



FP7-SCIENCE-IN-SOCIETY-2011-1
Grant Agreement No. 289076

European workshop programme:

Workshop 1: Creative Clusters
MFG, Stuttgart, Germany, 18 April 2012

Full summary and documentation

Guntram Geser, Salzburg Research



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ACRONYMS OF THE PROJECT PARTNERS:

MFG	MFG Baden-Württemberg, Germany
mNACTEC	Museu de la Ciència i de la Tècnica de Catalunya, Spain
PIN	PIN - Servizi didattici e scientifici per l'università de Firenze, Italy
SRFG	Salzburg Research Forschungsgesellschaft m.b.H., Austria
UoC	Universidade de Coimbra, Portugal
UVT	Universitatea de Vest Din Timisoara, Romania

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1 Workshop brief, agenda and participants

1.1 Workshop brief

Workshop focus: The first workshop was developed around the topic of Creative Clusters to discuss the concept of “clustering” organisations of the relevant domains (S&T, creative industries, cultural heritage), present examples, and share lessons learned.

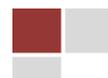
Workshop questions:

- How can cross-fertilization of ideas and regular collaboration among cultural heritage institutions, cultural & creative businesses, and science & technology centres be stimulated?
- How can local/regional creative clusters be integrated into European initiatives and focused cooperation?

Workshop context: The workshop was specifically conceived to bring together actors from the different domains (S&T, creative industries, cultural heritage) and networking with important related groups, which included the European Interest Group on Creativity and Innovation (EICI) and the Science in Society “sister project” of CreativeCH, KiiCS - Knowledge Incubation in Innovation and Creation for Science (2012-2014).

Workshop participants: The invited experts came from Iconoval - Alsace Image Cluster (France), the German cluster Virtual Dimension Center (VDC), the EICI – European Interest Group on Creativity and Innovation, the UK-based CIDA creative industry development agency, and KEA European Affairs (Brussels), renowned for their cultural sector studies and consultancy. The participant from KEA also represented the KiiCS project. Furthermore senior and young researchers and project managers from all CreativeCH partners participated in the workshop. To allow for involving such a unique group of participants, the workshop was not located within an external event but organised to take place at MFG Baden-Württemberg.

Thematic lead & organization: Salzburg Research was responsible for the thematic lead and moderation of the workshop; MFG took care for the organisation of the workshop.



1.2 Programme

	Welcome by Representative of MFG Baden-Württemberg
14:00–14:10	CreativeCH - A European Peer-Learning Network <i>Franco Niccolucci, University of Florence / PIN VastLab</i>
14:10–14:15	Introduction of speakers and guests
14:15–14:25	“Creative Clusters” Different views on clusters and clustering, and a brief overview of other topics of the CreativeCH series of workshops <i>Guntram Geser, Salzburg Research</i>
14:25–14:40	Regional creative clusters: An example from Portugal Practical experiences from working with the Rede Economias Criativas and City Council of Montemor-o-Velho <i>Joaquim Carvalho, University of Coimbra</i>
14:40–15:20	Moderated discussion How to stimulate cross-fertilization of ideas and regular collaboration among S&T centres, CH organisations and CCI businesses on the local/regional level? <i>Moderator: Eusebi Casanelles, Director, Museu de la Ciència i de la Tècnica de Catalunya</i>
15:20–15:50	Break
15:50–16:05	The European Interest Group on Creativity and Innovation (EICI) EICI interest and activities in the area of creative businesses, culture / cultural heritage and regional development <i>Valentina Grillea, EICI</i>
16:05–16:45	Moderated discussion How to integrate local/regional creative clusters into European / international cooperation? How to promote such clustering? <i>Moderator: Sorin Hermon, West University of Timisoara</i>

16:45–16:55	<p>Summary of discussion results</p> <p>What did we learn today? Key workshop takeaway points</p> <p><i>Guntram Geser, Salzburg Research</i></p>
16:55–17:00	<p>Outlook</p> <p>Where do we go from here? Growing the European peer-learning network</p> <p><i>Franco Niccolucci, University of Florence / PIN VastLab</i></p>

