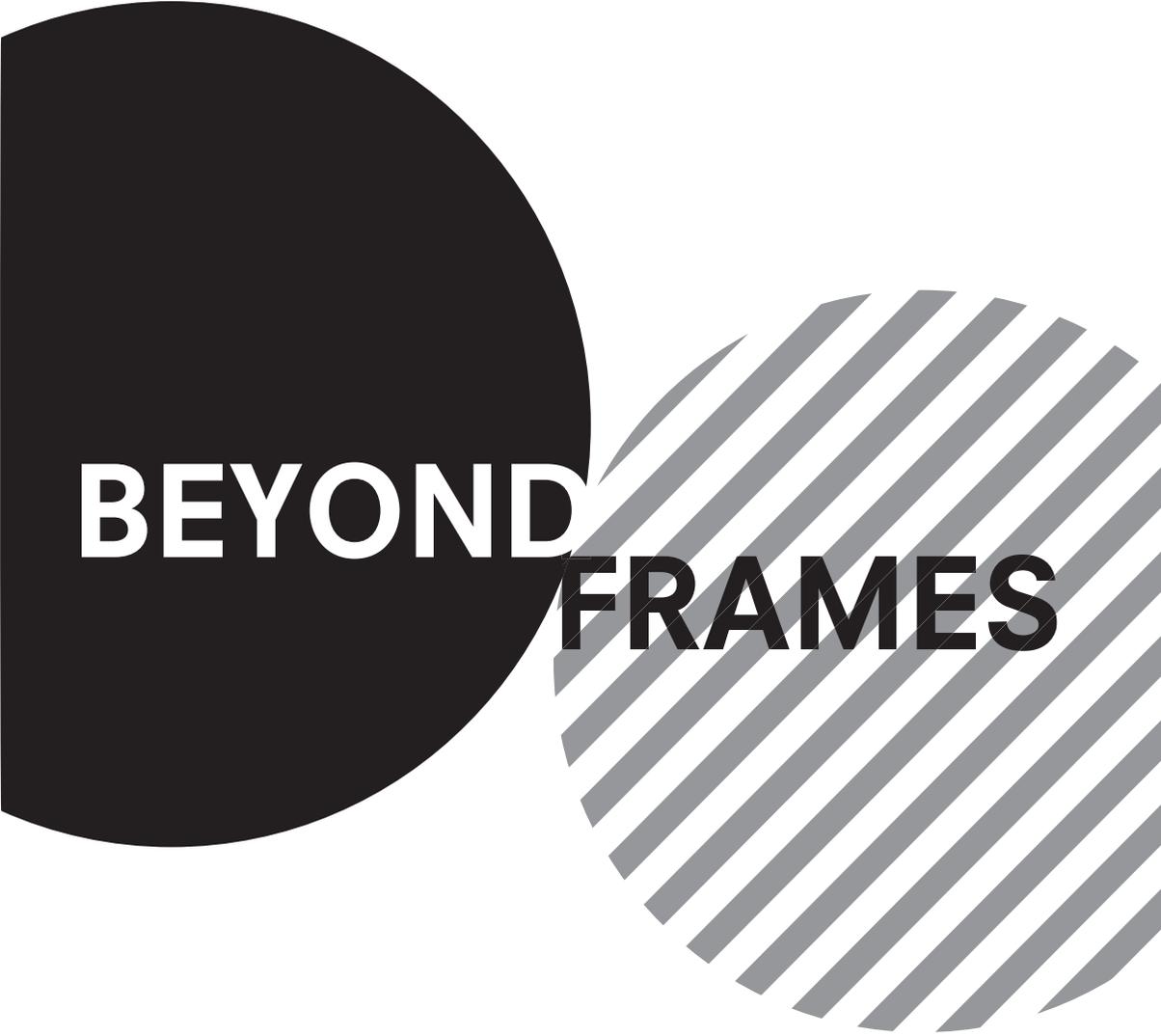


*Dynamics between the creative industries,
knowledge institutions and the urban context*

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FRAMES**

Pioneering Minds
Worldwide

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INTRODUCTION: TOWARDS A FUTURE RESEARCH AGENDA

This book, *Beyond Frames* (2014), is a collection of the most recent research on the Cultural and Creative Industries (CCIs). All of the contributions are written by pioneers within their own fields and all have an international orientation. The book will be the basis of discussions at the international research conference in Antwerp to be held on 22-23 May 2014, the third conference on the Cultural and Creative Industries that the University of Antwerp, the Antwerp Management School and the HKU University of the Arts Utrecht have organized together.

