



creative **Clusters**  
in low density urban areas

Connecting cities  
Building successes



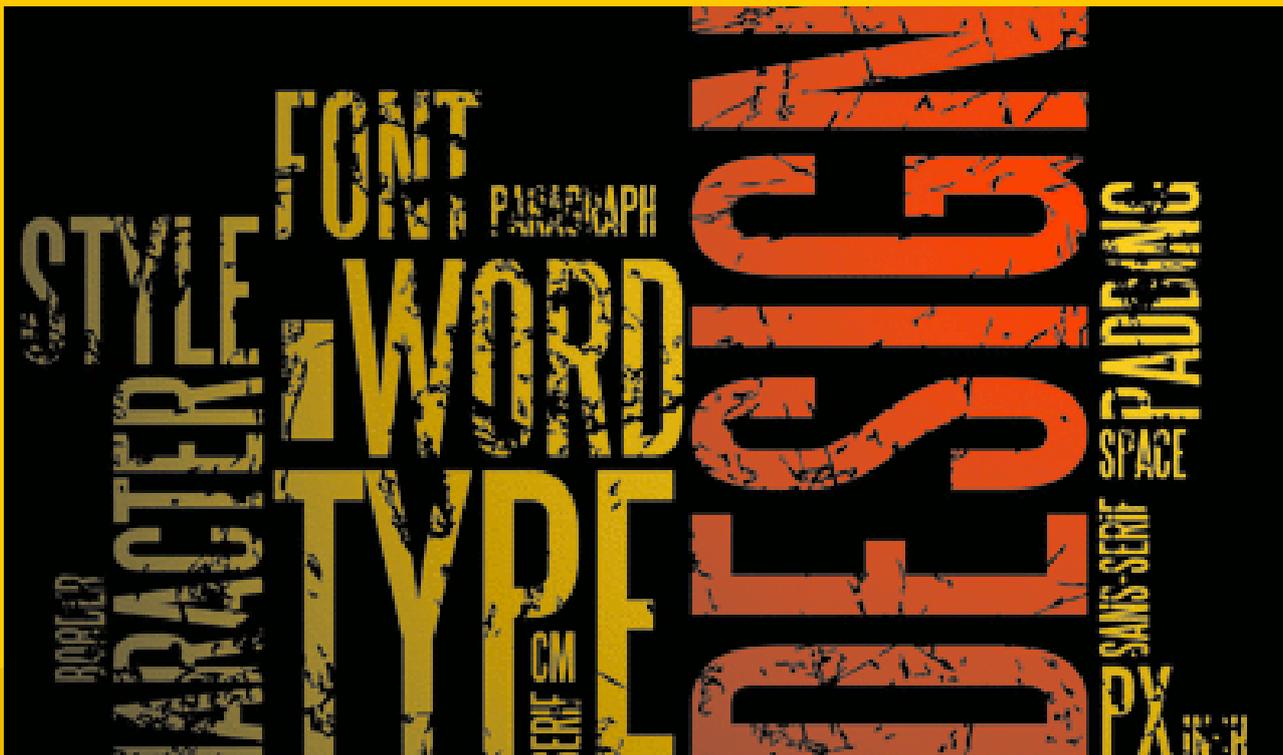
BARNSELEY . ÓBIDOS . REGGIO EMILIA . HÓDMEZŐVÁSÁRHELY . MIZIL . INTELI . ENGUERA . VIAREGGIO . JYVÄSKYLÄ . CATANZARO

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EUROPEAN FORUM ON CULTURAL INDUSTRIES



Camera de Comerç de Barcelona



## A time to evaluate and move forward

The Creative Clusters Network is in the striking point. It is time to evaluate and move forward by reinforcing the dynamics and continuing to generate new or recycled policies for our territories. We are now seeing the horizon more clearly. Time is moving fast. While we are producing the necessary documentation (progress reports, local action plans) the world does not stop, however creativity and innovation are still in the agenda of a new atmosphere.

