

European creativity and urban regeneration

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Abstract

Since the end of the 1980s, in the light of research conducted by Charles Landry that theorized and formalized the concept of the Creative City, Creativity, along with other economic activities, has been considered as something that marks the life of cities. Under its sign, a large part of post-industrial societies found the necessary momentum for urban and economic revitalisation, responding to the stagnation resulting from the collapse of industrial society (Albuquerque, 2006). Through the production of art and the strengthening of its cultural fabric, through the support of artists and infrastructures, Creative Industries grew and developed. Cities like Manchester, London and Liverpool saw their economy grow, the latter becoming a major cultural hub in the UK, incorporating music, performing arts, museums and art galleries, as well as an active and attractive nightlife.

Through a literature review focused on the key concepts and studies relating to the economic potential of Creativity, we seek to understand Creativity's state, its impact and economic impulse and the importance of cultural policies, with the ultimate objective of understanding Creative and Cultural Industries as a secure source of sustainability for the future.

Keywords: creative cities, creative industries, urban regeneration, creative economy.

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I. Introduction. The basics of Creativity

1.1. Creative Cities - emergence, evolution and concept

Created by human beings as a reflection of the needs of social and economic organisation, the constitution of the first city dates back to about 3,000 years BC in Mesopotamia (Reis, 2008). Appearing and functioning as centres of command and the exchange of agricultural surpluses, since the medieval period cities began to assume important roles in industrial production, and as such they became marked by great migratory waves from the countryside to the city.

In the twentieth century, with the emergence of the Knowledge Society and Economy, a new type of capital began to be explored and recognised: Human Capital (Reis, 2008). Despite the awareness of the Human Capital potential and the growing understanding of the value of artistic and cultural production, it was only from the 1980s onwards that the first reflections centred on the role of Creativity as an economic aspect, and as a booster of the urban space potential appeared. Although this factor has been shaping the life of cities ever since, and the importance of Gothic art for the economic and cultural flourishing of cities between the 12th and 16th centuries, it was in the post-industrial era that Creativity and cultural activities had a critical impact on the flow and economic impulse for the Urban and Economic Revitalisation of several Cities.

Through the strengthening of cultural fabric and the support of artists and infrastructures, the Creative Industries grew and developed themselves (Albuquerque, 2006). Many European cities were reborn, some of them becoming poles, such as Manchester, Berlin and Barcelona, poles that in addition to generating intense industrial and commercial activity, are still even now distinguished by their cultural scenes and intensive creative activity.

At the end of this decade, the issue has aroused the curiosity of the British urbanist Charles Landry. Thus, the development of one of the most relevant works for the dynamics of the Creative Industries began: a new concept of thinking, planning, developing and managing the City - the Creative City (CC).

English cities played a fundamental role in the story of Creative Cities and the urban space core under the idea of Sustainable Creativity. In 2000, Landry pointed out that the urban code, as a creative economic space, provided alternatives for creating conditions for individuals to think, plan and use their imagination in the search for opportunities or to solve unattainable urban problems (Landry, 2000, cit. Reis, 2008). The reconnection between Creativity and the promotion of urban development, along with the recognition of the significance of cultural and creative activities in terms of economic promotion, territorial development and even the search for competitiveness through the attraction of the Creative Class, have been some of the most highlighted aspects in discourses and spheres related to public action on public spaces at the international, national, regional and local level (Costa, Seixas and Oliveira, 2009).

Although, on initial impact, it was regarded as a purely aspirational concept, the notion of Creative City took shape and emerged as a global movement that changed the way the city's dynamics were faced. Landry (Landry, 2000, cit. Reis, 2008) imagined, thus, a city where technology that formed abstract and tolerant opportunities was generated, attracting creative talents and skills. However, today it is believed that the concept of Creative City was not in itself capable of being implemented and put into practice - the design of the Creative Industries concept was also fundamental.