On the occasion of the first conference in 2012 in Utrecht, we published a book entitled *Pioneering Minds*. One could say that we were in the exploration phase of our research agenda on the creative industries worldwide. The conference was also hosted by UNCTAD, represented by Edna dos Santos-Duisenberg. A huge variety of topics were presented in Utrecht, but there was not yet a clear overview of the state of the art in this research field. Now, two years later, the research context has changed greatly. In 2012, most publications were still policy-based reports, requested by local, national or European governments or other international bodies. Although this research (mostly concerning definitions and impact research) was necessary to establish where the creative sectors stood and where we were heading, it also had a weakness: policy-based research is often very time-specific and driven by a particular policy agenda. However, we are now entering another phase in which researchers can follow their own agendas, based on their own interests, expertise and societal needs. Moreover, national funding for academic research in European countries is becoming more open to research in fields other than the traditional disciplines. For example, in 2013, the national funding body in the Netherlands created a special programme for the creative industries.

A growing number of researchers are involved in the Cultural and Creative Industries. New academic networks and journals (or special issues) are evolving and the existing academic and education networks, such as AIMAC or ENCATC, are stimulating young researchers to deepen and broaden their academic research in the field. Many academic articles, special issues of existing journals, as well as books, are being published on the creative industries from different perspectives. This has also given a boost to more interdisciplinary research. Economists, sociologists, historians, architects and urban planners are now presenting their insights on actual problems to each other. During these two days in Antwerp we will find out about their experiences.

With this publication we want to look beyond the traditional agenda of policy-based research and reinforce a more profound and sustainable research agenda. We were very glad that more than 60 authors from different continents submitted abstracts for our publication; and from a diversity of sectors, such as fashion, the media, music, cultural heritage, architecture and art education. This means that the research community and the critical mass on CCIs are growing across the world. The quality of the research is also improving, with the articles for our book selected through a double-blind review process. The papers chosen all have very different approaches.

In this publication we want to focus on three specific dimensions and the dynamics between them: the entrepreneurial spirit of the cultural and creative industries, knowledge institutions and the urban environment.

This approach undoubtedly reminds the reader of the triple-helix model (Etzkowitz & Leydesdorff, 2003). This model of the drivers of innovation is based on theories from the 1980s about the knowledge-based economy. Central to the triple-helix model is the relationship and cross-fertilization between three pillars: policymakers (in this case the urban environment), universities (knowledge institutions) and private companies (the creative industries), a relationship driven by knowledge and innovation. In the literature about the triple-helix model we can detect two approaches: firstly, one that is focused on the configuration of the network and that describes the relationships between the different parties; and, secondly, one that is more focused on the evolution of and the dynamics/interactions between the different subsystems. In this publication we want to focus on the latter, which means looking at the evolution and the dynamics between the three dimensions mentioned above: the creative industries, knowledge institutions and the urban context.

These dimensions are also reflected in the structure of the book. Rather than reading the contributions as separate chapters, they should be understood as connected, with each paper covering a minimum of two of the dimensions of the triple helix. They are thus interlinked with each other through their content, although each also offers a unique point of view.

We are very pleased that Edna dos Santos-Duisenberg was able to write the opening article for our book. With her experience as the Founder and Former Chief of the Creative Economy Programme, UNCTAD, and the Special Advisor for the United Nations Institute for Research and Training, UNITAR, she has a lot of expertise and a realistic overview of what is happening on a global level. Her article provides us with a holistic view on recent developments in the creative industries and offers a very good insight into the dynamics at the global and local levels. Her contribution focuses on the role of the ‘creative economy’ in the recovery of cities worldwide from the economic crisis.

In the first part of the book, the focus is on **the entrepreneurial spirit** of the cultural and creative industries. It is known that most businesses involved are SMEs or self-employed individuals who are very creative but who also need to be entrepreneurial if they want to develop their own business. Some of the authors in this chapter reflect in a critical way on the concept of entrepreneurship. Looking at the different practices, they have found that these mostly micro-level practices do not always correspond with the traditional literature on entrepreneurship. One author explains that creative entrepreneurs have some characteristics that seem to position them well for a pioneering role in the development of new social creative practices and for cooperative ways of working. Another describes the impact of the so-called ‘NEET’ (Not in Employment, Education or Training – young people) in the urban music economy. Grime music, black Atlantic creative expression, is used as a lens through which to explore and analyse the nature of entrepreneurship within this sector. Another article contributes to

our understanding of the entrepreneurial practices of emerging designers, in particular in the slow fashion industry. It contributes to emerging studies in the fashion and design-oriented industries that consider the value of craftsmanship and the wish to 'stay local', predicting a rise or return of makers and small-scale manufacturing in contemporary cities.

A lot of attention is paid to the spillover effects of the CCIs, and the positive impact on innovation output. This research confirms the importance of the CCIs for non-technical innovations. The concept of 'cultural return', 'spillover management' are being discussed, within the context of great economic challenges.

The second part of the book focuses on **the urban environment**. Since the publication of books on the creative city by Richard Florida (2002), Charles Landry (1995; 2008) and others at the beginning of the millennium, municipal governments are playing an increasing role in the development of the creative industries. Recent decades have seen an upsurge in policymakers' interest in culture-led urban development. Most of this research is still case-study based or comparative research on the position of the creative industries within this urban context.

