



***CREATIVE ECONOMY &
YOUTH in the KNOWLEDGE
base EUROPE***

Author: MARTA CHRISTINA SUCIU

THE CREATIVE ECONOMY

Creative Cluster

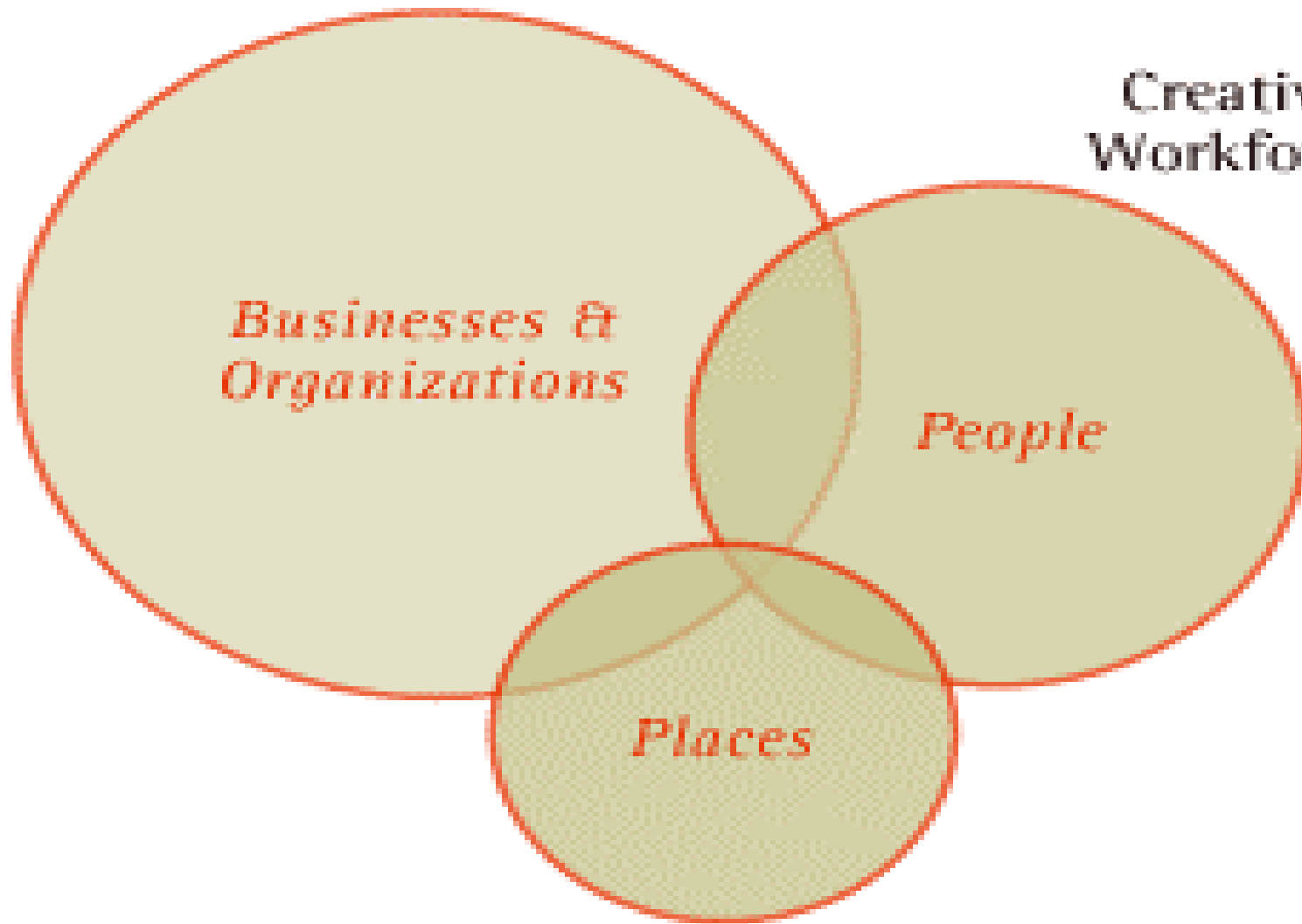
Creative
Workforce

*Businesses &
Organizations*

People

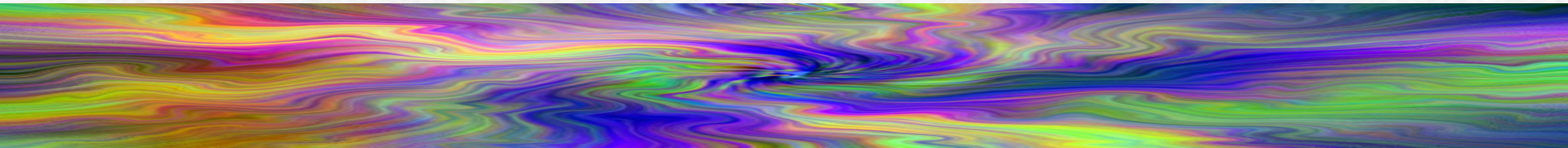
Places

Creative Communities





Introducere in lumea ideilor. Unele principii ale universului creativ

- Cautarea excelentei este posibila doar prin eliminarea mediocritatilor de orice fel si prin stimularea **TALENTULUI**;
 - Diversitatea este obligatorie, alaturi de includerea tuturor in sferele de interes (desi locuitorii Terreii sunt atat de diferiti, acest lucru este incurajat - eliminandu-se vechile conceptii exclusiviste, ori prejudecatile de orice fel) **TOLERANTA**;
 - Se incearca incurajarea experimentarilor, a probarii ideilor apeland la cele mai moderne **TEHNOLOGII**;
 - Parteneriatul este o forma exemplificata de catre toate aceste agentii, iar colaborarile vor fi posibilitatea de a-si extinde impactul asupra celor din jur -**PPP-ACTIUNI SINERGICE & PARTENERIAT**.
- 

"Cluster"-ul creativ (The Creative Cluster)

Explicatia propriu-zisa a termenului defineste grupuri de organizatii si indivizi : institutii nonprofit, firme comerciale sau artisti - > acei indivizi si acele firme care produc, direct sau indirect bunuri culturale, aplicand arta.