Believing that the number of cities with potential and favourable conditions for development of the knowledge economy and creativity was still small, Landry presented the Creative City as a “tool for urban innovation” (Landry 2000, 2008). In the same vein, and in keeping with Richard Florida’s theories (Florida, 2002), the author concluded that cities can be considered creative as soon as they congregate and are functional in three specific areas (3Ts): talent, technology and tolerance.

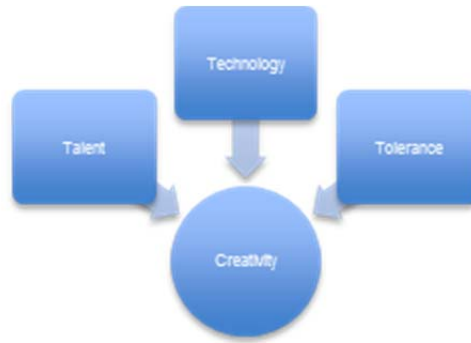


Table 1 Richard Florida’s model of Creative Cities.
Source: Authors’ elaboration.

This aspect lead us to question: whether a city can become self-sufficient solely through the exploitation of its Creative Economy?

Creativity leads to Innovation, which powers the Technological Change. This, in turn, leads to an increase in Productivity and Economic Growth. This is the motto, that since 2001, has been being asserted by the Australian economist David Throsby. An author, who in that same year explained that Cultural and Creative Industries refer to the marketing of ideas with significant value, value having already being identified as having six dimensions (Throsby, 2001).



Table 2 The 6 dimensions of value by David Throsby.
Source: Own Elaboration.

It is therefore possible for us to understand that Creativity is seen as more than a simple concept. Instead, it presents itself as an element of Human Capital that unquestionably contributes to increasing productivity (of any industry or service) as a relevant input that enhances business competitiveness, and a key factor that defines the Creative and Cultural Industries.

Although there is a striking disparity between the romantic vision of those who live from Creativity - moved by the creative vision and devoid of material motives - and the reality - that sometimes tilts towards little financial return, meets with difficulty inherent in valuing creative work, and results in the low prices generally charged for work - these contributions are important for society and its balance, since these artists promote Creativity, Identity, Criticism and Diversity, “public values that if sufficiently valued guarantee support for the public purse “(Throsby, 2009).

We can then assert that enhancing sustainable cultural development promotes the maintenance of cultural resources in the long term, equitable access to cultural participation, respect for cultural diversity and the recognition of the cultural interdependence between economic, ecological and cultural systems.

But there are also different ways of looking at Creativity and its potentialities. Costa, Seixas and Oliveira (Costa, Seixas, Oliveira, 2009) explored two different ways of approaching this concept. The first relates to the fact that Creativity asserts itself as transverse to the economy and to society, being a potential source of value creation in current economies, across all economic sectors. The second refers to the fact that it is possible to focus only on those which have been considered creative activities associated with the plastic arts, scenic arts and so on. However, it is important, first of all, to understand the requirements and conditions that a City must contain in order for it to be designated as Creative. Thus, compiling opinions and theories from several authors, makes it possible to construct a summary table as presented below (Reis, 2008):

THEORY	GENERAL LINES
RICHARD FLORIDA's 3 Ts	Talent, Technology and Tolerance
CHARLES LANDRY's 3 Cs	Culture, Communication, Cooperation
VERHAGEN	Clean, Green, Safe
HOWKINS	Learning, Collaboration, and Innovation
KAGEYAMA	Functional, Secure, Comfortable, Festive
FONSECA E URANI	Connections, Culture, Innovations
STRICKLAND	Justice, Equality, Diversity
LERNER	Sustainability, Mobility, Solidarity
PARDO	Free Citizenship's exercise. Socially Complex environments. Areas culturally Dynamic. Quality of democratic life. Security.

Table 3. Requirements and intrinsic conditions for which a city is considered creative. Source: Reis (2008)

The analysis of this summary table allows us to conclude that the opinions of the various authors are intertwined, and similar factors that delimit, in themselves, the aspects that a City should concentrate to bear the title of Creative are mentioned. But, in addition to being successful, a Creative City “needs to be based on good Governance, supported by a long-term strategy that is capable of generating consensus and trust” (Reis, 2008).

