



Creative Clusters

Conference Report

2008

www.creativeclusters.com



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Introduction

by Paul Owens, Conference Report Editor and Director of BOP Consulting.

410 delegates. 40 countries. 40 sessions. An ‘ideas village’ constructed out of Lego. Hundreds of stories. Success. Failure. Inspiration, boredom. Powerful ideas. Old colleagues re-united. New friendships forged. Policy-makers, politicians, managers, urban planners, artists...

Creative Clusters remains the best place to go to catch up with the latest policy thinking on the creative economy from across the globe.

This report is an account of the discussions which took place in the conference hall, corridors and bars of the November 2008 event in Glasgow and Edinburgh. It is written from an independent perspective by a team of writers from BOP Consulting. They have been deliberately selective in their choice of content, but have tried to capture the many voices of the conference, as well as the overall tone and mood of the deliberations.

Unsurprisingly, the big question hanging over the conference as a whole was: ‘Is the creative economy part of the bubble or part of the solution to the current global economic crisis?’ At the beginning of the report, conference director Simon Evans offers a European perspective on this question. He concludes that, whichever way you look at it, things will never be the same, as international markets re-invent themselves and power and wealth shift away from the West.

This year’s conference gave a platform to smaller nations and places – the new frontiers of the creative economy. Whether it was the Baltic States,

Jamaica, Singapore, a small town in Holland or a region of northern Sweden, we learned about the particular challenges of developing creative strategies in places with smaller populations and smaller or less developed economies. Identikit approaches simply don’t work. Creative leaders have to work even harder to find their own niche. ‘Positioning, positioning, positioning’ – to quote our colleagues from Venlo in the Netherlands.

This small town is transforming itself from a declining border post into something of a mini Mecca for the ‘cradle-to-cradle’ philosophy of recycling – with a creative twist. This did not happen overnight. Several attempts were made over the years to fashion a creative renaissance using the standard user’s manual. But real change only started to happen when the ‘cradle to cradle’ practice took hold. The story of Venlo is one of ingenuity but also of bloody-minded persistence.

Persistence certainly is the name of the game for small developing nations where the challenges of developing the creative economy are even greater. Delegates heard first hand about UNCTAD’s recently published Creative Economy Report: could the creative economy provide an opportunity to deal with historical trade imbalances between rich and poor countries? Fine in theory, but as the Jamaican delegation reminded us, there are still many rivers to cross when it comes to basic infrastructure, investment, skills and human capital. This discussion has only really just begun.

Leadership in the creative economy is exercised in many different ways and through many different channels from the global to the local, in the public and private spheres, between creatives and managers. Though not the sexiest of subjects, delegates at the conference got the chance to view and reflect on some of the different forms of



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leadership emerging across the world – from international agencies to national and regional governments, from major corporations to groups of independent creatives in towns and cities.

From geographical to technological frontiers, several sessions at Creative Clusters showed how user-based approaches to cultural and creative programming are challenging traditional ‘top-down’ models. It sounds innovative. But is the product any good? No-one at Creative Clusters could agree. But from now on policy-makers will need to work within this paradigm shift.

Festivals are on a high and finding increasingly inventive ways of enlivening their local and regional economies, as delegates discovered on the first day of the conference in one of the world’s festival capitals, Edinburgh. The latest thinking was on show, from financing models to technology to audience development.

With the onset of the global economic downturn, the focus of any discussion inevitably turns to the role of public investment in the creative

“Is the creative economy part of the bubble or part of the solution to the current global economic crisis?”

CREATIVE CLUSTERS 2008 CONFERENCE REPORT

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Delegates networking between sessions at Glasgow's City Halls

economy. With Caroline Thomson – the BBC's Chief Operating Officer – as a keynote speaker, the conference considered the role of public service broadcasting in a recession. We learned that the BBC may be positioning itself as a 'counter-cyclical' investor in creative content and a leading force in creative-led regeneration in the UK. Are there lessons in this for other countries? Not many, said some of the delegates from the floor. But whether they have a public service remit or not, the larger owners and distributors of creative content – the most powerful entities in the global creative market – are all too often absent from policy discussions about local and regional economic development.

Creative Clusters shared the experiences of this year's host country and host city. Looking at Glasgow's renaissance over the last twenty years reinforced lessons about leadership, positioning and persistence. The current efforts to establish a national body called Creative Scotland – streamlining the activities of the main public investors in culture and the creative economy – furnish similar lessons and perhaps illustrate the kind of systemic innovations which (however challenging) may only really be possible in smaller nations.

We hope this report captures some of the rich discussions that took place over several very packed days in Glasgow and Edinburgh in November 2008 – and that it helps to keep them going until the next Creative Clusters.

Creative Clusters 2008 – Chair’s reflections

Simon Evans, Director of Creative Clusters, considers the implications of the current economic downturn for creative industries in Europe, and their relationship with the rest of the world.

Creative Clusters 2008 took place against a background of dramatic announcements from both government and business confirming just how bad the economic situation in Europe has become.

Many questions arise for the creative sector’s policy-makers, project-leaders and champions. How will the creative economy fare in a recession? Are there any special dangers, or opportunities, for creative businesses? How can the creative sector contribute to recovery? Perhaps the key issue is whether the creative economy has been part of the bubble, or is going to be part of the solution.

I experienced the recession of the 1980s in Sheffield, a place that was particularly badly hit by the loss of its steel and coal industries. The growth of the creative economy (or the cultural industries as we called them then) was, and still is, a hugely important factor in Sheffield’s recovery.

It brought new jobs, and new opportunity for businesses large and small. The sheer number of people that now work in the creative industries was not imaginable at the end of the seventies. Creative industries helped us to find productive new uses for sites and buildings that the industrial economy was leaving behind. As the old industries disappeared, these new industries helped communities to redefine themselves, and young people to re-engage.

If we are going into recession again, then all this is likely to matter again in exactly the same way. But this time round, there may also be big differences. In the 1980s, government did not recognise the creative industries at all. Now, in the UK at least, they are widely accepted, though some regions still lack a mature industrial policy for the sector.

Despite the recession, I believe that the underlying dynamic of the global economy is unchanged. As more physical manufacturing, and more transferable services, go to low-cost economies, businesses based on locally-rooted skills and assets – such as, par excellence, the creative industries – will matter more and more for our economies.

Of course this brings some big challenges. How are we to go about improving our trade with one another in creative goods and services? How are we to encourage other businesses to ride out the recession by taking on creative people, innovating, anchoring themselves to locally-rooted, non-outsourcable assets and activities? How are we to prevent leakage of creative skills, talent, investment, profits, away from the regions, out of the small nations, to the big global centres?

But there is another theme in the underlying global dynamic that may bode much less well for European creative industries, and this is the permanent shift of wealth and power away from the West, characterised most dramatically now by the rise of China and India.

What does this mean for the future of Europe? No longer the world’s factory, and certainly not the source of its food and raw materials, is Europe to be a basket of boutique nations, supplying entertainment and luxury services to the growing middle classes of Asia, Russia and Brazil? Will



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these emerging middle classes adopt similar ideals and values as did the middle classes in Europe – diversity, pluralism, free speech and democracy? These values are at the heart of European creative industries. If Asia follows a similar cultural development path, vast new markets will become available for European creative industries.

On the other hand, perhaps the middle classes of Asia will not share the values and styles of Europe, and then, if they are to survive, European creative businesses will have to respond to the different ideals and aspirations of these new customers. How will European creative businesses take to operating in a context of sharply diminished power, where our culture may be seen as interesting but largely irrelevant?

I think Europeans should be careful not to regard this moment as just another downturn, a phase in the economic cycle from which we will soon return to a normality of growth and dominance. This could be one of many shocks that Europe experiences over the next few years, one that marks a permanent decline in our economic and cultural fortunes.

“Is Europe to be a basket of boutique nations, supplying luxury services to the middle classes of Asia, Russia and Brazil?”

The festival family: collaboration and competition

Quality, innovation and partnerships will help the best festivals to weather the current economic climate, writes Alex Homfray of BOP Consulting.

Jonathan Mills, Director of Edinburgh International Festival, kicked off Creative Clusters 2008 by asserting that festivals express a basic human need for conviviality, celebration and exploration of shared identity. So it is fitting that the dramatic recent growth in the sector has created a warm, collaborative relationship between events, governments and audiences – at least for Edinburgh, Singapore and others at the leading edge. How might the festival family stick together through the leaner times ahead?

The progress of Festivals Edinburgh will provide one indication. This strategic development agency was launched in 2007 by the major Edinburgh festivals. It works with and draws in investment from an impressive list of agencies including Scottish Enterprise and Visit Scotland. Edinburgh's circle of collaborators also includes the new Manchester International Festival, via their shared e-ticketing platform. On the other side of the globe, Singapore Festival also sees itself as a regional leader maintaining dialogue with events in Macau, Hong Kong and elsewhere.

Government willingness to fund and facilitate festivals seems to be growing all over the world. Croatia is an extreme example: according to Berislav Juraic, its local governments currently sustain two festivals per day – surely a case of

supply outstripping demand? The best government support seems to be underpinned by trust in the festival director and limited interference, as well as realistic expectations over outcomes. Consequently, there was some scepticism at Creative Clusters over the Scottish Government's seemingly unclear plans for 'Homecoming Scotland' in 2009. One delegate suggested that even the lightest touch involvement by government compromises the ability of festivals to take a counter-cultural stance.

Festivals continue to surprise and innovate through their adoption of new technologies, and social networking sites are an increasingly mainstream component of festival marketing. An example is the www.depict.org online film festival and community, a spin off from the established Encounters Short Film Festival in Bristol, UK. Multimedia commissions are also reaching new audiences – for example when 'Monkey: Journey to the West' transferred to the Royal Opera House in London, 80% of tickets sold were to new visitors to the venue. 'Monkey' – which was originally co-commissioned by the Manchester International Festival – is also a strong example of the way that festivals can partner and take risks on behalf of the permanent cultural infrastructure.

For all these reasons, the leading festivals remain upbeat in the face of what a pessimist might forecast as a perfect storm for the sector. Corporate sponsorship, consumer spending and cultural tourism will shrink, and some governments are certain to cut cultural budgets. Yet technological advances will continue to drive innovations in programming and audience development, and – perhaps – they will also feed the appetite for real experiences in an increasingly virtual world.

