Mayors in the 12 main largest English cities;
- The promotion of Local Enterprise Partnerships (LEP), which are to bring together the private sector, local authorities and their communities for the development of local strategies for growth. Barnsley is included in the Sheffield City Region LEP, whose proposal approved by the government in October 2010 identifies the creative and digital sector as one of the main growth sectors.
- A reform of the planning system.
- The Localism Bill was introduced to Parliament on 13 December 2010, with the objective to organize power shifts to local government and empowerment of individuals and communities.

As recent and deep changes in the institutional landscape, these measures are still surrounded by uncertainty on their implementation and final consequences, especially regarding the LEPs and the funding resources for development projects.

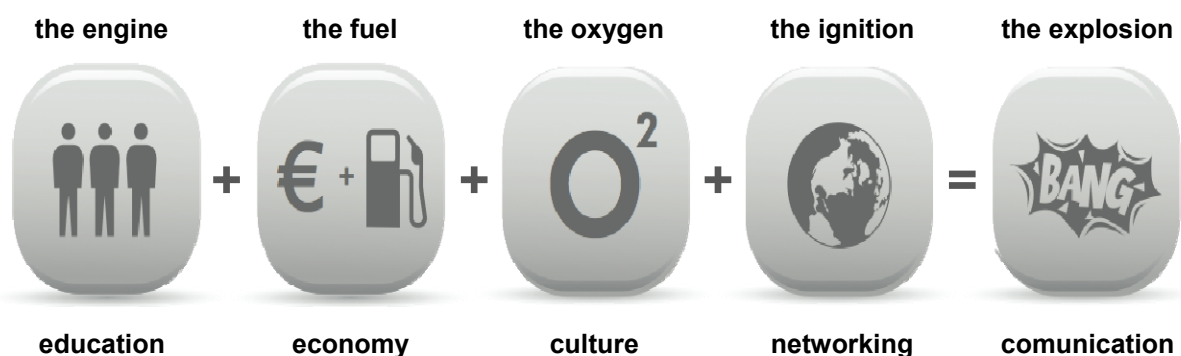
05

Key findings

Few urban issues deal so deeply with both space -physical dimension- and economy as creative industries and this is why a number of innovative cities are creating a sort of meta-projects or local creative ecosystems. In some way, through the networking activities carried out between 2008 and 2011 in URBACT Creative Clusters, we have tried try to understand such a process of promoting creative-friendly environments. As a result a number of key messages can be extracted, acting as inspiration for local policy-making, inside and outside the Creative Clusters partnership. Those main messages can be grouped into **seven boxes**:

- Economy: creative industries within a new cluster reading of the local economy.
- Economy: attracting and retaining creative professionals and entrepreneurs
- Space: the space of the creative class as new urban working environments
- Culture: cultivating the crossroads between cultural policy and economic development policy
- Education: innovative education policies as engine factor for local creative ecosystems
- Governance: governing the local creative ecosystem
- Branding: branding the creative place.

As a whole, this system of key messages based on both the experience and practice and the state-of-the-art literature concerning the role of the creative driver in local development, take the form of a comprehensive or **integrated approach** that could be called **“from creative industries to the creative place”**. This model has revealed itself of great potential for re-thinking urban strategies, and it lays on the idea of **creative cluster** or local **creative ecosystem**. In terms of policy making such idea might be addressed as a time-space articulation at local level between creative-driven micro-strategies and initiatives in the fields of the economy, culture, education, urban planning and design, branding and communication and governance.

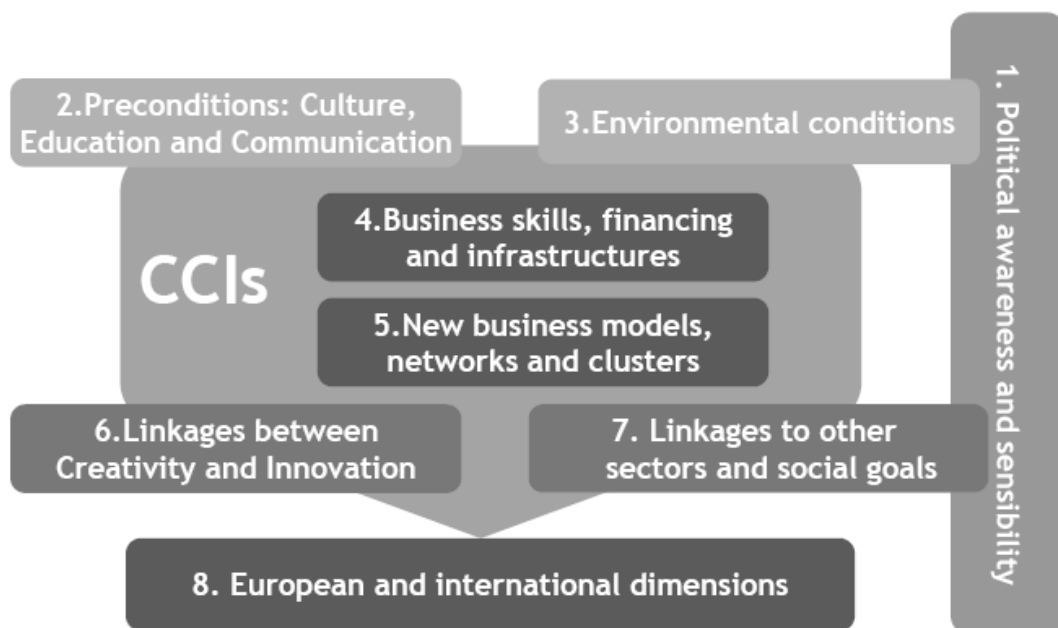


An integrated approach promoting a local creative ecosystem. Miguel Silvestre, Camara Municipal de Óbidos

CREATIVE INDUSTRIES WITHIN A NEW CLUSTER READING OF THE LOCAL ECONOMY

A new cluster reading of the local economy -no matter what dimension- should be a starting point where to frame the development of new emergent realities, knowledge and creative-based, like the new media clusters in Reggio Emilia and Barnsley or the wellness cluster in Jyväskylä (Finland). But also creative-based issues such as design are a functional driver to contribute for giving mature industries a new potential for growth, as Hódmezővásárhely, in Southern Hungary, is doing with its strong background in the ceramics sector.

Thus, the challenge is not only to promote new emergent clusters based on creative industries, but also to activate creative drivers to imbue mature local industries with new growth potential. It is obvious that the challenge of job creation cannot be only supported on the shoulders of the creative industries. So we are not talking just about **creative industries** but also **creative jobs** and **creative-based business models** ²⁰.



Creating conditions for the development of cultural and creative industries – CCIs.

S: Final Report OMC - Expert Working Group on maximising the potential of Cultural and Creative Industries, in particular that of SMEs, June 2010.

²⁰ With a notably anticipatory approach, "Funky Business" (Nordström and Ridderstrale, 1999), the popular manifesto appeared in 1999, collected for the first time many of the ideas which converge over the concept of creative-based business model, and also on the role of creativity and creative talent in business.

Reggio Emilia: a cluster strategy on new media

The Municipality of Reggio Emilia is delivering a long term economic strategy supported in three key sector competences: education, with Reggio Children as a sort of cluster manager; mechatronic, merging mechanical and electronic sector, by far the main industrial background of the area, with Club Meccatronica as cluster manager; and energy and sustainable construction. So, according to Nicola Bigi, from the University of Modena and Reggio Emilia, the city is not forced to change radically these local assets. Nevertheless, the Municipality chose to begin a diversification process to avoid a possible “economic earthquake” in the future. In this context, new media may work as glue that can generate positive contamination in every sector.

Developing a cluster on new media implies an innovation diffusion process to other business clusters in terms of: i) reinforcing the possibility to access global markets using social media; ii) allowing small companies to get visibility at international level; iii) create cross fertilization between art, design and business; iv) help companies of every sector to generate a process of digital and creative-based innovation.

A main assumption is that companies are the key factor in the process for talent attraction. As opposite to what a fashionable way to approach the creative city is telling us, there’s no empirical evidence that amenities of cities attract people. Amenities are important to make people stay for a long period, but we cannot work just on city’s amenities and wait people to come. The focus of the municipality is to develop those economic sectors and use the new media to create visibility and network in order to strength the attraction process generated by the companies.

A wider strategy trying to link the creative industries to other local clusters can be very helpful. From a spatial perspective, to handle the **game of co-locations** between mutual beneficiary sectors have to be considered when promoting new clusters knowledge, creative or digital based. In this sense, recent researches have underlined the symbiosis (“co-location”) between the creative industries and other clusters such as the knowledge intensive business services (CHAPAIN et al, 2010a) or smart leisure. Barnsley, partner of URBACT Creative Clusters is now working linking the creative industries to the local visitor economy.

ATTRACTING AND RETAINING CREATIVE PROFESSIONALS AND ENTREPRENEURS

Promoting a credible creative-based strategy in local economic development requires a dedicated toolkit in order to attract and retain creative professionals and entrepreneurs. So, there should be a role to play by local governments, mostly in alliance with regional and national schemes, in order to

package a range of supporting measures specifically adapted to the nature of creative entrepreneurs. Ideally, such as toolkits, locally adapted, might combine **financial, logistics and advisory support**.²¹

It would be worthwhile to point out that many regional and national business support schemes have little impact on the creative industries – many times in a sort of “no man’s land between the industrial policy and the cultural policy- because commonly such as schemes are not well adapted to both the **nature of the micro-enterprise** and the specificity of the service sector, which means more room for intangibles than investment in fixed assets, etc.

Even it should be taken into account that sometimes the creative entrepreneur hardly recognizes him/herself as a businessman.²²



But adapted to the nature of the small creative-based enterprise or free-lance

To be aware on the specificity of the creative sector also means to consider a high proportion of freelances and self-employment which in turn also means isolation, uncertainty... and a “constant negotiation between risk and freedom”. The “corrosion of creativity” in Angela McRobbie’s words, the renowned British cultural theorist.

Once this caution has been noticed, a number of well adapted measures have been commented during the Creative Clusters’ learning process. Covering the advisory and logistics dimensions just to mention the Kreativ Coaching Center (KCC), a dedicated team in Berlin who offers coaching to start-ups in the creative sector; ABC in Óbidos and the Digital Media Centre in Barnsley as dedicated incubator and business centre respectively; or the case of “Proyecto LUNAR” with the aim at pumping entrepreneurship spirit to creative people in Southern Spain.

²¹ See www.howtogrow.eu, an on-line B2B platform for the creative industries funded by the European Commission-DG Enterprise and Industry, under the Europe INNOVA initiative. Via this platform the project may establish links between knowledge creation, incubation, finance and clusters.

²² See the report on entrepreneurship in the creative industries commissioned by the European Commission as a contribution for the European Year of Creativity and Innovation (Crombie, coord, 2010).

As regards the financial dimension the options ranges from tax reductions - like “Tax free Óbidos” system- to grants and loans covering intangible assets, venture capital systems, effective linkages to business angel networks, or **crowd-funding** local platforms. The latter is strongly inspired by both the social and the digital driver and it is spreading rapidly in USA and the EU, in parallel to the financial crisis and the credit crunch. Basically it is about financing projects by individuals using social networks. The way of financing can take the form of donation, micro-credit, loans and risk capital for SMEs.²³

Some practical initiatives are the Creative London programme, a scheme delivered by London Development Agency providing support in advice, business incubation, access to financing, protection for intellectual property rights and access to production studios at attractive rates. It also comprises a venture capital fund for individual equity investments starting from a minimum of £70,000. In Northern England, CIDA, the Creative Investment Development Agency, has assisted over 3,500 individuals and over 2,500 businesses since its launch in 2000. In Holland, the Dutch Creative Industry Fund, created in 2006, offers support ranging from 20,000 to 40,000 Euros to support start-ups in creative industries (Tooth, 2010).

The concept of “alliances”, is a recent innovation of the European industrial policy -DG Enterprise and Industry- that it should be taken seriously into account as a useful –an integrated- approach in dealing with emerging and strong clustered productive realities like the creative industries. The **“alliance concept”** basically means a more open and horizontal way of doing things in order to establish closer and focused links between innovation, financing and cooperation, and also embracing all the stakeholders of the triple helix around the creative cluster. The scheme “European Creative Industries Alliances”, launched by DG Enterprise and Industry during 2001, covers three main dimensions: innovation support, access to finance and cluster cooperation in the field of the creative industries.