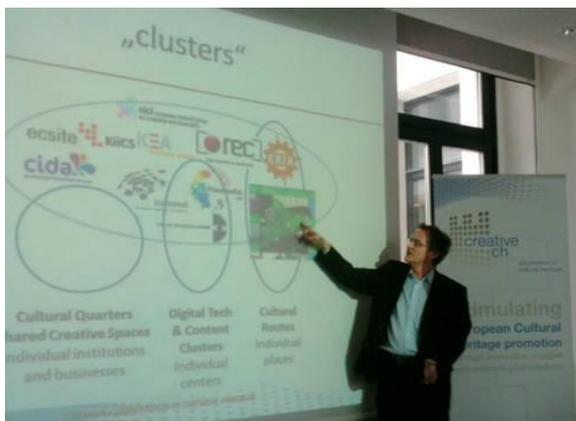
1.3 List of participants

Joaquim Carvalho	University of Coimbra (professor)	Portugal
Eusebi Casanelles	mNACTEC (museum director)	Spain
Sara Dias-Trindade	University of Coimbra (researcher)	Portugal
Guntram Geser	Salzburg Research (senior researcher)	Austria
Valentina Grillea	EICI – European Interest Group on Creativity and Innovation (manager)	Germany
Sorin Hermon	West University of Timisoara (senior researcher)	Romania
Ion Imbrescu	West University of Timisoara (senior researcher)	Romania
Hanna Kasper	Iconoval (researcher)	France
Valentina Montalto	KEA European Affairs and KiiCS project (researcher)	Brussels
Petra Newrly	MFG-Baden Württemberg (project manager)	Germany
Franco Niccolucci	PIN (professor)	Italy
Evandro Oliveira	MFG (communication manager)	Germany
Simona Pede	MFG (project manager)	Germany
Carmen Prats	mNACTEC (project manager)	Spain
Christina Pugi	PIN (senior researcher)	Italy
Christoph Runde	Virtual Dimension Center (CEO)	Germany

Paula Simões	University of Coimbra (researcher)	Portugal
Stephanie Williams	PIN (project manager)	Italy
Anamaria Wills	CIDA – Creative Industry Development Agency (CEO)	UK

2 Presentations and discussion results

2.1 Workshop presentations

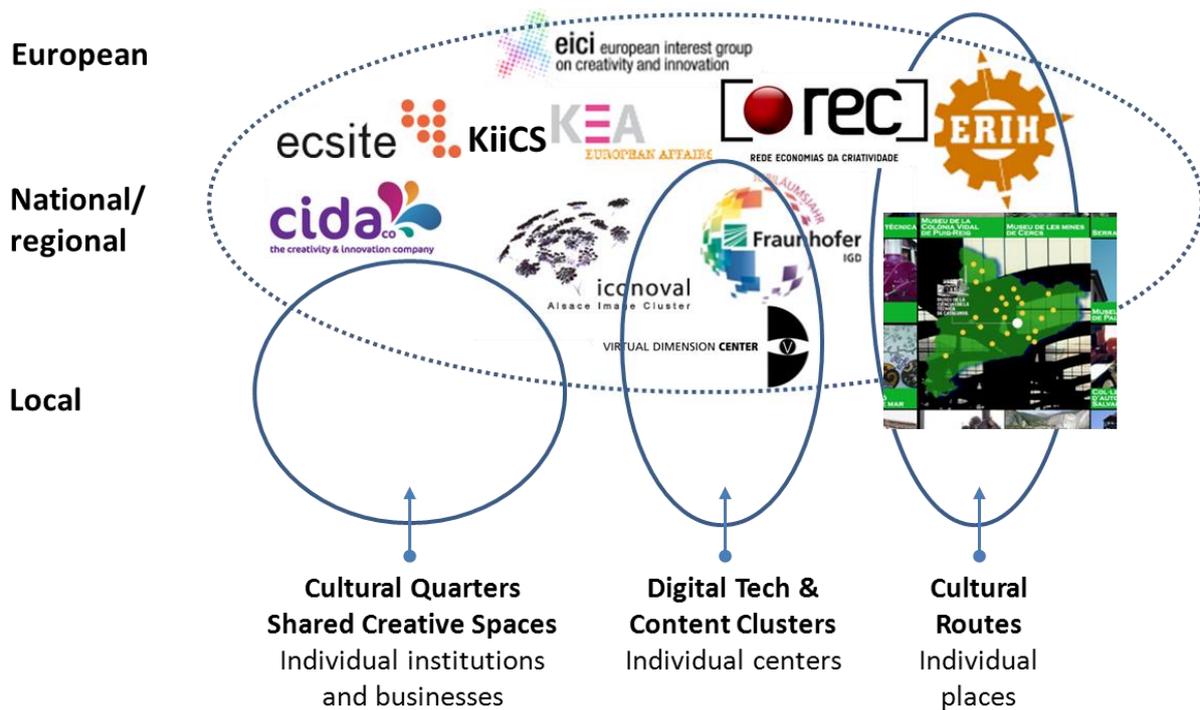


Being the first in the series of CreativeCH workshops, the meeting identified and discussed critical factors for creative clusters / clustering of organisations that work in the domains of science & technology, cultural heritage and cultural and creative industries.