In his contribution, Rene Kooyman explains a new model of creative clusters, the 'Creative Zone Innovator' (CZI), which he recently developed with Giep Hagoort on the occasion of the CURE Project (the Creative Urban Renewal model, 2013). The Creative Zone Innovator aims to create a learning environment which enables entrepreneurs to continually expand their capacity, to create the results they want, and to remain innovative and creative.

Based on a number of case studies different forms of art, urban development and cultural production are discussed as a source of social innovation. A number of territories are treated: the island of Sardinia, Naples' suburbia, the Bolognese Apennines, Manchester (UK), Greater Paris (France), Plymouth and Malaga are analysed, offering a glimpse of the wide-spread influence of the CCIs.

The third part of the book is about the role of **knowledge institutions** in relation to the CCIs. The role of universities in the triple-helix model is described in different ways: firstly, in terms of the valorisation of science; secondly, in terms of the teaching of new ideas, competences and entrepreneurship for the creative industries; and thirdly, in terms of the capacity to produce technology as a source of innovation. Most of the articles in this part of the book reflect on the collaborative practices emerging between knowledge institutions and the CCIs. One article even speaks of the 'relational university'. Another remarkable article highlights the need to develop a better understanding of the practices as being at the crossroads between CCIs, academia and public policy, as part of complex triple-helix relationships and expectations.

At the conclusion of the book, Giep Hagoort is designing the whole picture and gives us a lot of inspiration for some strategic research topics for the future.

We can conclude that a lot of the research undertaken has been based on empirical or case study research. Nevertheless, the questions are very critical and go beyond clichés. Many of the authors also take a broader view, considering the dynamics between the three elements of the triple helix, and they also explore the societal value and the spillover effects of the cultural and creative industries. Some authors wish to add a fourth element to the triple helix, that of civil society and its participants, or the 'Quadruple Helix Model'.

We hope that this publication stimulates the kind of academic research that has an interdisciplinary approach and that can contribute in a creative way to the academic field. Many participants are looking for more dialogue and greater exchange of their ideas. The University of Antwerp/Antwerp Management School, together with the HKU University of the Arts Utrecht want to stimulate debate, critical reflection and interdisciplinary research.

Antwerp University/Antwerp Management School has collaborated with HKU University of the Arts Utrecht on this publication and in the organization of the upcoming conference. The Dutch-Flemish think-tank on Culture and Economics, which includes members from the academic world, will also participate and we believe will contribute to its success. Antwerp University/Antwerp Management School has already organized several conferences bringing together members of important academic networks on the creative industries, such as AIMAC in 2011 and ENCATC in 2013. With this conference we want to further develop Antwerp as a research platform for the creative industries in an international perspective (in collaboration with HKU/University of Utrecht).

In the longer term we are hoping to develop a strategic research agenda which takes into account global trends such as digitization, globalization and the changing role of Europe. We still do not know what the impact of these trends will be on the functioning of cities, cultural entrepreneurs and our own research institutions. On the basis of the outcomes of the conference we will look to explore the important challenges for the future. Within two years, when the next conference will take place in Utrecht, it will be possible to evaluate the output of our conference and we might determine whether we have contributed to a better understanding of the dynamics of the creative industries.

DYNAMICS BETWEEN THE CREATIVE INDUSTRIES, KNOWLEDGE INSTITUTIONS AND THE URBAN CONTEXT

A READING GUIDE

Since the start of this century we are witnessing the transformation from the (post) industrial society to a knowledge society. The Cultural and Creative Industries (CCIs) have sought and received a wide recognition of its fundamental role in this transition. The first decade discussions have concentrated on content and definitions, the size and importance of the sector.

In the Introduction **Annick Schramme** is reflecting upon the two previous publications in this series; *Pioneering Minds*. We explains that we are entering another phase in time, in which researchers can develop their own agendas, based on their own interests, expertise and societal needs. Moreover, national funding for academic research in European countries is becoming more open to the research community, in fields other than the traditional disciplines.

As **Edna dos Santos** explains in her Preface, the sector was initially seen as a provocative concept, that incited lively debates and certain scepticism inside academic circles, as well as on the part of some artists and professionals involved in the cultural sector as regards the lack of limits of its definition and applicability. Since then, attempts have been made to a broader understanding of the importance of culture in economic development that operates alongside the core notion of culture in terms of values and identity. Complex interactions between formal and informal, commercial and non-commercial, instrumental and intrinsic notions of knowledge and creativity in the process of development were highlighted, demonstrating how cultural, technological, social and economic development can be understood as a holistic process when regarded from the creative economy perspective.

This book covers three interlinked discussions; the creative industries, knowledge institutions and the urban context.

Part I: Entrepreneurial Spirit

Walter van Andel, Sofie Jacobs, Annick Schramme start with the statement that both in academic discourse as in policy it is commonly assumed that the creative industries are a breeding ground for innovation. An example being the contributions in recent years regarding the importance of creative workers for urban development and the many policy initiatives by local and (inter)national governments.