In some way, the “Creative Archipelago”, a supporting scheme to preserve Milan vitality in design, participates of this open and relational way when addressing supporting initiatives to the creative sector. Milan is a creative global capital with about a quarter of its workforce working in the creative sector, in particular in fashion, design, new media and advertisement. Between 2004 and 2008, the province arranged this scheme consisting in an Internet site for the local creative community, the ‘mind lab’, a research tool for the design sector, and debates with international experts.

There is evidence of the existence of relocation processes of talented entrepreneurs from big urban hubs to middle-sized towns, although not at a wide scale – from Lisbon to Óbidos; from Bologna and Milan to Reggio Emilia, etc. This is an opportunity window for well positioned middle-sized towns in the current “creative destruction” times that is arising a new economic landscape. Creative industries

²³ Some examples of crowdfunding platforms in the creative sector are: www.mymajorcompany.com (France), www.CKIE.com in the USA or <http://www.danielschipper.nl/projects/100x100/> in the Netherlands.

require more flexible conditions for location. Creating local conditions to attract and retain creative entrepreneurs demands an integrated approach, which the main message of URBACT Creative Clusters, not just financial or advisory tools. For instance to preserve life standards at affordable costs, promote public marketplaces and partnerships for innovative products and services related to education, or making connections among creative nodes and people at local level. The latter, making **connections and networking**, is particularly a recurring demand from creative professionals and entrepreneurs to local governments and agencies. Barnsley, in the UK, has gone further in this trying to create among creative professionals and entrepreneurs a sense of ownership towards the range of events and venues promoted locally by the Municipality (see text-box). Gijón, in Northern Spain, manages a permanent local network devoted to cultural and creative industries www.cbnproject.com. The municipality of Óbidos has recently sponsored the first business directory in the local creative sector, “Guia da Inovação e Criatividade de Óbidos”.

In fact many business clusters in the creative-digital sector have a mission clearly focused on **networking and scaling-up**. For instance, see the cases of Cap-Digital in Paris region or CLAND in Andalusia. Concerning the former it is remarkable that the major annual event organized by Cap-Digital, FUTUR EN SEINE, is strongly connected to the urban space and the Paris’s branding strategy.



Left: listening to creative professionals - URBACT Local Support Group in Jyväskylä.



Right: URBACT Creative Clusters final conference

Finally, we may also consider creativity not as a business category –the creative industries- but as a cross-sector **driver** (like social, sustainability or digital drivers) that can shape a business project, whatever the industrial sector. Here the key word is creative-business models, and we could focus our supporting toolkit to the kind of business more embedded in such as cross-cutting drivers.

Attract with animation, retain with infrastructure. Barnsley strategy for creative talent

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 first hand 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.



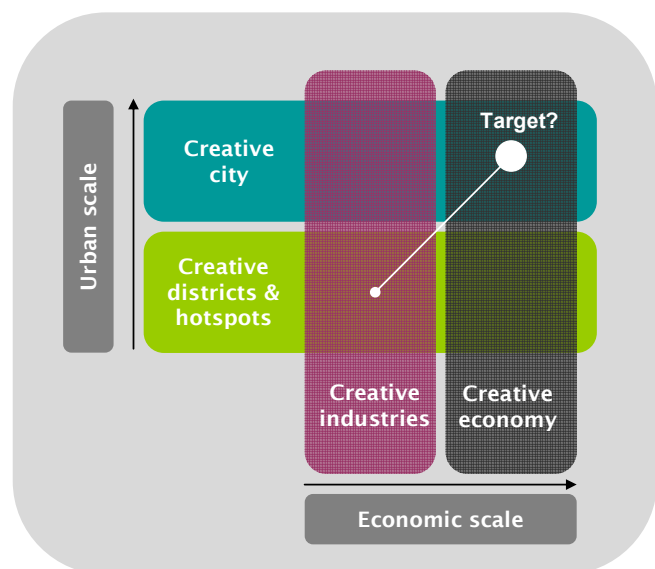
Tracey Johnson
Sector specialist creative and digital industries
Barnsley Development Agency

THE SPACE OF THE CREATIVE CLASS AS NEW URBAN WORKING ENVIRONMENTS

There can be no effective creative-based strategy in local development without a related spatial framework. So, a fundamental question is, what spatiality for a creative-based city strategy? At this point **different scales might be considered** from urban planning to architectural design. At the spatial planning level, creative issues can be a driver for **city centre revitalization**. This happens in the “Re-making Barnsley” strategy, the “Tornyai János” cultural city rehabilitation plan, in downtown Hódmezovásárhely (Hungary), or Buda district, in the Flemish city of Kortrijk.²⁴

Handling the scale factor. M. Rivas adapted from INTELI (2011)

A creative programme can also play an important role in city strategies **fighting against deprivation** or aimed at the development of **new central places**, as we saw in Lutakko area in Jyväskylä, or Cittá Giardino cultural quarter project in Terni, Italy – a non formal partner of URBACT Creative Clusters but connected in some way with the work carried out by the network. Those cases, and many more across Europe, show the potential of the creative economy for urban regeneration. According to Verwijnen (1999) “the notion of the creative city draws our attention to the fact that



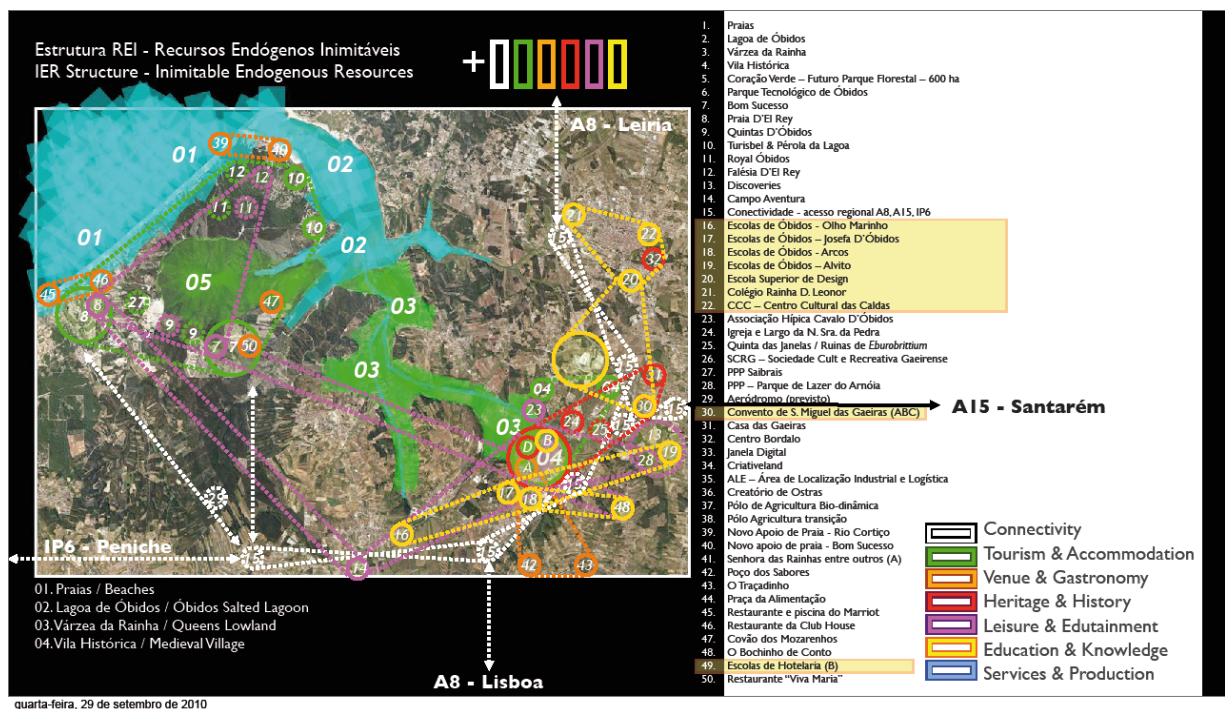
beyond traditional forms of urban renewal and urban regeneration, cities show a growing interest in creating districts imbued with a climate of innovation and creativity”.

When addressing such as spatial strategies some drivers have to be considered, namely: i) the continuum private and work life/space in creative professionals; ii) and balanced mix of retail/leisure/work/housing land uses. In this sense, the continuum “place of production-place of consumption” is incubating the relevant notion of “**extended workplace**”. Also in the perspective of concrete delivery of spatial-based strategies and place marketing initiatives, several cases from

²⁴ Just to mention two cases, beyond the Creative Clusters partnership, of creative-based strategies strongly connected to urban revitalization processes. Cáceres-Spain, www.cacerescreativa.org, and Nantes-France around Ile de Nantes huge project and the Alstom Halles - area of the former Alstom factory- as *quartier de la creation*.

URBACT Creative Clusters network underline that **coordination with the supra-local scale** of administration is a crucial but complex aspect ²⁵.

At the time of URBACT Creative Clusters, Óbidos made a very interesting exercise identifying **spatial structures in supporting its creative-based strategy**. All creative assets and projects in Óbidos were systematically mapped, and then a number of relations between them were discovered or created, resulting in several clusters within a creative-based strategy (tourism and accommodation; education and knowledge; venue and gastronomy...). Also such as creative assets were connected to the structural features of the territory: historical village, lagoon, seashore, countryside, highway, Caldas da Rainha as central place, etc. Consequently a devoted spatial strategy was revealed. A new spatiality of Óbidos. A strategy not constraint now to the historical village but also actively based on other spatial assets and narrowly aligned to the vision of Óbidos as a creative space.



Revealing spatial structures in supporting creative-based strategies. The case of Óbidos

On the other hand, a **new generation of creative-based facilities is emerging**. Among the examples can be mentioned incubators for creative-based teams -Digital Media Centre in Barnsley or ABC business centre in Óbidos; thematic business parks for creative activities like Parco della Citadella in Viareggio, for carnival artisans; co-working spaces and community offices for self-employees and

²⁵ We mean, for instance, that a creative-based strategy in Viareggio (Italy) would be dramatically enhanced with some kind of alignment to the Versilia coastal strip in Tuscany, at a county level. At the same between Jyväskylä-Central Finland, Enguera and the Caroig mountain area, or Óbidos and the West Region in Portugal.

micro-businesses like LX Factory in Lisbon or Aivia handicraft centre in Jyväskylä; fab-labs; creative programmes in conventional business centres; artist residences like *O Espaço do Tempo* in Montemor o Novo, Portugal; outstanding cultural facilities such as the Casa da Musica in Porto - in an impossible design by Rem Koolhaas or the Dream house in Aalborg-Denmark; “low-cost” alternative cultural spaces at the other side, etc.

Nevertheless, rather than establish a new taxonomy on such as emerging creative hotspots, it is much more interesting to recognize a number of distinctive features aligned to the **spatiality of the creative industries** and creative-based business models. In this sense, **hybridation, flexibility, affordability** for start ups and freelances, **interaction, experimentation, international scope...** are defining the working environment of the creative class no matter the kind of location. The continuum “place of production-place of consumption” is incubating the aforementioned notion of “extended workplace”.

Those new facilities look for a strong interaction to other urban stuffs. In fact, **business and industries from knowledge and creative economy are the main driving force in getting the industrial space back into to the city** again, from a traditional suburban pattern. The on-going experiences of Silicon Roundabout in East London or the Digital Hub in Dublin show evidence about it.

Linking heritage to the contemporary is another highly demanded value for those facilities seeking some differentiation and offering a unique experience as working environment. Thus giving full meaning to Jane Jacobs’ opinion that “old ideas can sometimes use new buildings but new ideas must use old buildings” (JACOBS, 1961). Such kinds of “recall the past to inform the future” strategies are increasingly informing the design of many creative-based urban facilities: LX factory in Lisbon, ABC incubator in Óbidos, The Civic and Elsecar Heritage Centre in Barnsley, etc. It is also a good remedy to avoid a new urban iconography too much homogenous and globalized, due to the success of creative-based programmes worldwide.

Finally, an important challenge is the question of a smooth integration of this new generation of urban facilities within the existing urban fabric, **avoiding the risk of elitism** or “island of creativity”. So, rather than creating isolated *avant-garde* urban hotspots [for new minorities], the aim should be to promote an integrated local creative ecosystem, where the hotspot becomes a functional tool, a coherent piece, in the framework of a city meta-project.

Avoiding elitism is to make different visions and interests over the creative-based facility, and in general to perform an active stakeholder management at local level. For instance, using local project-based micro-agreements. Moreover, there is a common recognition on the relevance of running **new formats in promoting and managing the creative-based facility**, involving the private sector, like in the case of Buda Centre in Kortrijk or CAOS in Terni.