It is assumed, therefore, that creativity drives the search for new forms of government that reconcile the public, private and civil society, as well as, alternative forms of financing, innovation, the city itself, its valorisation and collaborative models. We can assume that rather than understanding Creativity’s value and dimensions, it becomes necessary to analyse and understand what kind of policies, strategies, models and actions are adaptable to different cities, since these measures cannot be reproduced - it is important to remember that on the basis of the definition of Creative City we find the territory’s singularity - cultural identities, economic vocations, history, contexts, dynamics, among others. So, another question arises: *in order to assert itself as creative, does a city need to live exclusively on a creative economy or should it seek ways of coordinating its creative economic potential with other areas of economic activity?*

1.2 Urban Creativity Cycle and the Creative Economy

A concept and dynamic instrument developed by Charles Landry, the Urban Creativity Cycle is presented as a tool that “seeks to promote an urban renewable energy form with the ability to lead a city or locality to the pinnacle of its development potential” (Fundação de Serralves, 2008). Through this model, Landry (Landry, 2000 cit. Reis, 2008) assumes that Creativity can not only be used and exploited for the development of a place, as it can be wasted if its management is not intelligently and strategically developed. The concept is based on the 3c’s - Culture, Communication, Cooperation - and focuses on the importance of the connection between agents and spaces in supporting activities, and the support developed through the exploitation and use of natural resources on the basis of new technologies. It is on the basis of these concepts that this Creativity management model unfolds. It is considered that Creativity is a resource that can be managed, contradicting the idea that it is nothing more than a mechanism that is available to an artistic and scientific privileged elite. The model integrates five points (Fundação de Serralves, 2008):



Table 4 Charles Landry’s Urban Creativity Cycle.

Source: *Estudo macroeconómico – Desenvolvimento de um Cluster de Indústrias Criativas na Região Norte (2008)*.

It is important to remember, however, that it is not only these five phases that shape and circumscribe the Urban Creativity Cycle. By reaching and satisfying the public or the market through the development of creative ideas and products, it is possible to generate a dynamic that, in addition to rewarding the creative process, lights the fuse to trigger new ideas generators. Therefore, in an endless cycle, creativity creates creativity, leading to new cycles, attracting new people and new resources. In this way, creativity is understood as a sustainable and reusable resource (Fundação de Serralves, 2008). Therefore, creativity seems to acquire an economic dimension, that was translated into the concept of Creative Economy in 2001. Coined by John Howkins, the Creative Economy is defined by the aggregation of “activities that result from the exercise of the imagination by individuals, exploiting their economic value” (Howkins 2001). In addition to aggregating all the processes that involve the creation, production and distribution of products and services, it revitalises manufacturing, services, retail, and the entertainment industries. As a result of having knowledge, talent, creativity and intellectual capital as main productive resources, the Creative Economy has been changing the places where people want to live, work, learn, where they think, invent and produce (Howkins, 2001). The concept asserts itself as an aggregator, uniting ideas about the Creative and Cultural Industries, Creative Cities, Clusters and the Creative Class and consolidates itself as an emerging concept that deals with the interface between Creativity, Culture, Economy and Technology in today’s world, where images, sounds, texts and symbols predominate. Both the academic and power spheres have gradually come to understand that the movement driven by the Creative Economy matters, mainly due to the impact of the goods and services it produces in the areas it integrates, but also due to the directly generated wealth and to research and production processes that are incorporated by almost all economic sectors. In addition, the concept is considered relevant, as it establishes creativity as the major source of human capital and the main fuel for commercial and artistic production.



Table 5. Creativity in today's Economy.
Source: Adaptation of the UNCTAD's model (2008)

We understand, therefore, that the Creative Economy involves all cultural and intellectual production that arises from Creativity exploration, adding symbolic and commercial values that can, above all, represent a society at a local level. Promoting wealth creation, employment and export growth, the Creative Economy drives economic, cultural and social aspects by interacting with technology, intellectual property and tourism and promoting parallel aspects such as social inclusion, cultural diversity and human development.

