

6. Cultural Tools

6.12. Creative management: creative cities and organisations

by [Roberto Gómez de la Iglesia](#)

To develop a creative management from cultural management entails first to define the framework of interactions among various policies, to have the focus point clear (creativity for what, with who, with which alliances, etc.), and to define actions in such line (having priorities clear). The references included in this chapter are just references, but each territory is unique, and the existing creative capacities are differential. However, to build up from the existing, with local creative agents, is the starting point to develop successful and sustainable creative management strategies over time.

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**Part of these texts are rewritten from others developed or adapted by the author for Bilbao Ekintza (Plan de impulso de los sectores creativos and Plan Bilbao Empresa Cultural), for Interarts IDEA/Regional Government of Andalusia (Plan Clusters Culturales de la Bahía de Cádiz), and for the Postgraduate Degree in City Management and Creative Entrepreneurships of the Faculty of Economics of the University of Cordoba, Argentina, as well as from several talks and texts by the author.*

1. Cultural sectors versus creative sectors?

When we talk about Creative Management, especially in a long section about cultural management tools, we take the risk of focusing on a set of methodologies, techniques, and dynamics to be used in the development of creativity from the direct action. The reason is that creativity has numerous dimensions when we refer to cultural management.

This chapter is not aimed at stressing specific techniques or general concepts about the creative thought, as many texts about it are available for readers (for example, through the known website www.neuronilla.com or even as an introduction of different studies on the subject matter, such as the Creative Economy Report 2010 by the UNCTAD-United Nations unctad.org).

My goal is focusing on the links between cultural policies and management which influence the development of more creative territories as creativity has replaced culture. And services and experiences are being replaced by industries, as an umbrella format in market terms of cultural organisations.

In our professional environment, there is therefore a conceptual logic on what could be called cultural and creative industries based on the dominant influences from the last ten years, the time in which a certain Anglo-Saxon view has been extended in creative sectors and influenced, although it does not always coincide, by Richard Florida's theories about creative classes and cities [The Rise of the Creative Class, 2002; Who's Your City?, 2008].

The most used definition about creative industries is maybe that proposed by the Department for Digital, Culture,

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Media and Sport of the United Kingdom: “Those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property”.

This is a controversial definition, especially due to its appeal to intellectual property as the origin of its economic dimension, but it is useful as a starting, but not exclusive, point. One of the difficulties of definition is also the differentiation between cultural industries and creative industries. It is widely accepted that the latter are part of those including creative activities which are not traditionally considered within the framework of arts and culture (fashion, architecture, etc.). However, it is also controversial the use of the concept “industry” to encompass a set of sub-sectors and activities which have nothing to do with industries (at least in the Spanish meaning of the term).

For example, the Scottish Government, through its Cultural Enterprise Office (culturalenterpriseoffice.co.uk) deals with the following sectors: Publicity, Animation, Architecture, Celebration Arts, Community Arts, Video games, Craftsmanship, Transdisciplinary Arts, Dance, Design, Digital media, Fashion, Film and Television, Literature, Live Arts, Music, New Circus, Photography, Public Art, Radio, Software, Theatre, and Visual Arts.

As every definition of culture is cultural ([Eduard Miralles](#)), it could be said that the definition of what we understand by cultural and creative sectors is not exempt from local, economic, political, and of course, cultural conditionings.

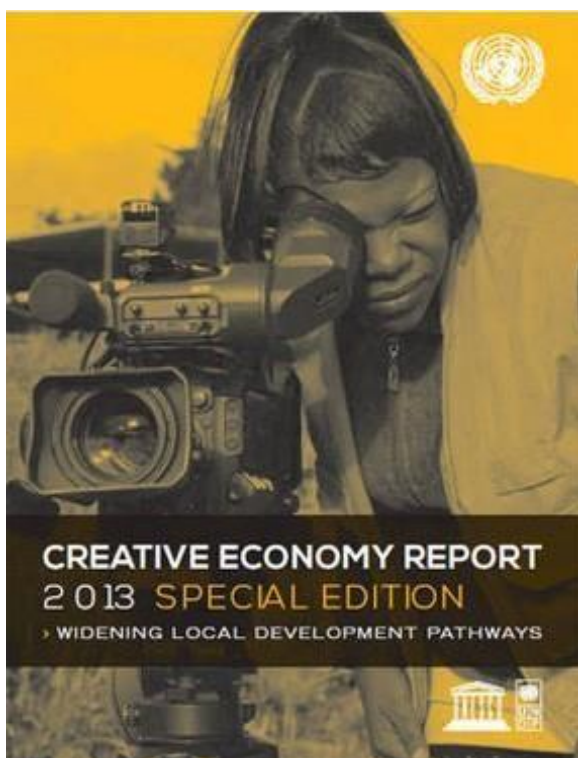
UNESCO, within its 2009 Framework for Cultural Statistics, defines cultural and creative industries as “those industries whose principal purpose is production or reproduction, promotion, distribution or commercialization of goods, services and activities of a cultural, artistic or heritage-related nature”.



Source: UNCTAD

The UNESCO-UNDP Creative Economy Report 2013 confirms that “the creative economy is not only one of the most rapidly growing sectors of the world economy, but also a highly transformative one in terms of income-generation, job creation and export earnings”. But there is more to do. To release the potential of creative economy also means to promote the overall creativity of societies, the affirmation of the distinctive identity of the places where is developed and of clusters, thus improving the life quality, the image and the local prestige, as well as to strengthen the resources to image several new futures.

The evidence provided shows how cultural and creative industries are the essential core of local creative economies in the overall South and how new development pathways are created to promote the creativity and the innovation in the search for the inclusive, fair and sustainable growth and development that the United Nations Post2015 Development Agenda’s work team exhorts to take.



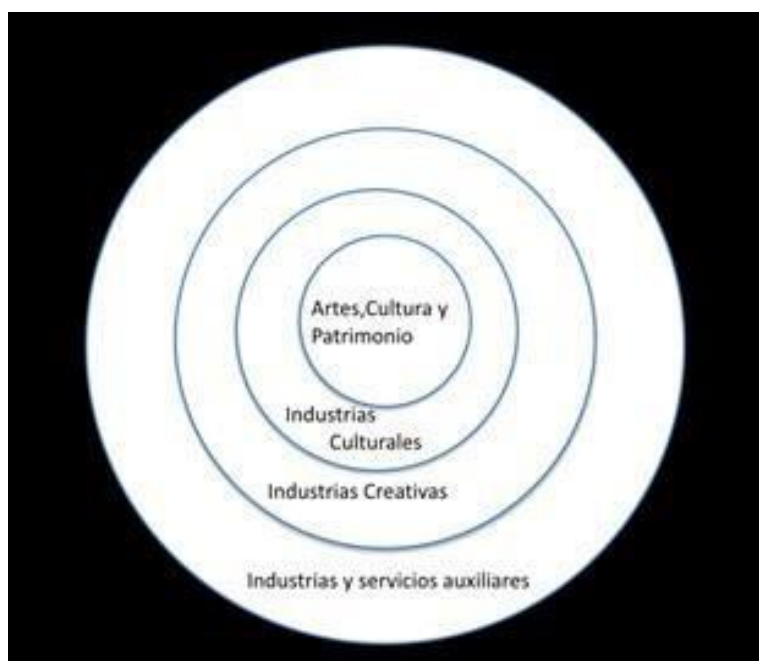
The United Nations Conference on Trade and Development (UNCTAD) includes this sector in those most really and potentially growing. According to their estimations, the average annual industry of the sector in developed countries between 2000 and 2005 was 8,7%, and the sector generated 445,2 billion dollars in the last year [Creative Economy Report 2008 and 2010]. In the graphic included, there is a classification of creative industries carried out by this organisation.

