

Scientific Report

ESF SCH/SCSS Exploratory Workshop

Exploring Creative Cities: The Cultural and Economic Values of Cultural Industries Clusters

Executive Summary

This ESF SCH/SCSS exploratory workshop has examined current research insights and explored new pathways for research into the phenomenon of clustering in the cultural and creative industries. It has reviewed current theories and research in this area and has developed new research agendas. It has charted theoretical notions on cultural industries clustering, creativity and innovation as well as reviewed case studies of processes and projects of creative clustering. It has gained our understanding of the relationship between the logics of the creative industries and innovation.

The workshop started off with a session committed to the debate and integration of different disciplinary analyses of creativity and creative work, bringing together the intellectual contribution of apparent experts in fields as diverse as geography, cultural and regional economics, history, cultural and media studies and sociology. It was generally agreed upon that clustering in this respect should be understood as geographic concentrations of creative industries (publishing, the visual and performing arts, music, film, television, (graphic) design, fashion, architecture, new media etc.) and cultural facilities. We discussed disciplinary approaches and theories on agglomeration, creative cities, communities, networks, knowledge spill-overs, co-location, consumer efficiency and local branding in understanding the clustering of cultural organisations, creative businesses and other related industries. These industries do not follow the regular path of cluster creation. However, proximity doesn't necessarily have a spatial dimension in these times of wireless connections – clusters can be all over the world. But in our research cultural industries clusters relate to a specific location where people work and could live. In such clusters we find institutionally thick linkages and relationships between particular firms. Furthermore, it is about the interplay between commercial and non-commercial activities. Not only so-called 'closed systems', but with world-wide connections. In the end we agreed to the following conclusions. Firstly, the urban context, the specific place and time is important. Secondly, then, we have to identify the themes of our research. What happens at specific times in specific places? And thirdly, we have to search for explanations. Where and why there? The meaning of specific urban areas, including institutional arrangements and policy interventions, is important. The outcome of this first session resulted in a research question: Why do cultural industry activities and its related creative developments and innovations happen in specific places at specific times. This also involves questioning the context in which clustering takes place but also leaves room to specify specific themes within the scope of this question.

In a second session we focussed on specific cases and their implications for our research agenda. This session, then, was devoted to opening up the field of research to allow multidisciplinary approaches to shed new light upon research themes, methods, analyses and findings. The participants were invited to integrate these outcomes with their own research ideas and agendas, discussing and reflecting upon recent work. The cases presented included:

1. Artists clusters in the 19th century and matters of mobility and innovation
2. The uses of arts in urban regeneration policies in Hamburg and Baltimore
3. Local networks in the cultural and knowledge economy of Milan
4. Linkages between creativity and innovation in Finland
5. Industrial heritage as a driver for cultural tourism in Warsaw
6. Creative workspaces and urban politics in Barcelona.

There was a good and coherent discussion, which among other things questioned the notion and importance of policy intervention in the clustering process. Here we touched upon a very central issue: that of clustering as an autonomous process, an explanatory framework in order to understand creative activity, or clustering as a conscious policy by urban policy makers, growth coalitions or administrators in order to generate economic development, gentrification or a “creative city”. We concluded that clustering in the creative industries is highly contingent upon local institutional, social and cultural factors.

In the third and last session we worked on a collaborative research agenda. We drew up priorities in creative cluster research, discussing specific fields of research that need our attention, as well as cities and regions that can be included in our proposed collaborative research. Specifically, we will work towards outlining a draft proposal in one of the programmes of the European Union, ESF or HERA. Here we discussed joint educational programmes, and other network activities.

Coming back to the research question “Why does creativity occur at specific times and in specific places?”, this raised questions about the nature of creativity, and about its time and space. Creative (cultural) industries firstly have an important tacit component, and secondly (perhaps for this very reason) intellectual property rights to creativity and culture are very difficult to enforce. These two characteristics of creativity seem to imply important clues for the direction we might be heading in. In the creative industries skills are embodied and change is the norm. This then implies a number of research strategies.