If you think like a creative person you probably don't believe in inevitabilities! Thus, one of the expressions you will probably never hear in this project is a ready to use solution. Nevertheless, it is possible to learn, share and create, based on all of our experiences. Even though some of the solutions we need are all different, some of the problems are similar. The debate is underway and URBACT Creative Clusters Network is in the

middle, helping in the conquest for innovation. Our presence in the European Forum of Cultural Industries in Barcelona demonstrated the acuity of our objectives and has brought us enormous responsibility for our future work.

Maybe, we are changing the paradigm and facing the paradox of creative and technological companies. Growing sometimes makes you more inflexible, less creative, having to face difficulties and more dependent on major political solutions. However, being small can also become an advantage. Low density urban areas present strong identities, different backgrounds, specific paths, strong leadership and, mainly, an active attitude towards facing challenges. Let us contribute with the attitude to change the global frame.

Miguel Silvestre – lead partner  
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## URBACT Creative Clusters in the European Forum on Cultural Industries in Barcelona

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

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

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

The Forum was structured around five key lines of discussion:

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

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

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



In the closing session the Ministers of Culture of Portugal, Spain, Finland, French Community of Belgium and the



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

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

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

## Some Highlights on the Green Paper on Cultural and Creative Industries

### ODILE QUINTIN

European Commission Director General of Education and Culture

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

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

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

### DORIS PACK

European Parliament's Cultural Affairs and Education Committee Chairwoman

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

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

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

[www.eu2010feic.org/](http://www.eu2010feic.org/)

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

### ANDROULLA VASSILIOU

European Commissioner for Education, Culture, Multilingualism and Youth

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

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

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

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

[europa.eu/rapid/pressReleasesAction.do?reference=SPEECH/10/format=HTML&aged=0&language=EN&guiLanguage=en](http://europa.eu/rapid/pressReleasesAction.do?reference=SPEECH/10/format=HTML&aged=0&language=EN&guiLanguage=en)

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



### A brief report by Miguel Rivas, URBACT Lead Expert

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

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

The workshop was designed in a very interactive format where almost everyone had to play an active role: as speakers, feeding the discussion through case study presentations; as chairs of the working



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

Just after a previous press conference with the local media, the workshop was officially opened by Mr. Emil Proşcan, Mayor of Mizil (RO), one of the city partners in URBACT Creative Clusters, and local organizer of the workshop. Other officials from Prahova County Council were chairing the opening

session as well. Then the meeting was divided into four working sessions. Here is a sample of the kind of discussion and some of the findings.

## Creativity and the activation of new growth potentials in mature industries

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

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

## Re-thinking tourism in the framework of creative local strategies

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

In fact, nowadays in branding the creative place we could brand the business place and the tourist destination at the same time. Nevertheless, it should be aware that one thing is to attract visitors [through amenities] and another one is to attract residents [through real job and market opportunities] even when dealing with high mobile workers or the so-



called “creative class”. An unbalanced strategy between these two tasks may cause some damage in terms of future local economic base, as an unexpected effect from a simplistic view of the new literature on the “creative city and the creative class”.

Another key question raised in this session was related to an active role of the scale as an attempt to add new values to the existing local brands and build up critical masses of assets connected to creativity in a wide sense. So, almost all partners involved in URBACT Creative Clusters were facing this kind of question indeed:

Óbidos and the West Region, Viareggio and Versilia sea-shore, Enguera and the Caroig mountain area or Sinaia and Prahova county [or even the Transylvanian Alps as a powerful place brand]. Also in this sense the concept of “cultural landscape” posed by Enguera can be a useful tool in building new scales of work for economic development strategies based on creativity in “low density areas”.

## Fostering new emergent productive realities

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

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

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

Anyway as strong clusterized realities it is crucial the activation of the “triple or quadruple helix”. The role of



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

### Comprehensive perspectives in Eastern Europe

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

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

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

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





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

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

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

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

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

[www.pt-obidos.com](http://www.pt-obidos.com)



### DISTINCTIVE FACTORS OF ABC

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



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

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

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

Other partners of the network attended the conference. Pirkko Korhonen, R&D executive of the city of Jyväskylä (FIN), participated in the workshop "Cities responding to the Crisis", based on the contributions of the Creative Clusters network to the URBACT study on this theme.