In Europe, figures about the contribution of culture and creative sectors to GDP could vary, as well as to the generation of direct and indirect employment, to the economic impact of facilities and events, etc. which usually makes us lose the perspective of the intrinsic value of these sectors in the development of our territories and societies (we could mention as an anecdote that, if the figures provided by all sectors on their weight in the GDP in Spain are added together, the result will be a sum of 160-180%; in other words, something does not fit).

We should admit that the term industry related to culture and creativity implies many suspicious in wide segments of agents, both professionals and amateurs. The reason is based, not on not recognising the existence of clearly industrial activities in these scopes, but on their adequate generic use which groups all cultural or creative sub-sectors, whether they are related to the creation, the production, and the distribution of tangible products, service provision, diffusion of ideas or experience generation.

However, the boom of debate on creative industries in Europe (and in the world) is unquestionably. And Spain has jointed this tendency, but as always in a confuse way, without deep roots and badly copying and adapting the practices and speeches from other contexts, particularly from British contexts as well as from Baltic countries (also very different among them).

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In 2006, the Belgian consultancy, KEA, together with the Finnish Media Group and the German MKW, launched by order of the European Union, the report "The economy of the Culture in Europe" (ec.europa.eu), where 4 main scopes to which cultural and creative practices are related were dealt with. By representing these scopes in the form of concentric circles (as it was a dartboard based on the model of the Australian David Throsby), Arts and Heritage would be in the central circle (including the practices linked to such scopes, mainly from cultural services); cultural industries would be in a second circle, that is, those scopes based on massively reproducing, distributing, and consuming cultural contents and productions (including books, films, music, etc.); the third circle included an extended industrial evolution of cultural contents toward the so-called creative industries (including design, architecture, fashion, video games, etc.); and a fourth circle includes all the auxiliary and supportive industry for previous scopes (supportive hardware and technology, networks, graphic production, auxiliary services, etc.).

Particularly with the crisis from 2008 and the public administrations' need to find new *El Dorado* to generate activity and employment (something similar to what happened at the beginning of the nineties with the so-called New Employment Sites, completely forgotten), an idea was promoted: to opt for creative industries as the sector capable of generating quality employment (this aspect could be discussed) through an economic activity which was useful for territories to be more creative (something that could be generally guessed but the way of articulate is unknown) and to adopt such an attitude in the supposed competition among cities to be more attractive in relation to the creative talent and to high value-added incomes.

This last side could be widely thought, but we focus on the role of arts and culture, on their most traditional intangible and tangible demonstrations in the debate on creative industries and territories. Only disappointment is here felt. In general, cultural policies have been relegated to certain civic services, mostly not very linked to creativity, and they are resisting in departments for culture which are more and more anaemic and exempt from encouraging proposals for their economic and business dimension.

And, on the other hand, economic public areas have appropriated the debate on creativity (with the intuition that

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something has to do with the innovation and generation of new growth opportunities). But many things are left in this impulse for creativity.

The first thing is that there is not creativity without creation or, at least, the renewal is not enough. There is no creativity without imagination, and there is no innovation without applied creativity (in any social scope), and the source cannot be forgotten. Arts and culture are not currently attractive in relation to public investment or projection. It is talked about the industry of video games, the potentiality of our fashion or the late discovering of the industrial design, rather than artists, experimentation, values, etc. And if these last aspects are dealt with, it is in terms of attracting external talents. Dimension is also discussed, as well as the attraction of large investments of the sector (rather than driving) or other actions not knowing, or ignoring, that 98% of our organisations in that sectors in Spain are micro (that is, less than three people), being 95% of the total employment.

This does not mean that they are not dynamic, not well-connected, not able, in many cases, of having international projection, etc.

And from the understanding and impulse of essential things is when we could also understand the boom of new creative practices related to transdisciplinary aspects. The new practices of Karraskan, the network of creative experience in the Basque Country, are an example (www.karraskan.org), as well as most projects included in the publication of the firm Trànsit "Música para Camaleones" (blog.transit.es). Experiences which usually cross classic circles to mix arts with education, business innovation, health, territorial development, development of new economic models, etc.

A creative society needs creative industries, but both, society and industries, need practices capable of getting into the daily nature, of surprising, of being useful to discover, of co-creating, of exciting, of promoting the critic spirit and creativity.

Cultural policies and their management should be redefined to influence the new (and maybe a little bit altered) debate which is being imposed, so that a hypothetical creative city full of industries, which are supposedly creative, but without creators or without a critic and creative citizenship, could be avoided.

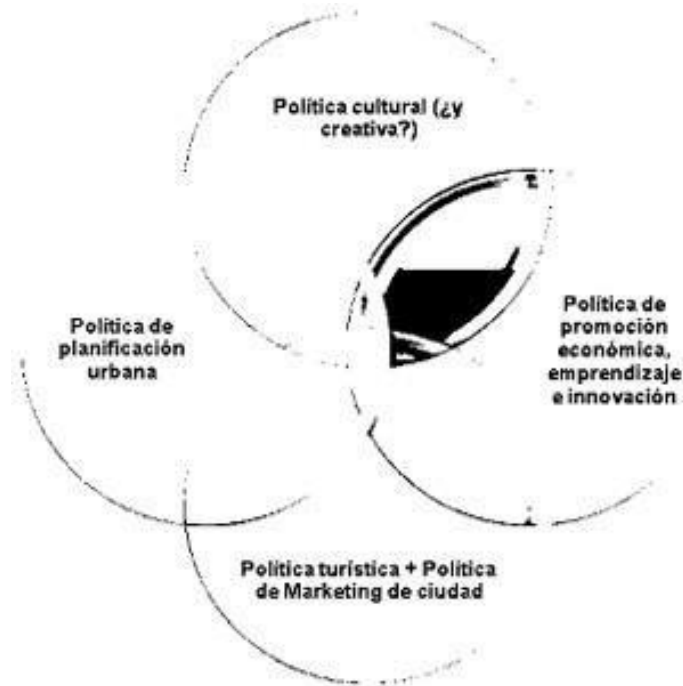
As talking about creative economy is much more than talking about creative industries. And talking about creative management is much more than modernising our organisation and activities.