Today, it is known that the Creative Economy brings benefits to the sustainability of a place, city or even a country, since it is a greener economy - less energy consuming. In addition, it has been a great boost for the world's major economies - such as in the case

of England, where creative industries clusters are already responsible for the biggest employment and production numbers (Garske, 2009).

With regard to the dynamization work, the author Lala Deheizelin (Deheizelin, 2007 cit. Garske, 2009) argues for a need to boost the Creative Economy, which would necessitate that financiers, cultural managers - public power, private initiative, Universities - and various sectors of society - culture, economy, tourism and external relations - are aware of the need to work together. For this to happen, it is necessary that four dimensions be contemplated: symbolic, social, environmental and economic.

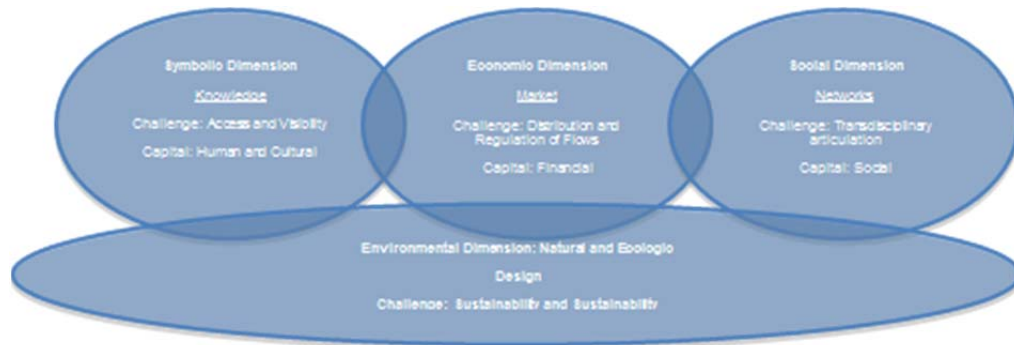


Table 6. The four dimensions of the Creative Economy.
Source: GARSKE, 2009

It is therefore essential to promote the development of new businesses resulting in new applications of artistic languages and new formats for the dissemination and distribution of cultural products, which are aimed at new audiences in new spaces. In addition to economic growth, employment and exports, developments in creativity-related activities promote social inclusion, cultural diversity and development (Deheizelin, 2007 cit. Garske, 2009). Above all, the evolution of creative activities promotes the evolution of the human being in his professional, personal and economic environment.

2. The Creative Europe. Regeneration, branding, policies and economic impact

2.1. The Creative Europe and City Branding

Urban Regeneration and City Branding concepts have been walking side by side. When carried out, it is important that the renovation of a city is not only physical, but that it also incorporates a series of measures that relate to its personality, identity and message. These aspects gain influence and special importance after the theorisation of the Creative City concept along with the understanding of the need to renew a city as a whole and not only as a place where people, the economy and infrastructures cohabit.

Over the decades, a wide range of cities have become famous for various reasons: Santiago de Compostela for its position on a road that pilgrims travel, Montecarlo for the annual Formula One event and Monaco for tourism of the upper classes. In all of them, various marketing and branding mechanisms were explored in order to seek to demonstrate cultural, economic and natural attributes that shaped their identity and made it strong and pronounced.

Since the Marketing and Branding phases are distinct, it is necessary to understand that the first mechanism incorporates an important function in terms of sales and promotion, while the second is related mainly to the creation of an image and the promotion of an identity. The success of the development of a Marketing and Branding work will always depend on its focus: a city must, first and foremost, be able to state itself as a solid product that deserves to be communicated (Martinez, 2011). It is only after analysing a city or even a country that it is possible to decide on what measures to take in order to boost its image: is it appropriate to promote urban regeneration or to establish a national infrastructures plan? Will it be more appropriate to partially renovate some areas or just study their message if the place is already in good condition (Martinez, 2011)?