Guntram Geser (Salzburg Research) introduced the concept of “creative clusters” and their role in producing and marketing of novel products and services based on cultural assets of regions and towns. The functions of such clusters he saw in promoting a culture of creativity and innovation, providing technological expertise and services, and supporting business development (e.g. commercial partnerships or start-ups). He noted that for each attempt of exploiting a cultural heritage asset there needs to be a clear business case that should not count too much on public funding. Furthermore he cautioned that cultural heritage

institutions, due to their typically academic and public sector background, often are not the type of risk takers needed for commercial ventures.

Furthermore Dr. Geser presented an overview of types of creative clusters that can be distinguished according to the core focus and level of activity. Into the overview he also mapped the organisations of workshop participants and related networks (see figure below):



Cultural quarters and other shared creative spaces are primarily local actors; digital technology & content clusters are extending to the regional/national level through linking several centres; and on the European level sit different types of enablers such as consultancies and networks of institutions. As a particularly interesting case Dr. Geser noted cultural routes that can link cultural sites and towns in regions and in and across countries. He emphasised that each actor of a creative cluster is “local” (simply because they are located somewhere) and generates local benefits (e.g. job generation, tax payments, etc.). He also quoted a recent study for the Council of Europe on the “Impact of European Cultural Routes on SMEs’ Innovation and Competitiveness” (2011), which found that “[T]he richness and usefulness of the Cultural Routes is most visible at a local level.”

Professor Joaquim Carvalho (University of Coimbra) presented the example of a regional creative network in Portugal. He explained the specific political background which includes that there are no formal “regions” in Portugal and that the government therefore has implemented instruments to make municipalities cooperate in regional development. One of these instruments is Redes Urbanas para a Competitividade e Inovação (Urban Networks for Competitiveness and Innovation), short RUCIs, that allows to channel European structural funding to inter-municipal consortia.

Professor Carvalho focused on the Rede de Economias Criativas, a network of small cities along the Mondego river that aim to implement creative economy strategies. Such strategies promote a creative environment through attracting talented people, supporting entrepreneurship, developing living and working spaces, and involving educational institutions. An example of an individual project in the town Montemor-o-Velho was the development of a centre and business incubator for creative technologies in the deserted old city centre. Another, cross-municipality example was the Network of Castles and Walls of the Mondego River that focuses on cultural tourism development.

As particular benefits of these initiatives Professor Carvalho highlighted that the policy instrument and infusion of funding stimulated small cities to cooperate, and that the need to cluster and implement transversal, mostly content-based activities generated important immaterial values. Furthermore creative cooperation between different actors was stimulated, for example, in the case of the Network of Castles and Walls of the Mondego River between the municipalities, tourism operators, content producers, and academics (who provide the knowledge for creating the historic narrative of the network).

While the achieved outcomes are promising, the current economic circumstances (Portugal under financial aid since June 2011) are a threat to the stability of the clusters and networks. Some individual projects on the local level are moving along, while common, transversal activities are irritated by mixed messages of the funding agency. Austerity measures hinder execution and low execution increases funding risk. “We know that all the initiatives within RUCI can be anytime endangered by a cut of funding and maybe this is our next big challenge”, concluded Professor Carvalho.

In the discussion of the typology, examples and issues in cluster initiatives the participants agreed that there are considerable difficulties in implementing clusters that require regular

and effective cooperation as well as sustained funding. Clustering was seen as a long-term process that starts with bringing the partners together, making them understand each other, and stimulating joint projects.

Concerning creative industry SMEs, Anamaria Wills (CIDA, UK) thought that the need to cluster is certainly there: “Shared knowledge and shared experiences are especially important for creative people, who are sometimes too much concentrated on their own work and ideas. The effective creative clusters are the ones where you share.”