Spaces for co-working: Aivia printmaking workshop, Jyväskylä



Mixing heritage with the contemporary. Casa da Musica, Porto

Low-cost cultural alternative space
Velha-a-Branca, Braga



Creative workspace: Play+, Reggio Emilia



ABC - creative-based incubator in a former convent, Óbidos

Creative Space #1

Work spaces Creative Retail



The continuum private and work life/space in creative professionals:
The “rural loft”_Óbidos

Parco della Cittadella, Viareggio
Thematic business park for carnival artisans



Adding creative uses to conventional business centres_Kortrijk

CULTIVATING THE CROSSROADS BETWEEN CULTURAL POLICY AND ECONOMIC DEVELOPMENT POLICY

A fourth box of key messages is related to the role of the cultural agenda and cultural policy in local creative clusters. A first important assumption is to **distinguish the debate on the creative industries from the debate on the economy of culture**. In the former the framework is not just culture and cultural policies. Thus, for instance, we are not so interested in Takashi Murakami as an artist but rather as an entrepreneur, who from his holding Kaikai Kiki Corporation, with about a hundred collaborators between Tokyo and New York, designs, produces and sells worldwide everything from his works of art to his line of merchandising products. The scope creative industries is not limited to arts and culture, it extends to fields where creative individuals, managers and technologists meet together. Moreover, the creative entrepreneur comprises much more than people working in cultural and creative industries. Here it appears again the concept of creative-based business model.

Talking about the creative economy is not as talking about the economy of culture. However culture and cultural life are framework conditions for addressing the creative city. Thus, a common challenge within the whole partnership is to blur the limits between cultural policy and economic development policy at local scale. And this is another major assumption: the need to **cultivate the crossroads between cultural policy and economic development policy**.

The cultural agenda does not just provide **amenities** for the creative class but is called to take a **catalyst role** or at least to act as **framework condition** when promoting the local creative ecosystem. In this sense, a number of relevant questions are emerging:

- What kind of cultural policy for cultural entrepreneurs?
- How to promote a risk-friendly creative economy at local level?
- Are public cultural marketplaces being managed in the right way? Are we properly using them as demand-oriented policies to boost the creative economy?

Since the matter of the creative economy does not overlap completely with the economy of culture, some like Telmo Faria, Mayor of Óbidos, openly claim to take the promotion of the creative industries out of the Ministries of Culture. The debate is served.

It is remarkable that the final report of “Creative Metropolises”, an Interreg IVC project focused on European capitals, points out that the economic department is involved in all city strategies supporting the creative industries, and the culture department is involved in 9 of the 11 case studies. This means that stronger combination between economic and culture departments is a useful organizational tool when addressing a development strategy over the creative sector. In promoting a “new dialogue” between different local policies but serving the same comprehensive city strategy,

Barnsley has clearly showed us a pathway. Even more recently they have linked into the same city department creative/digital industries and the visitor economy.

Other key question is the emergence of a new range of cultural and creative-based urban facilities characterized by a number of features such as hybridation, flexibility, experimentation, interaction, and international scope (see previous point on the space of the creative class). Now, a trend is not promoting just spaces for exhibition or distribution but also for production –the idea of **the cultural venue as a working environment** too. So, which programming for the cultural facility aligned to creative-based city strategies? A guideline is hybridation in relation to the programming for the cultural facility: not just exhibition, also production and co-production, education, research... even retail and smart leisure.

CAOS in Terni fits perfectly this new pattern of the creative-based venue, as well the **Buda Centre** in Kortrijk (Belgium) which was selected for our 2010 key study visit. Also **The Civic**, in Barnsley, that we had the opportunity to visit and chat with a group of local creative entrepreneurs. **The Civic**, an iconic former Victorian theatre, is a creative-based facility characterized by flexibility and hybridation. It comprises exhibition spaces and galleries, workspaces for local entrepreneurs plus leisure and retail uses, all ideally connected to creativity in the same venue.

Today, **urban art has no spatial boundaries**. And the art centres are no longer strictly cultural spaces, are also spaces for leisure and consumption. And vice-versa, the shop or the public square can be perfect venue for an exhibition or cultural manifestation. Hybridation is a key word in these new creative-based facilities. Reasons for promoting **more interaction between cultural policy and urban planning**. Nowadays, cultural policies should have a dedicated spatial strategy at urban level, and vice-versa.



C3Bar at CCB cultural centre, Barcelona (photo: El País)

Concerning the **cultural event**, at what extend it might be re-visited? Beyond the “put-on-the-map” effect, unique cultural events must be addressed from the perspective of credibility. For instance, engaging the local creative fabric as much as possible, including in post-event activities²⁶. Savonlinna (Finland), Óbidos (Portugal) or Viareggio (Italy) are associated to distinctive summertime opera festivals spread through word-of-mouth. The list of small and medium-sized towns dealing with unique creative experiences and events is long: Sundance-independent cinema, Sitges-fantastic cinema, Glastonbury-rock music, Avignon-theatre, Montreaux-music festival, Basel-modern art and so on...

A real challenge is to address the cultural event as catalyst in a creative-based local development strategy. In this sense a handful of questions were raised during the project: new aims of the cultural event and new formats; and the pre-event and post-event or how to increase the impact over the local creative fabric.

Lessons from Barnsley, Reggio Emilia or Terni told us that a **scaling up strategy** to generate regional and national impact might be actively considered even for a cultural event in a small or medium-sized city. For moving in that direction some tools may work: i) partnerships with big players; ii) the “digitalization of the event”, allowing its diffusion through the smart phone; iii) or the use of viral communication strategies.

In spreading locally the cultural big event, Reggio Emilia showed us to establish a wide **“dialogue” between the city (in a physical way and related to its stakeholders) and the cultural event**. Thus, regarding the *Fotografia Europea Festival*, a major cultural event in Reggio Emilia, an off-circuit of informal exhibitions takes place also in shops, libraries, restaurants and hotels, accounting more than 250 informal venues, of which 150 were shops.

In re-thinking cultural policy at local level, or handling cultural policy as a tool in a city creative-based strategy, the question of **a new relationship between art and the city** came out. Firstly the city is not only made as a sum of "architectural artefacts" [Aldo Rossi, "the architecture of the city"]. On the other hand, art in the twenty-first century has left the museum, the private collection, the gallery... Now people also want to consume art or creative activity on the street, at the shopping mall, when watching television, when searching in Google...

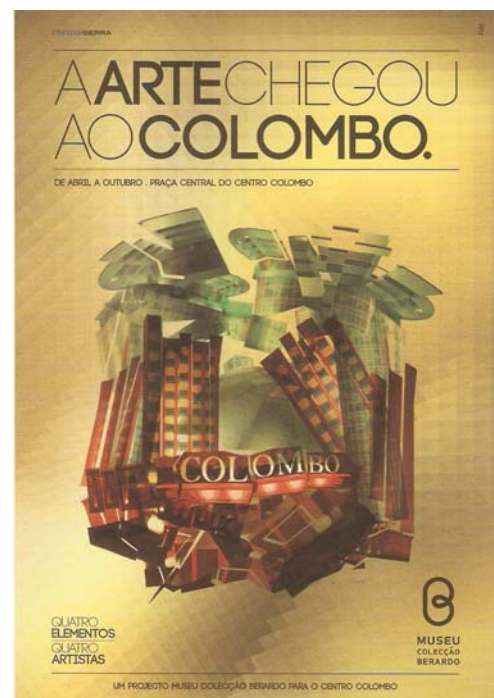
Today, cities itself are expected to be scenarios for the artistic or creative event. The concept of **public art (urban art, street art)** is becoming more impact, and goes beyond the strictly cultural

²⁶ “Realizar eventos, mas sempre olhando para a integração da comunidade, para o respeito pelo património construído e natural, para uma oferta que pensa em experiências novas, em novos desafios e que assenta cada vez mais um modelo de gestão alicerçado em parcerias com o sector empresarial, sinónimo da nossa crescente importância”. Telmo Faria, Mayor of Óbidos.

policy. But dealing with these concepts requires strategy in order not to fall into the simple reproduction of "cow parades" around the world. In this sense, it is remarkable the urban art programme of the municipality of Lisbon, named "Chrono". It consists in the selection of a number of locations in the city, where internationally recognized artists are invited to develop interventions, but at the request of the neighborhood communities involved along with local artists who act jointly in a process of "urban curating", www.cronolisboa.org.

Public art or urban art is an attribute of the creative city of the 21st century. An issue that should be handled within the local creative ecosystem, by interacting, as always, cultural policy, urban planning and development of the creative industries. A sample in understanding this potential of **the city as a broad setting for the cultural manifestation**, at a large scale, is the *European Photography Festival* in Reggio Emilia.

It should be admitted this kind of use of the public space for the creative expression may have different motivations. From official cultural exhibitions, more or less globalized (cow parades, Botero's sculptures...) to public sculpture revisited (as Jaume Plensa's interventions), underground demonstrations (graffiti...) or creative performances also at the service of corporate marketing strategies, etc. In any case there is a recovery of the "street value". The street as a venue for artistic expression.



Lisbon: art in the shopping mall
Partnership between Berardo Collection (contemporary art) and Colombo shopping centre, 2011

Ceramics symposiums_Hódmezővásárhely

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 symposium is to give them opportunity to create and experiment with concentration in an inspiring environment, and to make use of the mass production technologies in arts and in their own creative art activities.

The symposiums are organised around a different topic each year, giving room for diversity and change year after year. 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; and, the topic for 2009 was The brick; for which topic a conference is held with the motto “A city building up from ceramics.”

The symposium is based on a wide co-operation of the artists, the profession 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 creating a continuously growing collection (around 500 pieces at present), the pieces of which are exhibited first in the local Tornyai János Museum, then in Budapest, and other periodic national exhibitions.

The symposiums 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) provide the events with their modern infrastructure and financial contribution.



www.artportal.hu

INNOVATIVE EDUCATION POLICIES AS ENGINE FACTOR FOR LOCAL CREATIVE ECOSYSTEMS

One of the key findings during the preparatory phase, in 2008, of the URBACT project on Creative Clusters was that some city partners working seriously with creative-driven patterns were also developing innovative and creative local education systems at primary and secondary levels. Others like Jyväskylä in Finland or Kortrijk in Belgium (the latter selected for a key study visit) were working in this way at the higher education level. Those cities are incubating the talented local people of the future.

When investigating that key finding and given the fact that we were addressing the question from an urban policy view point and not from pedagogy or education policy, it was raised the question of **how to frame education within a city model**. In other words, **how to align a local education system to long-term local development strategies**. Then, some lessons were taken from the two benchmarks in URBACT Creative Clusters regarding creative education in primary and secondary levels, namely: Reggio Emilia in Italy and Óbidos in Portugal.

Reggio Emilia itself is a model, as such recognized at worldwide level, where creativity, open innovation and the physical learning environment play a central role. In improving the school system, Reggio Emilia is using **open innovation** methods. That is collecting inputs from stakeholders in a 360° circle around the school, combining teaching methods, architecture [school design], direct participation of families and children, related firms and dedicated public agencies as Reggio Children.

Also stimulating creativity at early ages is a key feature in the Reggio approach. And it also means to promote **creative learning environments**. Schools are carefully designed in Reggio Emilia for a long time. Courtyard (“the piazza della scuola”) is the heart of the school, but several ateliers and even the school kitchen are also places for creative learning. For Reggio, creativity has much to do with interaction. For them creativity is basically about making relations (see the concept of “lateral thinking” by Edward de Bono), about creating connections.²⁷

Underscore not only the fact that the Reggio context has sparked off experimentation in the sphere of education, with the experience of the infant-toddler centres and preschools associated with the pedagogy of Loris Malaguzzi, but also that the Reggio territory has been the subject of a rich and important system of economic-social experimentations. Through the years, this has given rise to the system of municipal pharmacies, the healthcare system and the development of its hospital, as well as the micro industries of the mechanical sector, which were able to rise out of the closure of the Reggiane mechanical industries and transform their know-how into a new entrepreneurial

²⁷ According to Poincaré “creativity is the ability to unite pre-existing elements in new combinations that are useful”. We firmly believe that creativity in school is about to learn for making relations. It is about to open up a concrete space in the curricula for breaking down disciplinary borders, using if possible digital tools. And this requires method.

opportunity. Probably a **strong civic tradition** in Emilia Romagna region is behind this favourable attitude to experimentation and stakeholder involvement.

