



creative **Clusters**
in low density urban areas



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

Jyväskylä: Designing Human Solutions

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

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

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

Miguel Silvestre – lead partner
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MARKKU ANDERSSON, MAYOR OF JYVÄSKYLÄ [FIN]

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

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

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

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

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

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

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

As regards Educluster, Jyväskylä

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

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

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

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

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

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

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

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

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

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

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

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

New cultural direction, Barnsley (UK)

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

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

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

The initiative is designed to



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

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

The programme has already achieved its forecast target of increasing adult participation in

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

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

Further information:
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Guide on Creativity and Innovation, Óbidos (Portugal)

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

Further information: Miguel Silvestre, Municipality of Óbidos
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Contemporary designed objects made with traditional techniques



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

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

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

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

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

URBACT Creative Clusters in CREA.RE – Creative Regions Workshop

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

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

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

www.crea-re.eu/

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

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

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

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

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

www.creative-regions.eu/

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

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

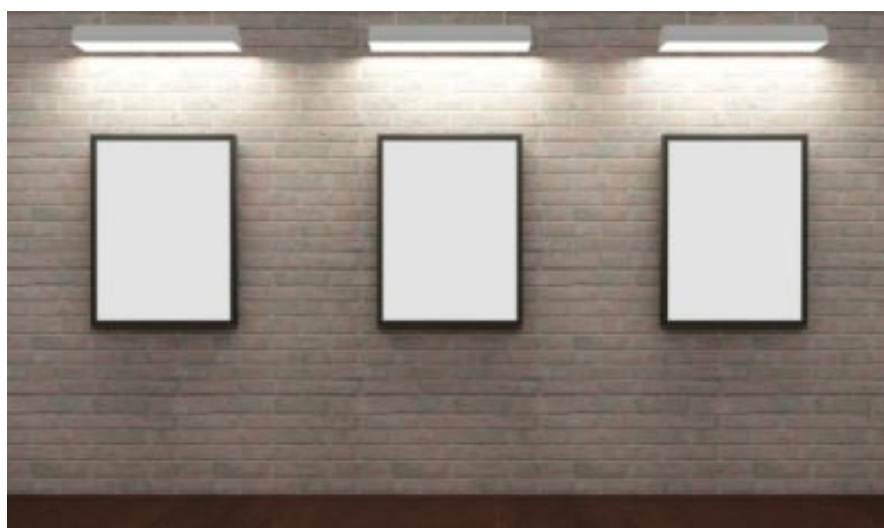
<http://urbact.eu/en/header-main/news-and-events/view-one/urbact-news/?entryId=5035>

4th THEMATIC WORKSHOP: The Creative Ecosystem: Events and Cultural Agenda as Catalysts

Barnsley (UK), March 17-18, 2011

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

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



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

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

THE CONTRIBUTION OF CULTURE TO THE IMPLEMENTATION OF THE EUROPE 2020 STRATEGY

28TH FEBRUARY - 1ST MARCH 2011, BUDAPEST (HUNGARY)

The conference, organized by the Hungarian Presidency of the Council of the EU, wishes to highlight where cultural operators and operations most efficiently complement other forms of intervention. Equal attention will be spent to the development of creative and cultural industries, to the relation between culture and innovation, to the enhancement of the potentials of culture in other areas of development, as well as on the role of specialised socio-cultural professionals and institutions in the achievement of the goals related to Europe 2020.

www.kulturpont.hu/culture2020

2011 CREATIVE REGIONS SUMMER SCHOOL

3RD - 8TH OF JULY 2011, CANTERBURY (UK)

The Creative Regions Summer School has developed from the collaboration between the School of Arts at the University of Kent, the Centre for Urban and Regional Studies at the University of Birmingham and the Cardiff School of Management at the University of Wales Institute, Cardiff. The programme and activities have been designed to introduce postgraduate students, practitioners and policy makers to the current academic knowledge and research in the field of creativity and local and regional economic development.



