



# Toolkit for political recommendations

---

## Contenido

Introducción .....	2
La lógica del ToolKit .....	3
Marco teórico y metodológico para las precondiciones .....	5
Estructura económica.....	5
Workers in cultural and creative sectors.....	7
Cultural resources.....	7
Urban structure.....	7
Trust.....	7
Quality of institutions .....	7
Path of innovation .....	7
The CreativeMed Index.....	7
Community Scale partnership.....	7
Translocal Socieconomics Ecosystems.....	7
Territorial innovation.....	7

## Introducción

El modelo del Proyecto CreativeMed, a partir de la capitalización de los diversos proyectos previos, presupone que en el contexto depresivo que se ha generado en las regiones MED por la recesión, se hace cada vez más urgente de aprovechar el capital territorial y cultural para codiseñar nuevos servicios y modelos de negocio que pueden favorecer la transformación de las ideas innovadoras y creativa a través del emprendimiento en bienestar y prosperidad económico. Los proyectos MED previos han detectado en los agentes relevantes un elevado nivel de motivación, creatividad e innovación, implicando a la administración pública, los agentes económicos, las pequeñas y medianas empresas, a los emprendedores y a la ciudadanía en general y apuntan a la emergencia de un nuevo modelo socioeconómico de especialización inteligente que se están definiendo sobre los siguientes elementos:

1. Cultural anchoring, in some relationship between the value proposition and the specific cultural heritage within the Mediterranean;
2. Open networked people, with a civic infrastructure that goes beyond the confines of the single organisation to emphasize multi-disciplinary and informal collaboration;
3. Innovation mixes, blending and balancing the high-tech with traditional practice, or industrial with social innovation;
4. New business models, where the value proposition includes an active role of the user/consumer in knowledge exchange about the product or service, collective learning and dynamics, etc.
5. Shared values, where the new product or service embodies and transmits a broader ethical practice, eg sustainable lifestyles, and contributes to shared value creation within the community.

Esta perspectiva la podemos sintetizar en tres elementos comunes que pueden reforzar la implementación de las estrategias S3 y que presupone un concepto de creatividad colectiva que viene alimentada por la combinación de la existencia de asociaciones y partenariados a escala local, de la existencia de ecosistemas socioeconómicos trans-locales y de procesos de innovación territorial. Son la integración e interacción de estas tres dimensiones las que determinan las capacidades y posibilidades de un territorio para aprovechar de manera diferencial esa *vía mediterránea* a la innovación que de manera diferencial puede aprovechar un concepto de innovación que va más allá de la innovación científica y técnica. The main difference with traditional innovation policies is thus not so much in the object of the policy but in the conception of the innovation-related phenomena that policy is acting on.

Como se señala en el CreativeMed Green Paper (CreativeMed, 2014) Integrating this creativity-based vision with more traditional policies implies viewing different forms of innovation – scientific, technical, social, and institutional – not as distinct approaches but as different dynamics that unfold in synergy. Through constant interaction, they form an “innovation landscape” that progresses as an interacting system across the maturity phases from first ideas to social uptake and penetration of daily life and work processes in a region. Promotion of such innovation dynamics will clearly require the integration of current policy approaches with

new methods, new actors, and new initiatives, many of which have in fact already been successfully experimented in Territorial Cooperation projects.