Moreover, yet the public-private agency **Reggio Children** is a non-for-profit organization, it is a very good example on how to capitalize the know-how accumulated by Reggio Emilia in the field of innovative childhood education. The experience in the field of education has become an area of excellence in Reggio Emilia, because it is supported by an ongoing and extensive process of research and communication at the international level, resulting in frequent visits by international study groups to Reggio Emilia. This highlights the importance of the local context in stimulating innovation, but also of the need to **fuel innovation through research** in order to generate positive spin-offs in the economic sphere and local economic development.



Inspired in some way by the Reggio approach, the **“School of Óbidos” programme** is a response from the local level to the problems of education in rural areas, but specifically is a key piece within the “Creative Óbidos” strategy.

Firstly, the Óbidos programme opened up a new way of approaching school architecture in Portugal with the result of three new schools complexes built between 2008 and 2010. The programme in an attempt to re-invent the space of education. For instance, introducing the concept of community school, in a way of re-visiting the idea of the civic forum, where culture, leisure, sport and health [all the new complexes are equipped with music room or a dentist facility] are resources that can be found in the new schools and which can therefore overcome the former idea of educational space. As a result, one of these facilities, the Arcos complex, has been awarded by the OECD-Centre for Effective Learning Environments, entering its 2011 compendium of the best schools in the world.

Like in Reggio Emilia, architectural design is supporting an educational programme focused on creativity. They call it “a more constructivist educational system”. The complexes built within the “School of Óbidos” system are based on a deep reflection [one single architect, Claudio Sat, has

worked in the design of the three new schools] about how space can be an active element for a new education system more innovative and creative, a programme beyond the classroom.²⁸

Creativity in Schools in Europe: a Survey of Teachers

Authors: CACHIA Romina, FERRARI Anusca, KEARNEY Caroline, PUNIE Yves, VAN DEN BERGHE Wouter, WASTIAU Patricia. A JRC-IPTS report.

The final report on Creativity and Innovation in Compulsory Education is already available. The study was set-up by the Institute of Prospective Technological Studies on behalf of both DG Education and Culture of the European Commission and the European Schoolnet (EUN), a network of 31 Ministries of Education in Europe and beyond, under the 2009 Year of Creativity and Innovation. It ran from 2008 to 2010 and aimed to provide a better understanding of how innovation and creativity are framed in the national and/or regional objectives and applied in practices of education at primary and secondary level.

The report is based on a wide questionnaire submitted by more than 10,000 teachers from the 27 Member States of the European Union. Teachers in Europe believe that creativity is a fundamental competence to be developed at school and that Information and Communication Technologies and digital tools can enhance creativity. An overwhelming majority of teachers (96%) also believe that creativity can be applied to every domain of knowledge and to every school subject. However, even when a big majority of teachers (88%) believe everyone can be creative, and that creativity is not solely a characteristic of eminent people, the conditions for favouring creativity are not equally provided in Europe.

Only 40% of teachers have received some training on creativity. Also conflicting data on the use of new technologies. If 80% said they believe ICT can be a great support to the spread of creativity, only 36% received training on the use of ICT in the classroom. Were also investigated different ways of creative teaching and transmission of knowledge, but the adoption of a textbook is largely predominant form so far (76%)

Online copy available here: <http://ipts.jrc.ec.europa.eu/publications/pub.cfm?id=3900>

Both, Reggio Emilia and Óbidos, poses several key issues:

- Innovation and creativity are fundamental concepts in modern society that are not always integrated into the existing educational model. Creativity is a potential asset in every child and a potential force in society. 88% of teachers in Europe think that everyone can be

²⁸ Sat, Claudio. 2010. *Schools of Óbidos*. Óbidos town Council; Faria, T. et al. 2010. *Escola Municipal de Óbidos, um ensaio para o futuro*. Óbidos town Council.

creative (see text-box). But the ambient is a key point to stimulate creativity. Here cities can play a role, and the built environment matters.

- It is feasible (even from a budgetary point of view) a positioning of local governments within their national educational system. But it requires a very clear political choice. Thus, in Obidos, 35% of the total local budget is devoted to culture+education. As a result Óbidos is making decisions on teacher selection, curricula and teaching methods related to the new schools they have promoted. Likewise the municipality of Reggio Emilia is running 50% of the primary schools in its territory.
- **Education can be perceived as strategic competence at local level.** Reggio Emilia, Óbidos and also Jyväskylä, the latter in higher education, is teaching to us how to frame education within a city model. So, they are leading to the concept of “the educational city”, a local ecosystem focused on innovative and creative education.

A last comment on **how University is facing the creative economy**. Both creative entrepreneurs and creative industries demand a curricula adaptation in higher education to the emerging creative economy. In general University is a key component of the triple helix boosting cluster developments. In fact, it plays an important role in local economic development strategies as a whole. Besides the case of University cities like Jyväskylä in Finland (it hosts two Universities, not in vain education is one the keys to explain the successful **Finnish model**, even at local level.) a relevant question is how to link small or midsize towns with creative-based strategies to the University system. Lessons from Creative Clusters partners are varied. So, through a specific agreement, Barnsley, in the UK, hosts a part of the Huddersfield University campus dedicated to design and digital issues. Óbidos has set up a framework contract with the University of Coimbra to develop an ambitious research plan on a range of themes previously selected by the Municipality. Also the small town of Enguera, in Spain, hosts summer courses of the University of Valencia.



Left: University of Jyväskylä. Right: University of Modena and Reggio Emilia

Jyväskylä prepares the future with music

Jyväskylä, once the birthplace of Finnish choir singing, is the capital city of a region which has a long tradition of music producing and performing. Music still makes up an important part of Central Finland's culture, with a great diversity of music artists and events. It is also considered as a regional factor of production, justifying strong investments in education and research, which most visible result is to be found in Jyväskylä, home of the nation's second major **educational cluster focusing on music**, after Helsinki.

According to Ano Sallinen, the Rector of the University of Jyväskylä, Central Finland's Finnish Music Campus is a singular model of grouping complementary education programmes of the University, but also of JAMK University of Applied Sciences and Jyväskylä College. Among the various programmes offered in the campus, one can mention an international master's degree programme focusing on music technology and the Music and Media Management programme. Launched in 2008, this three-year degree focuses on training students for promotion and production positions in the music, media and entertainment industries, and it includes courses on business creation. In spite of its short existence, students from around the world apply for the 40 places offered each year.

The international fame of Jyväskylä's educational cluster is obviously fuelled by its Centre of Excellence in Interdisciplinary Music Research, a unique nomination in Finland which was granted three years ago by the Academy of Finland to the University's department of Music. The Centre hosts two research teams, the University of Jyväskylä's Music Cognition Team and the Brain and the Music Team of the University of Helsinki's Department of Psychology, whose close cooperation guarantees the multidisciplinary approach promoted by the research entity.

The use of experimental methods and application of new technology in humanities research topics complete this approach to form the Centre of Excellence's internationally-recognised "trademark". Health research is a significant part of the centre's activities, with the experimentation and clinical testing of music therapies. For instance, the researchers work with patients recovering from strokes or suffering from depression. In the case of depression, methods based on music are being investigated for diagnosis purposes, and a belief in the centre is that they may prove more reliable than psychological measures.

GOVERNING THE LOCAL CREATIVE ECOSYSTEM

It is no wonder that a successful creative-based strategy requires **leadership and a powerful shared vision**. However, the forms to deliver leadership have to evolve, towards a stronger commitment for **active stakeholder management and participation**, resulting in the co-design of local public policies, and the spreading of micro-policies and project-based agreements. Such a horizontal or relational way to perform policy-making can be clearly observed in Kortrijk, Belgium, selected for one of the URBACT Creative Clusters' study trips.

In fact, many strategies trying to promote a local creative ecosystem rapidly take the shape of a **social innovation strategy** (Kahn et al, 2009). And that is the meaning of the Mayor of Óbidos' words, Telmo Faria, when he declares "creativity can be seen as a concept of political action upon territory" (Óbidos Town Council, 2010).

The art of combining different visions and expectations requires the acceptance of some risk derived from the permeability of organizations or the upsetting of hierarchies. In such a re-definition of the power balance in public policies usually makes elected officials afraid to loose grip on the capacity of decision. Internet and web 2.0 have given **new meaning to citizenship**, and new capabilities for interaction with the political power, transferring ideas, visions... In fact it is a unique opportunity to perform a more direct and real democracy.

A good example is "Brainwave Mill" (Ällikkämlylly), in Jyväskylä, related to the renewal project of Kangas former paper mill as a new creative-based facility. Brainwave Mill was a new planning and brainstorming forum which gathers inhabitants together to bring out even the most bizarre ideas. This transmits the municipal message that people really can have an influence. This forum was intended to encourage citizens with various backgrounds and attitudes to develop ideas and concepts and bring them to life, as it includes an open source website for citizens to manifest their ideas. After a period of virtual brainstorming on the forum website, an event was organised in mid-2010: people gathered at the city's main library, where an internationally well known, enthusiastic philosopher, Pekka Himanen, together with three other professionals were present to provoke people with their ideas. Such forums are essential and will be supported in the future, also in relation to the democratic development of the Kangas area presented earlier (information taken from Jyväskylä Local Action Plan).

Concerning the **institutionalization** of a creative-based strategy at city level is more relevant to get motivated and engaged individuals than a dedicated agency. Yet the cross-cutting nature of the creative economy – cross-sector, cross-department- sometimes makes necessary the use of the agency formula to assure a strong convergence among sectoral policies over the creative industries. As said in Agencia Inova, Portugal, www.agenciainova.pt, to combine the five strategic competences

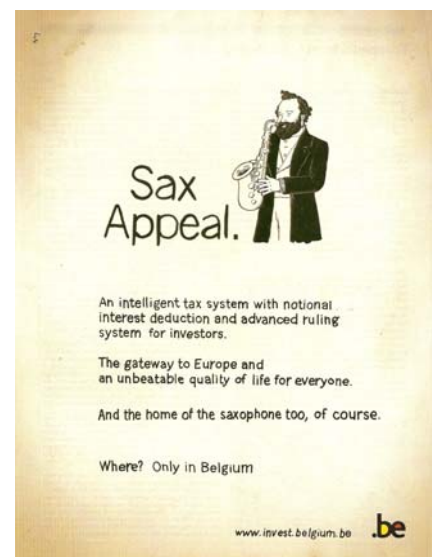
when dealing with the creative city: economic dimension, spatial dimension, cultural dimension, social dimension and communication.

BRANDING THE CREATIVE PLACE

Communication has been revealed as a fundamental element, since creative-based strategies have to be properly diffused, inside and outside the city. In this sense, place branding should be a link in the chain of a creativity-based local strategy, not the starting point or just a matter of labelling. Cities identities can be re-built around creative-based narratives linking local backgrounds with the contemporary, and promoting a new visibility of the city (SMS:SOS, 2003).

Within the URBACT Creative Clusters partnership, Óbidos (“Óbidos Criativa”), Jyväskylä (“the human technology city”) and Barnsley in the UK (“re-making Barnsley”) are perfect illustrations of innovative branding rooted in local backgrounds. And particularly in the case of Óbidos a successful attempt to link heritage to the contemporary. Leaving rhetoric apart, these cities have addressed an internal debate on what should mean creativity and the creative driver for them.

As a pathway, just to mention that a trend in the practice of city branding nowadays is to mix into the same communication strategy two dimensions, a unique urban experience along with a functional business place²⁹. But always upon local background and potential. In any case, unfortunately there is no a wide reflection on the practice and contradictions of creative-oriented city branding so far³⁰.



Functionality for business and a live experience

²⁹ The Seville [Spain] and Turin [Italy] cases are very significant. From very different starting points, Seville which a vibrant city associated to sun and flamenco, and Turin associated to production and car industry, both were trying to converge into the same middle point. The first one with a campaign entitled “Seville, a place in business” and Torino with the motto “Passion lives here”.

³⁰ For a reflection on the practice and contradictions of cultural-oriented city branding see Jensen, O.B. Cultural Stories: Understanding Cultural Urban Branding. *Planning Theory*, 2007. Also, SCHMID, H. SAHR, W. D. and URRY, J. *Cities and Fascination: beyond the surplus of meaning*. Ashgate, 2011.



An ultimate city branding device, Barcelona airport, 2011

06

The creative footprint: main competences and Local Action Plans from city partners



CORE COMPETENCES

A number of **core competences** by some participating cities, connected to creative-driven local strategies, were progressively appearing as the project was going on. They were rapidly seen as **benchmarks** or lessons to be learnt for the rest of partners and made a great contribution to illustrate real and concrete solutions.