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

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

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

Based on this analysis, the possible scope and policy objectives for a more strategic European approach in support of innovation in

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

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

[www.edc.nl/amsterdamconference/downloads/Amsterdam\\_Declaration\\_20090205\\_final.pdf](http://www.edc.nl/amsterdamconference/downloads/Amsterdam_Declaration_20090205_final.pdf)



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

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

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

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

### FORTHCOMING EVENTS

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

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

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



### NEXT THEMATIC WORKSHOPS

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

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

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

## International Seminar Culture and Development, 4-5 May 2010, Girona (Spain)

The Seminar's primary target will be to encourage the agents responsible for cooperation in partner and donor countries, and in International Organizations, to integrate culture in their development policies. The Seminar will review experiences reflecting that investing in culture is a way to attain diverse objectives in the fight against poverty, and will analyse a series of programmes and projects that can serve as a collection of best practices. The event is organised, under Spanish EU Presidency, in the city of Girona with the collaboration of the University of Girona, which holds the pioneering UNESCO Chair for Cultural Policies and Cooperation.

[www.culturaydesarrollo2010.es/](http://www.culturaydesarrollo2010.es/)

## International Conference Regional Responses and Global Shifts: Actors, Institutions and Organisations, 24-26 May 2010, Pécs (Hungary)

This conference, organized by the Regional Studies Association, integrates a specific session dedicated

to "Creativity, Culture and Regional Growth". The objective is to engage further with debates about the role of creativity and creative regions developed by the network "Creative Regions" ([www.creative-regions.org.uk](http://www.creative-regions.org.uk)). The network focuses specifically on the different understandings, trends and issues around the development of the creative and cultural industries in different European contexts.

[www.regional-studies-assoc.ac.uk/events/2010/may-pecs/cfp.pdf](http://www.regional-studies-assoc.ac.uk/events/2010/may-pecs/cfp.pdf)

## Creativity and Place Conference, 23-25 June 2010, Exeter (United Kingdom)

This conference aims to bring together scholars and practitioners from across humanities and social sciences to consider the relationships between creativity and place. Scholars have analyzed the practices and products of artists, musicians, and other practitioners, exploring the relationships of their work to the spaces and places in which they are produced and consumed. Allied research explores the creative industries, their spatialities, including narratives of clusters and 'other geographies,' as well as thinking through the politics of creative labour and the changing geographies of governance within the sector. The School of Geography, University of Exeter is the organiser of the event.

[geography.exeter.ac.uk/creativeindustries/events.shtml](http://geography.exeter.ac.uk/creativeindustries/events.shtml)

## European Regions of Culture Campaign (EROCC) supports the interests of rural regions



The European Regions of Culture Campaign (EROCC) is based on the

assertion that within the EU there is a large number of predominantly rural areas in which unique and vibrant 'cultures' are strongly evident and identifiable.

These areas cannot access the profile-raising support and benefits afforded to cities through the EU 'Capitals of Culture' programme and, as such, a new designation needs to be created to accommodate their interests. The EROC Campaign calls for a new award for rural regions: European

Regions of Culture.

Funded in-part by the European Union's Culture 2007 Programme, and currently being developed in a pilot programme comprised by members from Cornwall in the UK, South-Ostrobothnia in Finland, and Kujawsko-Pomorskie in Poland, the EROCC is now looking for additional partners.

[www.e-r-o-c.com/european-region-of-culture/european-regions-culture-campaign](http://www.e-r-o-c.com/european-region-of-culture/european-regions-culture-campaign)

## SUGGESTED READINGS & SITES

### DESIGN, CREATIVITY AND INNOVATION: A SCOREBOARD APPROACH

PRO INNO EUROPE

– INNO METRICS, February 2009.