Cultural management should be included in this discussion while inertially looking at supposedly better past times. In a new context, which adjustment should be made to our ideologies, to our strategic visions, to our daily actions, to our relationships, to our management models?

2. Strategies of cities' creative positioning: Creative Clad, Creative Class, and Creative Crash

In this scope, it is usual to confuse, not combine, scopes of political action presenting different interactions:

Scopes of Political Action



Source: Roberto Gómez de la Iglesia, 2010.

- **Cultural policies**, traditionally linked to the promotion of cultural creation and diffusion or to the protection, dissemination and revaluation of cultural heritage. And more and more linked to the development of creative industries and sectors (although paradoxically they are hardly combined with the promotion of creativity)
- General **economic promotion policies** of the city and, especially, of creative sectors (usually also mistaken for entrepreneurship policies), policies for the local economic development focused on the territorial development through the creation of firms and of economic activity in general, of the promotion of employment or of the innovation and competitiveness.
- **Tourism promotion policies** focused on the promotion of an activity of exportation carried out in-situ by attracting visitors in many ways. Urban tourism and such linked to nature and gastronomy, together with cultural tourism, are notably developed in our environments.
- These policies are usually combined with policies for marketing the city and for external projection, which are focused on improving the perception and image of a territory outside itself (and usually inside it) by linking some values, products, activities, and spaces to a brand-territory.
- This image improvement aims to influence the capacity to attract investments, major events, high-qualified residents, etc.
- **Territorial and urban planning policies**, linked to the design —not just spatial— of the territory, its internal and external connectivity, its habitability or its sustainability. Urban planning processes (more or less participatory) are essential to design and to facilitate the development of creative activities in an isolated or concentrated way, in a centralised or disperse way, etc.

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It is a matter of balance. We need to find consensus policies and spaces between sectors and agents. Usually, and particularly from the rise of the so-called economy of culture, the territories have been intervened with these different policies not always enough differentiated. They are spaces of public (and private) action full of common places (and, in turn, of opportunities), so their main scope of action and their objectives should be clear by clarifying when some actions help the others or when they limit their effectiveness.

We understand therefore that the aim is the creative positioning of a city or a territory by using **three clearly different strategies**, which are often mixed in an irregular way:



1. **Creative Clad.** The first strategy is linked to large demonstrations of creativity which maybe affect the awakening of (saying to catalyse is risky) creative capacities of its citizenship, but above all the city is prepared for the external image. There are many examples, particularly linked to what is called "Miraculous Architecture" [L. Moix, 2010], including the previously mentioned Guggenheim Museum Bilbao (www.guggenheim-bilbao.es), the uncertain City of Arts and Sciences in Valencia (www.cac.es) or the coherent project Newcastle Gateshead Auditorium (www.thesagegateshead.org).

This strategy is sometimes linked to large events which become the identity marks of their territories (and, in some cases, establish and drive local creative sectors). There are some examples, such as Festivals in Edimburgh, Scotland (www.edinburghfestivals.co.uk), Paraty Literary Festival, in Brazil (www.flip.org.br) or the Angoulême International Comics Festival, in France (www.b dangouleme.com). In Spain there are many examples. As medium cities, there is the Mérida's Classical Theatre Festival (www.festivaldemerida.es) or The Black Week in Gijón (www.semananegra.org).

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The European Capitals of Culture (ec.europa.eu) or UNESCO's creative cities (www.unesco.org) should be fully included in another chapter.

2. **Creative Class.** The second strategy is to attract creative classes (by following Richard Florida's approaches). For this purpose, an environment of advanced services is required, as well as the "3 Ts" (Talent, Technology and Tolerance), which should emerge from a place [R. Florida, 2002].



Distrito 22@ in Barcelona (www.22barcelona.com) could be an example of this strategy in which different types of activities have been placed. These activities have a common denominator in the intensive use of strategy technology and research, although artists, many of them related to the Hangar Production Centre (www.hangar.org), have a less important role of that previously stated (in these practices, it is usual to attract talent from outside, thus underestimating or ignoring the near talent, which could result in a disaster. Another initiative which emerges with this objective to attract talent, but today combines several strategies, is Milla Digital, in Zaragoza (www.milladigital.es).

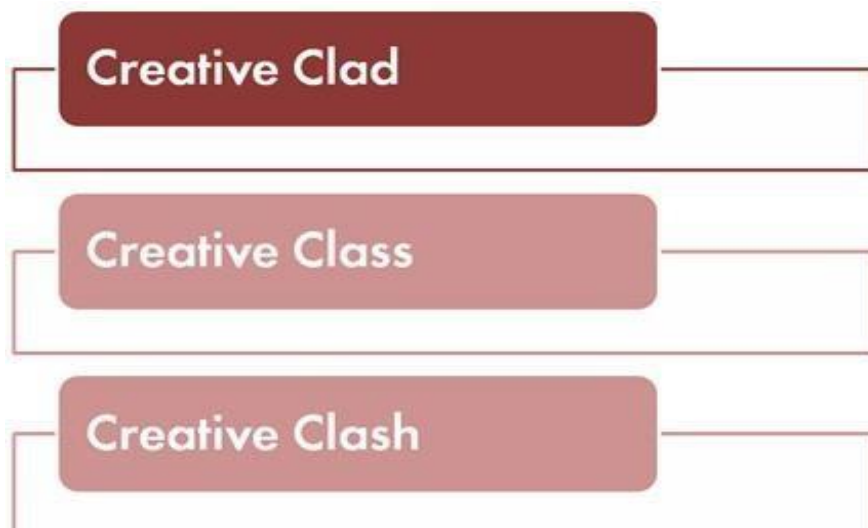
3. **Creative Crash.** The third strategy is related to the development of the "genius loci" and "The Hummingbird Strategy" (F. Morace, 2009), thus favouring many local creative initiatives, which are connected and with the world, worried about a social change of their work and the generation of a collective debate. The association Collage Arts in London (www.collage-arts.org) represents this last strategy with all their actions. It has created the Chocolate Factory, a cultural centre, in which the whole community has the opportunity to participate in creative arts and industries from a huge spectrum of educational programmes, supportive services for entrepreneurs, and resources available for creators.

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As mentioned in its website, its mission is to develop and to connect creative communities. Another example of this strategy is La Tabacalera (www.latabacalera.net), a cultural centre in Madrid, which is self-managed. It promotes many creative initiatives with a social background, collaborative and open, dealing with arts, science, etc.

In Bilbao, there is the interesting experience of ZWAP, a creation factory in the peninsula of Zorrotzaurre (an island in the future) (www.zawpbilbao.com), with many local creative initiatives, thus generating an environment of attractive offers within a framework of an industrial landscape in decline.