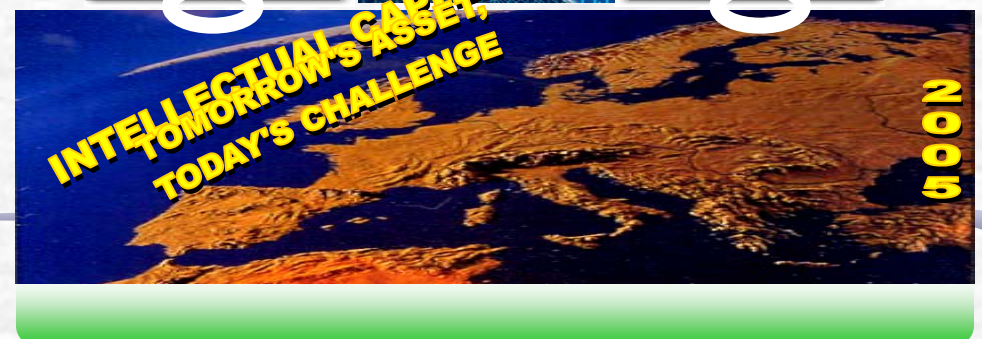
Trei caracteristici principale le definesc:

- Produse similare
- Piete comune
- Nevoia comuna de talente



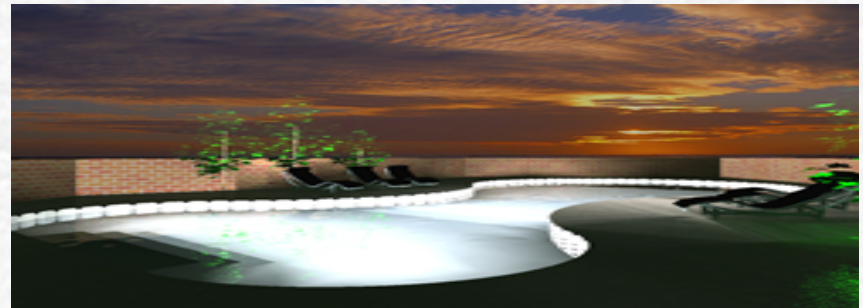
The Creative Workforce & Creative Class

Pentru a ne putea adapta si a ne gasi locul nu numai in prezent, ci si in viitor avem nevoie de **LIBERTATE...** De libertate **IN GANDIRE...** De libertate **IN IDEI...** **IN MISCARE...IN EXPRIMARE.**



Mituri puse sub "lupa" azi !

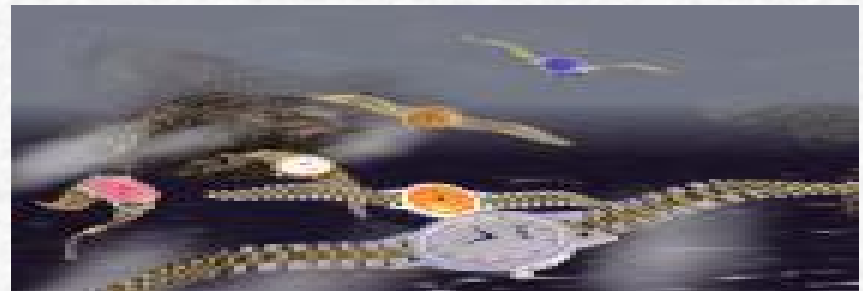
Creativitatea provine
exclusiv de la
persoanele creative



Banii alimenteaza in
mod esential
creativitatea



Presiunea timpului
alimenteaza
creativitatea

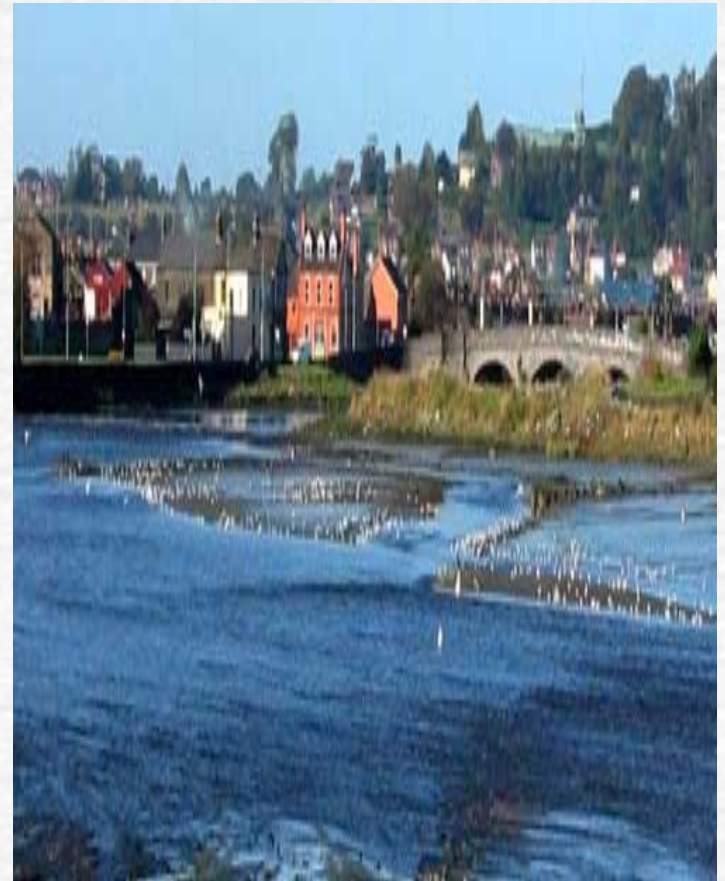


Comunitatile creative (The Creative Communities)

Acest concept este adesea confundat cu cel de Cluster Creativ, datorita caracterului geografic al ambelor notiuni. Comunitatile creative sunt acele locatii geografice care incurajeaza inovatiile si valorile culturale in interiorul lor.