### La lógica del ToolKit

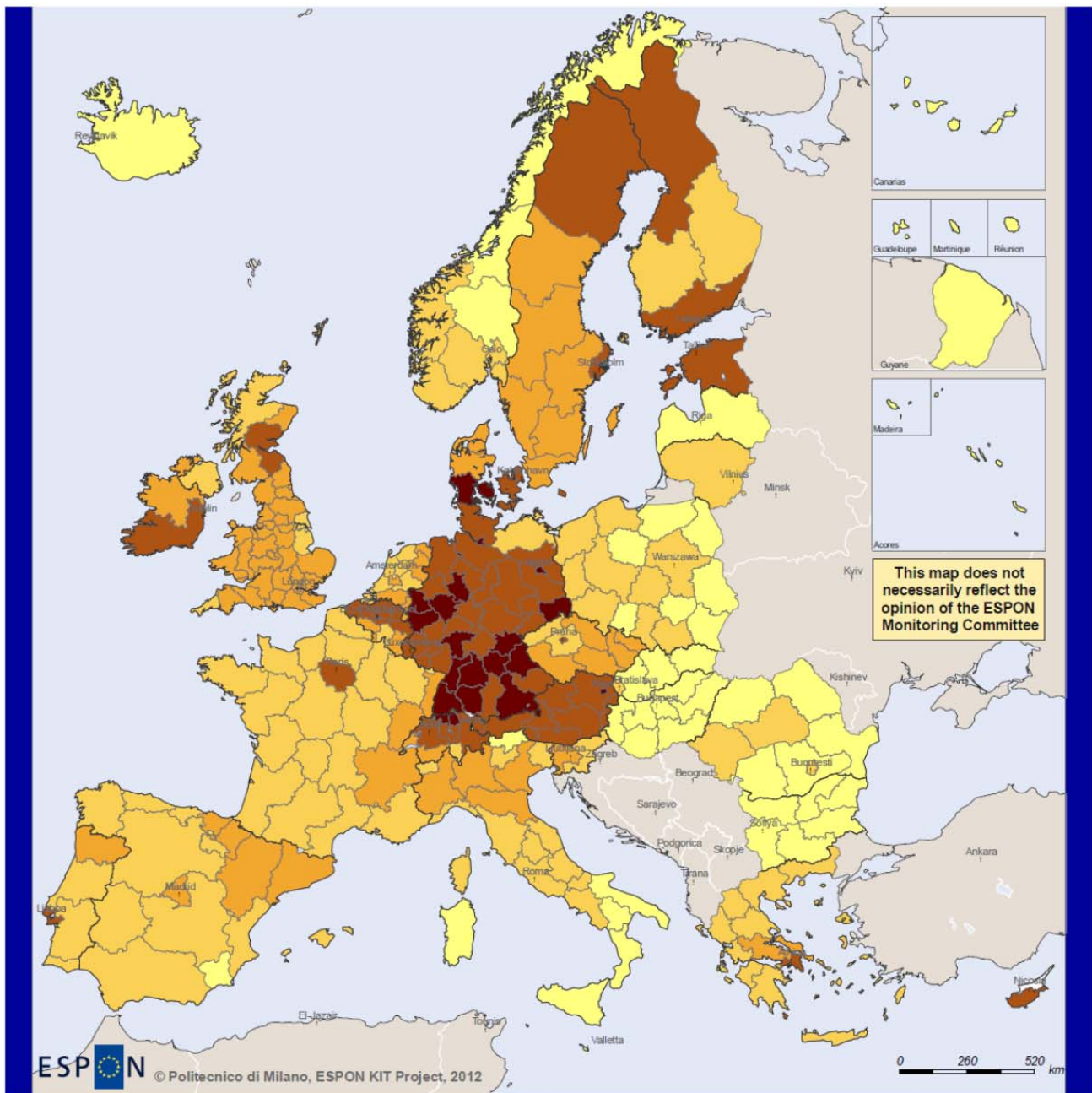
Para traducir esta aproximación metodológica a un conjunto de herramientas e instrumentos de intervención posible sobre un territorio concreto, resulta necesario en primer lugar disponer de un modelo de análisis del territorio que nos posibilite un ejercicio de benchmarking. With the aim of reaching the objectives of the Europe2020 Strategy, the European Commission has conditioned the disbursement of European Regional Development Funds under the thematic objectives most directly related to research and innovation, on the existence of RIS3. These are defined as integrated, place-based economic transformation agendas that focus policy support and investments on key challenges and needs for knowledge-based development, building on national/regional strengths, competitive advantages and potential for excellence (European Commission, 2012).