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This strategy is that making a city or a territory creative, and it could be supported by the other two strategies. However, performances tending to the iconic or to the talent attraction (broadly understood, not just the artistic talent, but also scientific, from thought, etc.) are useful to establish and to plan more endogenous, deep-rooted, and deeper strategies.

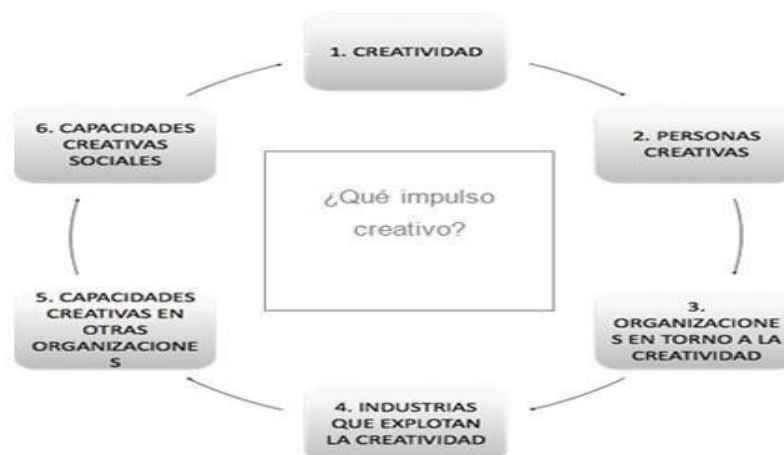
Indicators of this need of combined strategies are Sheffield (www.welcometosheffield.co.uk) in Great Britain, Vienna (www.creativespace.at) in Austria, or Marseilles, which was the European Capital of Culture in 2013 (www.mp2013.fr), in France.

These cities, and many others in the world, have opted to be creative territories and to promote their economic sectors. But do they act on the same direction?

Six scopes of action could be clearly distinguished when dealing with **creative impulse in the territory**:

1. A first scope related to the **stimulus of creativity** in a general way, in any social scope and in any age segment, as a fundamental value for current life. It is an educational, social and cross-sectoral logic.
2. A first scope related to the **impulse policies for creative people**. A logic of clearly professional development, either through the respective specialised training in various fields of culture and creativity, a general training from the creative perspective as from employability and entrepreneurship, or through many direct or indirect supportive measures. It could be both linear and cross-sectoral.
3. A third scope is linked to the **development of service organisations related to creativity**. Instead of counting on creative people, the existence of frameworks in which such people organise their work to generate new proposals is promoted. It is a business logic, as well as a logic of research and experimentation in culture and creativity. Theoretically, they are linear as the type of organisations included here are characterised by working from the intangible, with cross-curricularity and in fields of intersection.

Scopes of Creative Impulse



Source: RGI, 2010.

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4. A fourth scope is focused on the **development of the industry which exploits creativity**, but it does not mean that its organisational models, its teams or its management ways are particularly creative. This is an industrial and business logic mainly based on tangible elements (intangible elements are mainly included in the previous one), as well as the generation of the economic sector. It is linear and sectoral.

5. A fifth scope is related to the **development of the creative capacities of other sectors** which are not usually included in the designation of creative sectors. This is a logic to promote the organisational and productive innovation, of an intersectional character.

6. A sixth scope is the **development of social creative capacities** by promoting the pursuit of new responses to social problems, as well as the construction of new models. It is a logic of social and cross-sectoral innovation.

The essence of creativity and creative activities implies to talk about cross-sectoral capacities, abilities, skills, knowledge, values, etc. rather than an essential element of a professional and/or economic sector (which it is also in fact). Creativity is not exclusive, as well as imagination or knowledge, but it is necessary to specify on which scopes is the action intended to be focused when defining impulse policies, as not all scopes are equally important to achieve the objectives or have the same multiplying effect.

In some way, the first three scopes guarantee the generation of creative inputs for creative industries, for the economic sector in general, and for society itself. Also, the existence of a creative population encourages a more and more demanding demand in terms of creativity, thus forcing social and economic organisations to pursue the innovation, not just through quality and continuous improvement, but mainly through creativity. And all this is a way to promote the development of economic and social creative capacities beyond the industrial processes of the creation or dissemination of classical culture.

Some **examples of simple actions** related to some of these scopes are included below.



Creativity could be generally stimulated in many ways, at many levels, with many disciplines, and addressing to a great variety of publics. Mathslab (www.mathslab.tk), developed in Laboral, Industrial Arts and Creation Centre in Gijón (Asturias – Spain) is an open, playful, and interactive space leading to surprise and to the experimentation of knowledge, in which mathematics, technology, and image are the bases to develop the creativity of primary and secondary students, while teachers are in parallel trained. Outside school hours, Mathslab could be visited by individuals with a basic mathematical culture, and workshops for families are also organised.

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The Botín Foundation (Santander-Spain) (www.fundacionbotin.org) works with more than 100 schools in Cantabria, and cooperates with institutions and experts worldwide to improve the training of children and young people by introducing the development of creativity as well as of the social and emotional intelligence in the educational system. It is a commitment to an education promoting the healthy development of children and young people, thus strengthening their talent.

This link between creativity and emotional intelligence is really a new and powerful approach, especially with the degree of linking of the Foundation with the educational environment of its community and the possibilities to be in contact with international experts.

The Scottish Centre for Contemporary Arts in Glasgow (www.cca-glasgow.com) is an example of the impulse of creative people from a professional point of view. This centre makes an important commitment for local artists from different disciplines, both emergent and consolidated, to connect them with the local community, with other artists and

communities all over the world. They support the development of new creations through a programme of residencies and provide infrastructures, resources, and orientation by its Creative Lab. Artists are supported, but also many cultural agents who cooperate with the Centre by providing residencies to develop programmes in different spaces. The aim is to work with artists, to create projects, and to present them to as many people as possible.

The role played by some spaces in the promotion of creativity among the general public and among creative professionals is also interesting: MediaLab Prado (medialab-prado.es), dependent of the Town Council of Madrid, or Hirikilabs (hirikilabs.tabakalera.eu), a laboratory linked to Tabakalera and to Donostia San Sebastián, The European Capital of Culture 2016.



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An example of the development of creative capacities focused on the response to social problems is the International Centre for Advanced Technologies (CETA) (hirikilabs.tabakalera.eu) of the Germán Sánchez Ruipérez Foundation in Peñaranda de Bracamonte, Salamanca. CETA is an innovative commitment to implement the information and knowledge society in the rural area through people's training, the access to information flows, and the generation of technological services applied to education, the continuous training, the local administration, equality, and democracy.