Sven Wydra and **Simone Kimpeler** confirm that the CCIs are believed to play a crucial role for the whole national innovation system via knowledge creation and transfer throughout the economy. They analyse the impact of supply chain and network linkages with the CCIs for innovation in other sectors. They sketch the role and potential impact channels of the CCIs to innovation in the whole economy.

Elselien Smit takes a different perspective, and points at the bottom-up, cooperative ways of working; the social creative network-oriented practices are explored, in relation with mutual and sustainable value creation and to possible roles of cultural creative entrepreneurs. Cultural creative entrepreneurs seem to be well positioned to play a pioneering role in these social creative practices.

Vera de Jong focuses on the importance of the soft creative cluster infrastructure for the creative practices of creative small medium enterprises. A framework of five critical 'soft' factors is presented, as well as three critical factors related to the management of this soft creative cluster infrastructure.

Javier J. Hernández-Acosta approaches production and employment dynamics in the CCI, which brings entrepreneurship to the centre stage. However, understanding how value is created is important to align business strategies with public policy. He states that cultural entrepreneurship could be developed through four levels or strategies: the business model, cultural management, cultural return and cultural citizenship.

In recent years the term 'experience' has obtained a central role in arts management and marketing discourse as well as in arts management education. Increasingly the term experience is adopted in art organizations' discourses and educational systems to foster and promote cultural products. **Johan Kolsteeg** and **Ruben Jacobs** make a plea for the art manager as an ethical figure. They discuss the concept of the 'creating experiences' in the realm of the Creative Industries..

Part I closes off with a number of case-studies. **Taylor Brydges, Mariangela Lavanga, Lucia von Gunten** explore entrepreneurship in the slow fashion industry at a time of significant restructuring in the global fashion industry. Drawing on a case study of self-employed designers in the slow fashion industry in Geneva (Switzerland), Rotterdam (The Netherlands) and Toronto (Canada), we argue that small, slow fashion businesses, through their innovative design, branding and retail practices, have carved out a unique niche in the hyper competitive fashion marketplace.

Emmanuel Mutungi discusses the Household Enterprises in Africa, and Uganda in particular. They have been taken over by the modern technologies arguably ushered in by the western ideologies, and which reduced the indigenous knowledge based production, disintegrated the craft guilds that used to be knowledge incubators and apprenticeship think tanks. In spite of this process, household enterprises have remained budding activities in most households holding the possible solution to reducing poverty.

Joy White highlights the (in)visible entrepreneurs in the urban music economy. The categorisation of young people as not in employment, education or training (NEET) obscures the significant impact of the accomplishments of those who operate in the urban music economy. Grime music, a black Atlantic creative expression, is used as a lens through which to explore and analyse the nature of entrepreneurship within this sector.

The economics and competition of cultural and creative industries (CCIs) have been heavily transformed, in the digital age, thanks to the key role of new business models and the organization of new value chains and ecosystems around different platforms. **Pierre-Jean Benghozi** and **Elisa Salvador** explore the Strategies and business models of online platforms in CCIs: the convergence or differentiation in the e-book sector.

Philipp Dietachmair closes with Community-based cultural entrepreneurship as a driver of social innovation in Central and Eastern European cities. For the past twenty years a significant number of new grassroots initiatives have been established in the cultural sectors of the new EU members states in Central and Eastern Europe. There are still many regions especially in rural areas which have not become part of this development. However, the capital cities but also a growing number of regional towns have meanwhile seen the emergence of an independent scene of cultural groups and alternative non-profit initiatives in the arts.

Part II: The Urban Environment

Almost all larger cities have to cope with the never-ending cycle of attracting new entrepreneurial activities, economic growth and decay. When trying to renovate run-down quarters, city planners look at the creative industries. **Rene Kooyman** discusses the concept of Creative Urban Renewal. In order to evaluate urban area developments, the Creative Zone Innovator (CZI) Model has been developed. The CZI identifies four dimensions within a Creative Zone; the development of the Learning lab, a Cultural Value Chain, the Flow of Diversity, and Cultural Business Modelling (CBM).

Investments in culture and, in particular the creation of cultural districts, have generated ambiguous effects in urban areas, especially whereas the focus on the so-called creative classes has been higher than the attention given to other professional and social groups. **Massimiliano Nuccio** and **Sabrina Pedrini** discuss the effects of these policies in peripheral and disadvantaged contexts. Arguing on the localization of cultural activities as a means to generate economic capital, they reason that the link culture-capital is not direct, but indirect.

Broader transformations in the economy are linked to a changing spatial organisation for economic activity, particularly in industries imbued with a high creative content. However, there are competing explanations regarding the nature of this logic.

Until recently, relatively more attention has been given to the inter-urban and indeed international scales, than to the intra-urban geography of the economic transformation. **Katherine Champion** discusses UK's largest concentrations of creative industry activity outside London; a Case Study of Creative Industries in Greater Manchester, UK.