Ele concentreaza resursele umane si cluster-ele creative, influentand puternic vietile locuitorilor acestor comunitati.

Putem spune, chiar, ca se diferentiaza prin celelalte doua verigi ale economiei creative tocmai fiindca- forta si competitivitatea unei comunitati este data de **promovarea si apropierea sa de cultura.**



Calitatea vietii



Se pot calcula o serie de indicatori privind: calitatea educatiei, sanatatii, mediului inconjurator, a drepturilor omului, a recrearii etc.

Specialistii din Statele Unite ale Americii au ajuns la calcularea, de exemplu, a indicatorului recrearii "Re-creation Indicator", pe baza datelor culese cu privire la 13 tipuri principale de recreere, pe diferite segmente sociale.

Exemplu: *Calvert-Henderson Re-Creation Indicator.*

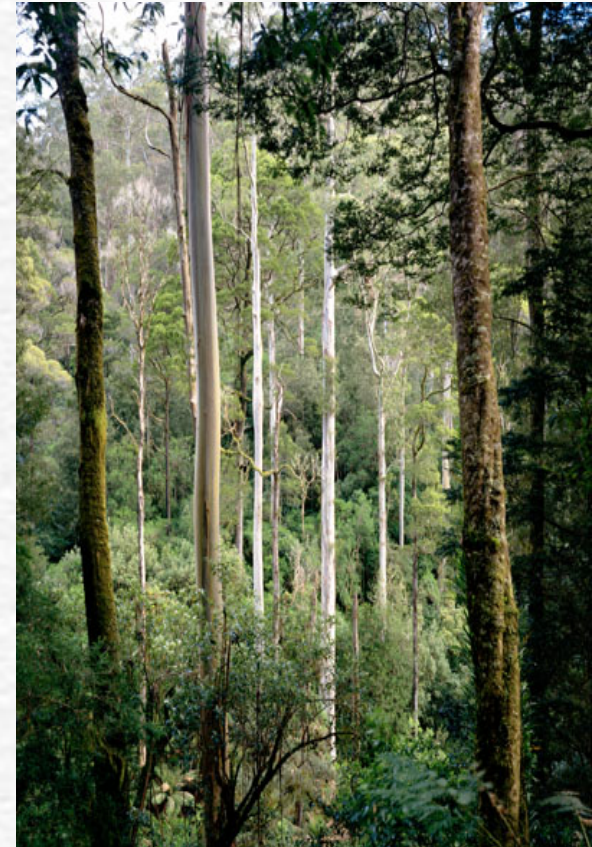
ECOSISTEMUL CREATIV - transferul de energie intre oameni

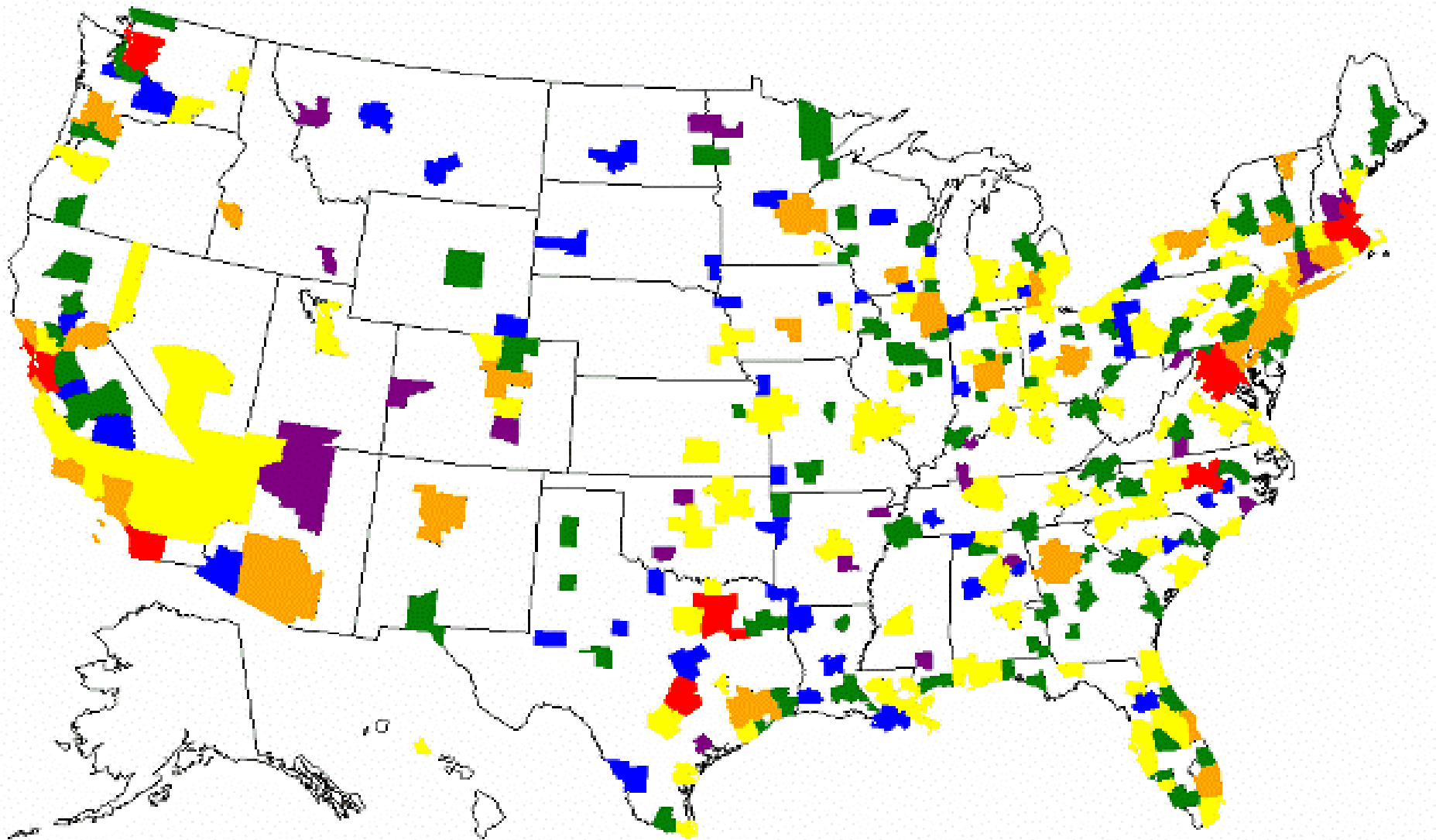
In preocuparea de a intelege complexitatea
relatiilor ce leaga