The most striking suggestions for the future of the sector heard at Creative Clusters were:

1. Artistic rarity plus locational specificity will continue to be a potent cocktail. Festivals can argue that they are increasingly important to a place's profile and ability to attract investment.
 2. The festivals best placed to weather the storm will be those with the greatest authenticity and the deepest roots within a community's or a place's cultural identity.
 3. Festival directors should keep their heads up and not lose their appetite for innovation and shared strategic development. The motto might be 'partnership with a purpose'.
 4. Funders have a responsibility to ensure the survival of smaller festivals that support under-resourced local communities or artists, or that offer significant educational benefits.
 5. The sector's embrace of new technology should continue, to further boost marketing and to bring a taste of the event to a wider audience, including those not able to travel.
 6. Audiences should continue to be engaged as artists, co-curators and promoters. This is a particularly opportune time for the younger generation to fashion its own festival culture.
 7. The sector needs to more effectively harness feedback about the quality and depth of the experience. Online communities offer a means of keeping in touch with and tracking the impact on participants beyond the event.
 8. Stronger models should be developed to enable local tax revenues, and hospitality business profits resulting from successful festivals, to be re-invested within those festivals.
- Strategies such as these will help the best festivals to retain the most innovative partnerships and practices during the crunch years, while lesser events bear the brunt of the cutbacks.

“Artistic rarity plus locational specificity will continue to be a potent cocktail”

Creative Scotland

Despite its teething problems, Creative Scotland can provide a good model for smaller countries, writes Colin Kirkpatrick of BOP Consulting.

Scotland's cultural policy makers are preparing to take a bold step. The formation of Creative Scotland will combine most of the functions of the Scottish Arts Council and Scottish Screen into a single "national development body for the arts and culture, working with partners to support the creative industries". It is an attempt to create what Linda Fabiani – Minister for Europe, External Affairs and Culture in the Scottish Government – described as a "unified, vibrant, strategic and forward-thinking" agency, capable of nurturing and promoting creative talent and excellence, and ensuring that the benefits are widely shared.

The new agency will aim to provide support across the arts, cultural and creative industries, and to value the important inter-relationships between different sectors. By bringing together the two main existing cultural funding bodies in Scotland – and the funds they distribute – it intends to provide greater strategic coherence, and to reduce duplication. Such an organisation will be more in tune with the increasingly digital, converged and globalised creative landscape that Anne Bonnar, Director of the Creative Scotland Transition Project, described to the conference.

In a UK context, this is a significant shift in the way in which cultural and creative initiatives are funded and supported – which might explain why Creative Scotland is enduring such a difficult birth. The Creative Scotland Bill, which was to have rubber-stamped the formation of the new organisation, failed to make it through the Scottish Parliament in the summer of 2008. Creative

Scotland's future progress is now wrapped up in a wider public service reform bill, which won't see it become a statutory body until early in 2010, if not later. In the meantime, a transitional company is in the process of being set up to serve as a kind of prototypical Creative Scotland, until such time as it can become a fully fledged 'non-departmental public body'. These logistical delays and complications have attracted criticism from the press and others, and questions have been raised about the cost and management of the process. Further issues are yet to be resolved about how responsibility for supporting creative industries will be divided between Creative Scotland and other bodies such as Scottish Enterprise and Highlands and Islands Enterprise – not to mention UK-wide partners, such as Skillset. Some groups in the arts sector are also lobbying to protect cultural funding, which they fear will be reduced.

For all these difficulties, the majority view at the conference appeared to be that (in principle) the Scottish Government is right to persevere with the project. Politicking aside, there is broad agreement in Scotland that the previous cultural funding and support structures needed to be overhauled. Some of the current objections to the project are also rooted in the resistance to change that is natural in such situations. Yet as Stuart Cosgrove, Head of Programming (Nations & Regions) at Channel 4, reminded the conference (with a nod to Brecht), "everything changes and is for its own time only". Creative Scotland can overcome its initial challenges if it is able to demonstrate ongoing leadership, a clear vision, openness, transparency, strong partnerships and effective management.

Judging by the debates and conversations at the conference, Creative Scotland is exactly the kind of model small countries should be trying to develop. Presentations frequently highlighted the

advantages of a unified approach to the cultural and the economic, coordinated across government. At the national level, it was suggested that small countries are generally better placed to adopt such policies: there should be fewer interests to coordinate, and the machinery of state is smaller, making direct support from central Government more likely. In the same vein, creative sectors can be engaged more directly in policy making.

A multidisciplinary approach is also more manageable on a smaller scale. Plus, it makes sense in small countries where practitioners often work across a number of different sectors, because internal markets are not big enough to support high levels of specialisation. Wendy Wilkinson of the Scottish Broadcasting Commission and Richard Williams of Northern Ireland Screen talked about the 'spillover' of talent between film, TV and theatre, for instance.

One of the big challenges for Creative Scotland will be defining its role both in supporting culture as an expression of national identity and in helping Scotland's creative sectors to increase exports to international markets. It will need to do both, but how will it get the balance right between global and local – particularly when digitisation is changing the meanings of these concepts?

The prevailing view in Glasgow was that Creative Scotland's role should be to enable and facilitate creative companies and practitioners, not to influence their practice. Vicky Featherstone, Artistic Director and Chief Executive of the National Theatre of Scotland, suggested that it is the job of cultural managers and policy makers to shelter artists from bureaucracy and policy, and allow them to get on with their work. "The role of government is to enfranchise creativity, not control it," said Stuart Cosgrove.

"Creative Scotland can overcome its initial challenges through leadership, a clear vision, strong partnerships and good management"

The view from the stage

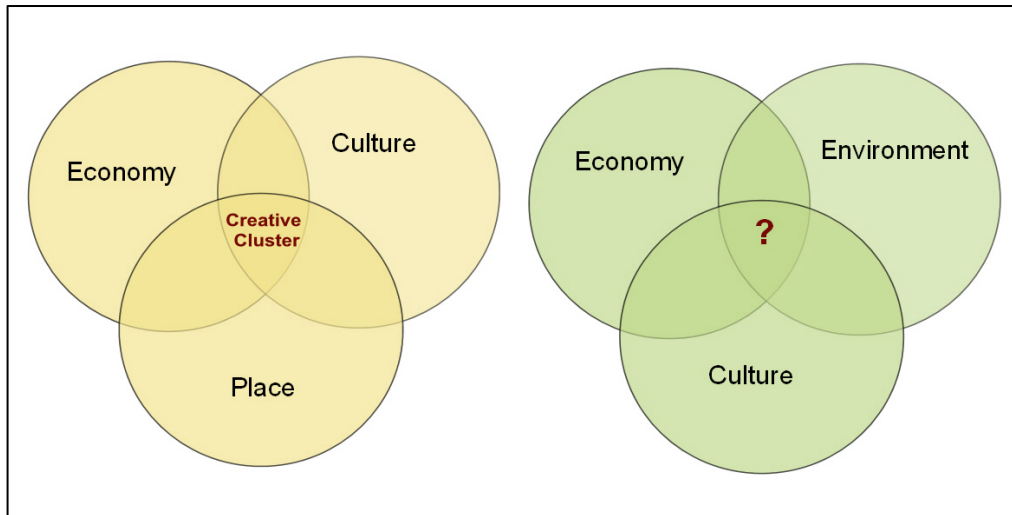
We are indebted to the conference Chairs for ensuring that the standard of discussions in Glasgow was consistently high. We asked them for their suggestions for future conferences.

Peter Stark Cultures in Regeneration

What I really like about Simon's leadership of Creative Clusters is that he listens.

The increased internationalism of the conference is doubtless partly driven by the growth of the market BUT it also reflects Simon's determination that it should move in that direction. No more of those dreadful introspective English funding system sessions or international plenaries with only four delegates from the UK in the room.

Peter Stark



UK delegates in Glasgow had recognised a world beyond, and it is great news that the conference might be there in future.

In that wider world there is growing certainty about the scale of the environmental challenge humanity faces. This theme surfaced at times in Glasgow and I raised it formally in the final plenary. I know Simon heard it, I know he'll think about it and – if he is convinced – it will have space in the programme next year.

What unique contributions could our sector make to the environmental challenge? I characterise the question in the diagram below.

This question is likely to sit alongside this year's two new 'meta questions'. To what extent have the Creative Industries been part of the global financial system bubble – and to what extent could they be part of the solution?

Lee Corner LAC Ltd

The international presence at Creative Clusters this year was truly impressive. Increasingly the conference is attracting interesting and demanding delegates with a wide range of perspectives. And while this brings great riches it also brings considerable challenges.

The riches are found in sessions which give remarkable insights into how other countries have embraced the creative industries agenda: digging deep into myth, legend and landscape to invigorate cultural tourism in Croatia; adopting the widest definitions of culture for developing the creative rural economy in Prince Edward County, Ontario; encouraging the pragmatic 'you have to start with something' approach for micro-clusters in sparsely populated Västernorrland, Sweden.

What are the challenges? They appear in the spaces where we invite or allow a policy presentation or showcase: where the presenter chooses not to question her/his organisation or where s/he is duty bound by position to toe the official line.

So – to the future – how do we build on what's good and deal with the other? Clearly there is an international appetite for the exchange of information, experience and examples, and that must stay at the core of Creative Clusters. Then there are 'hot issues' which might be global, regional or sub-regional. Could Cluster alumni in different regions of the world put topics to the curators' panel along with recommended speakers? Could the curators' panel come up with three or four big questions to which it invites a regional response? Is there a place for more open sessions

with a convenor/facilitator rather than panellists/provocateurs?

And a couple of rules!

- The only grandstanding allowed is in one session from the country or city that hosts the event. This is a time-honoured convention and a small price to pay if the rest of the time is 'ours'.
- If the logistics dictate that sessions will start late, then have only two presentations per session and a genuine chance for debate.

Josephine Burns
BOP Consulting

The Creative Clusters conference is maturing into an impressive and globally unique forum for debate and exchange. It is now without doubt international in its programme and audience, as well as being the major conference for the sector in the UK. A notable development is the good balance of commissioned presentations alongside those submitted (and chosen by the panel), which creates an interesting counterpoint between the global (such as high profile brands like Lego or the BBC) and the local (such as creative industries development in Lithuania or design education in Tanzania). The event has achieved enough weight to attract a 'sell-out' audience, and high-profile speakers and sponsors.