That was the case of the village of Óbidos, in Portugal, and its ability to **turn small size into an asset for an integrated local policy facing the challenge of the creative economy**, and based on a powerful vision and new kind of leadership.

Some other partners are dealing actively with **innovative education policies** at local level as an engine factor to enhance the local creative ecosystem, as it happens in Reggio Emilia, Óbidos, Jyväskylä or Barnsley. The “Escolas d’Óbidos” programme is a comprehensive scheme which not only deals with the school curricula but also with new school designs, and is part of the Creative Óbidos strategy. In building such programme the municipality is using **open innovation methods**, gathering inputs from stakeholders in a 360º circle around the school. In fact they have learnt the idea of the **“educational city”** from Reggio Emilia. The famous Reggio approach, an international benchmark in childhood education, is the result of combining teaching methods, architecture [school design], direct participation of families and children, related firms and dedicated public agencies [Reggio Children] leading to the concept of “the educational city”, a local ecosystem focused on education.

Smart place branding or re-branding, enriching local backgrounds with the contemporary, is a competence related to the creative ecosystem where Óbidos (“Óbidos Criativa”), Jyväskylä (“the human technology city”) and Barnsley in the UK (“re-making Barnsley”) make up impressive cases. Cities identities can be re-built around creative-based narratives linking local backgrounds with the contemporary. Leaving rhetoric apart, these cities have addressed an internal debate on what creativity and the creative driver should mean for them. Finally, the concept of “rural modernity”, handled by the village of Óbidos, has resulted of a particular interest for the smaller members of the partnership like Enguera (Spain) and Hódmezővásárhely.

Also in the field of place communication strategies, the on-going experience in some participating cities gives evidence on the necessary, but not always easy, coordination with the supra-local or regional level. It happens so between Viareggio and the Versilia coastal strip in Tuscany, Jyväskylä-Central Finland region, or between Enguera and the Caroig mountain area.

As mentioned above, framing the creative industries within a **new cluster reading of the local economy** is the best starting point for building a solid creative-based strategy. Jyväskylä and Barnsley are very good performers in this way. The first is connecting culture and the cultural industries to a broader wellness cluster, and the latter is now investigating linkages between creative industries and the visitor economy.

Also Barnsley, within the triangle Manchester-Leeds-Sheffield, is an inspiration for those trying to deliver specific support measures for attracting and retaining creative professionals and entrepreneurs. The Barnsley approach is a combination of technical and financial support, supply of adapted working spaces at affordable rates and a special attention for **making connections and networking**.

In one way or another, most of the Creative Clusters partners are providing **new working environments** specifically adapted to the nature of the creative professional and entrepreneur. Just to highlight the Digital Media Centre and The Civic in Barnsley. The latter a former Victorian theatre and now a creative-based facility comprising exhibition spaces and galleries, workspaces for local entrepreneurs plus leisure and retail uses. Thematic business parks for creative activities like the Parco della Citadella in Viareggio for carnival artisans. ABC in Óbidos, an incubator for creative-based firms in a former convent. Devoted spaces for co-working in downtown Jyväskylä, or the so-called Emlekpont –remembrance point- in Hódmezővásárhely (Hungary) much more than a museum on the recent history of the city.

APPROACHING THE LOCAL ACTION PLAN

Such interchange of core competences within the partnership, in a way of “learning by interacting”, has enriched enough the production of Local Action Plans (LAP) in all participating cities³¹. Far from simply reproduce global receipts on the “creative city”, the contents of these Local Action Plans have been embedded on local backgrounds and real potentials related to culture-creativity-business. All the city partners worked over the following **common index for the LAP**:

- **Introductory note** signed by the Mayor or elected person.
- **Executive summary.**
- A shared learning itinerary in promoting the local creative ecosystem. Evidence on the inputs taken from the initiatives and events at network level during the project URBACT Creative Clusters.
- Our **model**: promoting the local creative ecosystem.
- **Vision** – as regards the LAP.
- **City background** – assets and previous and on-going experiences on the theme.
- **Strategy** –also framing the LAP as a contribution to the city response to economic crisis.
- **Working lines.** Relevance, feasibility and alignment to the main objective should be the criteria to shape the LAP. For each of the measures/projects:
 - Short description of the measure/project.
 - Existing initiative or a new one?
 - Objective(s) to be covered.
 - Expected output/results.
 - Mix of involved stakeholders.
 - Funding scheme – carefully exploring potential links to the Operational Programmes of the European Structural Funds.

Moreover, Creative Clusters partners were encouraged to connect in some way their action plans to the five key sub-themes at network level, namely: i) fostering new emergent productive realities in

³¹ The final output delivered by the only non-city partner, INTELI –a Lisbon-based research body on innovation- took the form of a Technical Plan, entitled “Creative-based Strategies in Small and Medium-sized Cities: Guidelines for Local Authorities” (INTELI, 2011). INTELI’s document is a theoretical and methodological contribution plus a collection of case studies from USA, Canada and Europe.

the city or re-thinking mature industries through creative-based drivers; ii) talent attraction and retaining: support tools specifically adapted to creative entrepreneurs; iii) the space of the creative class: new urban facilities and hotspots for creative entrepreneurs; iv) events and cultural agendas as catalysts; v) creative education environments at local levels.

According to the URBACT format all the Local Actions Plans were fed at a large extent by the work of dedicated **Local Support Groups**. Specific **titles** were also given informing about the LAP's main focus. Just a sample about this:

- Jyväskylä Local Action Plan: **Marrying Culture and Wellness**. During the Creative Clusters project the city of Jyväskylä, in Central Finland, has begun to lead a systematic work in order to link culture and creative industries to a wider local cluster related to wellness.
- Enguera Local Action Plan: **Enguera Cultural Landscape**. The small town of Enguera, in Spain, is working with the concept of cultural landscape in order to better approach creative-based local strategies in rural contexts.
- Hódmezővásárhely: **From “Rustic Paris” to Open Hódmezővásárhely**. With an emphasis on city branding and marketing, the Hungarian city will test the opportunities that cultural and creative-based activities may have to create employment, in a context of strong declining of the local industrial background, the ceramics industry, and also with the aim of promoting a visitor economy. A way to recuperate the renowned culture-friendly atmosphere of the city during the *fin de siècle* period, when it was nicknamed as the “rustic Paris”.
- Reggio Emilia Local: **Reggio Innovative and Creative Ecosystem**. This LAP intends to activate synergies between a number of existing assets in the city related to university, innovative education, cultural agenda, the new media as emerging sector and a lively city centre.

REGGIO EMILIA, ITALY | REGGIO INNOVATIVE AND CREATIVE ECOSYSTEM

Basically, through this Local Action Plan, the municipality of Reggio Emilia intends to better align the city -which comes from a strong background in manufacturing and the food industry- to the creative economy, and consequently to reinforce city positioning in the post-crisis arena. At this aim the plan intends to activate synergies between a number of existing assets in the city related to university, innovative education, cultural agenda, the new media as emerging sector and a lively city centre.



Four key projects will be specially promoted by the LAP “Reggio Innovative and Creative Ecosystem”:

- i) Start Up 150-REGGIOJOBS, a pilot experimentation of integrated support to attract young creative or innovative entrepreneurs with high added value business projects;
- ii) setting up by the municipality of co-working spaces where professionals, creative entrepreneurs and artists can develop their business with new working methods;
- iii) the reinforcement of Fotografia Europea Festival, a major annual event that attracts creative people from all over Italy and abroad;
- iv) and to promote a virtuous contamination between the world of research, the Reggio know-how on creative education and the new tech and knowledge park, now under construction in the Northern area of the municipality.

- **Start Up 150- REGGIOJOBS**. The first major theme was how to develop specific tools to attract young creative or innovative entrepreneurs with high added value business projects. In the wake of previous successful programmes in Reggio Emilia like **INMENTOR**, the Municipality of Reggio Emilia presents an ambitious project of national importance, in which the pilot phase of experimentation will be conducted in the Emilian city. It is a specific programme to support the creation of businesses that will see the birth of 150 start ups in sectors with a high level of innovation.
- **Co-working**. A second major sub-theme in Reggio Emilia’s LAP is that of the strategic nature of planning and providing spaces and urban facilities creativity-friendly. In order to deal with this, the Municipality intends to set up co-working spaces where professionals, creative entrepreneurs and artists can develop their business with new working methods. Various professionals share the same working environment and take advantage of the synergies that are the result of informal exchanges. Workspaces can be rented for short periods - an extremely important feature for those who have to move a lot and cannot sustain the initial risks of long-term contracts.
- **Fotografia Europea Festival**. As well as start-ups supporting tools and dedicated spaces, a city that focuses on creativity also has to focus on events and cultural festivals as catalysts for people and economic resources. Reggio Emilia therefore intends to continue organising the European Photography Festival, an annual event that attracts creative people and fans of this art form from all over Italy and abroad.
- **Knowledge, Innovation and Creativity Park and preserving the leading role of Reggio Children**. Finally, to enhance the strategic importance of education as incubator for future

talent; how we can favour the development of a person's creativity, starting with the local educational system. In this field Reggio Emilia (with the experience of Reggio Children) is considered a world-class benchmark since education is main distinctive competence of the city. It was thus decided to entrust the Reggio Approach (a result of the experience of crèches and nursery schools in Reggio Emilia) with the task of permeating the Park of Knowledge, Creativity and Innovation, now under construction in the Northern area of the Municipality. Bringing together and promoting a **virtuous contamination** between the world of research (Technopole, University Lab and Enterprises Lab) and Reggio Children and its workshop in the industrial heart of the city (in Reggio's ex- garages), was the primary driver of a brand new path towards the economic and territorial development of Reggio Emilia as a new model of a creative city.

Moreover, Reggio Emilia has already started a path of investigating the creative industry [specifically a new media cluster] with the collaboration of the University of Modena and Reggio Emilia [throughout the so-called "Creative Research Group"]. Also the city is promoting a Strategic Plan for the Valorization of the Historical City Center (also known as "RIVEDERE" project) and the periphery around the new high speed train station ("Reggio Territorio Steso"). The city is giving great importance to the full integration of immigrants -"Reggio Città delle persone" is the motto of the municipality- and Wi-Fi coverage in all public spaces and buildings of the city cultural services. But above all, education is probably the main strategic competence of the city. International Centre Loris Malaguzzi and Reggio Children agency have been visited by 150 study groups, coming from more than one hundred different countries, being interested at the pedagogical approach to children education in pre-elementary schools. And twelve Reggio Children Institutes have been created all around the world directly inspired by the educational approach of Reggio Emilia.



Last but not least, according to the well-known Emilian civic tradition, the Municipality is now involved in the reinforcement of stakeholder management and project-based partnership in their style of governance.

JYVÄSKYLÄ, FINLAND | MARRYING CULTURE AND WELLNESS

During the Creative Clusters project the municipality of Jyväskylä has begun to lead a work in order to link culture and creative industries to a wider local cluster related to wellness. In this context, three main issues were considered:

- Creating and animating a **network of people working in cultural, creative and/or wellness** sectors. People such as artists, entrepreneurs, researchers and municipal administrators. The aim of this networking big initiative was to give people opportunities to meet each other freely and learn as a result of that cross-pollination.
- Putting into practice some small **pilot initiatives** in order to test promising new service concepts. One example is the **Wellness Clinic concept**, which uses knowledge obtained from music therapy for preventive, as opposed to corrective, purposes.
- Development of a **larger research project on culture and wellness**. Effective evaluation of the well-being effects of culture and the arts. In some Western advanced economies, “little by little people are abandoning the idea that well-being can only be achieved through technology, physical exercise and health care”. The URBACT Creative Clusters project has given Jyväskylä an excellent opportunity to focus on culture and creativity from the dimension of well-being.

Six working lines have been identified connected to these main goals:

- The first of these working lines is a plan to **re-use Kangas**, a former large paper factory, suburban located. The idea is to create a modern, close-to-nature suburban area with as small a carbon footprint as possible. This new living and working area will have around 3000 inhabitants and provide 1300-1500 new jobs. Due to this LAP a creative-based multi-functional programme will also be considered. The Municipality has already bought the mill area and has tried to involve citizens in planning its revival. HUB Jyväskylä is administrating this democratic innovative process with citizens and organizing events at which people can brainstorm. This is a new way of doing things at this scale in Central Finland. An architectural contest will be held to support this participatory communal design process.