Raphaële Bidault-Waddington takes us to France; '*Paris Galaxies, a vision for the Greater Paris in 2030*'; a research project developed by LIID (Idea Engineering Lab, an art-based think-tank. He discusses the non-conventional research experiment, where artistic intuition and formats interact with academic knowledge. The initial premise of Paris Galaxies has been to use the poetic metaphor of galaxies to address the multiple critical challenges raised by the transformation (urban planning, governance, program, immaterial capital, imaginary, digital life, etc.) of Paris, into the Greater Paris, including its vast periphery.

Many cities have chosen to concentrate creative industries in specific neighbourhoods. They share common features, such as the mixture of lifestyles, an extensive programme of events and a varied range of cafes, bars and nightlife. Pedestrian areas prevail, they usually have an elegant design and serve as a framework for street art. Built and non-material heritage is used as a source of inspiration and as a way of rooting the business in the local culture.

Daniel Barrera Fernández and **Kevin Meethan** discuss the development of two creative neighbourhoods in two European medium-sized cities: Plymouth (UK) and Malaga (Spain). **Kristina Karvelyte** explores the development of cultural and creative industries in three Chinese cities, in which the utilization of creative-economy strategies has recently become a very attractive and somewhat fashionable trend. More specifically, it attempts to trace the rationale behind the differentiation between ‘*flagship*’ and ‘*non-flagship*’ cultural and creative industries.

There is a lot of ongoing debate whether initiatives stimulating creative entrepreneurship contribute to regeneration, and which of the actors involved benefit from these initiatives. **Jeannette Nijkamp**, **Chris Kuiper** and **Jack Burgers** focus on the projects of the Rotterdam Afrikaanderwijk. In this deprived neighbourhood several projects have been initiated, aimed at stimulating creative entrepreneurship by tapping local creativity and bringing local skills together in collective production. They focus on the economic and social development of the residents and the liveability of the neighbourhood.

Peter Staub, **Ruth Jochum-Gasser**, **Vera Kaps**, **Celina Martinez** investigate the potential of architecture as a mediator for strengthening the Creative Industries within the Principality of Liechtenstein and its neighbouring regions. They provide insights into the dynamic relationship of architecture and other branches of the Creative and Cultural Industries, using a small, international region as a case study.

The Urban section closes with the discussion on creativity-led urban regeneration, with examples from Barcelona and Vienna. **Vanessa Rebecca Hünnemeyer** focusses on constituting an analytical framework to appraise planned milieus. The three central pillars of the milieu, place, people and partnership, constitute an open framework, which guide the analysis of two case studies in Vienna and Barcelona. As research shows, planning may have both a positive and negative impact on the development of milieus.

Part III: Knowledge Institutions

Javier Castro-Spila and **Alfonso Unceta** explore the concept of the Relational University, which refers to a new model of University, that is connected to different local social and cultural problems and regional stakeholders. They reflect upon a pilot experience in the Basque Country (Spain), that consisted of the articulation of the Master in Social Innovation and Creative Industries, within the context of training skills of unemployed young people.

A new model of cultural policy is currently being developed in Russia, under which creative and cultural industries are becoming more involved in business activities. Traditional cultural institutions and new creative industries seek to create a stable income, which can only be provided by commercial activity. From this perspective, a study on art university students’ perceptions of entrepreneurship is highly topical. **Marina Matetskaya**, **Valery Gordin**, **Anna Sashchenko** offer a theoretical background, based on competence theory, comprising components of entrepreneurial knowledge and experience, motivation, and business capabilities; combined with an expert survey.

Isjah Koppejan examines the transformation of the combination of art, technology and research in the context of art education. At present, new forms of creativity seem to surface, that is driven by the rise of digital fabrication and the on-going developments in material technology. Artists and designers use advanced means to create artistic expressions that were never before possible. She offers a perspective on how to connect with hybrid disciplines in a post-digital world.

Roberta Comunian and **Abigail Gilmore** offer a chart of the changing dynamics of - and define the drivers for - the different relationships between universities, the creative and cultural industries (CCIs) and the communities they serve. They explore the motivations and rationales emerging from policy making and from the sectors themselves which shape and influence the different modes of engagement.

No Museum is an Island. In Europe, public museums occupy a central role in the development of the complex and rich creative system of institutions and organizations devoted to the preservation and promotion of local and national cultural heritage. **Irene Popoli** discusses two seminal cases of culturally-based regeneration projects that occurred in France, discussing the potentialities and threats related to the opening of new branches of existing museums.

Arjan Moerbeek strives for a new, innovative learning environment for the creative industry. He proposes a plea, to work towards another, professional educational culture. Five definitions about such a professional organisational culture are presented.

Olaf Kuhlke addresses the critical global need to develop higher education programs at the bachelors level (or higher) to prepare a workforce for employment in the creative and cultural industries. Specifically, it makes the argument that this training should begin with - and deeply embed - foreign language instruction.