The challenges of delivering an even better conference in future are two-fold – political and organisational.

Politically, there is an increasing drift away from 'creative industries' to wider portmanteau terms



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such as creative economy or cultural this or that. While we're all aware of this and largely untroubled by it, there is a danger that the term becomes so all-encompassing as to lose its market focus.

In addition, the 'new kid on the block' in the UK, C&binet, has a high profile and sizable resources behind it. Organisationally, Creative Clusters may be running out of British cities of significant size or with sufficient budgets to play host. It may be time then to take a radical look at how the Creative Clusters brand can innovate while it's still on top.

The self-build creative economy

David Lee of BOP Consulting on how user-generated content is changing the relationship between artists, audiences and curators.

Every minute thirteen hours of video are uploaded to YouTube, and this is expected to grow dramatically. Hundreds of millions of people now create, share and watch video online, collapsing the boundaries between ‘professional’ media companies and ‘amateur’ home movie makers. Each day 120,000 new weblogs and 1.5 million blog postings are created. The online virtual world Second Life has over 15 million registered users, with over 1m US dollars changing hands every day, and a ‘land mass’ that is expanding by 23% every quarter. The world’s first ‘open source’ movie, Faintheart, has just been completed, shaped by the collective creativity of 20,000 online collaborators who decided on the director, the cast and production choices throughout.

Such expressions of mass creative collaboration are redefining the ways in which we organise ourselves, and mark a radical shift from the 20th century paradigm of mass consumption to a new era of mass participation. Its implications have been felt across political, economic and cultural life. As Charles Leadbeater has argued, “People want to be players not just spectators, part of the action, not on the sidelines”.

The conference discussed the implications of this shift for the creative economy. In particular, the question emerged of what this means for cultural programming. An explosion of collaborative innovation, facilitated by the internet, is redefining the relationship between the audience and the artist.

But what is the role of the curator in the age of mass participation? How do you maintain quality control and incorporate user-generated content at the same time?

A ‘one-to-many’ approach, where elite cultural professionals curate cultural events without involving audiences in their design and delivery, is increasingly viewed as top-down and insular. As Hannah Rudman of Rudman Consulting argued, today’s sophisticated cultural audiences want to be players in the ‘experience economy’, seeking unique, transformative experiences which they can shape and mould for themselves. Cultural organisations are being forced to become more porous, opening themselves up to dialogue, both positive and critical.

For example, Dave Moutrey from the cross-media arts venue Cornerhouse in Manchester, told us how they have adopted an ‘open-source’ strategy toward curating, using the web and other means of engagement to ensure that their users are able to take an active role in the design of the programme. Jean Cameron, producer of the Glasgow International Festival, told us about their ‘cultural safari’ programme, where audience members are encouraged to record their own experiences of the festival online. Other cities are also developing these themes: for example, Montreal Biennale is focusing on the concept of the ‘city as a platform’ for encouraging mass creativity.

Such forms of user engagement make good commercial sense. Hannah Rudman showed how internet power laws in relation to user generated content mean that techniques like this have a key role to play in audience development. For each heavy user who creates and uploads content, there are nine occasional users and ninety people who access this content but do not contribute.

However, the question of quality control is central. Much creative material that is produced by users is mediocre. This means that cultural organisations must become trusted intermediaries, channelling and mediating the content. The value of content may be diminishing, but in its place the key commodities become time and attention. Therefore, cultural organisations need to steer pathways for audiences towards unique but high-quality experiences, becoming a trusted brand of choice. Stuart Cosgrove, Head of Programming (Nations & Regions) at Channel 4, described the importance of maintaining that “shaping, editorial, curatorial dimension” in the channel’s new digital art showcase, Central Station, even though it is designed as a socially networked project with a global audience.

In this world of globally distributed creative innovation, it may be that the creative cluster model is the wrong approach. In the new creative economy, a globally networked army of user/producers of creative content is redefining how we produce, consume and engage with creativity. The traditional view of how innovation enters the market – based on the idea of special people producing unique products for a passive, mass market – no longer holds true, if it ever did.

Increasingly, empowered users of networked digital media platforms, are producing and publishing content, using tools in new ways, and remixing existing content to create innovative, hybrid forms. Some of the most important kinds of creative innovation today are coming not from specialized R&D labs, or from elite professionals within creative clusters, but ‘up the pipe’ from the users themselves. Cultural managers urgently need to find ways to mobilise this untapped resource: the rewards for those that succeed will be great.

“Today’s cultural audiences want to be players in the ‘experience economy’, seeking unique experiences which they can shape and mould for themselves”

The art of collaborative leadership

Whether at the level of international trade negotiations, city regions or individual organisations, effective leadership is required if creativity is to flourish, writes Alex Homfray of BOP Consulting.

Leadership within the creative economy can seem nebulous at best, barely existent at worst. However, Creative Clusters 2008 gave the impression that sharper definitions of the levels and types of support that enable creativity to flourish are emerging. Collaborative and responsive leadership was emphasized throughout, with the ‘Obama model’ repeatedly cited.

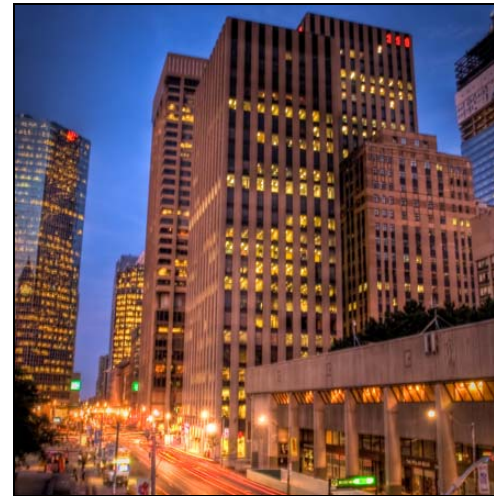
At the international level, 2008 marked the first year that the creative industries appeared on the radar of the United Nations, in the form of the UNCTAD Creative Economy Report. The report has sparked debate between UNCTAD, UNESCO and the World Intellectual Property Organization (WIPO); creative industries worldwide await the outcome. A European Parliament green paper is also anticipated in 2009 – not a moment too soon, according to Jan Runge of KEA European Affairs, who claims that 80% of policies that affect European creative industries are developed by EU-level agencies. Natalia Grebennik and Hans Christian Bjorne of the Nordic Innovation Centre also described how the Nordic nations are working to align their policies around familiar themes of workforce movement, import/export, intellectual property (IP), infrastructure and data measurement.

Naturally, all these agencies claim to be listening to creative businesses while drawing up their proposals. It will become clear over the next few

years whether they manage to respond to the needs of both global and local businesses, or to move far beyond national interests. Hopefully future Creative Clusters events will also hear how European nations are continuing to partner with nations beyond the EU itself (such as the CARIFORUM-EU agreement – see Trade Inequalities article); and how Asian countries might work towards greater regional cooperation.

Of course, parts of the creative economy have effectively operated beyond national borders for decades – consider the global appeal of Bob Marley, the proliferation of international film co-productions or even the ubiquity of Microsoft. The drive to streamline international policies therefore has potential to accelerate trade with emerging markets, as economic power passes from the G8 nations to the G20 and beyond. Global solutions are needed to the global problems of climate change and recession: is this a chance for the creative industries to show real leadership?

It was evident from presentations on places as diverse as Copenhagen, Toronto, Amsterdam and Waikato that cities and city regions will remain a key level at which creative industries policy can be integrated, both vertically and horizontally. City governments are well placed to signpost inter-regional and international policies and support to local businesses, as well as to integrate creative industries within broader innovation and investment policies. Cities are typically in control of spatial planning and therefore able to shape the physical environments that attract and support creative sectors. The critical success factor for city government is to lead while resisting the temptation to over-prescribe. Dame Cheryl Sotheran, Director of Creative and Tourism at New Zealand Trade and Enterprise, memorably proposed that policy should be defined as a



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Toronto’s planning policies aim to safeguard cultural workspace as new developments expand in the Queen Street West area

mechanism for allocating resources and measuring benefits – and emphatically not as a recipe. This definition fits spatial planning policy as well as it does creative industries policy.

Finally, looking at creative businesses themselves, there was a reminder from Gordon Torr that creative originators require effective support and management to shape their ideas into products. A return to the ‘patronage’ model of creative production seems unrealistic, but businesses might do well to consider whether more trust, and less responsibility for day to day operations, could be invested in key creative personnel. Similarly, businesses might consider how to identify the personnel who can facilitate the creative process and get the best out of creative talent. At face value, this proposal seems to contradict the popular view that ever greater numbers of people are

“Policy should be a mechanism for allocating resources and measuring benefits – not a recipe”

expressing their creativity via Web 2.0 applications, and will find employment within creative industries. However, many of the online communities profiled at the conference included multiple roles familiar from pre-digital days: producer, curator, distributor, moderator and consumer. At this stage, the intermediary roles seem to be mostly controlled by professionals or host organisations, but it will be interesting to see whether these too become open to the wider public.

Lego is one example of an organisation making the journey towards more open source operation: Lewis Pinault, Senior Director at conference sponsor Lego Serious Play, described how the company initially co-opted users to test its products, then invited them to be part of the design team, and now is starting to see itself as a partner in 'user enterprise' – in which it facilitates customer-generated content and shares the profits with them.

Perhaps the reality is that everyone can express themselves, but equally there are many distinct niches within the creative production chain in which to show genuine leadership. The multiplicity of roles available online provides an opportunity to identify the next generation of creative originators – but also the managers and policymakers who will support them and help them to flourish.

Top policy tools from Creative Clusters 2008

The most talked-about policy initiatives at this year's conference:

- 1. The CARIFORUM-EU agreement:** supporting cultural trade and cooperation and opening up European markets for cultural industries based in small Caribbean countries.
- 2. Ontario's tax regime:** offering a 60% rebate on property tax increases over ten years for creative industries, incentivising businesses to relocate, invest and grow.
- 3. Igloo Regeneration Partnership:** backed by pension funds interested in returns over the long term, Igloo invests in place making and workspace to establish creative clusters in regeneration zones.
- 4. Cradle to Cradle:** recycling and sustainability with a creative twist underpins cultural regeneration in the Dutch town of Venlo.