Lo que proponemos para las regiones MED es un primer análisis sobre la precondiciones necesarias para situarse en contextos donde sea posible activar este vía mediterránea de la innovación. Estas precondiciones están sustentadas en la literatura científica que identifica las causas que facilitan especializaciones relativas en los sectores culturales y creativos y la existencia de catalizadores de la innovación

Seguidamente proponemos la elaboración de un conjunto de indicadores que se derivan de lo que hemos denominado “modelo CreativeMed” y que explica la capacidad de activar la creatividad territorial a partir de tres dimensiones diferenciadas. Esta perspectiva la podemos sintetizar en tres elementos comunes que pueden reforzar la implementación de las estrategias S3 y que presupone un concepto de creatividad colectiva que viene alimentada por la combinación de la existencia de **asociaciones y partenariados a escala local**, de la existencia de **ecosistemas socioeconómicos trans-locales** y de procesos **de innovación territorial**. Son la integración e interacción de estas tres dimensiones las que determinan las capacidades y posibilidades de un territorio para aprovechar de manera diferencial esa *vía mediterránea* a la innovación que de manera diferencial puede aprovechar un concepto de innovación que va más allá de la innovación científica y técnica. The main difference with traditional innovation policies is thus not so much in the object of the policy but in the conception of the innovation-related phenomena that policy is acting on.

Esta búsqueda de nuevos modelos de innovación están sustentados en recientes trabajos que identifican diferentes territorial patterns of innovation in Europe. En concreto la perspectiva del CreativeMed coincide en gran parte con lo que el proyecto ESPON KIT. Knowledge, Innovation, Territory(Capello, 2013)

**A smart and creative diversification area** (Pattern 2b), *characterized by a low degree of local applied knowledge, some internal innovation capacity, high degree of local competences, which suggest that the not negligible innovation activities carried out in the area mainly rely upon tacit knowledge embedded into human capital. Moreover, regions in this area are strongly endowed with characteristics such as creativity and attractiveness that help to absorb knowledge and to adapt it to local innovation needs. These regions are mainly located in Mediterranean countries (i.e. most of Spanish regions, Central Italy, Greece, Portugal), in agglomerated regions in Slovakia and Poland, a few regions in northern Europe, namely in Finland and the UK.*



ESPON © Politecnico di Milano, ESPON KIT Project, 2012

EUROPEAN UNION  
Part-financed by the European Regional Development Fund  
INVESTING IN YOUR FUTURE

Regional level: NUTS2  
Source: Own elaboration, 2012  
Origin of data: EUROSTAT, 2012  
© EuroGeographics Association for administrative boundaries

**Legend**

- No data
- Imitative innovation area
- Smart and creative diversification area
- Smart technological application area
- Applied science area
- European science-based area

Para cada una de estas dimensiones tanto de manera diferenciada como agregada proponemos también un segundo ejercicio de benchmarking que permite detectar tanto las ventajas como las deficiencias comparativas, tanto en las precondiciones como en las variables relevantes del modelo CreativeMed mediante un indicador sintético.

A partir de este momento es posible realizar un diagnóstico comparativo e iniciar un proceso de búsqueda, a partir de una librería de proyectos, políticas, planes e intervenciones recopiladas de experiencias tanto de los proyectos MED previos como de otras fuentes diversas de buenas prácticas y experiencias, de manera que sea posible identificar mediante un conjunto de criterios que intervenciones se ajustan mejor a las ventajas/deficiencias que aparecen en el diagnóstico del territorio.

### **Marco teórico y metodológico para las precondiciones.**

Las precondiciones se identifican a partir de una larga trayectoria de investigación sobre las relaciones entre las dinámicas de los sectores culturales y creativos, la innovación y los procesos de desarrollo territorial (Boix, De-Miguel-Molina, & Hervás-Oliver, 2013; Mossig, 2011; Rausell Köster & Carrasco Arroyo, 2001; Rausell Köster, Marco Serrano, & Abeledo Sanchís, 2011; Rausell-Köster et al., 2012) y hacen referencia principalmente a cuatro tipos de variables.

- a) La estructura económica y su capacidad de engarce con las actividades culturales y creativas, los recursos culturales y el capital territorial.
- b) El capital humano, el capital cultural y la posibilidad de activarlo a través de las interacciones de los individuos en entornos urbanos.
- c) El capital social y la calidad de las instituciones asociado a dicho capital.
- d) La trayectoria histórica y las condiciones institucionales para la innovación.

A partir de este marco conceptual hay que señalar que la disponibilidad de la información y de variables que se ajusten adecuadamente a las nociones a las que les otorgamos significación, quedará determinado el marco de comparación en el que se sustenta el “toolkit”.