Furthermore she described her work with young arts & humanities researchers at the University of Leeds to help them widen the impact of their studies by bringing them together with players of the cultural and creative sector. Although the content of their study is highly specialised, consultants with their instinct for exploitation in most cases find a way of connecting the scholars with themes and events that appeal to a wider audience. Some examples were anniversaries of renowned writers or artists, historic places or special museum exhibitions. Often the use of digital media allows for triggering interest by new and young audiences in what arts & humanities scholars can tell them about historic periods and cultural products. However, Anamaria Wills noted: “It is a slow process and it needs that both the creative and the academic people come together and exchange their views and perspectives to find innovative ideas and solutions.”

Valentina Montalto (KEA International Affairs, Brussel) seconded: “This cooperation is crucial, because the cultural heritage experts can bring content and the technology and creative can bring the form.” Mrs. Montalto is preparing a study on the impact of structural funds in the cultural industries sector and stressed that clustering is indeed needed in this sector. KEA International Affairs is also an initiator of the KiiCS - Knowledge Incubation in Innovation and Creation for Science (EU FP7 Science in Society) project that aims to build bridges between arts, science and technology, promote wider impacts of their interaction, and trigger interest of young people in science in creative ways. The coordinator of KiiCS is ECSITE, the European Network of Science Centres and Museums, that manages also another, very large Science in Society project called PLACES - Platform of Local Authorities and Communicators Engaged in Science.

Valentina Grillea, project manager of the European Interest Group on Creativity and Innovation (EICI), presented the bottom-up approach of this group that already links 30

organisations across Europe. She believes that trust is one of the most important elements in clustering: “Trusting each other means that it is going to be easier to learn from each other”. Common values and relationships built on trust allowed EICI to grow and become a community rather than a “network”: “The fact that EICI considers collaboration, trust and relationship as its core values, makes it possible for us to be more than a network. EICI reached a further step by becoming a true community, able to cover all the fields of creativity throughout its connections.”

The EICI community connects municipalities, regional agencies, creative industry businesses and consultancies, technology transfer and innovation centres and others that promote the benefits of creativity and innovation for the economy and society in Europe. One of the founding members is Iconoval (France) that is an economic development agency promoting the digital image and media sector in the Alsace region (some 400 companies with 5000 employees). Iconoval fosters knowledge transfer from science & technology centres to industrial companies, supports know-how development among imaging professionals, and facilitates the development of start-ups and established companies. Hanna Kasper, Iconoval’s representative at the workshop, explained the broad application of digital imaging technologies in various sectors including the cultural industries. Related to cultural heritage she mentioned a number of projects involving companies of the Iconoval cluster, heritage institutions and tourism organisations.

Christoph Runde, CEO of the Virtual Dimension Centre (Germany), explained how member companies created virtual and augmented reality applications for cultural heritage institutions. He noted that cultural heritage content often inspires them to develop new ways of using the technology and how, in turn, the technology allows for enhancing the understanding and appreciation of cultural history and heritage. He also noted that there has been a rapid development of technologies, sometimes making earlier productions look rather outdated. But at the same time digital tools have become less costly and more easy to use, thereby decreasing the costs of new productions.

The workshop was summed up by Guntram Geser (Salzburg Research) who stressed the importance of creativity for the European economy and society that has to compete with other economies worldwide. They avail of a large, young and increasingly well educated workforce that uses the same digital technologies as the European creative industries

companies. He concluded that “there is a competition up globally in creative products and services in which Europe cannot afford to fail”.

2.2 Key results

[1] Types and levels of creative clusters: Such clusters comprise different types and levels of connecting organisations that include: Cultural quarters and other shared creative spaces (local level), digital technology & content clusters (typically linking several centres on the regional/national level), cultural routes (regional to European level) and international networks of institutions (European level and beyond).

[2] Wide range of involved actors: In creative cluster initiatives a wide range of actors is involved in various combinations. Two main groupings of actors can be distinguished: One group that connects regional development agencies, science & technology centres, innovation, technology transfer and business development organisations, and industrial players, including leading creative industry companies. The second group brings together users of new knowledge and technologies such as municipalities, creative SMEs and other professionals, content holders (e.g. cultural institutions) and cultural and tourism operators.

[3] Functions of creative clusters: Creative clusters can play an important role in local/regional development through producing and marketing of novel products and services based on cultural assets of regions and towns. Vital functions of such clusters are promoting a culture of creativity and innovation, providing technological expertise and services, and supporting business development.