Berislav Juratic

Trade inequality

Fairer multi lateral agreements and policies tailored to local economic circumstances will be necessary to maximise the development opportunities of creative industries in poorer countries, writes Colin Kirkpatrick of BOP Consulting. Otherwise, existing economic imbalances could be reinforced.

Edna dos Santos-Duisenberg, chief of UNCTAD's creative industries programme, is positive about the prospects of cultural and creative sectors in developing countries. The Creative Economy Report 2008 (produced by UNCTAD with UNDP, UNESCO, WIPO and ITC) finds that trade in creative goods and services increased at an average global annual rate of 8.7% between 2000 and 2005, and growth in exports of creative products from developing countries exceeded those from developed countries between 1995 and 2005.

While accepting the challenges that lie ahead, UNCTAD's report concludes that the creative economy is indeed a feasible option to promote trade and development gains, through a multidisciplinary economic, cultural, social and technological approach. It argues that increasingly digitised distribution and sales models have the potential to open up global markets for content – helping developing countries to 'leapfrog' into high-growth sectors of the economy and move away from over-reliance on commodities. Furthermore, the creativity of any country's people is a potentially limitless resource, if nurtured and supported in the right way.

UNCTAD acknowledges that the pattern of growth has been uneven – driven primarily by China and some other parts of Asia, while exports from

Africa have been negligible. There are also issues regarding definitions: UNCTAD's report uses a broad definition of creative products that supports comparison of global trade statistics. Yet this includes consumer goods (such as cameras and television sets – physical rather than intellectual properties), that are outside the scope of most countries' definitions of creative industries.

Critics of the research have also stressed that most developing countries don't have the necessary technical infrastructure or skilled human capital to take advantage of digitisation or the latent creativity of their populations. And even if the production of creative content is increasing around the world, this does not necessarily mean that everyone will be able to exploit its value equally.

Take the example of the Caribbean music industry. Very much a cultural strength of the region, the Caribbean island states have been exporting globally popular musical genres and top-selling artists for decades – from Harry Belafonte to Bob Marley to Rihanna. Newspaper reports recently claimed that Jamaican star Sean Paul contributes more to his country's economy than the banana industry. In fact, as Dr Keith Nurse from the University of the West Indies in Barbados explained, he does nothing of the kind: the vast majority of the wealth earned from his music goes to his American record label and US publishers.

This situation is typical, and helps to leave Caribbean countries with a negative balance of trade in creative goods. Dr Nurse demonstrated that despite its musical exports, Jamaica spends far more on importing cultural products – particularly books from the US and Europe. Control of the distribution and exploitation of creative content and products by developed countries thus reinforces the imbalances and systemic biases



Jean Marclo Balouhoun-John, Flickr. Some rights reserved (Creative Commons)

Carnivals and festivals – such as this one in Trinidad – can help to drive cultural tourism to developing countries

found in other parts of the economy, with a vastly disproportionate share of added value accruing to richer nations. Olivia Grange, Jamaica's Minister for Culture, reminded us that cultural wealth continues to coexist with material poverty. But if the economic value of creativity cannot be retained in countries with such obvious cultural strengths, how will they ever capitalise on their potential?

In recent years, developing countries have sought to learn from models of cultural and creative-led economic growth pioneered in developed economies. Creative Clusters has played its part in helping to spread good practice. But it is increasingly clear that European or North American models are only transferable up to a point. The message that was heard very clearly at this year's conference is that the policy landscape looks very different internationally, and we will not develop the global creative economy by reproducing identikit initiatives all over the

“If the creative economy ends up being as unequal as current industries, that would be a failure – it has to bring about social justice”

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world. Governments in developing countries often lack a sophisticated understanding of the economic value of creative sectors, even when culture and creativity are celebrated in other ways, so creative industries policies remain under-developed and poorly resourced. A model such as that of the UK – based on large-scale investment and a well developed system of support agencies – cannot necessarily be transplanted to somewhere like the Caribbean. In the discussions at this year's conference, Malcolm Spence, from CRNM in Barbados, was among a number of delegates who suggested that we may need to begin a new conversation about creative clusters that focuses specifically on the needs of developing economies.

The challenge for policy makers in developing countries is how to use limited resources to build on the specific cultural strengths of their communities in ways that contribute to broader development goals. A range of recommendations were suggested:

- Convince governments that inter-ministerial approaches are required, with coordinated cultural, development and economic policies.
- Ensure that capital and technical/IT infrastructure upgrading includes appropriate provision for creative industries.
- Strengthen copyright and intellectual property law and reduce piracy – to protect home-grown products and national artists. Similarly, improve local rights collection mechanisms, to retain a greater share of earnings from creative content in the country of origin.
- Develop human capital by providing training in creative skills through the education system.

- Identify national priorities, and develop sectoral strengths as they emerge.
- Encourage creative entrepreneurship, and support small and micro-businesses, as these account for the bulk of creative industries companies. For example, are there models of microcredit to support investment in the sector?
- Exploit strengths in arts and crafts, performing arts, carnivals and festivals through closer links with tourism.
- Given limited internal markets, concentrate on growing exports of higher value creative goods and services.

However, such measures are unlikely to have any significant impact unless it is also possible to establish fairer trading relationships between rich and poor countries. As Vijay Krishnarayan of the Commonwealth Foundation put it, "if the creative economy ends up being as unequal as current industries, that would be a failure: it has to help bring about social justice." Developing countries therefore need to work together to negotiate better terms for their creative goods and services through multi lateral trade agreements. This will not be easy, particularly in the current economic climate, but it is essential.

In Glasgow, we learned of some encouraging developments. One of the most exciting relates to the inclusion of the cultural sector in the Economic Partnership Agreement between the European Union (EU) and the Caribbean Forum of African, Caribbean and Pacific States (CARIFORUM). Under the terms of the agreement, EU states are in the process of liberalising entertainment services, which will give companies from Caribbean states



Developing countries need to ensure that creative industries have access to appropriate IT and telecommunications infrastructure

access to EU markets, allow for the free movement of artists and cultural practitioners, and make special provision for cultural cooperation, such as in co-productions in the film and TV sectors. Initiatives such as these should provide models for the future.

Your feedback

Delegates identify their conference highlights, and suggest themes and topics for Creative Clusters in the future. Do you agree? Send your comments to info@creativeclusters.com .

Robert 'Bob' Kerr, Cluster Management Committee, Jamaica

Congratulations to Simon and his team for their superb organisation of this year's conference.

The best thing about Creative Clusters was the networking with fellow delegates and the possibilities for cooperation, which we will be pursuing. I found that my willingness to ask questions led to much valuable interaction with fellow delegates, and I got some very good information as a result.

Our favourite session was on Storytelling. We will be following up with Dragana from Croatia, as I believe we can build on her model in Jamaica. More sessions like that please.

I would have liked to have gained more information on the spin off effects of Festivals on participants. We need this kind of information to justify local events and get sponsorship. Also, more 'how we did it' sessions, and some more creative approaches to giving presentations. Plus, the chance to follow up sessions with presenters.

Developing countries have much in common with each other, no matter where in the world

they are. Perhaps a South-South Conference would be useful? I am pursuing this idea with colleagues from Barbados.

I'm not sure that either policy makers in Government or businesses in Jamaica have 'got it' in terms of Creative Sectors. Hopefully we will now be able to influence them.

Nancy Kirkaldy-Barnard, Director, National Gallery of the Cayman Islands

Several of the presentations at the conference struck a chord with me and with my experiences thus far leading a national art institution in a small-island nation.

In particular there was a lot of focus on the topics of audience relevance, digital and new media, lack of available finances for the arts and the importance of input from smaller and developing nations.

I would like to see more discussions at Creative Clusters about the exciting ways in which we can programme, operate, and market the arts *despite* fiscal shortcomings. It took a category 5 hurricane (Ivan, in 2004) to decimate Grand Cayman and reduce us all to the basic human need for nourishment and shelter. This enabled the National Gallery to realise what was most relevant to our audience at the time, and what we could do even without funding – such as using art as a form of therapy with children at the hurricane shelters, using mother nature as our canvas and curating an exhibition based on the amazing sights and objects produced by the hurricane.



BOP Consulting

What will you be discussing over coffee at the next Creative Clusters conference?

Kennie Ting Senior Assistant Director, Arts and Heritage Development, Ministry of Information, Communications and the Arts, Singapore

This year's conference offered only a brief glimpse into what's happening in Asia, particularly East Asia. Three key developments warrant greater attention from the West:

Firstly, Asia is way ahead of the West in the take-up and penetration of new enabling technologies. 3G is already a thing of the past.

Secondly, there is an emerging body of Asian content rooted in traditional myths and histories, and with a distinctly Asian aesthetic, that is transcending old differences and reaching out to audiences across Asia. This content is gradually unifying the various Asian economies into one massive, hyper-modern

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marketplace, which the West has had limited success breaking into.

Thirdly, East Asian countries have vast reserves that will tide them over the financial downturn much better than the West. In the meantime, they are investing heavily in infrastructure and capabilities for new growth areas, particularly the creative industries – ensuring that they will almost surely influence global growth in the near future.

I think these factors will exert a strong influence on the creative economy in the West, and inspire many topics for future conferences.

Tessa Fitzjohn, Visual Arts Officer, Arts Council England South West

The conference presented a complex array of national and international models, of strategic use of the creative economy in regenerating the urban and rural public realm, with the subsequent positive impact of improving the economy, the wellbeing of citizens and creating a well designed public realm.

I would like to have seen more discussion about the role artists can play in planning and strategy development. Artists gain recognition for contributing to the physical development of our public realm, but is their value as creative thinkers being used at the highest level, and would the strategic documents be improved with their involvement? Also, are we producing cities that are good for artists?

Perhaps these could be themes for Creative Clusters in the future.

Conference highlights

A round-up of your comments on the sessions and speakers you enjoyed most in Glasgow.

“The storytelling session was terrific, and Donald Smith was brilliant. Lee Corner was my favourite chair for discussions. The Croatians without exception were wonderful. Vicky Featherstone is always inspiring.”