Understanding the requirements of each city and the needs each one presents before taking action to communicate a message or marketing is essential, since the “consideration of these phases would support the framework based on a holistic approach, a marketing process that ends with the place’s brand, instead of a mere name or slogan, which contributes to the creation of a corporate identity in order to communicate a range of physical and psychological attributes” (Martinez, 2011).

It was with these characteristics in mind that in the year 1985, Melina Mercouri, then Minister of Culture for Greece, and Jack Lang, her French namesake, devised the establishment of an annual event whose main purpose was to promote European culture - European Capital of Culture (ECOC). After 32 years, this project and these cities continue to be one of the most ambitious and productive cultural activities in the world, involving budgets far superior to those of other cultural events. To date, 54 cities have held the title, succeeding not only in terms of gaining prestige within European communities, but also in terms of promoting and publicising what they have in common, for example culturally, ideologically, sociologically, politically and demographically speaking. Above all, the European Capitals of Culture aim to assert themselves as an event of diversity.

European cities have been investing large sums of money and energy in the organisation of these cultural events for various reasons and with various aims, including: putting the name of the city on the map, developing the cultural offerings in the long term or even improving tourist flow. Culture and creativity are perceived as being matters of national pride and self-confidence and these stimuli don’t appear to be neglected by cities hosting the event. Given that a ECOC seeks to bring citizens closer together by promoting European cultural diversity, drawing on common history and values, this event presents itself as an opportunity to generate cultural, social and economic profits, promoting urban regeneration and boosting its visibility on an international scale.

Investing in an image enhancement, most of the cities that were integrated into this project developed specific brands, which sought to make the unique aspects of the city visible through carefully chosen graphic elements and characteristics. But issues related to the link between the city brand and the event brand have emerged (European Commission, 2004). Some studies have found that the prevalence of city-marks and their projection, only occurs when the identity of the event's brand is established, based on the identity of the city's brand.

In a study conducted by the European Commission, in 2004, two trends in the event’s management were verified – aiming to ensure benefits that would last beyond the duration of the event. The first referred to Urban Regeneration. The British city of Glasgow, European Capital of Culture in 1990, is considered to be a case of “good

practices” (Myerscough, 1992; 1994 cit, European Commission, 2004). Indeed, it is still being pointed out as an example of good practice, in the history of European Capitals of Culture, for its use of the event as a catalyst for urban regeneration. The second tendency is the concern of developing graphical identification systems to identify the event. In recent years, a practicing of greater caution became evident, concerning relating the city’s branding graphics with the event itself. There have been cases of success, such as Graz in 2003 and Guimarães in 2012, ECOC's that were awarded due to their communication strategy. However, continuity, continued to be questioned (European Commission, 2004). The notoriety and exposure of the name of a city tended to be lost over time, generally because from an integrated management perspective, the event branding had not been adequately developed in line with the city brand. However, this trend has been contradicted, especially in regards to the affective and emotional value that the brand of a city can acquire within the minds of its inhabitants.

2.2 The economic and political importance

In the last decade, the central challenge facing policies aiming to stimulate the Culture and Creativity sector has been centred in the synergies between supply and demand and between creative activities and other economic activities (Mateus, Augusto, 2016). Culture and creativity have gained a dimension of great relevance in the economic reflection spheres, for the regeneration of the competitive and economic models of cities and regions.

The aftermath of the international economic and financial crisis and a trend towards segmented consumption and affirmation of education, highlighted leisure and culture areas as sectors of consumption marked by high dynamism, and a Culture and Creativity sector that needed increased regulation - the development of “policies aimed at business competitiveness by encouraging, inter alia, investment, organisation and management projects, human capital development, innovation and internationalisation aimed at a broad range of cultural and creative activities, including support and the production of content and the programming and performance of artistic and cultural shows and events”(Mateus, Augusto, 2016).