[4] Growing a culture of creativity and innovation: Creative clusters on the local/regional level promote an environment that attract and generate synergies among talented people and entrepreneurs (e.g. business incubators). Often they are also used to stimulate the development of new living and working spaces (e.g. revitalization of historic centres and buildings). Moreover creative cluster strategies allow for involving educational institutions (universities, vocational training centres, schools) to offer creativity and business development programmes as well as specialised knowledge (e.g. historic background for cultural tourism).

[5] Stimulating cooperation in regional development: Regional development policies based on creative economy strategies have shown to promote a stronger cooperation of municipalities as they require cross-community networking and involvement of actors from different domains. For example a network of small historic towns may involve municipalities, tourism operators, cultural heritage institutions and academics (who provide knowledge on heritage objects and sites), and content and technical application producers.

[6] Issue of sustainability of creative clusters: There are many difficult issues in establishing creative clusters and networks, especially when the goal is regular cooperation of actors from different sectors and long-term sustainability. This usually requires sustained public funding at least for a base level of regular activities. Creative clustering is a long-term process that starts with bringing partners from different sectors together, making them understand each other, and stimulating joint projects. To achieve a wide impact of a creative economy programme such projects need to be integrated through a common framework as well as communicated to the wider public.

[7] Key role of shared interests / values and trust among the participants: Shared interests / values and trust among the participants play a core role in successful creative cooperation. They allow for developing mutual understanding and learning among participants, growing networks into communities, and turning loose forms of cooperation in strong and sustained collaboration.

[8] Creative cross-fertilization between technology and content organisations: Digital technologies can be applied in all industry sectors, including the cultural sector. For example, novel technologies such as virtual and augmented reality have been applied for the communication of cultural heritage. In such cases technologists often were inspired to develop new ways of using the technology and, in turn, the technology allowed for enhancing the understanding and appreciation of cultural history and heritage.

[9] Rapid development and takeup of digital technologies: There is a rapid development of digital tools that become less costly and more easy to use by content and application developers, thereby decreasing the costs of new productions. In this context creativity becomes the core success factor in the production of cultural and other creative products and services.

[10] Exploitation of cultural heritage assets: Attempts to exploit cultural heritage assets need a clear business case that should not, as is quite often the case, count too much on public funding. Creative SMEs that consider cultural heritage as an interesting niche market should be aware that heritage institutions, due to their typically academic and public sector background, often are not the type of risk takers needed for commercial ventures.

[11] Increasing the relevance and impact of arts & humanities knowledge: Knowledge in arts & humanities is important for understanding and appreciating cultural heritage, however, often does not find a wider diffusion. Bringing scholars together with actors of the cultural and creative sector can help achieving a wider spread of the knowledge, for example, through linking it with themes and events that appeal to a wider audience. Use of digital media applications for communicating the knowledge can allow for triggering interest by new and young audiences.

3 Workshop related links and online material

3.1 Organisations and projects mentioned

CIDA – Cultural Industries Development Agency, UK, <http://www.cida.co.uk>

ECSITE - European Network of Science Centres and Museums, <http://www.ecsite.eu>

EICI – European Interest Group on Creativity and Innovation, <http://www.creativity-innovation.eu>

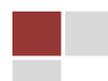
Iconoval - Alsace Image Cluster, France, <http://www.iconoval.fr>

KEA European Affairs, Brussels, <http://www.keanet.eu>

KiiCS - Knowledge Incubation in Innovation and Creation for Science (Science in Society project), <http://www.kiics.eu>

PLACES - Platform of Local Authorities and Communicators Engaged in Science (Science in Society project), <http://www.openplaces.eu>

Virtual Dimension Center (VDC), Germany, <http://www.vdc-fellbach.de>



3.2 Related CreativeCH material online

Workshop summary “Creative Clusters have the power to stimulate cross-fertilisation of ideas”, by Chiara Ficano and Evandro Oliveira, MFG (23.04.2012), http://www.creative-heritage.eu/4812.html?&tx_ttnews%5Btt_news%5D=6660&tx_ttnews%5BbackPid%5D=4834&cHash=092f9036fddba5bac1bc61b77299cd39

Workshop presentations (published 23.04.2012): http://www.creative-heritage.eu/workshop_creative_clusters.html