1. We need to follow the people, those who embody the core skills of the industry. Questions we want to ask include: where are creative workers trained and by whom; what are their patterns of migration; how are production practices connected by networks of mobile labour?
2. Creativity is not randomly distributed and path dependency is an important explanatory variable for how and why specific industries prosper in specific places.
3. We would benefit from more outright comparisons, in time and space, and therefore need standardized data.
4. One of the exciting aspects of this kind of research, is the possibility to connect with current developments. However, the workshop has demonstrated that such a connection requires some hard thinking in its own right. The potential is there, but needs to be conceptualized in itself, to create serious intellectual benefits.

A more specific outcome could be a project under one of the HERA (Humanities in the European Research Area) joint research programmes, one of which – aimed at creativity and innovation - offers excellent opportunities for research in this topic. A possible HERA project will be able to further this empirical research and to add a stronger systematic European dimension to our understanding of creative clustering processes. Among the participants three HERA projects have been applied for. We also agreed on attempting to publish a number of the papers presented in this workshop in special journal issues. At least two of such issues will be proposed according to their thematic similarities.

ESF Exploratory Workshops

Scientific content

The first session of the workshop was committed to the debate and integration of different disciplinary analyses of creativity and creative work, bringing together the intellectual contribution of apparent experts in fields as diverse as geography, cultural and regional economics, history, cultural and media studies and sociology. We discussed disciplinary approaches and theories on agglomeration, creative cities, communities, networks, knowledge spill-overs, co-location, consumer efficiency and local branding in understanding the clustering of cultural organisations, creative businesses and other related industries.

The first paper by Andy Pratt and Galina Gornostaeva outlined some issues that have emerged from their analysis of the film and television industries and their location. The conclusion of this paper is that the 'clustering of the cultural industries' is too much of an umbrella term. First, the notion of clustering is confused: does it mean co-location, does it mean concentration of jobs, or of added value? Does clustering imply interaction? Is it traded or untraded relationships. How does labour market pooling, and skill set combinations relate to this? Second, that whilst there are some similarities between the cultural industries, there are also significant differences between them. Moreover, looking at any industry one should be aware of the different locational patterns of particular functions of production, how they relate to upstream and down stream in the production chain, and how they relate horizontally to other industries/functions.

In the second paper, Jane Ohlmeyer discussed close interactions in a specific project in Dublin, between the university, the IT-industry, heritage institutions and policy makers. She concluded that such interactions are usually very rare but can generate quite stunning results with respect to opening up new ways for innovation.

In the third paper, Dominic Power discussed what sort of structural conditions are the cultural industries faced with in the new economy; what are the implications of these conditions for what and where they do stuff and; what sort of urban-economic dynamics can support and profit from their vibrancy. He concluded that we need to focus both on the spatiality of creativity/innovation processes that result in tangible intellectual property outputs and also on the geographies that support positional processes. We also need to go beyond traditional notions of the product if we are to understand the spatial dynamics behind the cultural economy. Furthermore, we need to help us understand the circuits, spaces and geographies that are conducive to the construction, negotiation and recognition of difference and we need to think in terms of networks, nodes, hierarchies and flows.

In the fourth paper Robert Kloosterman discussed the importance of the issue of path dependency in trying to understand the the development of specific cultural industry concentrations in specific cities. He also stressed the issue of institutional thickness in the local embeddedness of specific industries. The outcome of this first session resulted in a research question: Why do cultural industry activities and its related creative developments and innovations happen in specific places at specific times. This also involves questioning the context in which clustering takes place but also leaves room to specify specific themes within the scope of this question.

In a second session we focussed on specific cases and their implications for our research agenda. This session was oriented towards the current research practices in our field. The cases presented included:

1. A paper by Johanna Archbold and John O'Hagan on artists clusters in the 19th century and matters of mobility and innovation. She concluded that wealth was a very clear driver for clustering in the 19th century.