### **Estructura económica.**

European regions, especially the southern ones, are at a crossroad without precedents since the aftermath of World War II. In 1989, year of the fall of the Berlin Wall emerged in Europe the most successful political and economic space with a process of economic convergence and unforced integration that could be considered as a miracle in historical terms. Twenty years later, in 2009, the impact of the financial crisis in the USA hit the European economies causing falls in the gross domestic product (GDP) of 6% in Germany, UK and Italy. Since then, there have been a number of attempts to try to overcome a crisis that is about to collapse the monetary system and forces in most countries, due to the implemented economic policies, a substantial reduction in the size of the welfare state that characterised differentially the European model.(Marco-Serrano & Rausell-Köster, 2014)

In that background, different proposals try to look for a sustainable economic model that ensures Europe's competitiveness in the medium and long term. Strengthening cultural and creative industries (CCI) is one of the proposed roads. Actually, as pointed out by Potts and Cunningham (Potts, 2011), these industries have their significance in dynamic terms, derived of their ability to catalyse dynamic economic growth and development, even when their static significance is also of growing importance and constitute an economic sector whose size exceeds in terms of gross value added that one of the primary sector in many Western countries.

Power and Nielsén (2010) and Power (2011) stated that “regions with high concentrations of creative and cultural industries have Europe’s highest prosperity levels”, suggesting there is an increasing set of evidences reinforcing the idea that there is a strong relationship between the size of the CCI and the wealth of regions in Europe.

These evidences show that the relationships are not only mere correlations but causal and circular relations. Henceforth, being a wealthy region is the cause of having more people working in the CCI sectors; at the same time, having more people employed in those sectors makes the regions wealthier, which in turn, will attract higher employment in the sector, transforming the process into a virtuous circle. Other insights point out that these relationships are complex, multiple and sometimes contradictory (Rausell et al., 2012; De Miguel et al., 2012).

Traditionally, the relationship between cultural and creative activities has been relegated to answering questions around the arts and market failure (cultural economics) or about looking for the rationale for cultural regulation. Instead, nowadays there is a focus on the role of media, culture and communications in generating change and growth in the Schumpeterian sense: the “capitalist engine” (Cunningham, 2011).

Europe has not got many more options of specialisation in a scenario of global competitiveness. As the Green Paper “Unlocking the potential of cultural and creative industries” (European Commission, 2010a) stated:

“For Europe and other parts of the world, the rapid roll-out of new technologies and increased globalisation has meant a striking shift away from traditional manufacturing towards services and innovation. Factory floors are progressively being replaced by creative communities whose raw material is their ability to imagine, create and innovate. In this new digital economy, immaterial value increasingly determines material value, as consumers are looking for new and enriching "experiences". The ability to create social experiences and networking is now a factor of competitiveness”.

So, if we want to leverage creativity and innovation and creating a new entrepreneurial culture, governments need to nurture them by empowering the CCI. Regretfully, as Cooke and De Propis (2011) argued, EU's economic growth takes little account of the opportunities and potential of the CCI, favouring hard technologies and services.

On the bright side, a consensus is starting to be generated around the fact that the symbolic dimension of an area and how it deploys in the cultural and creative activities affecting their socio-economic structure and competitiveness lays far beyond the aesthetic aspects of cultural activity. The policy formulations though have come to be too vague, and culture appears as a contextual variable that envelops everything but where



it is difficult to determine the causality of relationships (Rausell et al., 2012). Even some authors seriously question the relationship between creative economy and development (see, for instance, Reese and Sand, 2008).

Only recently a body of theory has been being developed to unveil a more accurate approach to the black box that connects the cultural and creative activities to competitiveness and economic performance of a region. Even noting that we are quickly building a story line that connects culture and creativity with economic development, there are still many unresolved issues. Indeed, one of the objectives of this research is to deepen our understanding of the dynamics of relations between the CCI and the economic performance of the regions.

According to research sponsored by the European Commission, wealth generation in the European regions is explained by the instantaneous effect of employment in the creative sectors. The report “The Economy of Culture in Europe” (October 2006), beyond uncovering the links between creativity and innovation, with the ICT sector, and the regional development and attractiveness, demonstrated that the creative and cultural sectors in Europe are as competitive as other industrial sectors; in some cases, even more competitive, turning CCI as a driver for economic growth based on its labour force.