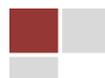
- Guntram Geser: Clustering Cooperation in Culture Heritage,
- Valentina Grillea: European Interest Group on Creativity and Innovation
- Joaquim Carvalho:- Regional Creative Clusters - An example from Portugal

CreativeCH video interview with Valentina Montalto / KEA European Affairs at the Stuttgart workshop, produced by MFG Innovation, published on You Tube (20.04.2012), <http://www.youtube.com/watch?v=NQED-3T8NoY>

CreativeCH video interview with Anamaria Wills / CIDA at the Stuttgart workshop, produced by MFG Innovation, published on YouTube (20.04.2012), <http://www.youtube.com/watch?v=PwAB6w1sL0o>

CreativeCH images of the Stuttgart Workshop on Flickr (81 photographs, published 18.04.2012), <http://www.flickr.com/photos/creativech/sets/72157629885420327/> and <http://www.flickr.com/photos/creativech/sets/72157629950002249/>

Anamaria Wills (CIDA): Cultural heritage and contemporary thinking (21.04.2012). <http://4creativentrepreneurs.wordpress.com/2012/04/21/cultural-heritage-and-contemporary-thinking/>



4 CreativeCH series of workshops

4.1 Workshop objectives

The overall aim of CreativeCH is enabling cities and regions across Europe to benefit from Cultural Heritage assets through innovative approaches, products and services that are developed and promoted in creative cooperation of Cultural Heritage (CH) organisations, Science & Technology (S&T) centres and Cultural & Creative Industry (CCI) businesses.

The CreativeCH workshop programme consists of 10 workshops that are organised to share, discuss and consolidate the current experiences in CH – S&T – CCI Cooperation. The project aims at creating a rich and inspiring knowledge base on such cooperation. Therefore the workshops cover a wide range of issues and opportunities in such cooperation.

The workshops foster an open and productive exchange of experiences among the participants. The formats are flexible, chosen according to the particular topic and the type and context of the event at which a workshop is held.

The typical setup that has been used in the workshops already held includes short “show & tell” presentations, demonstrations of innovative digital products and services, and moderated discussion rounds. The duration of such a workshop is about 3 hours.

4.2 Topics and schedule of the 10 workshops

The table below gives an overview of the topics and current schedule of the 10 workshops. The overview includes the workshops that already have been held (2012) or are in preparation (2013) as well as the workshops foreseen for 2014.

The workshops are intended to be held at conferences or other large events. It is understood that foreseeing events for the year 2014 is somewhat speculative. Therefore in the overview for 2014 alternative options are given which correspond best to the intended workshop topics and are sustained regular events.

Date	Topic	Location	Lead partner	Status
2012-04-18	Creative clusters	MFG, Stuttgart, <u>Germany</u>	SRFG	Already held
2012-05-17	Cultural heritage and ICT in the experience economy	INVTUR 2012 Conference, Aveiro, <u>Portugal</u>	UoC	Already held
2012-11-21	Citizen cultural participation	VAST2012 Symposium, Brighton, <u>UK</u>	UVT	Already held
2013-05-12	Cultural tourism	Fiera Modernista, Terrassa, <u>Spain</u>	mNACTEC	Prepar.
2013-05-16	Internationalisation and localization of heritage content	EVA Florence, Florence, <u>Italy</u>	PIN	Prepar.
2013-10	Business models for creative cooperation	International Biennial Vestiges of Industry, Prague, <u>Czech Republic</u> (held bi-annually, usually in October)	mNACTEC	Prepar.
2013-12	New skills and professionalization	DISH - Digital Strategies for Heritage Conference, Rotterdam, <u>Netherlands</u> (held biannually, usually in December)	PIN	To be decided
2014-02	IPR and management of rights	European Public Service Information (ePSI) Platform Conference (usually held in February or March). <i>Alternative: Berlin Open Access Conference (if held in Europe and before October 2014)</i>	UoC	To be decided
2014-05	CH and city/regional development	Regional Studies Association European Conference, held annually at different	SRFG	To be decided

		<p>locations, usually in May</p> <p><i>Alternative:</i> EU Regions for Economic Change Conf., held annually at different locations, usually in June</p>		
2014-06	Cultural diversity	<p>Europa Nostra Annual Congress; held annually at different locations, usually in June</p> <p><i>Alternative:</i> The Best in Heritage Conference, Dubrovnik, Croatia; since 2003 held annually end of September</p>	UVT	To be decided