In 2011, in Szczecin (Poland) an Incubator of Culture was founded to stimulate the entrepreneurial spirit of the local cultural and creative industries (CCIs). The task of the Incubator of Culture is to create conditions to build relationships and knowledge exchange amongst representatives of different CCI areas. **Sylwia Bakowska** offers a case study, regarding the Incubator of Culture; as a local centre, in support of the development of entrepreneurship and knowledge exchange in the local CCI.

Beyond Frames: Sketching the grand picture

The book closes with the contours of a Research Agenda 2020. **Giep Hagoort** reflects upon the recent past of the CCIs. He offers a final reflection upon the articles included in this publication. When looking ahead, he is in search for the creative network economy 2020.

Edna dos Santos-
Duisenberg

CULTURAL AND CREATIVE INDUSTRIES, KNOWLEDGE INSTITUTIONS AND THE URBAN ENVIRONMENT

Over the last decade, our society witnessed the rise of the creative economy. Initially as a provocative concept that incited lively debates and certain scepticism inside academic circles, as well as on the part of some artists and professionals involved in the cultural sector as regards the lack of limits of its definition and applicability. In 2004 only ten years ago, the United Nations through the United Nations Conference on Trade and Development - UNCTAD, voiced the need for a comprehensive policy-oriented research to define the conceptual, institutional and policy framework around the emerging creative economy. The aim was to facilitate a better understanding of the topic and provide informed and evidence-based analysis of key issues underlying the creative economy with a view to assist governments in policy-making.

The main findings of the first UN *‘Creative Economy Report – 2008 – The challenge of assessing the creative economy: towards informed policy-making’* emphasized the development dimension of the creative economy. The study pointed out that countries in both the developing and the developed world are enormously rich in cultural diversity and creative talent. All manifestations of local and national cultures are assets, representing the indisputable cultural capital, both tangible and intangible, that can give rise to a complex array of creative products – goods and services that have real potential to generate economic and social gains. From a policy viewpoint, the production and distribution of creative goods and services can yield income, jobs and trade opportunities, promote growth and development, and foster social cohesion and community interaction. Evidence assembled in the report indicated that the creative industries was one of the most dynamic sectors in world trade providing some hint about the potential awaiting countries for further expansion of their value-added creative products in both the domestic and international markets. An attempt was made to broaden understanding of the importance of culture in economic development that operates alongside the core notion of culture in terms of values and identity. Complex interactions between formal and informal, commercial and non-commercial, instrumental and intrinsic notions of knowledge and creativity in the process of development were highlighted, demonstrating how cultural, technological, social and economic development can be understood as a holistic process when regarded from the creative economy perspective.

This seminal report was one of the first steps towards clarifying the basic concepts necessary for a proper understanding of the dynamics of the creative economy, putting forward objective evidence, providing some analytical tools and suggesting directions for policy action. Its relevance also reflects the fact that it helped to harmonize views, stimulating more academic research and advancing the policy debate worldwide. Simultaneously, an influential process was set in motion by the United Nations to move ahead the policy and research agenda around the creative economy. Efforts were made by a number of multilateral organizations, not only to sensitize governments and the international community to the potential of the creative economy as a development

strategy able to foster jobs, trade and innovation, but also to promote public awareness by engaging artists, creative professionals, academics and other players of the civil society in a synergic force to advance policies and actions to enhance the creative economy.

The post-crisis period

This movement around the creative economy became even more relevant in the post-crisis period. Today, creativity is a trendy word that has been extensively used for stimulating different aspects of our lives. However, there are challenges and opportunities that need to be addressed with a view to promote a sustainable growth and development gains.

We are living in a period of far-reaching economic, technological, social and cultural transformation and the world has been through turbulent times. Over the last decades the world has changed significantly, as well as Europe and the contemporary society. During the 20th century, mining and manufacturing were the engines of the industrial era; coal, iron and steel were the foundations at the origin of the European Union. Today, in the 21st century at the knowledge-based era, the main drivers of socio-economic growth are creativity, connectivity and innovation. In this scenario, the rise of the creative economy is in line with the gradual metamorphosis of our society.

Moreover, six years after the financial crisis, the economic recovery remains uneven and fragile. Public deficits, low wages and competition inside and among countries became a race to the bottom. The sharp economic downturn of 2008 provoked an increase in inequality and a global rise of unemployment particularly among the youth. The year 2013 was characterized by a wave of protests with growing political unrest and social pressures in all continents. A paradigm shift is taking shape and governments are urged to improve global governance and reinforce policy coherence at all levels. Pre-crisis growth strategies are no longer an alternative. More mitigating actions are needed to tackle essential issues and re-orient policies towards a more equitable, sustainable and inclusive growth path.

Inevitably there is more dissonance about the key challenges and the priorities in national policies. Nevertheless, critical times offer opportunities for new approaches. In this struggle to regain socio-economic stability, governments started formulating policies to enhance the creative economy as a strategy to promote growth, jobs and trade. Along those lines, promoting culture as a catalyst for creativity and innovation became one of the objectives of the European Agenda.