**INDIVIDUL - TALENTUL SAU CREATIV -
REGIUNEA UNDE LUCREAZA**

s-a ajuns la ideea de *ecosistem creativ*- ca
retea de oameni, locuri si practici.

Daca nu se intretine ecosistemul creativ,
acesta se poate „ imbolnavi” sau chiar muri.
Cauzele, sau mai exact barierele care
impiedica sistemul sa respire sunt de tipul :
rutinei, rigiditatii, a rezistentei la ideea de
schimbare, imposibilitatea de a se integra,
de a colabora, de a investiga.





Rank out of 332 Regions
Based on Creativity Index

1 - 10

51 - 150

251 - 300

11 - 50

151 - 250

Below 300

San Francisco SUA 228,7 – Locul 1

Austin – San Marcos – SUA 194,9 – Locul 2

Boston – SUA 183,0 – Locul 3

Rochester – SUA 181,0 – Locul 4

Minneapolis – St.Paul – SUA 176,4 – Locul 5

New York – SUA 158,7 – Locul 11

Tokyo – Japonia 149,8 – Locul 15

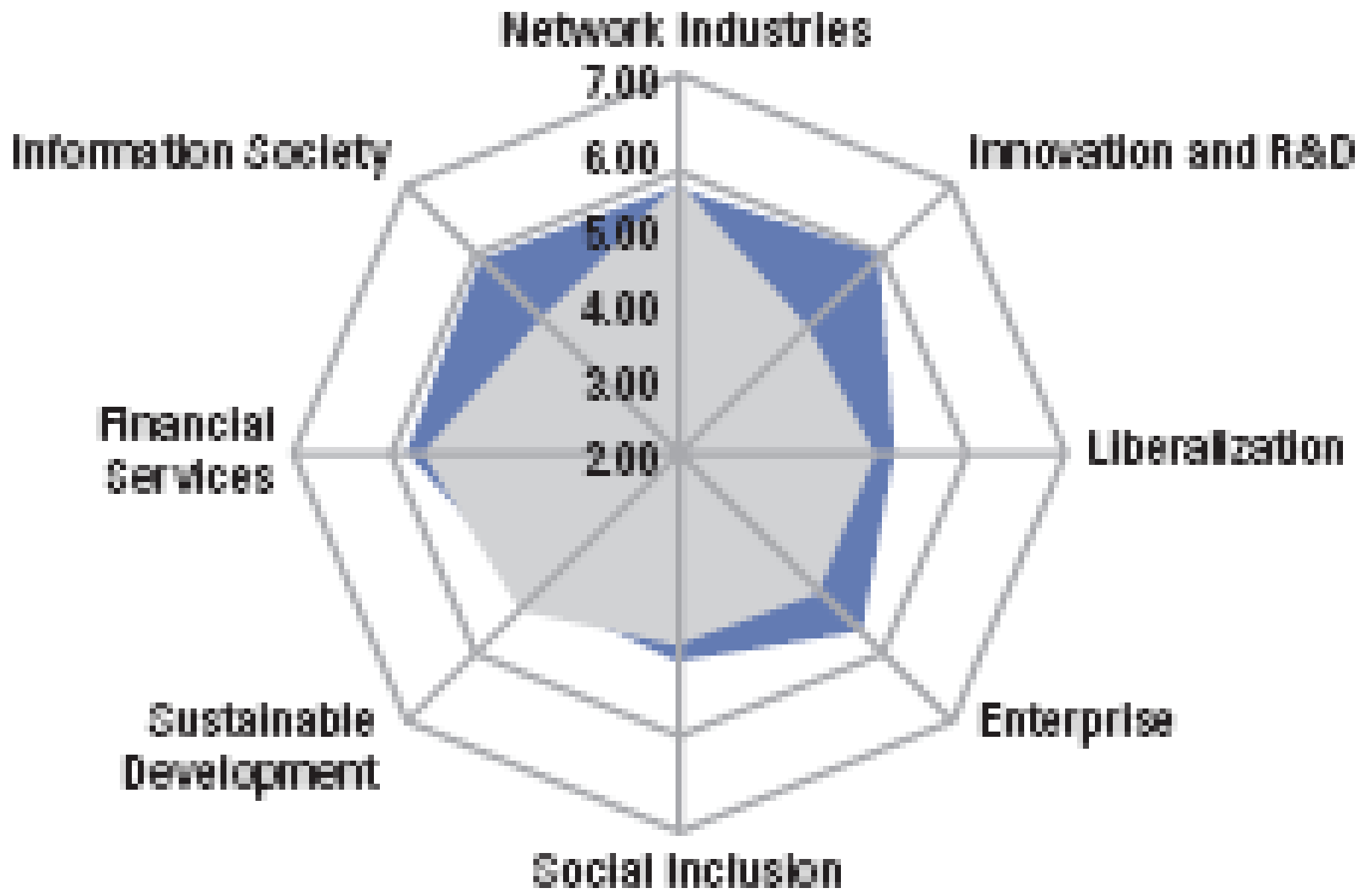
Portland – Salem – USA 147,3 – Locul 17

Sacramento – Suedia 147,0 – Locul 18

Chicago – SUA 146,7 – Locul 19

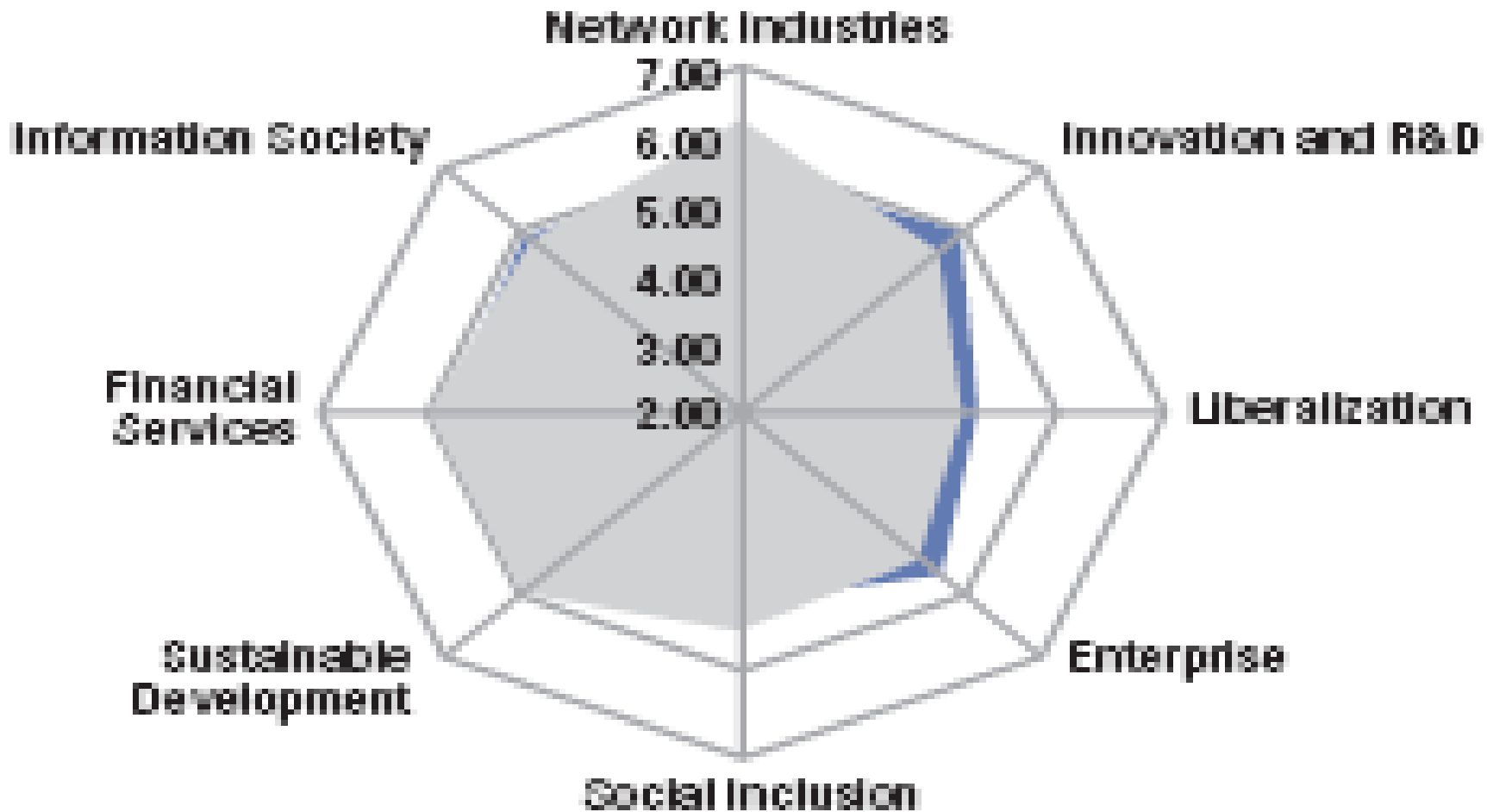
Washington – SUA 144,2 Locul 20

**SURSA:2004 *THE WORLD KNOWLEDGE COMPETITIVENESS
INDEX***

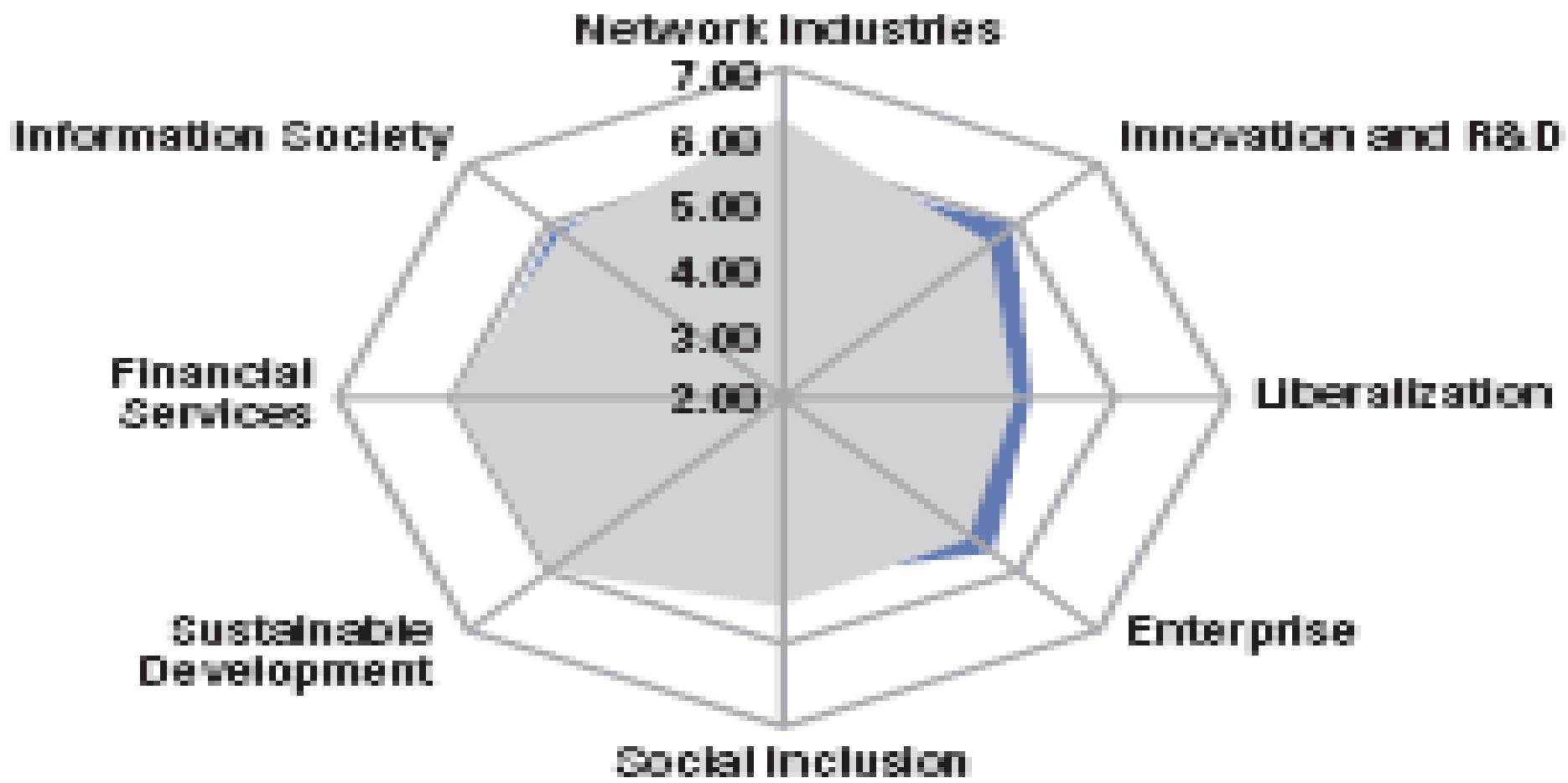


	US Score	EU Average	EU Average relative to the US
An Information Society for All	5.86	4.61	-1.25
Innovation, Research and Development	6.08	4.41	-1.67
Liberalization	5.11	4.69	-0.42
Completing the single market	5.70	5.13	-0.57
State aid and competition policy	4.52	4.25	-0.27
Network Industries	5.85	5.81	-0.04
Telecommunications	5.60	5.96	0.36
Utilities and transportation	6.10	5.65	-0.45
Efficient and Integrated Financial Services	5.82	5.52	-0.29
Enterprise Environment	5.71	4.74	-0.97
Business start-up environment	5.83	4.52	-1.32
Regulatory environment	5.58	4.96	-0.62
Social Inclusion	5.04	4.81	-0.23
Returning people to the workforce	5.60	5.06	-0.54
Upgrading skills	5.31	4.96	-0.35
Modernizing social protection	4.20	4.40	0.21
Sustainable Development	4.96	5.16	0.20
Overall Lisbon Score	5.55	4.97	-0.58