“Thought that the speakers that really focused on a creative and engaging presentation addressing precisely what the programme asked for came across the best (Cheryl Reynolds was a good example).”

“Really liked the Lewis Pinault Lego serious play presentation – good audience interaction.”

“Gordon Torr was excellent – stimulating and challenging.”

“I got the most out of the storytelling session, the rural areas session and Rethinking the City (mostly due to Cheryl Reynolds from New Zealand).”

“The Creative Britain talks were great and I really enjoyed the Clicks Not Bricks session and speakers. The Cluster strategies was also a good session, with an interesting Q&A session.”

“I really enjoyed sessions: ‘Rethinking the City’ (especially presentation by Greg Baeker), ‘Culture-led City Transformation’ (all speakers were great), ‘Cluster Strategies’ (especially

the presentation by Steven Davidson), 'Creative Futures' and my own session 'Creative Industries in the Baltics', because all of the presenters opened another view towards the creative industries in our region, and I enjoyed the audience, which actively participated in the discussions."

"The story telling session was wonderful – shocking, intriguing, provocative and stimulating."

"Out of the City was really stimulating – excellent presentations and well facilitated. Encouraged group participation from the off."

"I found the introduction to the conference was a particular favourite, the Director from Lego was fantastic. I also found the Craft/Textiles session extremely useful."

"The session on Creative Scotland was most interesting – Vicky Featherstone and Anne Bonnar."

"I liked especially the final part of day 2, the summing up session. The discussion was very interesting. Also the opening speech by the representative from Lego was interesting – good idea to use Lego toys as example."

"There were plenty of possibilities to participate in the discussions. Good that the timetable was planned so that there was enough time for the audience to comment."

The creative economy and public service broadcasting

David Lee, of BOP Consulting, anticipates a greater role for the UK's public service broadcasters as agents of regeneration.

Media policy discussions in the UK tend to focus on issues such as regulation, digital switchover and audience fragmentation. This year's conference asked some broader questions about the role of broadcasting in regeneration and economic development. In particular, is there a role for public service broadcasting (PSB) as a catalyst for economic growth – especially in a period of economic recession?

The keynote address by the BBC's Chief Operating Officer, Caroline Thomson, discussed the role of the BBC in this context. Although she provided little detail, Caroline's speech gave a tantalising glimpse of the BBC's plans for aligning with the creative economy agenda. She may have been floating a major new policy remit for the BBC (and for PSB as a whole).

Since Creative Clusters, the BBC has set out a new proposal to share content distribution technology across the industry. Instead of being a content provider first, and a platform provider second, the new strategy means that the corporation will be wedded to the technology that enables people to access the content that they love most – whether that means BBC TV, or the TV of any of its public service rivals. This is part of the BBC's new strategy to share its resources with other creative organisations, and boost audiences for a broad number of media players, rather than just itself. As

BBC Trust Chairman Sir Michael Lyons recently put it, "this is not about the BBC bearing gifts, but about extending the BBC's public purposes." At the time of writing, a response to these proposals is awaited from the British Government and Ofcom, the UK broadcasting regulator.

Broadcasters are also beginning to get involved in other initiatives to grow the creative economy. Wendy Wilkinson, of the Scottish Broadcasting Commission, told delegates about their efforts to increase broadcast production in Scotland, doubling the value of the TV production sector in the next two to three years. The plan is to create a ripple effect, by which creative talent in Scotland can profit from increased demand from broadcasters (including the BBC), particularly in the area of digital production. The strategy will ensure that Scotland's entire creative economy benefits from new investment and opportunities within the broadcasting sector.

These are quite radical ideas. Currently, there is nothing explicit in the BBC's remit about regeneration and economic development, although implicitly this is increasingly being proposed by the BBC itself, and by policymakers and commentators. The BBC (described memorably by Simon Evans of Creative Clusters as the "NASA of the UK's creative sector") is a globally unique organisation with an annual income from the licence fee of £3.37 billion, guaranteed by Royal Charter, and rising to £4.69 billion when commercial income is included. This is significant at a time when creative content firms throughout the world are struggling under the combined impact of piracy, falling advertising revenues and a squeeze on accessing finance and credit. The ambition of PSB to play a wider role within the economic development agenda is admirable. It is also controversial. Some global players in the



BBC Scotland's new headquarters at Pacific Quay in Govan – former industrial dockland, and the site of the 1988 Glasgow Garden Festival

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commercial sector would question the market impact of publicly funded institutions extending their reach across the creative economy in this way, arguing that it distorts the market and amounts to unfair competition. However, many conference delegates felt that this wider ambition is right in the current circumstances. The financial stability that organisations such as the BBC enjoy comes with a set of responsibilities. As well as ensuring high-quality content, diversity of choice, and unbiased reporting, there is increasingly a clear demand for public investment in broadcasting to have economic spill-over effects.

Much is already being done. The BBC is committed to moving key departments and commissioners out of London to [mediacity:uk](http://mediacity.uk) in Salford, in the north west of England. It is estimated that the entire development will create 15,500 jobs and deliver £1.5bn to the regional economy, providing a catalyst for creative growth across the region. As the conference tour showed, the success of Glasgow's Pacific Quay development is underpinned by the BBC's commitment to move its studio production

“The BBC is the ‘NASA’ of the UK's creative sector”

facilities there, and to support the ambition of the site as a centre for the digital media industry. Similar developments in Belfast's Titanic Quarter have the BBC as a pivotal anchor tenant. This is welcome and positive. However, if we are to believe that the BBC can act as 'venture capital' for the creative economy, more is needed.

In our view, the BBC's new strategic role should be enshrined within its Royal Charter. This would be controversial, but would see the BBC step up as an investor in the UK's creative industries and as a driver of culture-led regeneration. This would accelerate its role as a driver of counter-cyclical investment in regional cities that are potentially less well placed than London and South East England to weather the economic storm.

We would also suggest that regional commissioning targets remain too low. The BBC is currently committed to spending 30% of its production budgets on programming from outside of London. This would need to be higher to justify future funding based on a role for the BBC as an investor in the national creative sector. The signs are encouraging; the BBC is looking at moving from a 'hub and spoke' structure (based around London and small regional hubs) to what was described at the conference as a "fully networked" structure (based on autonomous regional production and – crucially – commissioning) by the time of digital switchover in 2012.

The BBC could also do more to help smaller creative businesses. Caroline Thomson spoke of new partnerships with the private and public sector around the UK in order to act as a motor for creative cluster development. But the BBC needs to make it clear what kinds of partnerships it intends to forge. How can it drive up audiences and revenues for commercial companies, rather

than competing with them? As one delegate asked, should cultural organisations be allowed to partner with independents to apply for PSB contracts? Can the BBC expand its relationship with the independent production sector further?

The BBC's situation is unique in a global context. Many delegates live in countries where public service broadcasting provision is marginal or non-existent. If the BBC develops its role as a counter-cyclical investor, this will give UK production companies a tremendous advantage in this period of deep uncertainty, helping to ensure that a key creative sector emerges from recession stronger and more strategically focused.

How can regional policy-makers create joined-up policy frameworks in order to attract broadcasters to invest in their regions and cities? Those that get it right (such as Salford and Glasgow) will benefit tremendously. Those that get it wrong will have missed an historic opportunity.



mediacity:uk under construction in Salford – future home to a number of BBC departments that are currently based in London.

pit-yacker, Flickr, Some rights reserved (Creative Commons)

Bricks not clicks

Teo Greenstreet, Chief Executive of The Media Centre in Huddersfield, on the insights we gained at the Lego Serious Play Table.

At conferences like Creative Clusters, much of the real discussion takes place outside the conference halls and seminar rooms. How could we capture that in a way that would allow delegates to adapt and develop their ideas? And how could these then be synthesised to help us understand the complexities of the debates?

The goal we set for ourselves was to ‘surface’ these ideas through Lego Serious Play (LSP). The keynote address by Lewis Pinault, Senior Director at Lego, gave delegates a hands-on introduction to what we do. Simply by playing with bricks, many delegates gained an insight into how model-making can lead to understanding through physical metaphor. The attitudes of playfulness, evoked by something familiar to most of us from childhood, helped to free us from our habitual and analytical left brains, and allowed other responses to emerge.

Working directly with over 300 people in short bursts was an ambitious task for us – our usual method is to work with 12 people in an intense, two-day session. However, over the course of the conference our open table grew to become a ‘village of ideas’, with neighbourhoods of themes and issues. Here are some of the most memorable:

1) The Hippo on a Glass Roof that became the Elephant in the Room

We can see this hippo through the glass roof right above us, yet it is still not central to our thinking, or regarded as requiring urgent action. But if we



don't respond soon, the roof might just come crashing down on us.

The hippo was an early build and started as a metaphor of the creative industries being a risky business. But the presentation from the Koekoek team about the Dutch town of Venlo illustrated the importance of a creative response to sustainability in order to safeguard our long-term future – and the hippo became a symbol for the environment. It turns out that Koekoek's logo is a hippo – and so the story got attached to the model.

2) The Column of Contradictions that Became a Totem Pole

This column is composed of a number of separate pillars, simultaneously in opposition to one another and also contributing to the strength of the greater whole.

The tower was built speedily and in frustration. It represents a series of tensions and contradictions



that we need to recognise and accept when we are developing policy and support:

- the need to provide potentially contrasting pillars of support according to need, and not to base everything on some grand idea of symmetry.
- the need to create spaces that are organised and messy at the same time.
- the need to be solid yet flexible.

These attitudes are embodied by the figure atop the totem pole, which suggests both a happy bunny and the act of sticking two fingers up to the world.

3) Sprouting Pipes



this structure came to embody the need to find the balance between different agendas (the creative, the economic) in order to build new platforms for the artists and places of the future.



Over the course of the conference, the ideas village became very inter-connected, with linking pipes and bridges frequently sprouting between all of the 'neighbourhoods'. The resulting models and images came to reflect the profound importance of connectedness and communication in developing our thinking about creative policy making.

4) New Platforms

Platform is placed precariously above platform. An artist balances on the edge, hanging in mid air – or perhaps preparing to take the plunge.

Could this be about new media platforms, and their as yet uncertain impact on the creative economy? Are the artists poised to take advantage? Or is it about the need to take creative risks? Ultimately,

Glasgow's culture-led regeneration

A consistent vision has been key to the success of Glasgow's regeneration, writes Colin Kirkpatrick, of BOP Consulting.