The creative economy is now regarded as a catalytic dealing with the interface among arts, culture, technology, social innovation and business. The creative economy is not a panacea, but can be a feasible option to foster prosperity, if effective policies, regulations and institutions are in place¹. In this scenario, the initiative of the European Commission to set-up in 2013 its Creative Europe Program as a framework to support the cultural and creative sectors is highly appreciated.

¹United Nations, (UNCTAD/UNDP) *Creative Economy Report - 2010*

In this context, the debates held during the three conferences and the papers presented in this book are well-timed initiatives of great relevance for policymakers and creative professionals. The multi-faceted nature of the creative economy means that it cuts across a wide range of areas of economic and cultural policy, in addition to any intrinsic value. Research shared in this publication covers different, yet complementary aspects of the cultural and creative industries seeking to establish an overview of the linkages and positive externalities into the overall economy. Different perspectives in analysing the influence of culture and technological advances into the creative economy lead to distinct emphases. This publication brings together contributions of academics and practitioners from the global research community. It is the result of a call for research papers covering three mutually supportive topics.

The role of education in promoting knowledge, creativity and innovation

Intellectual capital is the main input for the creative economy. Education, knowledge and culture are the basis for stimulating creativity and building the skills required to grasp the opportunities brought by the creative economy. More public and private investments should be targeted to further promote knowledge and continuous learning. Our mind-set has to be reframed and adapted to new realities, and this can only be effectively done through education. The key question is how to stimulate creativity at all levels.

Research in this book highlights the need for hybrid disciplines in a post-digital world. Reflections are made on the future of arts, science and technology in education. Arguments are made on how to make better use of the social innovation tools currently available for stimulating knowledge and creativity. Collaboration, co-creations, social networks are guiding the new lifestyle. Jobs generated by the creative economy are knowledge-intensive requiring both specific competences and hands-on practice. The strength of the new generation will be measured by its ability to think, create and act strategically.

Today, it is no longer possible to work in silos, since we have to deal with cross-cutting issues daily. Curriculum of universities and educational institutions should be revisited and adapted to respond to new demands. Arts, economics, law, management, research, design and digital innovation, should not be learned in isolation but how they interact from the theory to practice. The high-educational system is called upon to adopt a more inter-disciplinary approach allowing for better synergy among courses, in both undergraduate and graduate degrees. New pedagogic ways and methodologies for teaching and learning are required. Cases of some universities that are already moving into this direction are presented.

For the educational system the issue is how to implement new didactic learning practices in order to stimulate creative thinking and build the creative capacities needed to match the work requirements of today. Universities and training institutions are designing new inter-disciplinary programs to nurture cultural and creative entrepreneurship with the aim of opening new possibilities for business and job creation, as a pragmatic way to assist governments in addressing structural unemployment among the youth.

Another important aspect is the role played by universities as the source of knowledge creation, and providers of potential talents for the city's creative economy. Today, universities are more engaged in applied research that can be translated into regional development, their ties with the private sector are growing and many are incubating creative business to foster innovation. Universities can play a pivotal role in attracting and retaining young talents in the cities.

Cultural and Creative Entrepreneurship

A great part of this book focuses on a micro-economic approach examining the growing importance of entrepreneurship in modern days. Research findings and case studies at country level and specific creative industries, such as fashion and music support the argument that the presence of cultural and creative entrepreneurs is vital to promote creative business and innovation.

It should also be reminded that at the post-industrial era, structural changes have been re-shaping the configuration of the labour market and every day is becoming more difficult for the youth to find stable employments, as in the past. The new generation has to be prepared to develop entrepreneurial spirit and create its own job opportunities. Diversity, flexibility, autonomy, mobility, differentiation became pre-requisites for working in a more creative and connected world. The young talents need to enhance their entrepreneurial skills, because they feel more attracted by unconventional cultural and creative professional activities that usually bring more personal satisfaction. Furthermore, they should have the ability to transform ideas into marketable creative goods or services, with both economic and cultural value. This reinforces the arguments above that youth should be adequately educated and trained for promoting business-oriented initiatives for the cultural and creative industries and develop management skills. Public policies and financing mechanisms should also be designed to encourage the creative class to start-up and/or manage their own micro or small-sized creative enterprises.

Entrepreneurship is decisive for the success of many creative projects. The management of creative business requires specific skills in both the entrepreneurial and the artistic or cultural aspects of the business operation. Creative entrepreneurship can provide the basis for product-specific marketing strategies and improve the competitiveness of creative products in the domestic and global markets. New business models are emerging bringing new ways for commercializing cultural events and creative goods and services. Enhancing capacities of potential creative entrepreneurs is a practical way to bring arts, culture and creativity closer to technology, business and markets.

Elements for a '*creative nexus*' should be in place to activate a virtuous circle able to attract investments, offer access and the required infrastructure to make the best use of modern digital technologies, build creative entrepreneurial capacities, and optimize the trade potential of creative products domestically and globally. Creative entrepreneurs are expected to facilitate this process, while governments, companies and academics should work hand-on-hand in order to respond to the aspirations of creative professionals and help them to develop the competences required for the decision-makers of today.