The Sociocultural Development Centre (SDC) (cfs.fundaciongsr.com) is also linked to the same Foundation and is in Peñaranda de Bracamonte (Salamanca), as well. This Centre is a referent facility in the reading world and in the strengthening of imagination and creativity from the book world, although such vocation is extended to other cultural expressions with the population, particularly those related to the digital environment and new practices. But also towards the interior. SDC is a clear example of how the incorporation of greater deals of creativity in management models are essential to respond under better conditions to the creativity needs of its publics and its environment (conexionesimprobables.es).



An example of impulse of organisations of the creative cultural sector is SODEC (www.SODEC.gouv.qc.ca). The Society for the Development for Cultural Enterprises (French initials: SODEC) is made up by the Ministry of Culture and Communications, companies of the State and bodies working together to favour the affirmation, the expression, and the democratisation of culture as the development of communications. Their mission is the development, the production, and the diffusion of culture from Quebec in the field of cultural industries. It was created in 1995 and provides the means to contribute to the quality of products and services of these firms, as well as to their competitiveness with the remaining Canada and abroad.

It develops financial support programmes for firms from various cultural sectors, thus providing supportive measures for exports, financial aid for different processes of the cultural value chain, young creators, general financing of cultural firms, financing by fiscal credits for production, and other fiscal measures for the audiovisual production, cultural services or dubbing.

In this line, another interesting experience is the Institut Català de les Empreses Culturals (ICIC), which before was called the Catalan Institute for the Cultural Industries (www20.gencat.cat). ICIC is a public right entity attached to the Department of Culture of the Catalan Autonomous Government and is mainly aimed at promoting and developing cultural firms in Catalonia. Its main lines of action are the provision of aids and subventions for Catalan firms to produce, promote, distribute, diffuse, restore and improve facilities; service provision for business development; and the co-operation between entities and bodies to promote cultural dissemination and consumption.

ICIC helps cultural firms and entities to obtain resources and means of payment to acquire the goods and services required for the development and consolidation of their activity. Aids are classified into three basic financing tools which give financial support for specific projects, as well as loans for investments, and credits for cultural firms. Such tools are: refundable contributions, credit culture, and loans for cultural firms and entities' investments. ICIC has

implemented the International Promotion Area which, together with its offices abroad (Berlin, London, Milan, and Paris), is aimed to promote the international production and promotion of professional projects, to favour the exports of the Catalan cultural production, and to involve referent agents in the international display of firms. Since 2011, the audiovisual sector is included in its lines of action through various platforms.



The Cultural Enterprise Office (www.culturalenterpriseoffice.co.uk) in Scotland corresponds to the line of service for professionals.

The Cultural Initiatives Office is the supportive service and development for firms and individuals specialised in culture and creativity of the Scottish Government. They operate in all Scotland, headquartered in Glasgow, with satellite offices in Aberdeen, Dundee, and Edinburgh. All services are designed so that professionals could develop successful careers and achieve sustainability for their firms: to inform, to advice, to organise events and supportive plans to develop the initiatives of creative entrepreneurs.

An interesting initiative are the new professional markets/fairs specialised, or more generic, in creativity, such as Zink Shower (zincshower.com) in Madrid, BIME (bime.net) in Bilbao or the Buenos Aires International Design Festival (cmd.buenosaires.gob.ar). There are obviously more popular markets related to cultural and creative sectors (craftsmanship, jewellery design, fashion, industrial design, second-hand book, etc.), although they are related to other sectors and activities (collecting, gastronomy and ecological products, etc.). A beautiful example of private initiative in a public environment is the Mercado de Motores, in the Railway Museum in Madrid (ww.museodelferrocarril.org).



An example of hybridisation between fields and disciplines aiming at the organisational and productive innovation, in terms of social responsibility, is the platform Conexiones improbables (www.conexionessimprobables.com), promoted by the firm c2+i (Basque Country). With different forms (long or short relationships, OpenLabs, energy civic workshops, etc.), artists and thinkers are connected with all type of economic or social organisations to generate creative processes, thus leading to new ways of organisations, new relational or market frameworks, new produces, processes, technologies or materials, etc. It is part of the European network Creative Clash (www.creativeclash.eu).

With a clear focus on social creative development, in terms of involving citizenship in the development of artistic

projects as response to civic challenges, concerns, or needs, there is the programme promoted by the Fondation de France called New patrons (www.newpatrons.com), which is developed in Spain by the association Artehazia-Cultural innovation, Arts and Society (nuevoscomanditarios.wordpress.com).

“New patrons” is a platform to promote an art created in the civil society. The platform gives the possibility that any social group encourages the creation of a work of art which meets their needs or desires. For this purpose, a mediator works with the patron group to specify a common desire related to the environment, the subject or the area in which the group is interested. This desire could be very different depending on the group and its needs: the renovation of a public space to improve its use, to present a work done or to activate a recognition, to recall activities of a society or to strengthen its restoration, etc. After defining the need and desire, the mediator proposes an artist to make the piece which meets such need and desire.



So, turning back to what previously mentioned, a territory could not be classified as creative due to the abundance of its cultural infrastructures or technological centres. There are obviously natural intersections (although not always recognised) among various scopes and shapes of the progress, but the true dimension of creativity is perceived in the prevailing thinking model and in the population’s attitudes. It is true that many of our cities have moved towards the advanced service provision, but it is mentally prevailing the thought that all such services and such economic diversification would not be possible without a stable industrial/agrarian tradition and without a huge production capacity in the environment supporting it.

The tendency to look at more tangible demonstrations of creativity links us to such industrial/agrarian thought as well as to the need for competing with other sectors for the political attention and economic resources. However, creativity is not usually reflected in the Gross Domestic Product (GDP) as it is mainly based on ideas and processes, and in any case, on eminently intangible shapes in a first stage, capable of operating as important inputs of a large part of the economic

activity but, being itself, sometimes insignificant in terms of GDP and even in employment volume. However, they are fundamental. Time is required to develop creativity. A creative territory is not generated overnight. Creativity, the main component of innovation, is exploratory and unpredictable, and a more open and radical innovation could only be developed from this meaning.

If we want to place a city as a creative territory, creativity should be mainly promoted. The rise of creativity could make a city/several cities creative. The determination that a territory aims to be creative and stresses icons of modernity does not necessarily promote creativity. However, it is possible to promote economic organisations of the sector without achieving such territorial positioning. Anyway, while the supply is stressed, the demand should also be stressed by being increased and sophisticated.

3. Creative professionals, firms, clusters and districts. Cases.

It is clear the relevance that cultural and creative sectors have in the debate of the so-called Creative Europe, both as economic sectors and from the conviction (even today more literary than actual) that a more creative society will generate a more innovative Europe, with greater possibilities to maintain and develop the beleaguered Welfare State. This could be found in "Green Paper - Unlocking the potential of cultural and creative industries" (UE 2010, eur-lex.europa.eu) or in the presentation of the programme started in 2014 Creative Europe (ec.europa.eu).