(The paper and presentation by Doreen Jakob was unfortunately cancelled at the last moment due to personal circumstances)

2. A paper by Volker Kirchberg on the uses of arts in urban regeneration policies in Hamburg and Baltimore. Here the focus was on policy-makers and their legitimations in using investments in cultural facilities in order to regenerate urban areas. He concluded that there were many similarities

ESF Exploratory Workshops

between the USA and Germany, but that they differed in their focus on the arts as a market activity (US) and a social project (D).

3. Marianna D' Ovidio discussed local networks in the cultural and knowledge economy of Milan. She showed the importance of social capital as a tool for economic growth of the region of Milan. In her view social capital could be seen as a local collective competition good. This could suggest a new research framework.

4. Marjatta Hiettala presented on linkages between creativity and innovation in Finland. She focused on the distinction between creative industries and the non-creative industries.

5. A paper by Anna Pawlikowska-Piechotka showed the importance of Industrial heritage as a driver for cultural tourism in Warsaw. As the town is scattered with derelict industrial sites, many of these have been used as creative spaces and thus were a major force in attracting tourism to the city.

6. Laura Capel Tatjer presented her research on creative workspaces and urban politics in Barcelona. Her focus was on the conflict of the cultural producers and their values with the opposing values of the city in order to gentrify the city.

There was a good and coherent discussion, which among other things questioned the notion and importance of policy intervention in the clustering process. Here we touched upon a very central issue: that of clustering as an autonomous process, an explanatory framework in order to understand creative activity, or clustering as a conscious policy by urban policy makers, growth coalitions or administrators in order to generate economic development, gentrification or a "creative city". We concluded that clustering in the creative industries is highly contingent upon local institutional, social and cultural factors.

In the third and last session we worked on a collaborative research agenda. We drew up priorities in creative cluster research, discussing specific fields of research that need our attention, as well as cities and regions that can be included in our proposed collaborative research. We went back to the research question "Why does creativity occur at specific times and in specific places?", and raised questions about the nature of creativity, and about its time and space. Owen Jones, Maarten Prak, Volker Kirchberg and Dominic Power discussed the research frontier.

Owen Jones stresses the fact that sustainability had been virtually absent in our discussions, and should be included in any future research agenda. Maarten Prak concluded that creative industries have an important tacit component, and that intellectual property rights to creativity and culture are very difficult to enforce. These two characteristics of creativity seem to imply important clues for the direction we might be heading in. In the creative industries skills are embodied and change is the norm. This should be implied in our research strategies.

Volker Kirchberg discussed the issue of different types of agents involved in the process of clustering. He suggested that we should make a clear distinction between issues of production, distribution and consumption as well as the level that we research, the micro, meso or macro. Dominic Power again raised the issue of defining the concept of the cluster, since it is not a neutral term. The interest should be first and foremost in the place, the city, or in the industrial dynamic or creative activity. The workshop ended in a very collaborative spirit with all participants intending to keep on joining forces and intellect within this network.

Assessment of the results, outcomes

Specifically, we have worked towards proposals in one of the programmes of the European Union, ESF or HERA. Here we have discussed joint educational programmes, and other network activities. A more specific outcome was a project under one of the HERA (Humanities in the European Research Area) joint research programmes, one of which – aimed at creativity and innovation - offers excellent opportunities for research in this topic. A possible HERA project will be able to further this empirical research and to add a stronger systematic European dimension to our understanding of creative clustering processes. Among the participants three HERA projects have been applied for.

ESF Exploratory Workshops

We also agreed on attempting to publish a number of the papers presented in this workshop in special journal issues. At least two of such issues will be proposed according to their thematic similarities.

We drew up priorities in creative cluster research, discussing specific fields of research that need our attention, as well as cities and regions that can be included in our proposed collaborative research.