In a study presented in the year 2016, Augusto Mateus & Associados also focused on the importance of “closely stimulating supply and search”(2016). Rather than promoting production in the sector, aspects such as capturing, educating and training publics, promoting equal access to culture and combating social exclusion through activities of an artistic and cultural nature were advocated as relevant aspects, already covered by the European Community’s current strategy.

Today, the creative industries make up one of the most dynamic sectors in world trade, introducing a flexible market structure and integrating independent artists, micro-enterprises and large multinationals.

According to the “Creative Economy Report of the United Nations”, in the year 2005 the fever of the global export of creative goods and services reached 424.4 billion dollars, a value that corresponded to approximately 3.4% of world trade. Already 9 years before, in 1996, the same goods and services amounted 227.5 billion dollars (Creative Economy Report 2008, UNCTAD, 2008); it was, therefore, a registered increase of 196.9 billion dollars in the value of world exports of goods and services in the Creative Industries.

On the European continent, in 2006, according to data from the study “Economy of Culture in Europe” (European Commission, 2006), the Creative Industries represented a turnover of 654 billion EUR, corresponding to approximately 2.6% of the GDP of the European Union. The same data shows that these industries grew 12.3% above the average, employing, back then, 5.8 million people (European Commission, 2006). Despite the sector's contribution to the economy, which grew by 6.3% between 1999 and 2003, the increase in Eastern Europe was the most relevant on the continent: in Lithuania it grew by 67.8 %, in the Czech Republic by 56 %, in Latvia by 17 %, in Slovakia by 15.5 %. In the same period, the turnover of the sector increased at an average annual rate of 10.6 %, twice the overall average for the EU (5.4 %) (Fundação de Serralves, 2008). On the European continent, the United Kingdom, Germany, France, Italy and Spain are the main parties responsible for about one third of the cultural and creative sector. In addition, the GDP's added value is higher in France, the United Kingdom, Norway, Finland and Denmark, surpassing the 3 %, while the weight of the cultural and creative sector is higher in the Nordic countries, particularly in Scandinavia and Finland (DANTAS, 2007). In 2002 “Creative intelligence”, a joint publication by Richard Florida's Creativity Group and Catalytix, Inc., introduced new data on important issues concerning the future of regions, exposing new indicators. When it comes to wages and salaries, and comparatively to the secondary (industry) and tertiary (services) sectors, while the creative class represents approximately 30% of the work force, it represents the largest share of wages and salaries (Suciu, 2008).

Class	Percentage of Workers	Wage Percentage
Creative	30%	47%
Secondary (Industry)	26%	23%
Tertiary (Services)	44%	30%

Table 7 Wages vs Percentage of Workers in the economic sectors.
Source: SUCIU, 2008

More recent data point to a continuation of the sector's growth trend. In the year 2015, the “Creative Economy in the EU and the UK” study, developed by NESTA, sought to analyse the contribution of the creative industries to employability levels in Europe. The results point to the fact that the Cultural and Creative Industries employ more than 11 million Europeans, representing - on average - around 5.21% of the total value of European employment. The estimated growth between 2011 and 2013 of employment in the area of creativity was 2%. Compared with the study published by KEA in 2006, the data collected by NESTA pointed to a higher growth and potential - in 2006 KEA estimated that the sector employed 5.8 million workers (based on the EU25), which represented 3.1% of total employment (NESTA 2015). Focusing mainly the United Kingdom, France, Germany, the Netherlands, Poland and Sweden, the study further concludes that (NESTA, 2015):

- Employment generated by the creative economy in Germany was shown to be the only one capable of surpassing the United Kingdom (3.14 million workers compared to 2.94 million in 2013), despite assuming less weight in the total economy (7.96 % Versus 9.93%);

- In France, the sector employed about 1.92 million workers, representing 7.54% of total employment;
- In the Netherlands, the creative economy generated 834,000 jobs (10.9% of the total economy), registering a significant growth between 2011 and 2013 - the study concludes that this growth was mainly due to the increase in the number of creative professionals “outside” the Creative industries;
- In Poland, employment in the Cultural and Creative sector was comparable to that in the Netherlands (873,000 workers), but represented a significantly lower share of total employment (5.6%). Creative employment was therefore on a rising trend, but at a slower pace than in the Netherlands and the United Kingdom;
- In Sweden, the creative economy employed a relatively small number of workers (557,000). Despite this, it represented the largest share of employment among the economies studied (11.9%), despite the trend of relative stabilisation of the number of workers between 2011 and 2013.