With its high quality cultural venues and impressive architecture, Glasgow's Merchant City provided an ideal setting for Creative Clusters this year. But it was not always like this. Twenty years ago, the area was neglected and underused. Its renaissance has been an important part of the city's wider post-industrial regeneration.

Glasgow City Council's Steve Inch described how, in the 1970s and early 1980s, Glasgow was widely regarded as "the worst corner of Britain". Ravaged by the loss of traditional engineering and manufacturing industries, Glasgow endured years of decline, and unemployment rates of well over 20%. In those days, the joke ran that a tourist in Glasgow was someone who had got lost on their way to Edinburgh. Since then, the city has restructured its economy and invested billions in improving its infrastructure and environment.

Culture and creativity have always played an important role in Glasgow's regeneration. Becoming European Capital of Culture in 1990 was a major turning point, and did much to improve Glasgow's image. From the Garden Festival in 1988, to the UK City of Architecture & Design in 1999 and its recent appointment as a UNESCO City of Music, the city has successfully used major events and recognition of its cultural status to stimulate investment in cultural production and capital infrastructure. In between, Glasgow has maintained the momentum with a regular programme of its own events and festivals,

and new and redeveloped creative facilities. In 2014 it will host the Commonwealth Games, bringing in around £1bn in investment.

Glasgow developed its strategic vision of culturally-led regeneration at an early stage and has stuck with it over the long-term (25 years and counting). This is an important point, and one which came up on a number of occasions at the conference. Many of the delegates from outside the UK expressed surprise at the frequency with which Britain has re-examined its creative industries evidence base and policies over the past decade, and there seemed to be a broad consensus that we need to spend more energy focusing on delivery and less on 'reinventing the wheel'.

Glasgow has refined and built on its plans over the years, but has maintained the same essential objectives it began with in the eighties.

Glasgow has also pursued a twin-pronged strategy of supporting both cultural consumption and creative production. It is investing heavily in workspace for companies of all sizes across the creative sectors, from the Briggait crafts complex to Film City Glasgow, the Digital Media Quarter to Pacific Quay, home of BBC Scotland. And Glasgow has been more successful than most equivalent cities in marketing and rebranding itself – initially to counteract negative perceptions ('Glasgow's Miles Better'), and now to present an attractive image ('Scotland with Style').

Of course, Glasgow still has problems. The poorest parts of the city suffer to this day from significant social problems and some of the worst levels of deprivation in Europe. But few would deny how much progress Glasgow has made; Scotland's largest city demonstrates what can be achieved – despite significant challenges – given time, perseverance and a clear vision.



Glasgow's Museum of Modern Art – one of many cultural initiatives that have contributed to the city's regeneration

Michael Gallagher, Flickr. Some rights reserved (Creative Commons)

“Glasgow developed its vision of culturally-led regeneration early and stuck with it over the long-term”

Conference programme

Monday 17th November: Pre-Conference Masterclass

The Global Challenge

The Master-Class opens with the Directors of three of the world's leading festivals taking a high-level view of new challenges facing festivals. In an increasingly competitive global market place, what policies should cities and regions adopt to support their festivals and events programmes?

A Festival Matters in the World Alex Poots, Festival Director, Manchester International Festival (UK)

Singapore Arts Festival Goh Ching Lee, Director, Singapore Arts Festival (Singapore)

The 21st Century Festival City Jonathan Mills, Director, Edinburgh International Festival (UK)

Policies and Strategies

The architects of Edinburgh's, and Scotland's festivals policy consider key issues of festivals policy. How to develop a distinctive offer, that works both for the events, and for the wider development goals of a city/region? Leadership: developing the right relationship between festivals, and political and business partners. Research, monitoring, evaluation and impact: what do policy-makers need, and what can festivals realistically deliver? Joined-up marketing: working with tourism agencies, city branding initiatives, enterprise development and others. What is the public sector's role in supporting festivals, and how can festivals be embedded into other areas of city strategy?

Edinburgh's Festivals Lynne Halfpenny, Head of Culture and Sport, City of Edinburgh Council (UK)

Edinburgh's Festivals Faith Liddell, Director, Festivals Edinburgh (UK)

Edinburgh's Festivals Wendy Wilkinson, Deputy Director, Culture Division, Scottish Government (UK)

Closing Discussion

The closing discussion, led by a leading player in Scotland's cultural and media scene for many years, looks at long-term trends and the deeper development factors facing festivals.

Looking Ahead John McCormick, Chair, Edinburgh International Film Festival 1996-2008 (UK)

Tuesday 18th November

Welcome and Opening Plenary

Olivia Grange, Jamaica's Minister of Culture, brings a big personality and wide experience as a creative entrepreneur and politician to the challenges that the global creative economy presents for developing nations. Lewis Pinault has degrees in political science, ocean engineering, and Japanese studies. After a stint with NASA specialising in mediation, negotiation, and alternative dispute resolution, he is now a senior Director at LEGO, leading on team learning, creative innovation and collective decision-making. Fresh from Google Zeitgeist 2008, Lewis gives an inspiring look at the need for creativity in all business.

Conference Introduction Simon Evans, Director, Creative Clusters (UK)

Welcome Address Linda Fabiani, Minister for Europe, External Affairs and Culture, Scottish Government (UK)

Opening Keynote Olivia Grange, Minister, Ministry of Information, Culture, Youth & Sports (Jamaica)

Opening Keynote Lewis Pinault, Senior Director, LEGO Serious Play (Denmark)

Creative Britain: The UK's Creative Economy Programme

Prime Minister Gordon Brown promised in the 'Creative Britain' report launched earlier this year to 'put culture and creativity at the centre of our national life', and to make the UK 'the world's creative hub'. Senior representatives from the Department for Culture Media and Sport, and Arts Council England, give us a progress report.

Creative Britain Update Frances Macleod, Deputy Director, DCMS (UK)

Policy into Action Nema El-Nahas, Senior Strategy Officer, Arts Council England (UK)

So Can We All Be Creative?: A provocation

One of the key assumptions underlying creative economy thinking is that everyone can be creative, that creativity is an ordinary human activity that in the right circumstances can be taught and learnt. Gordon Torr, one-time creative director of one of the world's biggest advertising agencies, begs to differ. He argues in 'Managing Creative People' that this and other fundamental misunderstandings about creativity are having dire consequences: the failure of big creative sector companies to bring a steady stream of innovation to the marketplace, and the poverty of popular culture itself.

Managing Creative People Gordon Torr, Author of "Managing Creative People", The Unfactory (UK)

Guerrilla Movie Production: Film-making in Brazil and Nigeria

Low-cost technology has transformed the opportunities for audio-visual production in developing countries. We have a report on the vast video production industry that is emerging in West Africa based on digital production and distribution on video cassette, and a young director introduces the international premiere of his short community film, and describes how it was shot in the Amazon region of Manaus.

Nigerian and Ghanaian Film Industry

Alessandra Meleiro, CEO, Instituto Iniciativa Cultural (Brazil)

"Criminosos" - A Community Film Sergio Andrade, Director, RioTarumaProductions (Brazil)

Tuning In: television, audio-visual production and regional economies

Film and television bring big benefits to a local creative economy, building prestige, confidence and identity as well as encouraging enterprise and employment. At present, the focus for economic development is to attract the big networks, and establish them as hubs around which other media businesses can cluster. But as the moving image industry goes online, and goes mobile, producers and broadcasters restructure, rethink their business models, and opportunities emerge for new businesses. How are economic development agencies to keep up with this? How can cities and regions position themselves to attract the next generation of audio-visual entrepreneurs?

Platform for Success Wendy Wilkinson, Deputy Director, Culture Division, Scottish Government (UK)

360 Policy: A Competitive Advantage Terri Wills, Manager, Nordicity Group (Canada)

Ulster Rising Richard Williams, Chief Executive, Northern Ireland Screen (UK)

Creative Government: What kind of leadership?

This session looks at the role of government. It is often argued that policy for the creative economy must respect local specificities, and thus should be developed and delivered at a local level. But the reality in Europe has been that the most progressive policies, and more resources, have come from the EC than from anywhere else, and that many local authorities are still blind to the creative economy on their own doorsteps. Our speakers offer critical analysis of government intervention at three levels: the local, regional and pan-European. Can government be creative?

EU Policy and CI Development Jan Runge, Manager International Projects, KEA European Affairs (Belgium)

Levels of Policy Leadership Bernd Hartmann, Project Manager, City of Stuttgart (Germany)

The Generation Game Gwilym Gibbons, Director, Shetland Arts Development Agency (UK)

Creative Industries in the Baltic: Lithuania, Estonia, Finland

Should small nations try to support all their creative industries, or should they specialise? How does a small nation choose its entry point to the global creative economy? These three small nations face the same sea but their experiences are very different. From Klaipėda in Lithuania, we hear of the ongoing struggle to establish an art quarter,

redevelop an abandoned tobacco factory and reconstruct the medieval city. The emphasis in Tartu, Estonia, is on building national and international partnerships. From Tampere, the first city in Finland to establish a creative industries strategies, our speaker reports on substantial business support, workspace and city animation programmes.

C-Industries & Transitional Society Goda Giedraityte, The Head of the Culture Department, Klaipėda city Municipality (LT) (Lithuania)

Creative industries in Estonia Georg Poslowski, Project Director, Creative Economy Development Programme, Enterprise Estonia (Estonia)

Tampere: Creative City of Finland Liina Penttilä, Coordinator, Creative Tampere program (Finland)

Globalised Creativity: Creative economies in developing countries

"Creative industries have emerged as one of the world's most dynamic economic sectors, offering vast opportunities for cultural, social and economic development." Thus the UN's first Creative Economy Report, receiving its UK launch here today. Is it true that the creative industries offer developing countries, with their rich stores of culture, a new route to prosperity? Or does the fact that the distribution networks are all based in the richer countries mean that developing nations will remain at the bottom of the food chain?