- The second working line is to encourage citizens to participate by continuing to arrange **Ällikkämylly (Brainwave Mill)**, which is a new future planning and brainstorming forum gathering inhabitants together to voice even the most bizarre of ideas. Ällikkämylly will continue to be a cooperative effort involving several organizations with funding contributed by each. This kind of initiative linked to the URBACT Creative Clusters theme of “governing the creative place”.
- The third working line is to continue planning the **Centre for Cultural Wellness**, a plan which tries to solve the problem of a missing concert hall as well as the need for good facilities for new creative well-being services. The concert hall will be built in the Lutakko area, which is a modern area near the city centre. It is also the location of Jyväskylän congress centre and various educational organizations. The challenge is how to create in such a location a concept in which creative well-being services for the future could also naturally find a home.
- The fourth working line concentrates on creating a **new organizational model for the municipality of Jyväskylä**. This project is a huge structural change in the governance of the city and it aims to put clients/users/citizens/people at the core when creating service processes. This task has already demanded many working hours from all the municipal workers, and it also connects to the URBACT Creative Clusters theme of “governing the creative place”.
- The fifth working line aims to create a **research platform** to increase knowledge, collecting both qualitative and quantitative data, on the well-being effects of culture and the arts. This is mainly a task for Jyväskylä’s two universities - to be conducted with the universities’ own resources or with project funding – but in cooperation with the city.
- The last working line of the Jyväskylä’s LAP concentrates on enabling **Wellness Clinics** to start working independently and on an entrepreneurial basis under the flag of the Eino Roiha Foundation, which



as a foundation gives support to the applied use of music and other forms of culture. All the main educational organizations as well as the city itself are owners of this foundation. It is assumed that the concept of the Wellness Clinic is easy to develop on a profitable basis.

FROM "RUSTIC PARIS" TO OPEN HÓDMEZŐVÁSÁRHELY, HUNGARY

Hódmezővásárhely was one of the biggest cities at the end of the 19th century in Hungary, a rather powerful city, but strongly agricultural based. Culture and creativity were among the hallmarks of early twentieth century when the city was known as the "rustic Paris". Later, during the decades of the socialism, Hódmezővásárhely became the typical agro-industrial city, a symbol of socialist industry. After the change of the regime, everything changed again, but unfortunately not to a right direction. The city had to cope with the well-known post-socialist problems: privatisation and finding new markets, reduction of old-fashioned, not profitable factories, unemployment, etc. Rich traditions of Hódmezővásárhely -such as ceramics industry more connected to handicrafts and primarily the handicrafts industry of the city- have become victims of the change but also were affected by the inflow of cheap products from the Far-East.

This is a complex process, a spectacular result of which is the closure of one of the symbols of the city, the Majolica factory. In this context, URBACT project on Creative Clusters gave an opportunity to enthusiastic and committed local people to re-think the local development agenda in Hódmezővásárhely by entering a number of issues concerning the creative industries and the framework conditions to attract and retain creative professionals in the city.

So, a main question was how the city can foster its background resources and collective efforts towards the idea of the **"creative city"** in a relatively short time, providing new attributes and features for its residents and visitors. In this sense a main goal of the Local Action Plan is to strengthen the spirit and traditions of Hódmezővásárhely by presenting them to more and more people, in a way which respects the claims of a modern society. In a nutshell: **to reinforce the city as a place where the contemporary lives.**

The city firmly wants to recover, with renewed bases, its creative and cultural historic background in order to assess the opportunities that creative and cultural-based activities may have to create employment, in a context of strong declining of the local industrial background, the ceramics industry. And also with the aim of promoting a visitor economy, for which an exercise of city branding and marketing is going to be implemented. The motto "from rustic Paris to open Hódmezővásárhely" is a serious attempt to **re-brand the city as a creative place** and build an integrated creative-based local strategy. Thus, the Hódmezővásárhely LAP poses **seven working lines which in turn contain 37 concrete measures and projects:**

- **Establishment of a local handicraft cluster.** It was quite clear during the ULSG meetings, that the cooperation of the local handicraft artisans is key from the “creativity” point of view, and also that this process should be supported somehow by the municipality, but it has to be a bottom-up process.
- **Deeper engagement of local communities and citizens into new local actions.** During the preparatory meetings of the Action Plan, ULSG members came to the conclusion that the creative use of the renewable urban spaces is a citizens’ task. They can fulfill this task successfully only if the city management encourages them to do so by giving them room for that. The creative, useful and common usage of the renewed urban spaces gives a new quality to the city, which will appear in a totally different way in public opinion from now on. And over all, citizens will look upon Hódmezővásárhely in a different way.
- **Handicraft and everyday culture in education.** Education is a key in building the local creative ecosystem, of course, but at this point, actions aim to raise the level of consumption of local products as well as to provide more and more customers and followers of traditional local handicrafts.
- **Hódmezővásárhely as a creative place: conscious city marketing and image.** Hódmezővásárhely will become a “creative city” when it will be able to capture and use the local spirit. For this, city managers have to develop a conscious commitment towards urban marketing. For the leaders of the city, it is obvious that the creative artistic power apparent in the built heritage, the atmosphere, the creative artists of the city of the past and present, can serve as a basic resource for the development of the city. But this is definitely not a top-down process. Branding should be approached as a process aimed at the production of a new vision of the city, a sort of re-thinking of local identity around creative-based narratives.
- **Improvement of creativity in the organisation of events.** Cultural events can be an engine for Hódmezővásárhely as creative city. It is obvious that an appropriate place marketing strategy is inevitable in order to use the values of the local museums for the improvement of local culture and tourism. There are major primarily cultural events organised every year in the city; however, the cultural events organised in Hódmezővásárhely are still only of regional significance. In order to achieve high positioning of the city as an independent destination out of the attraction circle of Szeged, there is a need for consistent place marketing activities.
- **New creative-driven facilities in Hódmezővásárhely.** ULSG has learnt from foreign best practices: emphasis has to be put on such complex public space rehabilitation that creates

a network of cultural spaces and buildings that can be experienced during a walk. The redefinition of urban public spaces, filling them with new contents, soul of the city and meanings gives a dynamic nature to the environment that can make the locations typical and favoured by the cultural life of the city. Such projects promote local identity and social cohesion in a most effective way. The re-use of the former Majolica factory for creative-based businesses and activities is the flagship project within this LAP.

In this field the city has already got the experience of the “Tornyai János” Cultural City Rehabilitation Plan focused on the downtown area. A detailed plan on how to develop a modern and attractive cultural centre in the downtown area building upon the already existing cultural institutions, by upgrading them and trying to reinterpret their function, this time as multi-functional creative hotspot.

- **Creativity and tourism.** Connecting a creative economy to the visitor economy at local level. Development of the creative economy in Hódmezővásárhely is impossible without tourism development. The city has multiple advantages for visitors, but none of them means a unique attraction in comparison with other cities nearby.

MIZIL, ROMANIA | THE NEW MIZIL

Mizil is a medium-sized town located 90 km far from Bucharest and at half distance between two county capitals, Buzău and Ploiești. The city was looking for new drivers to accelerate the transitional period and to stop the drainage of talent to Western European Countries. As assets Mizil has ongoing experience in local cooperation within the County, and the existence of a local cultural life - theatre, concerts, two local newspapers and one cultural magazine. Also they have got partial rehabilitation of transport infrastructure and water and waste pipes as well as educational infrastructure using funding schemes with the participation of the EU, the State and the Town Council.

The main city challenges in 2008 were the following:

- Development of basic infrastructures, especially as regards transport infrastructures and mobility, water supply, social housing and healthcare system.
- Migration of qualified personnel to EU western countries and high unemployment rate.
- Innovative educational programmes for local population.
- Active measures for entrepreneurship and job creation, using actively the existing EU financial support tools.

- To re-think mature industries and local economic base, including new activities in the service sector.
- Institutionalization of local development: considering a local development agency for Mizil, and the need to update the General Urban Plan.
- Looking for critical masses and common strategies concerning economic development and place marketing at county level (Prahova), comprising assets like Pliolesti, Sinaia and the Carpathians.

Taking into account such realities the main priority of the municipality is clearly **to fix people in town**. The municipality of Mizil aims at creating necessary means to attract and keep young people in the city, to insure economical and urban development through creativity and for an active social life, to offer citizens the best working conditions.



Mizil, Romania

As a result of activating the creative driver for addressing that priority, the Mizil's LAP contains a number of initiatives grouped in three main areas:

- **Promoting creative areas**
Public spaces: modernization of the old historical building of the City Hall; Boboci Spa, a new resort development the the involvement of the private sector; improvement of the accessibility at Boboci Spa; revitalizing the city Main Square.
Educational infrastructure: building a kindergarten and a school in the Han area of the city.
Cultural infrastructure: modernization of the City Culture House.
- **Promoting talented people**
Talented people: identifying and promoting creative persons; contest for the best idea of a creative business

Education and creativity: program “School after school”; educational Centre for permanent professional training; creative education.

- **Promoting a dynamic cultural agenda**

Cultural agenda: cultural agenda of the city; performing traditional annual events; publishing of the literary newspaper “Fereastră”

Animation for Boboci Spa.

Communication: formulating and implementing a communication strategy.

The measures described in the Local Action Plan started to be implemented in 2010 and it’s projected till 2015. The budget allocated for this plan is around 16.000.000 Euros, mainly coming from European Funds through Operational Programs (e.g. for Human Resources Development, Increasing Economic Competitiveness) from the governmental Programs, from local budget and also from other sources (other funds, sponsorships, ticket sales).

ÓBIDOS, PORTUGAL | CREATIVE FOOTPRINT

Leader of URBACT Creative Clusters, Óbidos [45 minutes far from Lisbon] is running a creative strategy not only focused on the built central village but also comprising the whole surrounding area. Thus, it hosts a new generation of tourist and golf resorts, like Bom Sucesso a huge investment of 390 million Euros, Royal Óbidos, rated as Project of National Interest or Quinta de Óbidos. The town has an impressive array of culture and nature related assets as well as an impressive project portfolio concerning creative issues along with a vibrant cultural agenda covering the whole year.

The leadership of Óbidos in URBACT Creative Clusters was a bold moment for the affirmation and development of the **existing Óbidos’ Creative Strategy**. Just after the URBACT experience, for them creativity in local development is a more mature concept, more strategic and maybe less simple than years ago. Thus, within the partnership **Óbidos has underlined the governance dimension** at that point that according to Telmo Faria, Mayor of Óbidos, creativity can be seen as a tool for political action. Indeed in his preface to the Óbidos’s LAP he links the creative paradigm in local development to the necessary regeneration of democracy. A more relational and horizontal way to perform political power at local scale, where the capability to create and sustain powerful visions for the city is equally important to get the necessary involvement of the related stakeholders.

For Óbidos the arrival of creativity to small and medium cities is a sign of growth and maturity of people that do not only search for the effervescence of the cultural and leisure agenda. People are increasingly inspired with the idea of life quality, not only for themselves but for their families, as well. Families are frequently forgotten when one speaks of creativity policies. In this sense, the approach

defended for Óbidos is not just a transfer of the creative-based patterns existing in big cities, but to search for an **alternative model**, more open in its policies and actions. It deals with a sort of “new rurality”, a **modern rurality**, a context where it is perfectly possible to live and experience the contemporary.

“It starts with the simple assumption that a person can overcome any challenge they may come upon when moving to a different and smaller city and win over all those who are dissatisfied with their lifestyle in. Thus, more than establishing policies, based on the needs of professional classes or sectors of the economy, we should concentrate on the needs of people, individually or collectively, that take on a profession. The idea, towards the end of the URBACT network, was aimed at the clusterization of a number of people, projects, companies, and urban facilities that correspond to a way of life or a way of perceiving the world. More than creating policies to attract architects or designers, what we do is tune them so we can provide a creative and efficient educational system, a sustainable territory, good communication infrastructures, a cultural offer comprising of national talents, as well as leisure and nature areas”. In this sense, the Óbidos strategy is really a **compact and integrated urban development model**.



Historical village of Óbidos. Óbidos URBACT Local Support Group

Given its political and governance dimension, for Óbidos creativity in local development is a transforming force which subsequently should be measured in some way. And here appear the concept of the **creative footprint**, which gives the title to the Local Action Plan. According to the municipality of Óbidos, the footprint of a creative activity can be measured taking into account: i) hours of professional training; ii) hours given to the community in creative areas; iii) employment generated; iv) revenue generated by the community through payment of taxes or other indirect forms; v) local networking: reinforcement activities and new members; vi) investment and I&D; vii) patents and intellectual property registered and author’s copyright; viii) projects created and developed; ix) average number of pieces created and divulged; x) donations and patronage, etc.