UNIVERSITY OF BIRMINGHAM



www.creative-regions.org.uk

51ST EUROPEAN CONGRESS OF THE REGIONAL SCIENCE ASSOCIATION INTERNATIONAL

NEW CHALLENGES FOR EUROPEAN REGIONS AND URBAN AREAS IN A GLOBALISED WORLD

AUGUST - 3RD SEPTEMBER 2011, BARCELONA (SPAIN)

The main theme of the ERSA 2011 conference is "New challenges for European Regions and Urban Areas in a Globalised World" where there is expected a large number of regional scientists and practitioners to discuss an interesting list of topics on regional and urban issues. As a part of the Congress, a special session on "Creativity and Regional Development" will be organized.



www.ersa.org/ersa-congress/

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CREATIVE CLUSTERS
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CREATIVE FOOTPRINT

The next big step
will be a lot
of small steps

ÓBIDOS
PORTUGAL
9th June '11



Connecting cities
Building successes



creative Clusters
in low density urban areas

CREATIVE ECONOMY REPORT 2010 - UNCTAD

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

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

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

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

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

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

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

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

THEORETICAL INSIGHTS

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

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

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

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

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

SUGGESTED READINGS & SITES

CREATIVE CLUSTERS AND INNOVATION – PUTTING CREATIVITY ON THE MAP

A report published by NESTA, November 2010.

This study adopts the concept of creative cluster as a starting point to examine the role that the creative industries play in local and regional innovation systems. In doing so, it addresses gaps in the understanding of the dynamics of creativity and innovation at the local and regional levels. It also builds a robust and nuanced evidence base for the formulation of local, regional and UK-wide policies that can augment the contribution that the creative industries make to innovation and economic growth.

www.nesta.org.uk

MAPPING THE CULTURAL AND CREATIVE SECTORS IN THE EU AND CHINA

A report produced by KEA European Affairs, December 2010.

This report presents a mapping exercise which provides an overview of the cultural and creative sectors in both China and Europe together with a key stakeholders' database. It is a first step in a process aimed at increasing transactions in IP rights as a main tool for commercial exchanges in the cultural and creative industries sectors.

www.keanet.eu/report/china%20eu%20mapping%20full%20english.pdf

STUDY ON THE ENTREPRENEURIAL DIMENSION OF THE CULTURAL AND CREATIVE INDUSTRIES

A study produced by Utrecht School of the Arts to the European Commission, 2010.

The aim of this study is to provide a better understanding of the operations and needs of companies in the cultural and creative industries, especially small and medium sized enterprises (SMEs). The intention is to describe some of the problems and provide recommendations.

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

SMALL CITIES AND THE GEOGRAPHICAL BIAS OF CREATIVE INDUSTRIES RESEARCH AND POLICY

Bas van Heur, Journal of Policy Research in Tourism, Leisure & Events, Vol. 2, No. 2, July 2010.

This paper explores the geographical bias of creative industries research and policy. In fact, most research in urban studies is profoundly concerned with global cities, capital cities and metropolitan areas, which leads to a structural marginalization of smaller cities. Small communities tend to use metropolitan imaginaries in terms of creativity-based strategies.

www.fdcw.unimaas.nl/staff/files/users/309/Small%20Cities.pdf

CULTURE ET ATTRACTIVITÉ DES TERRITOIRES – NOUVEAUX ENJEUX, NOUVELLES PERSPECTIVES

Corinne Berneman and Benoît (eds.), L'Harmattan, 2010

This book explores the interaction between culture and territories, focusing on the role of small cities and towns. It integrates the analysis of experiences of several countries: France, Belgium, the UK, Germany and Poland.

WEB SITES

Second Chance Project

www.secondchanceproject.eu/static/start.html

Urban Creative Poles Project

http://eu.baltic.net/Project_Database.5308.html?&&contentid=54&contentaction=single

Creacity Project

http://creacity.dinamia.iscte.pt/index.php?option=com_frontpage&Itemid=1

on the move – The Performing Arts Traveller's Toolkit

www.on-the-move.org/EN/

European Cultural Foundation

<http://www.eurocult.org/>

Culture Action Europe

www.cultureactioneurope.org/

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

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

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

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

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