The Creative Economy Report 2008 Edna dos Santos-Duisenberg, Chief, Creative Industries Programme, UNCTAD (Switzerland)

The Creative Economy Vijay Krishnarayan, Deputy Director, Commonwealth Foundation (UK)

Negotiating with Giants Keith Nurse, Director, Shridath Ramphal Centre for International Trade Law, Policy (Barbados)

Clicks not Bricks: The role of media centres in the age of clicks, not bricks

As more cultural experience is created and delivered online and through mobile devices, what next for media venues and arts centres? This session looks at the changing role of bricks-and-mortar arts and media buildings in an increasingly digitised age.

Crossing Boundaries Carol Comley, Head of Strategic Development, UK Film Council (UK)
'Crossing Boundaries' & Cornerhouse Dave Moutrey, Director, Cornerhouse (UK)
Watershed Dick Penny, Managing Director, Watershed (UK)
Crossing Boundaries Tom Fleming, Director, Tom Fleming Creative Consultancy (UK)

Story-Telling and the Economy: ..and they all lived creatively ever after

This session looks at identity, cultural tourism and the creative industries, with stories and story-telling at the heart of it. Three different starting points: a festival of fairy-tales, an oral history project for world war veterans and the Scottish government's Year of Homecoming. What does mythology and traditional story-telling have to teach policy-makers developing narratives of change? This session asks: who owns your story? It might sing it, too. Three tales, from Scotland, Croatia and Norway.

Creative Development in Croatia Dragana Lucija Ratkovic, Cultural Manager, Muze (Muses) Ltd (Croatia (Hrvatska))
Small Nation, Big Story Donald Smith, Director, Scottish Storytelling Centre (UK)
Dedicated Audiovisual Interaction Bjørn Enes, Editor, Stiftelsen neveragain.no (Norway)

Pitch to Hit: (Small group workshop)

Pitch to Hit Jessika Satori, Director, Center for International Trade Development (USA)

Rethinking the City: Embedding creativity across city policy

One of the ironies of this sector is that a place's first major initiative for the creative economy can sometimes act as a block to further development rather than a stepping stone to greater things: 'we've done creativity: it's time for something else now'. This session looks at how three places are going beyond the creative sector or quarter, and are coming up with strategic plans that aspire to embed 'creative economy' and 'place-making' concepts into the wider vision for their towns and cities.

Rethinking Hamilton, Creatively Cheryl Reynolds, Creative Industries Director, Waikato Institute of Technology (Wintec) (New Zealand (Aotearoa))
Creative City Planning Framework Greg Baeker, Principal, AuthenticCity (Canada)
Creative Copenhagen Prof Graeme Evans, Director, Cities Institute, London Metropolitan University (UK)

Building for Creative Business: Building-led development for creative regions

This session looks at the role of buildings in the process of making a creative city-region. What kind of buildings do we need? What kind of impact can they have beyond their boundaries? What is the relation between new buildings and the creative production sector?

Media Cities or Virtual Worlds? Julie Ramage, Senior Consultant, SQW Ltd (UK)
21st Century Tiger Bay: David Roberts, Deputy Chief Executive, igloo regeneration (UK)
Biscay and Creative Industries Fiona Bult, International Relations, Bilbao Metropoli-30 (Spain)

The Audience as Artist: New forms of participation in events and exhibitions

The world of user-generated content is upon us, and no longer is the audience content to be a passive recipient of culture. How are artists, galleries and festivals to respond to this challenge? The discussion opens with presentations from three Scottish practitioners who are exploring practical ways for the public to take part in events and exhibitions.

The Festivals' Audience as Players: Hannah Rudman, Director, Rudman Consulting & Envirodigital (UK)
Tackling Meeting Miles Lesley Riddoch, Director, Feisty Productions (UK)
On a Cultural Safari Jean Cameron, Festival Producer, Glasgow International Festival (UK)

Creative cities 2.0 - The manual: (Small group workshop)

Creative cities 2.0. The manual. Robert Marijnissen, Project Manager, Creative Cities Amsterdam Area (Netherlands)

Creative Scotland: The new policy structure for the arts, creative and screen industries

The last few years have seen substantial initiatives by the Scottish Government in policy for culture and the creative economy. The most far-reaching, and the most controversial, is Creative Scotland: a

new government agency to support and develop the arts, creative and screen industries. By 2010, all the functions of the Scottish Arts Council and Scottish Screen, and perhaps some of those of Scottish Enterprise, will be merged into the new body. Anne Bonnar, the Transition Director charged with leading the change to the new body, charts the conceptual, political and institutional journey of a creative vision in the making.

Creative Scotland Anne Bonnar, Transition Director, Creative Scotland Transition Project (UK)

Central Station Stuart Cosgrove, Head of Programming (Nations & Regions), Channel 4 (UK)

National Theatre of Scotland Vicky Featherstone, Artistic Director and Chief Executive of the National Theatre of Scotland (UK)

The Creative Dividend for Small Nations Tom Fleming, Director, Tom Fleming Consultancy (UK)

Cluster Strategies: China, Ontario, Nordic region

This session looks at cluster development on the very large scale. The Ontario Government describes its policies for 'North America's third largest creative cluster'. We hear how the six Nordic nations are working together to establish pan-Nordic policies for the creative industries: a cross-border regional cluster. And one of the world's leading experts on China's creative economy reports on the construction of thousands of post-industrial art zones, animation bases, parks, centres and precincts.

Ontario's Cluster Strategy Steven Davidson, Assistant Deputy Minister, Ontario Ministry of Culture (Canada)

China's Creative economy Michael Keane, Research Fellow, ARC Centre of Excellence Creative Industries and Innovation (Australia)

The Nordic Creative Industries Natalia Grebennik, Innovation Advisor, Nordic Innovation Centre (Norway)

Out of the City: Creative industries in rural areas

The promise of home-working and mobile networks seems to open new possibilities for rural areas and small towns. Will small towns and rural areas always be fighting a losing battle against the cities, or can they support enough creative activity to warrant public sector intervention? And if so, what strategies should be adopted? Can there be a 'creative rural cluster'? Speakers from Sweden, Canada and the Netherlands share their experiences.

Building a Creative Rural Economy Dan Taylor, Economic Development Officer, Prince Edward County (Canada)

Creative Communities Joost Backus, Management Team Member, Koekoek BV (Netherlands)

You can't win them all Thomas Olsson, Projects Co-ordinator, County Council of Västernorrland, Regional Development (Sweden)

Developing Digital Content: (Small group workshop)

Developing Great Digital Content David G Farquhar, Managing Partner, 2in10 Venture Partners Limited (UK)

Wednesday 19th November

Culture-led City Transformation: Glasgow, Singapore, Gateshead

Iconic buildings, attention-grabbing festivals and aggressive city marketing campaigns are all part of the mix, but strategies that will effect deep and

lasting change have to go much further than this. The three speakers in this session are all leading players in cities that have had to reach deep into the heart of themselves to respond to a changing world. In each case, real transformation is now clearly underway. What lessons are there for us?

Regenerating Glasgow Steve Inch, Executive Director Development And Regeneration Services, Glasgow City Council (UK)

The Singapore Experience Suan Hiang Lee, Chief Executive, National Arts Council (Singapore)

Creative Gateshead Mick Henry, Leader, Gateshead Council (UK)

Beyond the Festival Hype: How many festivals do we need?

The last twenty years have seen a steady growth in the scope and scale of festivals everywhere. Cities across the world are investing in cultural events to drive economic development and to tell the world what they are, and what they will become. It is now accepted wisdom that major events improve regional competitiveness and attract inward investment by positioning the host as a knowledge and cultural leader. Can festivals deliver all this? Can we have too many festivals?

A Festival Nation: Boom and Bust? Mark Sheridan, Research Co-ordinator, Creative Studies, University of Strathclyde (UK)

Festivalisation of Culture Berislav Juraic, Artistic director, Association REZ/4C (Croatia (Hrvatska))

Myth or Reality Andrew Ormston, Culture Projects Manager, RGA Consulting (UK)

Design & Crafts: Developing capacity in traditional sectors

Crafts is a sector that does not get much attention in the rush to embrace digital technology and virtual worlds. But for many countries, craft is the core of their creative economy, and everywhere it is one of the root sources of fashion, design and tourism. This session looks at training, market support and technology development for this undervalued sector, with contrasting presentations from South Africa, Tanzania and Scotland.

Design Education in Tanzania Dr Pammi Sinha, Lecturer in Fashion Management, University of Manchester (UK)

Gauteng Craft Strategic Framework Dawn Robertson, Head of Department of Sport, Arts & Culture, Gauteng Provincial Government (South Africa)

The Centre for Advanced Textiles J.R. Campbell, Research Fellow/Centre Coordinator, The Glasgow School of Art - CAT (UK)

Plenary: Guest lecture

What is the role of the BBC..in the creative economy? Caroline Thomson, Chief Operating Officer, BBC (UK)

Policy for the Creative Economy

The general thrust of creative economy policy has been to bring together policy-making for all aspects of creativity into a single policy structure. This plenary discussion session challenges that thinking. It opens with remarks from Cheryl Sotheran, founder of the award-winning national Museum Te Papa Tongarewa, and now head of creative industries policy for all sectors in the New Zealand economy. Should we develop structures and policies that embrace both the new commercial activities of the creative economy, and also the non-commercial activities until now covered by cultural policy? Or should they be kept

separate? Are these issues more pressing in the context of smaller nations? Passionate views are held about this subject on all sides. Come prepared to contribute: we want to hear them all.

The Arts and the Creative Economy Dame Cheryl Sotheran, Director Creative and Tourism, New Zealand Trade and Enterprise (New Zealand (Aotearoa))

Thursday 20th November

Enabling Technologies: The impact of new technologies on the creative economy

Experts from the Scottish Centre for Enabling Technologies look at trends on the horizon that will impact the creative economy. Topics covered include: convergence of the Internet, mobile, fixed and audiovisual networks, the widespread adoption of new digital media consumption, converged business models between content, telecom, broadcast and consumer electronic providers, technologies to support the creation of new forms of digital content, such as 3D environments, streaming media, and interactive applications using virtual and augmented reality, customised broadcasting, leisure and entertainment applications.