Urban policies in the creative era

The growing use of the creative cities concept and its application in urban planning is also examined in this book. Some papers address the transformation of urban environments in terms of the locational aspects of creative activity in the form of creative poles, clusters, networks bringing examples of creative districts. Others emphasize the importance of places or the role of public arts and architecture in the process of revitalization of cities by illustrating with the cases of specific cities.

Nowadays, as more than 75% of the world population are urban citizens, the re-design of urban policies became a central issue in the process of regional development or regeneration of cities. Globalization and connectivity brought about profound changes in the way we live, work, engage with our habitat, and interact among ourselves and with our planet. New approaches are needed to modernize and adapt cities, in order they will be able to better respond to the current concerns of its inhabitants and remain a liveable place for the present and future generations.

Evidence-based research indicates that the creative economy has the capacity to stimulate urban liveability, social cohesion, cultural identity and diversity, bringing economic vitality to urban cities in the developed and developing countries alike. Innovation and investment are crucial for a vibrant city, but equally essential is to engage communities in the process of urban regeneration. The main challenge for policymakers, urban planners and the civil society is the search for a balance between the economic and environmental goals from one side and the quality of life and urban solutions on the other. Efforts should be made to keep alive the history and cultural heritage of cities, and at the same time harmonize the equilibrium between the old and the new, the traditional and the contemporary, leisure and entertainment, a greener quietness with a lively dynamism, since these are key considerations for cities in the knowledge-based era.

The quality of life of a city is essential to attract and retain creative minds and increase the vitality of cities, as a place to capture the imagination and aspirations of young creative professionals. Again, universities play a key role as the source of knowledge creation and provider of creative talents required by cities to create and grow technology-intensive and services-oriented companies of the knowledge-based era.

Cities should be able to offer educational and job opportunities to attract and retain the youth, stimulate new projects for catching the attention of companies and investors, provide the necessary infrastructure and security in order to ensure wellbeing and social cohesion for its citizens. The rationale is to provide a favourable environment by promoting cultural activities, events and public spaces for leisure and entertainment.

In times of economic recovery, concrete actions to develop entrepreneurial skills are even more relevant because there are 26 million young people with age ranging from 15-24 who are idle in developed countries those days (OECD). Against this adverse situation, cities should be more pro-active with a view to ensure professional prospects to the youth, providing public transportation and public spaces: parks, waterfronts, art activities and cultural events; ensuring support for community aspirations and

facilitating connections and street life. A creative city should provide a lively climate and a policy framework to stimulate entrepreneurship and partnerships. It is decisive to retain the young creative talents; they will be the leaders of tomorrow.

Creativity is also required to find solutions to critical problems. Most cities have to address major social, demographical and environmental challenges. In addition they have to deal with human distress and the city's most complex troubles: delinquency, drugs, prostitution etc. In this sense, mechanisms should be put in place for engaging local communities in a broader participatory process bringing together not only the government, but also the private sector, artists and key stakeholders from the civil society. The creative process should be society-inclusive to allow convergence. The '*creative cities*' are expected to setting standards and reinvent their own practicalities not only to be applied in urban centres but also to be adapted for rural areas and disadvantaged neighbourhoods.

Options made by cities today will have lasting consequences for the welfare of its citizens and the environment in the years to come. The primary goal in city planning is to make people's lives better. Regrettably, we have been witnessing the adverse consequences of climate change in terms of losses in ecosystem, livelihoods and lives due to environmental degradation and unsustainable and polluting business. A gradual transition towards a smart and green economy is taking place and commitment is needed to re-think our modes of living and patterns of consumption. Every city independently of its size, are called upon to define its sustainability agenda, revisiting its policies as regards, water, energy, transport and waste. The creative economy and the green economy are mutually supportive and have common goals in the search for eco-friendly solutions and eco-urban development.

Innovation and investment are crucial for a vibrant city. The contribution of the creative sector to the economic vitality of cities can be measured not only in terms of its direct contribution to output, value added, income and employment, but also by its spillovers resulting for instance from the expenditures of tourists visiting a city to experience its cultural attractions such as art exhibitions, festivals, concerts etc. A cultural survey recently released by the Arts Magazine indicates that in 2013 the Louvre museum in Paris had a record attendance of 9.3 million visitors and the Metropolitan Museum in New York City received 6.2 million visitors last year. Moreover, cities with an effervescent culture life can attract inward investment in other companies seeking to locate in centres that will provide enjoyable and stimulating environment for its employees.

Every city has the potential to foster creativity, and there is no one-size-fits-all prescription. Each country has its unique cultural traditions and creative talents, and these assets represent their cultural capital, both tangible and intangible. Thus, vision, political will and tailor-made strategies based on the city's own strengths and weakness are pre-requisites. Priorities, needs and bottlenecks should be identified, and attention paid to the demands voiced by local communities as regards education, social inequalities, diversity and environmental concerns.