ESF Exploratory Workshops

Final Programme

Thursday 28 May 2009 T-building - ROOM T3-13

- 12.00-13.30 *Arrival and Lunch*
- 13.30-13.50 **Welcome by Convenor**
Erik Hitters (Erasmus University Rotterdam, NL)
- 13.50-14.10 **Presentation of the European Science Foundation (ESF)**
Thorlakur Karlsson (Standing Committee for Social Sciences (SCSS))
- 14.15-18.30 Afternoon Session: Understanding the Nature of Creativity**
- 14.15-14.45 **Presentation 1 “The multiple dimensions of clustering in the Advertising, Film and Television industries in Britain”**
Andy Pratt and Galina Gornostaeva (London School of Economics, UK)
- 14.45-15.15 **Presentation 2 “Humanities’ approaches: creative relationships between the university, the city, cultural institutions and industry”**
Jane Ohlmeyer (Trinity College Dublin, Ireland)
- 15.15-15.30 *Coffee / Tea Break*
- 15.30-16.00 **Presentation 3 “Geographic approaches to creative cities and clusters”**
Dominic Power (Uppsala University, Sweden)
- 16.00-16.30 **Presentation 4 “Culture and the Global Urban System: The Evolution of Dutch Cultural Industries from an International Perspective, 1600-2000”**
Robert Kloosterman (Amsterdam University, Netherlands)
- 16.30-17.00 *Coffee / tea break*
- 17.00-18.30 **Discussion**
Chair: Erik Hitters (Erasmus University Rotterdam, NL)
- 19.00 *Dinner at La Stanza (Rotterdam City Centre)*

ESF Exploratory Workshops

Friday 29 May 2009 T-Building ROOM T3-01

09.00-12.30 Morning Session: Cases and Implications

- 09.00-09.20 **Presentation 1 “Artists and composers in major cities”**
Johanna Archbold (Trinity College Dublin, Ireland)
- 09.20-09.40 **Presentation 2 “Intra-metropolitan creative industries cluster development in Berlin & New York”**
Doreen Jakob (Technische Universität Berlin, Germany)
- 09.40-10.00 **Presentation 3 “Arts and urban regeneration, a comparison of Hamburg and Baltimore”**
Volker Kirchberg (Leuphana Universität Luneburg, Germany)
- 10.00-10.20 **Presentation 4 “Local networks in the cultural and knowledge economy of Milan”**
Marianna d’Ovidio (University of Milano Bicocca, Italy)
- 10.20-10.50 *Coffee / Tea Break*
- 10.50-11.10 **Presentation 5 “Promoting Innovativeness and Creativity: Examples from Centers of Expertise Programme and Cultural Projects in Finnish Cities”**
Marjatta Hietala (University of Tampere, Finland)
- 11.10-11.30 **Presentation 6 “Industrial heritage and tourism, cases from Warsaw”**
Anna Pawlikowska-Piechotka (AWF University of Warsaw, Poland)
- 11.30-11.50 **Presentation 7 “Creative factories in Barcelona: resist or assimilate?”**
Laura Capel Tatjer (University of Pompeu Fabra, Barcelona, Spain)
- 11.50-12.30 **Discussion**
Chair: Jane Ohlmeyer (Trinity College Dublin, Ireland)
- 12.30-14.00 *Lunch at The Company(T-Building)*

14.00-17.00 Afternoon Session: The research frontier

- 14.00-14.30 **Debate on the research frontier 1st Round**
Owain Jones (Countryside & Community Research Institute, UK)
Maarten Prak (Utrecht University, NL)
- 14.30-15.00 **Debate on the research Frontier 2nd Round:**
Dominic Power (Uppsala University, SE)
Volker Kirchberg (Leuphana Universität Luneburg, Germany)
- 15.00-17.00 **Discussion on follow-up activities/networking/collaboration**
Chair: Erik Hitters
- 17.00 *End of Workshop*
- 18.00 *Informal Drinks and Bites at Amuse (Rotterdam City Centre)*

Saturday 30 May 2009

Morning *Departure*

ESF Exploratory Workshops

Final List of Participants

Convenor:

1. **Erik HITTERS, PhD**
 Department Of Media And Communication
 Faculty of History and Arts
 Erasmus University Rotterdam
 ERMeCC
 Postbus 1738
 NL-3000 DR Rotterdam
 Netherlands
 Email: hitters@fhk.eur.nl

6. **Dominic POWER, PhD**
 CIND – Centre for research on Innovation
 and Industrial Dynamics
 Dept. of Social and Economic Geography
 Uppsala University
 Box 513
 S-751 20 Uppsala
 Sweden
 Email: dominic.power@kultgeog.uu.se

Participants:

2. **Irina van AALST PhD**
 Department of Human Geography &
 Planning
 Utrecht University
 PO Box 80.115
 3508 TC Utrecht
 Netherlands
 Email: i.vanaalst@geo.uu.nl

7. **Volker KIRCHBERG, PhD**
 Leuphana Universität Lüneburg
 Institut für Kulturtheorie, Kulturforschung
 und Künste
 Abteilung Kulturforschung: Soziologie der
 Künste und Kultur
 Scharnhorststraße 1, UC11.131
 21335 Lüneburg
 Germany
 E: kirchberg@uni.leuphana.de

3. **Robert KLOOSTERMAN, PhD**
 University of Amsterdam
 Fac. of Social and Behavioural Sciences
 Dept of Social Geography, Planning and
 International Development Studies
 Nieuwe Prinsengracht 130
 1018 VZ Amsterdam
 Netherlands
 E-mail: r.c.kloosterman@uva.nl

8. **Jane OHLMEYER, PhD**
 Trinity College Dublin
 Faculty of Arts, Humanities and Social
 Sciences
 Department of History
 Room 3117, Arts Building
 Trinity College, Dublin 2
 Ireland
 Email: ohlmeyej@tcd.ie

4. **Maarten PRAK, PhD**
 Department of History and Art History
 Faculty of Arts
 Utrecht University
 Drift 10
 3512 BS Utrecht
 Netherlands
 Email: maarten.prak@let.uu.nl

9. **Marianna D'OVIDIO, PhD**
 Dip. di Sociologia e Ricerca Sociale
 Università di Milano Bicocca
 via Bicocca degli Arcimboldi, 8
 Edificio U7 2° piano stanza 2011b
 20126 Milano
 Italy
 Email: marianna.dovidio@unimib.it

5. **Marjatta HIETALA, Ph.D., M.Pol.Sc**
 Department of History
 University of Tampere
 FIN 33014 University of Tampere
 Finland
 Email: Marjatta.Hietala@uta.fi

10. **Anna PAWLIKOWSKA-PIECHOTKA, PhD**
 AWF University Warsaw
 Institute of Tourism and Recreation
 34 Marymoncka Street
 00 968 Warsaw
 Poland
 E: anna.piechotka@gmail.com

ESF Exploratory Workshops

11. **Laura CAPEL TATJER, PhD**
Institut d'Estudis Territorials
Universitat Pompeu Fabra / Generalitat de Catalunya
Passeig de Circumval·lació 8
08003 Barcelona
Spain
email: laura.capel@ietcat.org

12. **Owain JONES, PhD**
Countryside and Community Research Institute
Dunholme Villa, The Park
Cheltenham
GL50 2RH
United Kingdom
Email: ojones@glos.ac.uk

13. **Galina GORNOSTAEVA, PhD**
Department of Geography and Environment
LSE London School of Economics
Houghton Street
London WC2A 2AE
United Kingdom
email: g.gornostaeva@lse.ac.uk

14. **Andy C. PRATT, PhD**
Department of Geography
London School of Economics
Houghton Street
London WC2A 2AE
United Kingdom
email: a.c.pratt@lse.ac.uk

15. **Johanna Archbold, PhD**
Trinity College Dublin
Ireland
achboj@tcd.ie

16. **Thorlakur Karlsson** (ESF rapporteur)

ESF Exploratory Workshops