The report tries to quantify countries performance in creativity and design using proxy indicators to build composite indicators. These composite indicators are then used to examine the link with the innovation performance data from the 2008 European Innovation Scoreboard (EIS)

[www.proinno-europe.eu/admin/uploaded\\_documents/EIS\\_2008\\_Creativity\\_and\\_Design.pdf](http://www.proinno-europe.eu/admin/uploaded_documents/EIS_2008_Creativity_and_Design.pdf)

### THE GEOGRAPHY OF INNOVATION

NESTA, August 2009.

This report analyses the spatial dimension of the impact of creative industries in innovation and growth. It integrates a mapping exercise of creative firms across Britain and establishes their impact on regional innovation.

[www.nesta.org.uk/library/documents/Report%2027%20%20Geography%20of%20Creativity%20v4.pdf](http://www.nesta.org.uk/library/documents/Report%2027%20%20Geography%20of%20Creativity%20v4.pdf)

### SOFT INNOVATION – TOWARDS A MORE COMPLETE PICTURE OF INNOVATION CHANGE

NESTA, July 2009.

This report argues that current policy distorts the economy by supporting innovation of a technological and functional nature, and neglecting innovation of a soft kind. It presents estimates that point to a very high and increasing rate of soft innovation in the economy.

[www.nesta.org.uk/library/documents/Report%2022%20-%20Soft%20Innovation%20v9.pdf](http://www.nesta.org.uk/library/documents/Report%2022%20-%20Soft%20Innovation%20v9.pdf)

### STRUGGLING WITH THE CREATIVE CLASS

JAMIE PECK

International Journal of Urban and Regional Research, volume 29, n° 4, 2005.

A critical review of the work of Richard Florida. An antidote against a simple and fashionable manner to approach creativity in urban economies.

[www3.interscience.wiley.com/cgi-bin/fulltext/118654767/PDFSTART](http://www3.interscience.wiley.com/cgi-bin/fulltext/118654767/PDFSTART)

### CULTURAL STORIES: UNDERSTANDING CULTURAL URBAN BRANDING

OLE B. JENSEN

Planning Theory, volume 6, n° 3, 2007.

A brilliant essay on the use of cultural assets in contemporary place branding.

### CAN WE PLAN THE CREATIVE KNOWLEDGE CITY?

CAROLINE CHAPAIN, CHRIS COLLINGE, PETER LEE (EDITORS)

Built Environment, volume 35, n° 2, 2009.

This issue of Built Environment explores the pathways towards creative and/or knowledge cities and discusses the implications for such cities in terms of social inclusion and planning policies – factors which are of critical importance in the face of world economic recession.

### SMALL CITIES: URBAN EXPERIENCE BEYOND THE METROPOLIS

DAVID BELL AND MARK JAYNE

Routledge, 2006

Until now, much research in the field of urban planning and change has focused on the economic, political, social, cultural and spatial transformations of global cities and larger metropolitan areas - this book seeks to redress this balance, focusing on urban change within small cities around the world.

## WEB SITES

LINKO project – ESF – European Social Fund  
[www.keskisuomi.org/luovatoimiala/en-linko.htm](http://www.keskisuomi.org/luovatoimiala/en-linko.htm)

ACRE project - Accommodating Creative Knowledge – Competitiveness of European Metropolitan Regions within the Enlarged Union – 6 FP  
[acre.socsci.uva.nl/index.html](http://acre.socsci.uva.nl/index.html)

ECCE Innovation Project  
[www.ecce-innovation.eu/](http://www.ecce-innovation.eu/)

European Cluster Excellence Initiative  
[cluster-excellence.eu/](http://cluster-excellence.eu/)

European Cluster Alliance  
[www.proinno-europe.eu/index.cfm?fuseaction=page.display&topicID=395&parentID=395](http://www.proinno-europe.eu/index.cfm?fuseaction=page.display&topicID=395&parentID=395)

Join the creativity movement of small and medium-sized cities and towns across Europe  
*Sign the Óbidos Charter - a Pact for Creativity*

[www.obidoscharter.com](http://www.obidoscharter.com)

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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