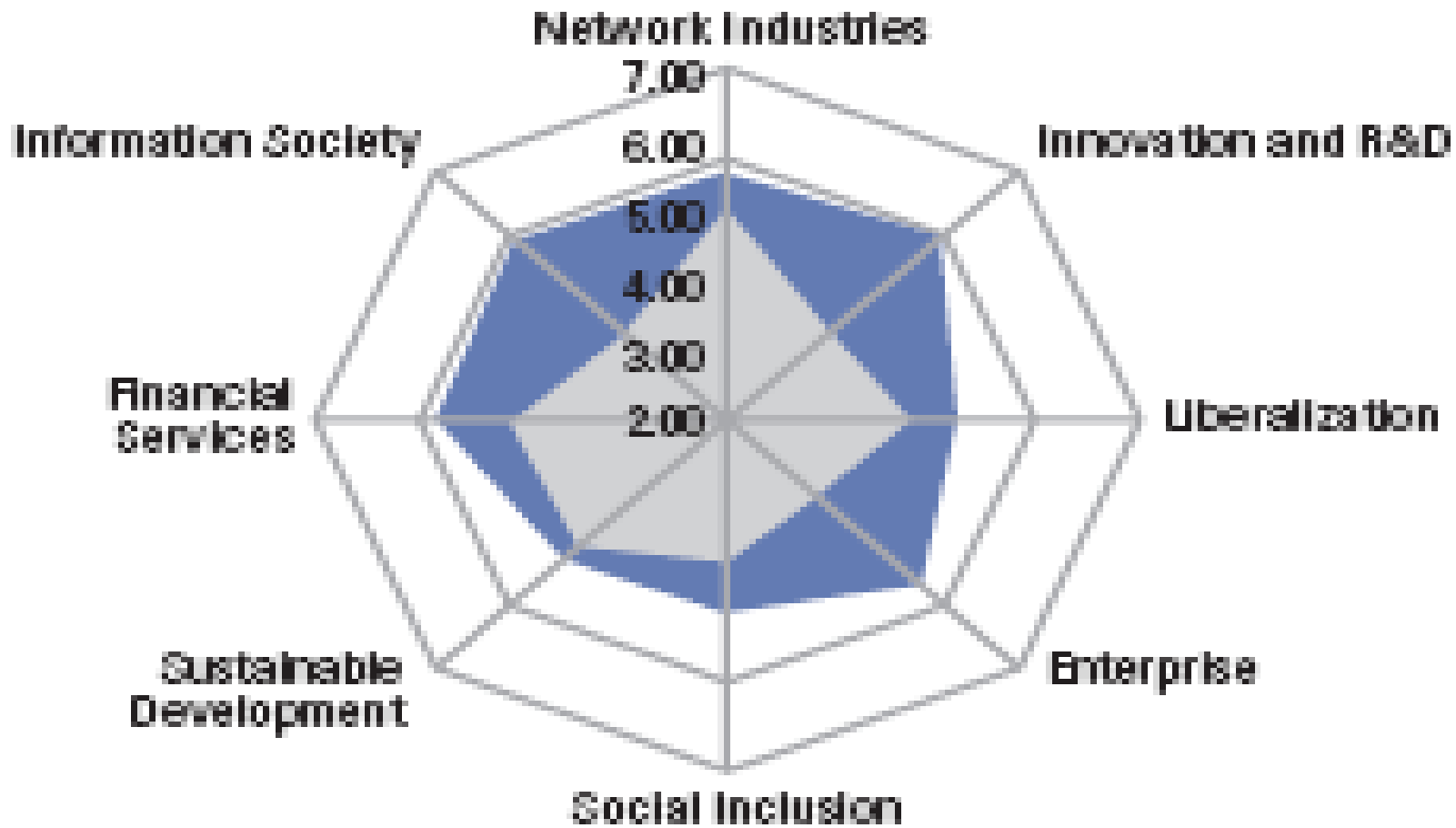
FINLAND



SWEDEN



ITALY



Suedia	1	12
Danemarca	2	9
UK	3	7
Olanda	4	6
Germania	9	3
Franța	10	3
Italia	23	2

Slovenia	7
Estonia	12
Lituania	14
Letonia	15
Republica Cehă	16
Cipru	19
Ungaria	21
Slovacia	22
Polonia	24
Malta	27

Sursa: CER's "Lisbon league table"



- **INOVARE-EROI: Danemarca, Estonia Slovenia; Codași: Bulgaria, Grecia, Romania**
- **CERCETARE & DEZVOLTARE-EROI: Finlanda, Slovenia, Suedia; Codași: Grecia, Polonia, Slovacia.**
- **START-UP-EROI: Irlanda, Spania; Codași: Grecia, Portugalia.**

Country	Final Index		Subindexes							
	Rank	Score	Information Society	Innovation and R&D	Liberalization	Network Industries	Financial Services	Enterprise	Social Inclusion	Sustainable Development
Estonia	1	4.64	4.92	3.82	4.40	4.98	5.43	4.90	4.20	4.44
Slovenia	2	4.36	4.38	3.92	4.06	5.21	4.69	3.76	4.24	4.60
Latvia	3	4.34	3.62	3.86	4.44	4.35	4.84	4.87	4.47	4.29
Malta	4	4.20	4.42	2.99	4.03	4.81	5.27	4.00	4.83	3.24
Czech Republic	5	4.16	3.62	3.34	4.01	5.19	4.03	4.18	4.40	4.48
Hungary	6	4.12	3.24	3.47	4.10	4.57	4.87	4.41	4.19	4.09
Lithuania	7	4.05	3.36	3.57	4.10	4.51	4.67	4.38	3.69	4.17
Slovak Republic	8	3.89	3.29	3.34	3.84	4.50	4.39	3.43	3.83	4.53
Poland	9	3.68	2.95	3.53	3.75	4.00	4.26	3.56	3.42	3.99
Turkey	10	3.45	2.61	2.72	3.68	4.01	3.99	3.84	3.45	3.33
Romania	11	3.35	2.91	2.88	3.04	3.48	3.77	3.65	3.74	3.33
Bulgaria	12	3.25	2.66	2.94	3.26	3.54	3.64	3.81	3.07	3.08
EU Average		4.97	4.61	4.41	4.69	5.81	5.52	4.74	4.81	5.16