In today's digital age the intangible value is the one that dictates the material value, since consumers seek to live new and enriching experiences every day. In order to continue to be competitive in the global context, and knowing the value that creativity has in the economy, Europe has been seeking to create suitable conditions for creativity and innovation to thrive in the new business culture, as pointed out by the president of the European Commission, José Manuel Barroso, as evidenced in one of the political guidelines for the next Commission.¹

It is known that prosperity depends on three main factors: how resources are used, the *existing know-how* and creative talent. The combination of these factors favours and encourages innovation. In Europe, the CCI “present real potential to respond to these challenges, contributing to the strategy *Europe 2020* and for some of its flagship initiatives such as the *Innovation Union* and the *Digital Agenda*”(European Commission, 2010). Recognised as growth sectors, the CI are seen as highly innovative enterprises with great economic potential. But they still have a long way to go – they are still young in the context of the global economy. Thus, in order for these industries to take advantage of the opportunities that arise from factors such as cultural diversity, globalisation and digitalisation, the *Green Paper on the Creative Industries* points out three challenges: firstly, it is necessary to create the appropriate means, increasing the capacity for experimentation, innovation and success, by facilitating the access to financing and the acquisition of combined skills; secondly, it is important to help cultural and creative industries to develop in terms of local and regional dynamics, including through greater exchange and mobility; and thirdly, to go forward with a strengthening of the Creative Economy, taking advantage of the positive effects of the CCI in a variety of economic and social contexts.

In this context, the European Council underlined the importance of strengthening the link between Education, training and maximising the potential of SME's belonging to the cultural and creative sectors, calling for the creation of synergies between culture and economy. At the same time, it clarified the criteria that constitute the European vision of Culture, Creativity and Innovation, through the development of policy measures that seek to develop CI communities and their integration into the European strategy for promotion and cultural appreciation.

The need for the existence of cultural policies that boost the cultural and creative life of a city is urgent. However, the copy or duplication of cultural policies in other cities can be

a disastrous experience – not to establish governments linked with the private public, public and civil society doesn't favour the creation of collaborative essential connections. Before discussing the importance of specific policies for the development of the Creative Economy it is important to understand what they are.

A cultural policy can be understood as a set of initiatives or measures that promote constant institutional support, carried out either by the government or by non-governmental organisations, community groups or private companies that are charged with guiding the recognition, protection and encouragement of material and immaterial development in a society (Teixeira Coelho, 1997). Teixeira Coelho (1997) explained that the initiatives of these entities aimed to “promote the production, distribution and culture usage, the preservation and dissemination of historical heritage and the planning of the bureaucratic apparatus responsible for them”.

Much of the discussion focused on the question of the concept of cultural policies relates to their field of action and to the actors involved in their constitution and exercise. In order to make it simpler to understand, develop and implement cultural policies, Isaura Botelho (2001) recognised that culture has two distinct dimensions that should be considered as the targets of cultural policies: the sociological dimension - which refers to the market and culture designed with the intention of “building certain meanings and to achieve some kind of public, through a specific means of expression”; the anthropological dimension - which refers to the culture designed day-to-day and that is represented in the lives of individuals, ensuring them stability and easier social interaction. It is this dimension that represents the greatest challenge for cultural managers.

What is more, the biggest dilemma refers to the extent to which a cultural policy recognises public nature. So that it might take effect and achieve the necessary, a cultural policy must be developed and actioned by different sectors and social agents, acting together. As a result, the transversality of the cultural field would be covered, including various social life areas, such as the economy, communication, law, behaviour, diversity and (trans)national policy.