In this context apparently interested in cultural and creative firms, in a reality of deep crisis alarmingly influencing broad activity segments in these sectors, a structuring need strongly emerges. We are talking about a set of cultural and creative sub-sectors hardly connected, generally made up of micro-organisations with difficulties to access to advanced management tools or to market possibilities usually requiring a greater functional and financial dimension.

So, these sectors have focused on processes to create clusters, which were presented by Michael Porter in 1990, already developed in other sectors several decades ago. The cluster model basically aimed at grouping organisations (complementary or competitors) which were part of a same value chain of a sector (originally industrial) to develop cooperation strategies among them, to improve the individual and group competitiveness, and in short, to promote the development of the sector and of the territory in which their activities are carried out.

The aspects of territoriality together with the singularities of cultural and creative sectors, as well as the current characteristics of their value chain (which rapidly vary in the context of the digital culture) usually lead to confuse (rather than combine) cluster strategies with the generation of creative districts (we refer to them later).

The huge variety of agents and organisations which could be included in cultural and creative sectors implies a complex element in any structuring process.

It is also advisable to distinguish which is the most important "productive factor" in each scope, in what each type of organisation is intensive as, if not, there is a risk of mixing too many things in such cluster processes (diversity to what extent?).

We should therefore distinguish some professional scopes which are very different among them in the broad and, usually, ambiguous field of knowledge society:

- Intensive professionals and organisations in imagination, creativity, cultural dynamics/services, and design thinking.
- Intensive professionals and organisations in information capturing, treatment, and dissemination.
- Intensive professionals and organisations in technical knowledge.
- Intensive professionals and organisations in technological knowledge.
- Intensive organisations in industrialisation of creativity.
- Intensive organisations in industrialisation of technology.
- Intensive organisations in industrialisation of technical knowledge.
- Intensive organisations in industrialisation of scientific knowledge.
- Organisations of production or auxiliary services of the previous ones.

Is it therefore understood that all professional scopes could be consider as part of a same creative sector (and much

less of a same cultural sector)? Certain conceptual umbrellas could maybe be forced, but their internal (origin and organisation models; typology of contents, products, and activities; economic logic, values, etc.) and external (relational framework; priority markets, networks, etc.) realities are very different, so aiming to homogenise a type of impulse measures implies, almost irremediably, that those scopes more adjusted to what is socially acceptable and best fit with the economically dominant orthodoxy, with what is politically correct, are favoured.

This fact could be relevant in countries where are still “thinking in tangible” and where culture and creativity are considered as complementary elements of development (more consequences and results than the actual ones), which are always subject to “hard” methods of the economic and business world, such as engineering, management, quality or planning. Creativity seems therefore to be part of such set of politically correct elements, together with emotional intelligence or business social responsibility, and it is not considered as a socially nuclear element, although is part of the innovation debate.

The fact that the major economic sector has not seriously considered culture and creativity in its thinking model has led us to adopt its language to be accepted. This is the reason why we have broadly included the noun “industry” in the whole professional, or at least organised, cultural and creative practice, by turning it into the adjective “cultural” and/or “creative”. The effect is not neutral. There are cultural and creative markets in which very different agents intervene, but the role of the artist (in any scope) and of other creators (designers, artisans, etc.) should not be forgotten after the industrial language.

On the other hand, there is an obvious gap between the apparent demand for creativity and the actual one, and this is a field of action which should be sooner or later tackled to not generate an illusion in the market: to form the demand to clarify what is needed in terms of creativity (and what should be found in other scopes) and to establish connection mechanisms to make effective operations. If not, the work will be focused on promoting new cultural and creative firms without an effective and autonomous market, or on supporting the maintenance of the existing firms highly depending on contracts and/or subventions of the public scopes of culture (who precisely do not have more resources, particularly in periods of the decline of fiscal revenue and containment of public expenditure, especially in Europe).

This is a common field of interest for several organisations which could make up a sectoral cluster (if in culture and creativity we could talk about sector rather than sectors). There are organisations and professionals with very different structure, dimension, objectives, etc. in public administrations, universities, technological centres, private foundations, large groups linked to cultural industries and communication, small firms of cultural services or creators. It is crucial to know where we should focus on to tackle the development of a cluster and to balance the public weight or large industries with that of small “artisans” of creativity, so that domain processes related to dimension or influence power is not perpetuated.

It is certain that not all creativity is organised in an industrial way and/or by the private sector. In fact, creativity is more related to the response capacity daily given by people to very different situations. It is a value. It is also clear that some people turn such creativity into a vehicle of direct (the own creativity as a business purpose) or indirect economic activity (creativity is applied to many different activity scopes).

The development of a creative economy needs, therefore, a broad development of the economic agents’ creative capacities. However, not all professional demonstrations have an industrial nature (although it is managerial). And to talk about creative industries is not the same as to talk about creativity for the industry (even for those industries calling themselves creative).

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For this reason, the development of a true market of creativity lies mainly in promoting creativity and, in turn, its application to the most varied social and productive scopes. It is about promoting an economy of creativity as part of the development of a creative economy. But they are not the same. In this moment, it is essential to value what is achieved by creativity and, for this purpose, we need to identify where it is and to establish links with other scopes, especially with the so-called creative industries. Mediators are therefore required to favour this link, as well as a cluster process to activate it.

With scopes of creativity occurs something similar as with culture. The relationships between economy and culture are usually limited to their economic impact in terms of Gross Domestic Product or employment generation. Large institutions and cultural events are therefore the referent of such cultural sector. However, the importance of arts and culture as an economic sector itself should be considered, as well as various agents intervening in the different stages of the value chain could be differentiated (research, creation, production management, diffusion, etc., so terms such as co-creation, hybridisation, digitisation, etc. should be today considered).

Regarding supply, the characterization of creative sectors is widely interpreted in many experiences of creative impulse (all cities and regions today want to be recognised as creative), thus usually distorting the reality with a no very credible quantitative desire in which the most cultural scopes are usually dissolved, as well as artists and creators.

And this is obvious particularly in the unequal consideration of sectors by giving priority to organisations against professionals, when in some sub-sectors the productive logic is focused on individuals, or including sub-sectors such as architecture and engineering (without differentiating them) which usually implies a huge specific weight in the consideration of the sector. It is difficult to accept that 100% of these sub-sectors could be classified as creative, especially in engineering. These are intensive sectors in relation to technical knowledge which use creativity, but we consider they could not be classified as creative, as it is almost impossible to desegregate them in the analysis of available statistical data.

In this type of approaches, there are also some different treatments of sub-sectors. In such way, when the world of art is analysed, artists are hardly mentioned as professionals: what is mentioned is the art trade through galleries, thus leading to the definition of measures which is not always correctly focused. The same occurs with craftsmanship, in which the artisan is not usually consider as professional, but the places of business linked to (supposedly local) craftsmanship. A similar appraisal could be done with respect to music or performing arts in which property developers and rooms are considered, in the case of the former, instead of other professional groups or individuals. As for publishing, it is usually joined to literature when the former is the industrial demonstration of the latter, but without having the same professional logics.