### **Workers in cultural and creative sectors.**

### **Cultural resources.**

### **Urban structure.**

### **Trust**

### **Quality of institutions**

### **Path of innovation**

### **The CreativeMed Index.**

### **Community Scale partnership.**

### **Translocal Socieconomics Ecoystems.**

### **Territorial innovation.**

As the Kit Project asses (Capello, 2013) the empirical analysis suggests “that knowledge, innovation and diffusion are not necessarily intertwined, especially at the local level. This can be explained by the fact that factors that enhance the implementation of new knowledge can be

quite different from the factors which stimulate innovation. Firms and individuals which are leading an invention are not necessarily also leaders in innovation or in the widespread diffusion of new technologies."

"These reflections suggest that innovation can be the result of different patterns, different modes of performing each phase of the innovation process. The variety of innovation patterns explains the failure of a "one size fits all" policy to innovation, like the thematically/regionally neutral and generic R&D incentives, with the expectation to develop a knowledge economy everywhere. On the contrary, innovation patterns specific of each area have to be identified, on which ad-hoc and targeted innovation policies can be drawn.



## References

- Boix, R., De-Miguel-Molina, B., & Hervás-Oliver, J.-L. (2013). Creative service business and regional performance: evidence for the European regions. *Service Business*, 7(3), 381–398.
- Capello, R. (project scientific coordinator). (2013). *KIT Knowledge, Innovation, Territory* (p. 57). Retrieved from [http://www.espon.eu/export/sites/default/Documents/Projects/AppliedResearch/KIT/FinalReport/KIT\\_Final-Report\\_final.pdf](http://www.espon.eu/export/sites/default/Documents/Projects/AppliedResearch/KIT/FinalReport/KIT_Final-Report_final.pdf)
- CreativeMed. (2014). *Green Paper: The CreativeMED Model for Smart Specialisation* (p. 48). Retrieved from <http://www.creativemed.eu/images/pdf/CreativeMEDGreenPaper.pdf>
- Marco-Serrano, F., & Rausell-Köster, P. (2014). Economic development and the Creative Industries: a Mediterranean Tale of Causality. *Journal of Creative Industries*, *In press*.
- Mossig, I. (2011). Regional Employment Growth in the Cultural and Creative Industries in Germany 2003–2008. *European Planning Studies*, 19(6), 967–990. doi:10.1080/09654313.2011.568807
- Potts, J. (2011). *Creative Industries and Economic Evolution (Google eBook)*. Retrieved from <http://books.google.com/books?hl=es&lr=&id=oyzbtYUPRSMC&pgis=1>
- Rausell Köster, P., & Carrasco Arroyo, S. (2001). La provisión de cultura en España desde una perspectiva del análisis regional. *Información Comercial Española, ICE: Revista de Economía*. Secretaría de Estado de Turismo y Comercio. Retrieved from <http://dialnet.unirioja.es/servlet/articulo?codigo=12612&info=resumen&idioma=SPA>
- Rausell Köster, P., Marco Serrano, F., & Abeledo Sanchís, R. (2011). Sector cultural y creativo y riqueza de las regiones: en busca de casualidades. *Ekonomiaz: Revista Vasca de Economía*. Departamento de Hacienda y Administración Pública = Ogasun eta Herri Administrazio Saila. Retrieved from <http://dialnet.unirioja.es/servlet/articulo?codigo=3781732>
- Rausell-Köster, P., Abeledo Sanchís, R., Blanco Sierra, Oscar (Econcult, U., Boix Doménech, Rafael (Economic Structure Department, U., De Miguel Molina, B. (UPV), Hervás Oliver, J. L. (UPV), ... Vila Lladosa, Luis (MC2, U. (2012). *Culture as a factor for economic and social innovation* (p. 199). PROJECT, SOSTENUTO. Retrieved from [http://sostenutoblog.files.wordpress.com/2012/01/sostenuto\\_volume-1\\_en.pdf](http://sostenutoblog.files.wordpress.com/2012/01/sostenuto_volume-1_en.pdf)