Despite the fact that the inequalities in access to culture and creativity have seen a decrease, mainly due to the provision and promotion of cultural events and centres for the development of business in the creative sector, the need to access policies and support for cultural goods remains acute.

In March 2000, the *Lisbon Agenda* introduced the European commitment to make Europe the most competitive and dynamic economy in the world, with the ability to achieve sustainable growth with greater employability and social cohesion. Through the definition of these objectives, the European Commission agenda introduced and emphasised the importance of technological development and the awareness of the competitive and economic advantages of Creativity powers in the Global Economy. 4 Years later, the EC² understood the need to proceed with the mapping of the cultural sector to outline ways in which they could contribute to achieving the strategic objectives that were defined previously. At this time, creativity was recognised as being a competitive advantage and the need to include it in agendas, policies and regional programs was understood.

Through its diverse national and regional agendas, the EU has sought to enable cities and regions to take place in the global race to attract investment, talent and tourism and Culture is considered to be a key tool for achieving this.

It is possible to conclude that cultural policies are a complex subject of analysis. But having such a document is undeniably important in the regulation and boost of the

Cultural and Creative Industries and must be understood as being a strategic issue on the part of governments. However, there is still the question of who should be the regulator of Creativity. The importance of municipalities in the definition of cultural policies grew, given the increase in investment and responsibility, in creation and management, whether that came in the form of cultural support equipment for arts and crafts, or equipment and initiatives connected to creativity.

3. Conclusion

The studies carried out have shown that the process of interpenetration between culture and economy, and the penetration of creativity into conventional economic activities, has resulted in a significant expression, at a European level. The sector's size and the dynamism it has instilled in the transaction of goods and services and in social flows themselves, support the need to strengthen and regulate the activities in the sector. The main purpose of this literature review was to point out guidelines for future reflections on the importance of Creativity at a European level. Not seeking to focus on the undeniably economic aspect underlying the production of Human Creativity, we seek instead to convey the importance of understanding the potential of the creativity phenomenon and pointing out responsibilities for its management, promotion and regulation.

In general terms, we can say that this exploratory article allowed us to understand that the concept of Creative Industries is not watertight, being still at the centre of the great discussion surrounding Economy and Culture. In addition, the Creative Economy is understood as one of the current paradigms. Several studies have affirmed that Creativity is an engine of sustainability and creator of wealth for cities, defending the assertion that Creativity generates economic value. With this concept in mind, territories and organisations have been responding to a growing need to increase their level of competitiveness and innovation, by trying to design strategies that attract a strong and productive creative class, to develop their skills and resources. This idea is underpinned by the registered growth in employability in the sector, which in 2015 employed around 11.4 million people at the European level - 5% of the overall European workforce. At the same time, the literature pointed to understanding Creativity as an element that can be used and exploited to develop a city or a place - it is in Creativity and in its intelligent and strategic management that revitalisation and urban regeneration are based. The analysis of several case studies also points to the fact that Urban Regeneration and the Creative Economy go hand in hand. In addition, we understand that the great creative examples at the European level are regularly associated with a renewal of creative spaces and infrastructures - a city with a strong and productive Creative Economy requires that its infrastructures are modern and enable Creativity promotion, all of which highlights the importance of conducting projects of revitalisation and regeneration that sustain the transformation of a City into a Creative City.

Another aspect that this literature review allowed us to understand was the need to develop sustainable cultural and creativity policies - meeting not only the needs identified by the creative class, but also the needs of the city itself. Only then will it be possible to obtain the greatest benefit from existing human and material resources, keeping in mind the importance of culture as an economic and social tool, for the regeneration of urban territories and the socio-demographic dynamics of space.

Notes

- (1) <http://www.dn.pt/>
- (2) <http://www.dges.mctes.pt/dges/pt/reconhecimento/uni%3a3o+europeia/estrat%3a9gia+europa+2020/estrategia+lisboa.htm>

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