In the industrial and fashion design is where these organisations are traditionally closer to the figure of designer. On the other hand, as occurs with engineering and with most organisations linked to architecture, computer services are usually included as part of the creative sector. In this sense, all components related to the sub-sector of television, video or film should be considered in such way. In fact, if we take any television firm as an example, it is obvious that it is an audiovisual industry, but it is mainly an industry which is not characterised by having professionals of creation inside it, but outside it. It is clearly an audiovisual sector linked to the creative sector, but with a very huge specific weight that distorts its perception.

A whole is not necessarily produced by adding many things together, as well as a sector is not configured. In fact, it is essential to consider creativity which usually works individually or in micro-firms.

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Also, it is also necessary to consider from this reality how we are going to focus on the promotion of a creative sector (economy of creativity) by working in parallel, or not, to develop a creative economy, thus encouraging the linking between creativity and creators with other social and economic scopes.

We now focus on the scope called “intensive professionals and organisations in imagination, creativity, cultural dynamics/services, and design thinking”. We think they are a crucial group to generate other many creative activities. Their needs, which are generally found (and usually coincide with other groups of professionals and creative organisations) as a result of several analysis experiences, are as follows:

- First, to be identified and recognised as an inseparable part of the sector. A legitimization of the creative staff per se is required, and not just because of its linking to traditional creative industries. Indeed, many of these professionals and organisations linked to cultural innovation processes have serious difficulties to be accepted by the institutionalised cultural sector, which should logically be considered. They need to know who they are, where they are, what they do, and to whom they are related.
- On the other hand, as many other entrepreneurs, they need to access to affordable spaces (it is more important that they are versatile and located in massive environments than in architecturally intervened environments), financing methods (launching supports, risk capital of small dimension, guarantee of cash flow), etc., from the recognition of their professional singularity and their usual experimental nature of laboratory. In this sense and given the experience and non-specialised nature of most of their proposals (they move in fields of intersection), facilities are demanded to be able to move in spatial and conceptual environments which are usually not included in the standard (facilities to access to public administrations...).
- They require a greater visibility from their intersection vocation with other and from their small dimension in general. The most interesting proposals are produced in the periphery of sectors, and mechanisms to identify and to develop them should be available. Not always the biggest thing is the best environment for creativity and innovation.
- Also, the agents of this sub-sector consider essential to work the supply's increase and sophistication. There is a discursive inflation of creativity and innovation, but the reality is limited. Also, there are not enough spokespeople who are appropriate and have the capacity to understand what creativity gives to productive, organisational, and social processes. They demand training in the value of creativity among various social and professional establishments.
- On the other hand, this sub-sector is usually intensive in relationships, although it requires supports to stabilise, systematise, and make its local (and usually international) networks profitable, in terms of business and social impact (they generally move outside the most internationalised networks). It is about the establishment of professional networks of shared interests rather than strategies of business internalization or of corporate growth.

Although they sometimes act as mediators, they also need their existence (a new type of cultural manager?) to facilitate the connection of their organisations with other public, social and business organisations in which develop an applied creativity. This factor is fundamental to overcome the operational and conceptual gap existing between most of the economic world and cultural and creative organisations (it is less fundamental in industrial organisations in which the traditional firm and the investor have found niches of opportunity and future growth).

Until now (when it begins to be latent), there was no need of being joined to other creative sub-sectors (although they are of interest if professionals and organisations really sharing common interests are naturally grouped together), but the need to demand from the public administrations a general sensitivity effort related to the

- creativity and need of a creative society. Indeed, there are important friction among cultural and creative agents who move in more alternative market environments with the most integrated in the general logic of the market (which are more inclined to join interests, particularly when a certain critic dimension is exceeded).
- Bottom-up processes are claimed, as well as greater confidence in the existing network as it is, without turning their representation to large firms or cultural institutions with whom are vaguely identified, but with whom they are forced to share a theoretical ownership with a same creative sector.
- In general, the positioning of their territory does not predominate as creative to be used as a stimulus of creativity, but on the contrary. There is usually a high risk that such approach leads to a marketing city strategy rather than an impulse of creativity. The gap between the positioning pursued by their cities and the consistency of local cultural policies is usually highlighted, as they are not part of the sector's concerns and needs (extending them to citizenship, something to be also discussed).
- However, the external positioning of a territory related to creativity, if it is supported by its active agents rather than by iconic elements (which undoubtedly are reinforced), it could be useful as an umbrella to facilitate the external projects of these organisations and to establish international networks, as well as to persuade some internal agents (Chamber of Commerce, Business clusters, Travel Promotion Agencies, Urban Transformation Entities, etc.) of the potentiality of the local network (beyond being obsessed by the imports of external talent).
- Training and contrast spaces not included in traditional categorisations are demanded as they reinforce the design thinking vision, which is based on how designing the world, rather than on the world of design.
- Business training is also required but conducted by professionals able to understand the singularities of their activities, which are not always based on organisational logics and prevailing profitability.
- They consider important to develop a deep reflection on the transfer of know-how and the consequences in terms of rights of intellectual and industrial property. They are usually at odds with the most industrialised organisations.

It is therefore necessary to tackle the needs of the closest creative networks (and usually the smallest one), although they have a global vision, before dealing with complex “cluster” processes, processes of the positioning of a territory as creative or processes for external talent.

As a result of the characteristics of the sector and of the territorial linking of most cultural and creative organisations (not in vain the city is a cultural ecosystem), the impulse of clusters is connected with the development of creative districts. The latter are understood as territories of an urban environment with a high amount of cultural-creative activities (usually favourable with tertiary, public, and leisure offer), as well as with a communicative positioning and an identifiable brand related to the offer.

In this line, Pier Luigi Sacco and Guido Ferilli (Nuevas direcciones en Políticas Culturales. Los distritos culturales sistémicos, 2012) stated that the society of knowledge demands new ways of horizontal integration among productive chains characterised by strong and, usually, unpredictable complementarities in their knowledge and innovation strategy. In the cultural district, in all its meanings, culture as a role of synergic agent which provides the other sectors of the productive system with contents, instruments, creative practices and added value in terms of identity symbolic value. The economies of the cultural district are not generated by classical cultural market, by by creative activities articulated by dimensions of the social and economic life.

Generating **Creative Districts** is a good development strategy of the sector as long as they do not turn into creative ghetto located in areas socially controversially deteriorated. Creative activities strongly affect the regeneration of depressed environments, but to recover these areas, a mix of diversified uses is required to guarantee the continuity

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of the urban life, although it could be a certain use specialisation.