Óbidos has worked actively with the “local creative ecosystem” as the main concept we have dealt with in URBACT Creative Clusters. But they finally adapted such a model to their own way, and have segmented almost twenty projects and initiatives of its Local Action Plan in what they call five **levels**:

- Level 1: the Idea - Upgrading Simplicity – from ideas to solutions.
- Level 2: Doing - Human Solutions – You are the Answer.
- Level 3: Space - Creative Spaces – Living Hard, working Creatively.
- Level 4: Atmosphere - a creative cloud for a community storm.
- Level 5: Commitment – governing the local creative ecosystem.

As regards the level 1, Óbidos’ LAP points out three engine projects “that aim to introduce a virtuous cycle of innovation and participation in town”:

- **Municipal School Program**, particularly the pilot project that accompanies students finishing kindergarten and entering into elementary school, through the synergy of elementary and kindergarten teachers. It is also a way of increasing porosity of the school in what concerns creativity in the kindergarten schools. One of the goals is to end the traditional compartments between these two cycles by providing a calm and stimulating transition.
- **Fab Lab**, in the case of Óbidos, taking on an educational dimension, which aims to be a tool of the Creative Ateliers, for example. However, the potential of the Óbidos Fab Lab will also develop itself as an instrument for the materialization of ideas for creative people and local companies, breaking down the more difficult barriers, namely the process that goes from the idea to the production stage. It is in this limbo that the Fab Lab will play a preponderant role, giving the community another important tool.
- **Óbidos Living Lab**, around the themes of mobility and sustainability and develop in partnership with the Massachusetts Institute of Technology and the Technical University of Lisbon. This Living Lab is an example of the power of ideas and is going to enter into a new phase, which they hope will include large community participation resulting from the ideas presented, but also in the sharing of their vision. In 2011, they have opened an exhibition with the presentation of some of those ideas.

The second level debates the “answers” and it is a set of efforts and wishes, taking advantage of local synergies and the constant innovation of the local community. It comprises actions like:

- the “Creative Atelier” – with the aim to instil in children the concepts of sustainability and creativity taking everyday objects and services and looking at them as permanent sources of innovation and not in a static or non transformable form;
- a closer work with local social entrepreneurs;
- the reinforcement of the events calendar -even though Óbidos already has an impressive cultural agenda for its small size. So, the LAP foresees three new projects: the New Fado Festival, Óbidos Blend (dedicated to the liquid Mediterranean trilogy: water, olive oil and wine) and Maio Criativo – Creative May;
- Creative Break, a pilot project that aims to unite two of the most important economic dimensions of Óbidos, Tourism and Creative Industries, and within the current trend to link the creative industries to the visitor economy.

The third level connects to the URBACT Creative Clusters sub-theme devoted to the space of the creative class. Here, the Óbidos’ LAP contains an impressive range of future projects:

- Digital made: Main buildings of the Óbidos Technology Park and full development of ABC-incubator supporting creative-based and digital businesses.
- Hand made & Creative retail: EPIC – Space for Innovation and Creativity, Creative Spaces of Rua Nova; and Santiago Library, in a old church.
- Mix models: Creativity Square, and old elementary School of Óbidos.
- Art made: such as Pelourinho House Gallery, novaOgiva Gallery, and Mocharro Auditorium.
- Community made: like the Wine Cellars of A-da-Gorda, Solar da Praça Gallery and the Schools of Óbidos.

The Fourth Level, on “Atmosphere – a creative cloud for a community storm” includes initiatives such as REC – Network of Creative Economies in Portugal (Óbidos – leader, Montemor-Velho, Montemor-o-Novo, Tondela, Bissaya Barreto Foundation. and Seia).

BARNSELY, UK | RE-MAKING BARNSELY

Barnsley is located in Yorkshire, within the triangle Leeds-Sheffield-Manchester. The town has a great history as a centre of coal mining, glass making and related industries. The Metropolitan Borough of Barnsley has currently a population of 226,300. Barnsley offers an interesting case of combined economic restructuring and urban regeneration, in which creative industries are being targeted as a potential driver for change. In 2011 two main priorities are identified by the municipality: to improve

the economic prosperity and vitality of Barnsley; and to improve the social health and wellbeing of its residents and communities. Within the first priority the key aims are: to change the outside perception of Barnsley as a declining post-mining area; for all our venues to provide high quality accessible and welcoming facilities; to develop a creative and enterprising culture; to create a vibrant, attractive and successful town centre for residents, visitors and businesses; to support the development of local economic centres and communities. The URBACT Local Action Plan is focused on the first priority and thus it widely explores the role of culture and creative-based business models as driver for economic regeneration and growth.



Vision of Barnsley as a 21st Century Market Town

The LAP includes five headline actions that engage with existing assets and potentials:

Action 1: connecting the creative environments. With the opening of the Digital Media Centre and The Civic, the creative, cultural and digital industries now have focused work, performance and meeting space available. More broadly, others cultural sites are Cooper Gallery, Elsecar Heritage Centre, Cannon Hall, Worsborough Mill and Wentworth Castle Gardens plus. It is a wide range for connecting to the leisure, recreational and accommodation offer and in turn linking to a promising visitor economy in Barnsley, specially related to the congress and meeting segment. This action is a low cost initiative that requires the investment of time and possibly a small amount of money to create a Conference Barnsley partnership that will provide a central point of contact for conference and event organisers. This would allow for a strong and professionally branded identity for Barnsley to be pitched into the events marketplace, addressing the issues of a negative brand value and misconceptions of space availability.

Action 2: virtual 'Fab Lab'. If what we hope to achieve is real growth in the creative sector, consideration must be given to the role of collaboration and supply chains on a local level as well as a marketplace on a global level. With a high proportion of the creative and digital industries locally engaged in design, with visual artists and crafts also a strong sub sector there is much scope to engage this design led creativity with other skills locally such as manufacture and engineering. Regionally, there is a strong advanced manufacturing and materials sector which offers huge potential for collaboration and ideas generation.

The open source 'Fab Lab' concept is one that other Creative Clusters partners like Obidos have explored. Projects at St John University in York to incubate graduate product designers are starting to realise some exciting professional product designers whose work is being retailed and showcased internationally. This action is not at this stage expressly about creating a physical space based resource, but rather utilising economic development personal and existing relationships to explore how local manufacturing and engineering can work more with design and creative skills, helping with idea and product generation, feasibility and prototyping plus researching the viability of a physical space offering fast rendering and prototyping resource and wider connections with education within the region leading to development of an incubation programme. Research and feasibility work on this action will be funded via the Enterprising Barnsley 2 ERDF bid.

Action 3: creative marketplace. One of the biggest challenges to growing and sustaining a creative sector is ensuring that there is a marketplace for the work and skills the sector boasts. This marketplace has historically been limited locally; there is a finite amount of business available in the local economy for creative services, little or no outlet for physical creative work and a low value perception of creative business in general. Galleries struggle to sell high value artworks, individual artists and craftspeople struggle to sell work at a scale sufficient to be a full time income and the area lacks an identifiable, indigenous product base. This action has two strands, the first covering physical arts and crafts products and the second creative services.

- **Art and craft products:** there is an opportunity within the municipal visitor attractions to improve the retail offer and commit to an approach that showcases a local product range which can include artwork, craft items and artisan food products. Supporting this is a need for a digital resource or resources to make available to a wider geography these indigenous products. Several options are available such as www.notonthehighstreet.co.uk, www.etsy.com and new locally established resource www.madebarnsley.co.uk. Further to this local and digital approach, Barnsley is keen to lead on the development of a transnational partnership programme exploring artist and exhibition exchanges. This will include curatorial activities across partner venues to develop an exhibition showcasing the best work from each partner area along with artist residencies to allow artists from each partner area to explore creativity and ideas and develop their practises.

- **Creative Services:** Barnsley is rich in good quality design and other creative services such as photographers, illustrators and artists. The services have a potentially wider marketplace than just the local economy. A 'Creative and Digital Gateway' programme will support the creative services sector through networking, brokerage and hothousing of new and innovative ideas. This will be delivered via a strand of activity 'Creative and Digital Gateway' within Enterprising Barnsley 2 ERDF funded business support programme which will be able to connect business and ideas to sector leading mentors to fast track and hothouse the best talent.

Action 4: Digital Barnsley. Barnsley has been at the forefront of a public sector approach to investment in the digital end of the creative economy by investing heavily in physical fibre based infrastructure that will bring superfast broadband to 97% of the South Yorkshire population. The town has the scope to be a borough of 'digital natives' who will have the option to engage widely with digital services. A plan for town centre wide free broadband is due to come to fruition imminently, whilst digital interpretation is a key element of the Experience Barnsley museum and more public services and transactions are accessible online. For the creative and digital sector, this in itself presents opportunity for designing and realising new web based models for interaction, entertainment and engagement.

This action has two strands. The first takes Barnsley into a city region partnership, focusing on the Sheffield City Region where a CDI sector workstream has been established bringing together personnel from local authority teams across the city region with a core operational team and the Local Enterprise Partnership board to develop and support the delivery of three headline projects: next generation data centres; a collaboration centre network; public services business automation and transformation.

The second strand is focusing on the support and development opportunities on a hyperlocal level in order that Barnsley is well placed for its creativity to plug into this regional activity. A Digital Gateway is needed to provide a physical and virtual portal into wider opportunities for trading, skills development and collaboration that goes beyond the hyperlocal. This Digital Gateway will include access to knowledge based networks and events (such as Thinking Digital Barnsley Fringe www.thinkingdigitalbarnsley.eventbrite.com and Girl Geek Dinners South Yorkshire), access to high level knowledge and connections via business coaching, provision of a 'creative lounge' within the focused creative and digital workspace of the Digital Media Centre and supply chain brokerage to help CDI sector businesses realise the monetary potential of their intellectual property, access the knowledge they need to refine their ideas ready for market and keep at the cutting edge of the sector skills. This will be delivered via a strand of activity 'Digital Gateway' within Enterprising Barnsley 2 ERDF funded business support programme which will be able to connect business and ideas to sector leading mentors to fast track and hothouse the best talent.

Action 5: commercialising the music sector. Barnsley has always been able to boast a particularly broad ranging music sector; from brass bands, to folk music, to pop and rock Barnsley has a wealth of musical talent. Added to this is a range of venues from small pubs through to large, open air town centre and borough wide spaces for festivals. Beyond the live music offer, there is a strong educational approach to music with Barnsley College and the University Centre Barnsley boasting sophisticated rehearsal, recording and engineering facilities and courses. Professional promoters are now starting to emerge, along with festival organisers and professional and community recording studio facilities. There is a need for music composers, performers, producers, promoters and publishers to work together to get new work into the marketplace. A programme to mentor and support key businesses within this supply chain underwritten by a programme of events to build skills and access to expertise will be part of a “Creative Industries” strand of activity within ERDF funding for Enterprising Barnsley 2.

In supporting such local strategy institutional framework conditions have changed significantly in the UK, with the abolition of the Regional Development Agency structure and the introduction of new Local Enterprise Partnerships (LEP) based on the city regions – both the ones from Sheffield and Leeds cover Barnsley. Others regional bodies like Welcome to Yorkshire and the regional offices of Arts Council England and the Heritage Lottery Fund are already giving support to key initiatives in the city. Thus, they have enabled significant investment in capital and revenue projects such as Experience Barnsley, Elsecar Heritage Centre and content programming at The Civic.

ENGUERA, SPAIN | ENGUERA CULTURAL LANDSCAPE

Enguera is the entrance gate of an impressive natural region of 1.385 km²: the *Macizo del Caroig*. The “value of the unknown” as attractiveness factor opposite to the near crowded tourist seashore is a great asset, in combination to easy accessibility to the main regional urban hub, Valencia, the third metropolitan area in Spain -45 minutes free-toll highway from Enguera. The village was declared “Tourist Municipality” by the Generalitat Valencia [Regional government] in 2000. This recognition assures a strong commitment for safeguarding the environment and preserve cultural values. Recently two natural areas near the village has been declared under specific protection: the Paraje natural Municipal de Umbría-La Plana, Lucena with 425 Has.; and the Paraje Natural Municipal Barranco de la Hoz with more than 1000 Has.