Introduction Robert Rennie, Project Manager, Scottish Centre for Enabling Technologies (UK)

Case Study 1 David Ramsey, The Kelvin Consultants (UK)

Case Study 2 Steve Dewar, TPLD Ltd (UK)

Case Study 3 Bob Thomson, Storm ID Ltd (UK)

Case Study 4 Prof. Seamus Ross, Humanities Advanced Technology & Information Institute (UK)

Case Study 5 Dr Martyn Horner, Glasgow School of Art (UK)

Creative Futures: New research on the future of the creative economy

As the conference closes, this session looks forward. We begin with a fascinating look at the collision of user-generated platforms with Asian popular culture: what happens when Japanese animé, Hello-Kitty, the Pokemo, the 'Korean wave' and Chinese mythologies and legends meet a new generation's desire to create their own culture? The Press Association describes the impact of business-to-business models on one of our oldest creative industries. And we learn of the key trends and drivers of change likely to impact upon the arts and creative sector in Wales leading up to 2025.

Hybridizing Creative Industries On-Kwok Lai, Professor, Kwansai Gakuin University (Japan)

Creative Leadership at PA Julian Kucklich, Media Futures Associate, Press Association (UK)

Future Creative Economy Wales 2025 Gethin While, Project Manager, Glamorgan University Business School (UK)

Who was there?

410 delegates from 40 countries attended Creative Clusters 2008 in Glasgow. The following organisations from around the world were represented:

Australia

ARC Centre of Excellence Creative Industries and Innovation
Arts Queensland
Australia Council for the Arts
Centre for Cultural Research U. Western Sydney
Internat'l Federation of Arts Councils and Culture Agencies

Barbados

Caribbean Regional Negotiating Machinery
Shridath Ramphal Centre for International Trade Law, Policy

Belgium

KEA European Affairs

Brazil

Instituto Iniciativa Cultural
RioTarumaProductions

Bulgaria

National Culture Fund

Canada

AuthentiCity
Canada Council for the Arts
Nordicity Group
Ontario Ministry of Culture
Prince Edward County
Synercom Strategies Inc.

Cayman Islands

National Gallery of the Cayman Islands.

China

Foshan Creative Industry Park Invest. & Manage. Co

Croatia (Hrvatska)

Association REZ/4C
Muze (Muses) Ltd
Odo' ja
Ravnica - Centre for Cultural Exchange
Tourist Board Ogulin

Denmark

Danish Enterprise and construction a
LEGO Play for Business
Nordic Council of Ministers

Estonia

Enterprise Estonia
Estonian Ministry of Culture
FTBI
Nordic Council of Ministers
Tartu City Government

Faroe Islands

Government

Finland

Arts Council of Finland
Creative Tampere Program
Culminatium Ltd Oy
Cupore
Digibusiness /Culminatium Innovation
Enterprise Agency in Tampere Region
Ministry of Education
Ministry of Employment
Tampere University of Technology, School of Architecture

Turku Region Development Centre

Germany

City of Stuttgart
G.I.B. Gesellschaft für innovative
Peacefulfish
Scottish Development International
WZB Berlin

Greece

Creativity for Growth-C4G- ngo
KAG S.A.

Ireland

Arts Council of Ireland
Graduate School of Creative Arts & Media
Limerick City Council

Jamaica

Ministry of Information, Culture, Youth & Sports
Visual & Performing Arts Jamaica

Japan

Kwansei Gakuin University

Kenya

BOMAS of Kenya

Kuwait

Kuwait University

Latvia

Latvia Culture Academy
Rezekne University

Lithuania

Klaipeda city Municipality (LT)

Malaysia

Khazanah Nasional

Malta

Malta Council for the Arts and Culture

Mauritius

Board of Investment (BOI), Mauritius

Mongolia

Arts and Culture Agency

Netherlands

Colin (creative organisations linked in networks)
Creative Cities Amsterdam Area
DOEN Foundation
Koekoek BV
NHTV

New Zealand (Aotearoa)

New Zealand Trade and Enterprise
Waikato Institute of Technology (Wintec)

Nigeria

Save our World
Storm 360

Norway

Innovation Norway
Nordic Innovation Centre
Oslo Teknopol IKS
Stavanger2008
Stiftelsen neveragain.no

Portugal

CITE, CRL

Gestluz Consultores
IPA
Opium

Singapore

Civil Service College
MICA
National Arts Council
Singapore Arts Festival

South Africa

Artscape
CAJ (Culture, Arts and Jobs)
City of Tshwane Metropolitan Municipality
cultures in regeneration
Gauteng Provincial Government
National Arts Council of SA
Sedibeng District Municipality

Spain

Bilbao Metropoli-30
Creativity Zentrum
Euromedia Consulting
IFACCA
Otravista Consulting

Sweden

.wdo
County Council of Västernorrland, Regional
Development
EIDI - Jönköping International Business School
Goteborg University & Kreativa Kvarnbyn
Idea plant AB
Kreanord
Landstinget Västernorrland, RU
Linköpings Universitet
Ministry of Culture
Ministry of Enterprise
Municipality of Linköping
Municipality of Norrköping

Norrköping Visualization Center, Municipality of
Norrköping
Regional Council of Southern Småland
Regional Council of Örebro
Royal College of Music in Stockholm
Västmanland County Council
Östman Regional Development Council

Switzerland

UNCTAD

Uganda

Makerere University

UK

2in10 Venture Partners Limited
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Arts Council England, London
Arts Council England, National Office
Arts Council England, South East
Arts Council England, South West
Arts Council England, East
Arts Council England, London
Arts Council England, North East
Arts Council England, North West
Arts Council of Wales
Arts+Media Training
Arts-Roc
Ash Sakula Architects
Bank of Scotland Imagine Festival
BBC
Bell Business Development
BOP Consulting
Bright Space (UK) Ltd
British Council
British Council Scotland
Burrell Foley Fischer LLP
C3KE, University of Huddersfield
Channel 4
Creative Industries Development Agency UK

CREATIVE CLUSTERS 2008 CONFERENCE REPORT

Cities Institute, London Metropolitan University
City of Edinburgh Council
Clare Leadership Programme
Commonwealth Foundation
Cornerhouse
Coventry University
Creative Industries Centre Trust
Creative Jersey
Creative Scotland Transition Project
Creative Space Management
Cultural Enterprise Office
Culture and Sport Glasgow
Culture South West
Dance Base
Dancebase
David Powell Associates, Cultural Consultants
Department for Culture, Media & Sport
Dumfries & Galloway Arts Association
Dundee Contemporary Arts
Edinburgh Art Festival
Edinburgh Festival Fringe
Edinburgh International Book Festival
Edinburgh International Festival
Edinburgh International Film Festival
Edinburgh International Science Festival
Edinburgh Jazz and Blues Festival
Edinburgh Mela Festival
Edinburgh Military Tattoo
Edinburgh Printmakers
Edinburgh's Hogmanay
EM Media
Essex Development and Regeneration Agency
EUCLID
Federation of Scottish Theatre
Feisty Productions
Festivals Edinburgh
Formation Zone Plymouth University
Gateshead Council
Glamorgan University Business School
Glasgow - Education
Glasgow City Council
Glasgow Film Theatre
Glasgow Grows Audiences Ltd
Glasgow International Festival
Glasgow Metropolitan College
Glasgow School of Art
Glasgow University
Glasgow's Concert Halls
Highlands & Islands Enterprise
Humanities Advanced Technology & Information Institute
Huntingdonshire District Council
ICIC - Catalan Institute for the Cultural Industries
igloo regeneration
Innovation Norway
Integreat Yorkshire
Kelvin Consultants
Kirklees Metropolitan Council
KTN for the Creative Industries
LAC Limited
Leeds Initiative
LEGO
Leicester Creative Business Depot
Loch Lomond & The Trossachs National Park
Luxton Cultural Associates
macrobert arts centre limited
Manchester International Festival
Marketing Manchester
Monmouthshire County Council
National Theatre of Scotland
NESTA
New Media Corp
Nordicity Group
North East Finance
Northern Film & Media
Northern Ireland Screen
Northern Rock Foundation
Openvizor
Press Association
Promoters Arts Network
pza
Regional Screen Scotland
RGA Consulting
RSAMD
Rudman Consulting & Envirodigital
Scottish Arts Council
Scottish Broadcasting Commission
Scottish Centre for Enabling Technologies
Scottish Centre for the Book
Scottish Enterprise
Scottish Enterprise Tayside
Scottish Government
Scottish Screen
Scottish Storytelling Centre
Screen Academy Scotland
Shetland Arts Development Agency
SKA8 (Stewart Kelly Associates)
soundLINCS
Southwark Council
SQW Ltd
Stills
Storm ID Ltd
Street Level Photoworks
Sutton Coldfield College
T-Shirts and Suits Ltd
The Audience Business
The Glasgow School of Art
The Lighthouse
The Media Centre
The Open University
The Unfactory
TheCreativePortal
Tom Fleming Creative Consultancy
Torbay Council
TPLD Ltd
TRC Media
UK Coalition for Cultural Diversity
UK Film Council
University of Bolton
University of Chichester
University of East Anglia
University of Glamorgan
University of Huddersfield

University of Lincoln
University of Liverpool
University of Manchester
University of Northampton
University of Plymouth
University of Strathclyde
University of the West of Scotland
Visual Arts & Galleries Association
Watershed
Worcestershire County Council

USA

Center for International Trade Development
College of Charleston
Creative Community Builders
Envision LLC
Susi B. Marketing, Inc.
Tate Center for Entrepreneurship
Vivid2andCo.

Venezuela

Kryskan Investment

BOP Consulting Ltd

In today's global economy, creativity and innovation are vital to cultural, economic and social growth.

But what are the key ingredients of a creative cluster, community or city? What should decision-makers focus on? Which tools and approaches should they use? Which should they avoid?

BOP Consulting is an independent research and strategy consultancy. We work with policy-makers to understand these processes and to maximise the potential of culture, media and creativity.

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Creative Clusters Ltd

Creative Clusters is an independent policy conference examining the growth of the creative economy. We are interested in initiatives from around the world that are designed to have an impact in both cultural and economic terms.

Creative Clusters believes that creativity is the key factor driving development. Across the world, enterprises based on individual creativity are booming. Furthermore, knowledge and culture-based activities now play a central role in the activities of all businesses. This is the era of the creative economy.








These changes are having a dramatic impact on global culture and on the economy. Our goal is to help people engaged in the development of the creative economy to communicate and share resources with one another.

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<p>British Council</p> <p>www.britishcouncil.org</p>	