On the other hand, the only way to include several creative proposals in the city is that they are available in any moment and place. Also, a serious doubt arises: with the actual and current evolution of the sector in terms of consolidation and maturity of creative organisations, how many creative districts could a territory support?



There are many cities wanting to be considered as creative cities. For example, there is a long list of Spanish cities who have been candidates for European Capital of Culture 2016, but there are others in this environment and in the world, of course. To win such positioning of territory is not easy if the aim is to provide any differential element with respect to the hundreds of cities in the world saying that they are, or they want to be, creative (for a time they wanted to be related to knowledge, and now to innovation, peace, sustainability, etc.). For this reason, the difference could be the development of a strategy from more creative sub-sectors in which their main figures really participate.

Some examples of Cultural-Creative District are included below:

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Cultural Industries Quarter. Sheffield (Great Britain). (www.ciq.org.uk)



It emerged in the eighties by the hand of the Town Council of Sheffield who promoted this initiative after the collapse of traditional industries by designated the area “Cultural Industries Quarter (CIQ)” to establish the development of the sector as a new growth area for the local economy. In 1999, the Town Council developed the CIQ Agency in collaboration with the University of Sheffield Hallam and the leading firms placed in the quarter.

An active policy for adapting locals and for developing cultural industries and auxiliary sectors was implemented for its development. The CIQ Agency mainly conducts three programmes:

- Creative Exchange, which facilitates the development of infrastructures for the creative sector and the employment generation.
- Cube, a space in which creative agents could stay and work.
- The Last Mille, a programme to help cultural agents with social integrity problems.

Museums Quartier Wien. (www.mqw.at)



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Museums Quartier Wien (MQ) is one of the largest ten cultural places in the world, with a surface area of 60.000 m² and located in the old imperial stables in Vienna. It includes facilities with the most different artistic projects, apart from cafés, restaurants, and shops located in baroque buildings mixed with modern architecture. In this space, there is an active and dynamic coexistence between the cultural heritage and the most current proposals.

Museums Quarter in Vienna is visited by people from many ages, social origins, and interests, which can find Museums, different Cultural Centres, creative firms, meeting points, restaurants, fashion, etc. It is, therefore, more than a space for culture: it is also a place for enjoyment, meeting, and pleasure.

Other examples of Cultural-Creative Districts are Dublin / Temple Bar (www.templebar.ie), Marsella / La Friche la Belle de Mai (www.lafriche.org), Nantes / Ile d’Nantes (www.lafriche.org, creationduquartier.com), and Amsterdam / Westergasfabriek (www.westergasfabriek.nl).

In addition, these creative districts could have some components to develop the organisations of the sectors.

Business stock. A business stock of cultural and creative firms, which is appropriately mixed in the space for the creative district with cultural trade and cultural trade and proximity spaces, cultural public services, spaces for restaurants and leisure or meeting areas, could be installed, in which imagination and creativity are turned into knowledge and innovation, directly with cultural products, services, and experience, or in other productive scopes. The aim is to attract consolidated or developing creative firms, first local firms, and then national and international firms, all related to performing and visual arts, performing arts and music, literature, books and publishing sector, management and treatment of cultural heritage, folklore and tradition, applied arts and artistic jobs in general, graphic and industrial design, interior design, fashion design, illustration, audiovisual and multimedia, the world of video games and serious games, advertisement and communication in general, management of social networks, sound and lighting, personal image, gastronomy and lifestyle, etc.



Incubators of creative firms. The aim is to have a space in which new firms or sole proprietors aiming to develop their activity in creative sectors could temporarily, during their launching, rent spaces at affordable prices, access to common services to save costs, permanent advice and monitoring of their activity, mentoring, basic training in business management, etc.

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These incubators are sometimes available not just for new firms, but for new projects emerging from public, private, commercial or non-profit entities which already exist. An interesting referent could be "Creapolis" Creativity Park, promoted by ESADE in Barcelona - Spain. This park includes an academic, sports, and residential areas, as well as a club and a creative laboratory. (www.esadecreapolis.com)

Creative Office. To establish a Creative Office centralising the information, aids, managements, spaces, etc. required to improve the management, the competitiveness, and the visibility of creative organisations. Various organisations could also be linked to international networks. It would be the reference core of the sector in its impulse. It is important that it is located in a reference environment for potential customers, such as a cultural district which joins a wide and varied creative, public, and private offer.



Why not, in the future, having an office for the development not just of creative sectors but also of the creative economy (in all sectors), which is implemented by the creative district?

The aim is to have a space to provide support and advice for a great variety of creative initiatives which could have emerged in the territorial environment of action to be appropriately developed and consolidated. Some key initiatives are as follows: networking and relationships with other sectors, internalisation, assignment of spaces, support in management, etc.

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An example is **Creative Cultures Scotland** (www.creativeculturescotland.co.uk):



A non-profit association which helps creative sectors from the North-east of Scotland to be in contact among them and with their public, as well as to support creative practices. It includes different creative sectors related to culture (design, literature, music, performing arts, visual arts, etc.) and aims to helping the creative community to develop and to promote its work at a local, national, and international level. Its main lines of action are as follows:

- To get in touch creators with networking.
- To present market opportunities (grants, contests, etc.).
- To facilitate information about the local cultural agenda as well as to provide creators with tools to distribute their creations.

A co-working space. Co-working is a good practice for micro-organisations from the creative cultural sector.

Some examples are as follows:



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Utopic Us (www.utopicus.es) is a network of co-working spaces originated in Madrid; it is a private initiative. They define themselves as a large Factory of Creative Transformation, a creative company available for multipurpose professionals committed to make people dreams come true. It is not just a physical space, but a space of ideas, of understanding the work, personal relationships, and business organisations. The main vocation of the space is to promote interchanges of contemporaneous knowledge, whose means go from digital culture to communication and to the new ways of creating brands and identities: from visual, audiovisual and performing arts, through architecture, literature and new means in their numerous formats.



Impact Hub (madrid.impacthub.net) is another classic co-working space. It is in the heart of Las Letras neighbourhood (Madrid) in which the best of an office, a restaurant, an event hall, and the home comfort are mixed in a new social space, sustainably designed, to work, to meet or to conduct events in a creative and collaborative environment. A flexible and exciting open floor for shared work, in the form of hot-desking, with private spaces, such as meeting room, boardroom, coaching room, a laboratory for innovation, and a cosy kitchen and library.



La Colaboradora is a physical space of Collective Intelligence in which a collaborative community works in its

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business, social or creative projects with the only condition that ideas, services, and knowledge should be interchange by timebanking to strengthen the gift economy. In this space, business, social and creative projects, among others, could be developed. They are available for entrepreneurs, self-employed people, NGOs, activists, creators, re-entrepreneurs, etc. It is a P2P physical environment which combines the philosophy of interchange networks between equals (peer to peer) and the whole intensity of human contact. It is an initiative developed by the Town council of Zaragoza.

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