In this context, it is needed a strategic vision for Enguera in order to align in the same way the existing assets related to emergent activities [eco-tourism], demography [inmigration from Eastern Europe, Bulgaria, in town], natural and cultural assets, emerging attractive place brand [Caroig], and civil society structures and citizen associations. Enguera is in a turning point and this Local Action Plan could develop a catalyst role.

The Local Action Plan drafted by Enguera municipality with the close collaboration of a dedicated Local Support Group, tackles a set of main objectives:

- Diversification of the local economic basis, boosting new activities or increasing added value of the existing mature industries.
- To enhance and attract to Enguera both innovative inputs and creative talent, taking into account the singularity of its natural environment and “cultural landscape”.
- Endowment of a new range of urban facilities facing new demands by creative people and professionals.
- To work over some framework conditions that can feed up the creative standing of Enguera, especially those related to culture and education.

To reach these objectives the plan defines a common conducting line, a strategy able to mobilize and bring together efforts and at the same time promoting Enguera as a creative village. In this context the concept of **Cultural Landscape** can be very functional and specially adapted to small cities and rural areas. In this sense, the Enguera’s LAP uses the concept of cultural landscape as it was defined by UNESCO in 1992. Cultural landscape as the result of the human action upon the territory, whose main components are the natural substrate, the built environment and the human activity - economy, ways of life, believes, cultures... As regards a creative-based strategy, the notion of cultural landscape guarantees a local pattern strongly embedded in local backgrounds and assets and real potentials.

Therefore, for its LAP, Enguera has cultivated a dimension more social than economic, connecting with **heritage, culture and nature**. The Plan includes about twenty measures in four working lines:

- **Environmental and heritage education.**
- **Empowerment and built heritage-based volunteer program.**
- **Improving environmental and heritage resources.**
- **Place brand and image.**

Concerning the latter, although a place/brand strategy has been successfully launched years ago, it should be more actively supported by local councils adding new dimensions to a brand too much focused on eco-tourism-craftmanship-cultural heritage. For instance, considering technology, creative activities, international networking, etc.

This LAP has 3.8 million Euros budget for the period 2012-2015. More than 95% is dedicated to the new auditorium, a flagship project for the village. From the financial point of view, 75% of the resources to mobilize come from the Municipality's own budget. The rest come from projects and micro-projects funded by the Regional Government or the Central State, financed jointly by the structural funds of the EU, as much ESF as ERDF, but especially by the European Fund of Rural and Agricultural Development –such as RURALTER_LEADER, since the village located in a rural area can have a better access.



Arte Rupestre [*Rock Art*] en el macizo del Caroig, entorno de Enguera

References

- CACHIA, Romina et al. **Creative learning & innovative teaching**: final report on the study on creativity and innovation in education in EU Member States. Sevilla: Joint Research Centre-Institute for Prospective Technological Studies, 2011.
- CHAPAIN, Caroline et al. **Creative clusters and innovation**. Putting creativity on the map. London: NESTA, 2010a.
- CHAPAIN, Caroline et al. Location, location, location: exploring the complex relationship between creative industries and place. **Creative Industries Journal**, v. 3, n. 1, 2010b.
- CÁMARA MUNICIPAL DE ÓBIDOS. **Escola Municipal de Óbidos, um Ensaio para o Futuro**. 2010.
- COX, G. **Cox review of creativity in business**: building on the UK's Strengths. London: HM Treasury, 2005.
- CREATIVE METROPOLES. **Situation Analysis of 11 Cities: Final Report**. Creative Metropoles-Interreg IVC, 2010. www.creativemetropoles.eu
- CROMBIE, David, Coordinator. **The Entrepreneurial Dimension of the Cultural and Creative Industries**. Utrecht School of the Arts, 2010. A report commissioned by the European Commission.
- CULTURAT (project). **Acts of the Symposium Artists' Residencies in Europe**, Project CulturAT-Interreg III-Atlantic. Rennes, 2004.
- CURRID, E. **The Warhol economy**: how fashion, art and music drive New York City. Princeton University Press, 2007.
- DIJKSTRA, L.; POELMAN, H. Remote rural regions, how proximity to a city influences the performance of rural regions. **Regional Focus**, n. 1, 2008. European Commission-DG Regio.
- EUROPEAN COMMISSION. **The economy of culture in Europe**. Brussels: EC-DG for Education and Culture, 2006. Study prepared by KEA.
- EUROPEAN COMMISSION. **Sixth Progress Report on economic and social cohesion**. Brussels: COM (2009) 295 final, 2009a.
- EUROPEAN COMMISSION. **The impact of culture on creativity**. Brussels: EC-DG for Education and Culture, 2009b. Study prepared by KEA.
- EUROPEAN COMMISSION. **Green paper on cultural & creative industries**: unlocking the potential of cultural and creative industries. Brussels: COM (2010) 183, EC-DG for Education and Culture, 2010.
- FLEMING, Tom et al. **A Creative Economy Green Paper for the Nordic Region**. Nordic Innovation Centre, 2007.
- FLORIDA, Richard. **The rise of the creative class**. New York: The Perseus Books Group, 2002.
- FLORIDA, Richard; TINAGLI, Irene. **Europe in the creative age**. Carnegie Mellon Software Industry Center and Demos. 2004.

- HANRU, H, Curator. **Trans(ient) City: Urban Landmarks, Community Life, Urban Lab**. Bom Publishers, distributed by Actar, 2008.
- IBM. **Economic Development in a Rubik's Cube World**: How to turn global trends into local prosperity. 2008.
- IEDC-International Economic Development Council. **Economic Development and Smart Growth**: IEDC, USA. 2006.
- INTELI. **Creative-based Strategies in Small and Medium-sized Cities: Guidelines for Local Authorities**. Report produced under the project Creative Clusters in Low Density Urban Areas, supported by the URBACT II Programme of the EC. 2011.
- JACOBS, Jane. **The death and life of great American Cities**. New York: The Modern Library, 1993. First edition in 1961, Random House.
- JENSEN, Ole. B. Cultural stories: understanding cultural urban branding. **Planning Theory**, v. 6, n. 3, 2007.
- KAHN, Lauren, Lauren et al. **Creative Cities - Breakthrough cities: how cities can mobilise creativity and knowledge to tackle compelling social challenges**. British Council and The Young Foundation, 2009.
- LANDRY, C. **The Creative City: a toolkit for urban innovators**. 2000.
- MACGILLIS, Alec. The ruse of the creative class. **The American Prospect**, January, 4th, 2010. Available at: <http://www.prospect.org/cs/articles?article=the_ruse_of_the_creative_class>.
- MILES, I; GREEN, L. **Hidden innovation in the creative industries**. London: NESTA, 2008.
- MONTANARI, Fabrizio et al. **Reggio Emilia Citta' Creativa**: analisi di scenario e ipotesi di lavoro. Università di Modena e Reggio Emilia, Creative Research Group, 2008.
- NATHAN, M. The Wrong Stuff: Creative Class Theory, Diversity and City Performance. **Centre for Cities, discussion paper** n° 1. 2005.
- NESTA. Absorbing global innovations: access, anchor, diffuse. **NESTA Policy Briefing**, London, 2008.
- NORDIC INNOVATION CENTER. **A creative economy green paper for the Nordic Region**. NICE with the technical assistance of Tom Fleming, 2007.
- Nordström, K.A. and Ridderstrale, J. **Funky Business: Talent Makes Capital Dance**. 1999.
- OECD. **Culture and local development**. 2005.
- OECD. **The global competition for talent: mobility of the highly skilled**. 2008.
- PINE, Joseph; GILMORE, James. **The experience economy: work is theatre & every business a stage**. Harvard Business Press, 1999.
- PECK, Jamie. Struggling with the creative class. **International Journal of Urban and Regional Research**, v. 29, n. 4, p. 740-770, 2005.
- REMESAR, A. and BRANDAO, P. Editors. **Arte Pública e Cidadania, Novas Leituras da Cidade Creativa**. Caleidoscopio: Lisboa, 2010.
- RESEARCH NETWORK ON CREATIVE INDUSTRIES AND REGIONS, Regional Studies Association. Available at: <www.creative-regions.org.uk>.

- RIVAS, Miguel, Coordinator. **Industrias Creativas: Concepto y Delimitación de Actividades**. Commissioned to Grupo Taso by Servicio Andaluz de Empleo, 2009a.
- RIVAS, Miguel, Coordinator. **Prospección y Estudio de la Industria Creativa y Cultural en Jaén**. Commissioned to Grupo Taso by Fundación Andalucía Emprende, 2009b.
- SÁGVÁRI, B.; DESSEWFFY, T. **On creative economy: Europe and Hungary in the creative age**. Budapest: Demos, 2006.
- SANTAGATA, W. et al. **Libro Bianco sulla creatività**. Roma: Commissione sulla Creatività e Produzione di Cultura in Italia/Ministero per i Beni e le Attività Culturali, 2007.
- SAT, Claudio. **Schools of Óbidos**. Óbidos town council, 2010.
- SAUBLENS, C. **Brain Power, the Main Driver for Europe's Growth**. EURADA Scoping Paper, 2008.
- SCHMID, H.; SAHR, W. D.; URRY, J. **Cities and fascination: beyond the surplus of meaning**. Ashgate, 2011.
- SELADA, Catarina and VILHENA DA CUNHA, Inés. Criatividade em Áreas de Baixa Densidade: o Caso da Vila de Óbidos. In Oliveira das Neves, A. Editor. **Criatividade e Inovação, Cadernos Sociedade e Trabalho – XIV**, Ministério do Trabalho e da Solidariedade Social – Gabinete de Estratégia e Planeamento. Lisboa, 2010.
- SMS:SOS. **A Nova Visualidade de Coimbra**. Edições ASA, 2003.
- TABARES, Víctor Santiago. **Cáceres Creativa, la Innovación es parte de ti**. Cáceres City Council, 2010.
- TOOTH, Jenny et al. **Mini-Study on the Access to Finance activities of the European Creative Industry Alliance**. Angel Capital Group in conjunction with Greater London Enterprise. A report commissioned by European Commission-DG Enterprise and Industry, 2010.
- UNCTAD. **Creative Economy Report 2008: the Challenging of Assessing the Creative Economy, towards Informed Policy-making**. 2008.
- UNCTAD. **Creative Economy Report 2010: creative economy, a feasible development option**. 2010.
- UNITED KINGDOM. Department of Culture, Media and Sport. **Creative Britain: new talents for the new economy**. London: DCMS, 2008.
- UNITED KINGDOM. Department of Culture, Media and Sport. **Creative industries task force**. London: DCMS, 1997.
- URBACT Programme. Available at: <<http://urbact.eu>>.
- URWIN, C. Urban Myth: Why Cities Don't Compete, **Centre for Cities, discussion paper n° 5**. 2005.
- Verwijnen, J. The Creative City's New Field Condition. Can Urban Innovation and Creativity Overcome Bureaucracy and Technocracy? In Verwijnen, J. and Lehtovuori, P. eds. **Creative Cities. Cultural Industries - Urban Development and the Information Society**: UIAH Publications, Helsinki, 1999.
- VILLALBA, Ernesto. Editor. **Measuring Creativity**: Proceedings for the Conference "Can Creativity be measured?", Brussels, May, 2009. European Commission-Joint Research Centre, 2009.
- WIPO. **Guide on surveying the economic contribution of the copyright-based industries**. Geneva, 2003.

A report by Miguel Rivas
URBACT lead expert for Creative Clusters
Grupo TASO economic & business development
mrivas@grupotaso.com

Representative of project lead partner: Miguel Silvestre
Deputy Mayor, Câmara Municipal de Óbidos
creativeobidos@cm-obidos.pt

Thanks to the core group of URBACT Creative Clusters for their contributions to
this final report:

Telmo Faria, José Parreira, Miguel Silvestre, David Vieira, Catarina Selada, Inês Vilhena
da Cunha, Elisabete Tomaz, Pepe Simón, Pepe Morán, Saverio Serri,
Marianna Roscelli, Serena Foracchia, Franco Allegretti, Anikó Varga, Ferenc
Szigeti, Petronela Sturz, Pirkko Korhonen, Tony Melville, Anne Gosse, Helen
Ball and Tracey Johnson

Cover image: Parco della Cittadella, Viareggio. Photo M. Rivas

Project information: [URBACT Creative Clusters](#)

Barnsley Óbidos Reggio Emilia Hódmezővásárhely Mizil INTELI Enguera Jyväskylä Viareggio