**Table 5: Lisbon Scores:
Comparing the EU and the Accession Countries**

	3 best accession performers	4 worst EU performers	9 country average ^a relative to the EU Average	3 best accession performers relative to the EU Average	9 country average ^a relative to 4 worst EU performers	3 best accession performers relative to 4 worst EU performers
An Information Society for All	Estonia, Malta, Slovenia	Greece, Spain, Portugal, Italy	-0.86	-0.04	0.08	0.90
Innovation, Research and Development	Slovenia, Latvia, Estonia	Portugal, Greece, Luxembourg, Italy	-0.88	-0.54	-0.04	0.29
Liberalization	Latvia, Estonia, Lithuania	Greece, Portugal, Italy, Ireland	-0.61	-0.37	-0.15	0.08
Completing the single market			-0.67	-0.49	-0.28	-0.10
State aid and competition policy			-0.54	-0.26	-0.02	0.26
Network Industries	Slovenia, Czech Rep., Estonia	Ireland, Greece, Italy, Spain	-1.12	-0.67	-0.45	0.00
Telecommunications			-1.10	-0.61	-0.78	-0.28
Utilities and transportation			-1.15	-0.74	-0.12	0.29
Efficient and Integrated Financial Services	Estonia, Malta, Hungary	Greece, Portugal, Italy, Spain	-0.81	-0.33	-0.21	0.26
Enterprise Environment	Estonia, Latvia, Hungary	Italy, Greece, Portugal, Austria	-0.57	-0.01	0.27	0.83
Business start-up environment			-0.36	0.11	0.75	1.22
Regulatory environment			-0.79	-0.14	-0.21	0.44
Social Inclusion	Malta, Latvia, Czech Rep.	Greece, Portugal, Italy, Germany	-0.67	-0.24	-0.02	0.40
Returning people to the workforce			-0.76	-0.18	-0.26	0.32
Upgrading skills			-0.54	-0.41	0.27	0.40
Modernizing social protection			-0.70	-0.14	-0.08	0.49
Sustainable Development	Slovenia, Slovak Rep., Czech Rep.	Greece, Portugal, Ireland, Spain	-0.95	-0.62	-0.08	0.26

^a The nine country average refers to the average performance of the nine countries entering the EU in May 2004 included in this study: the Czech Republic, Estonia, Hungary, Latvia, Lithuania, Malta, Poland, the Slovak Republic and Slovenia.

Figure 1: Tolerance, Creativity & Economic Growth

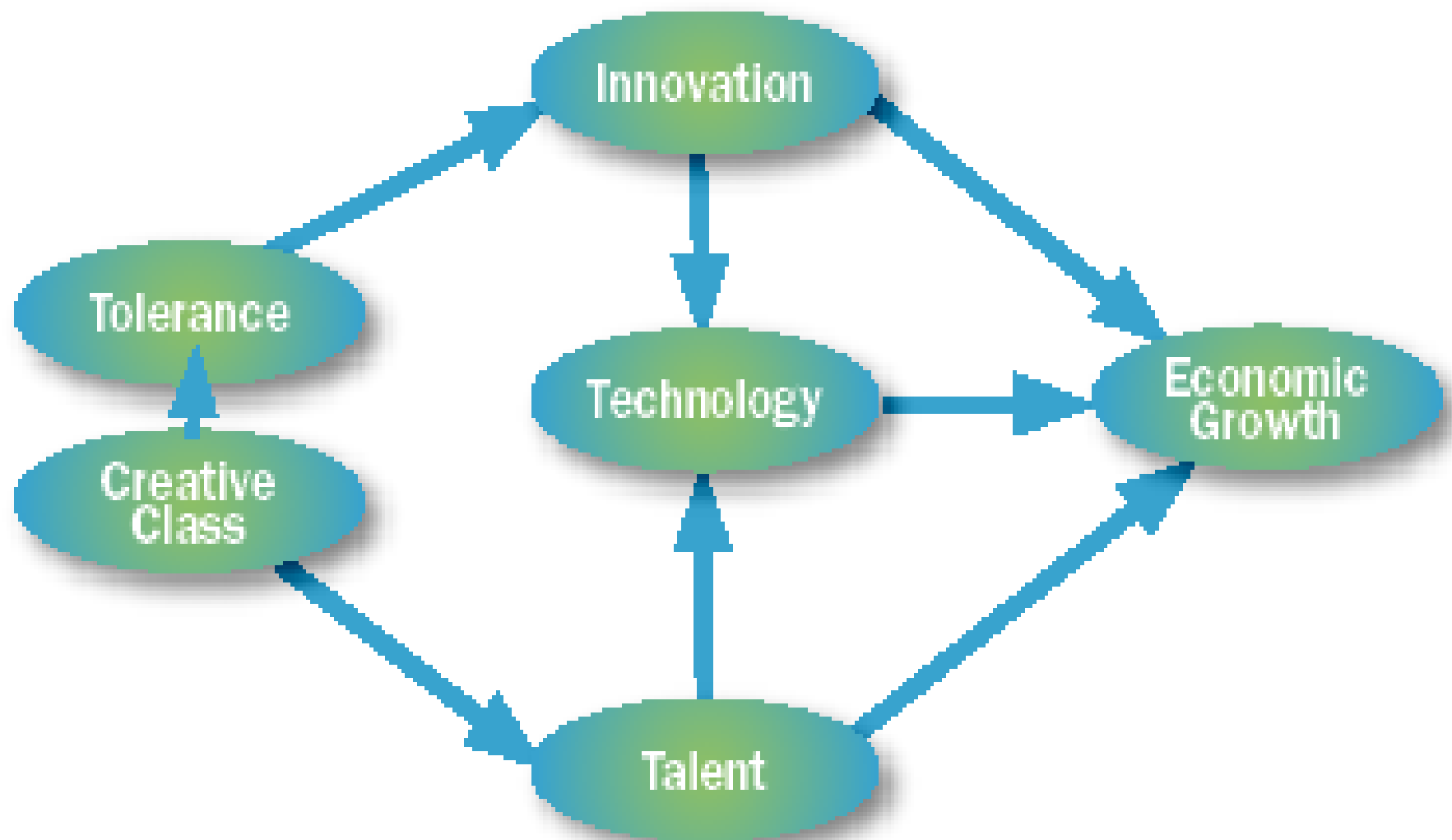
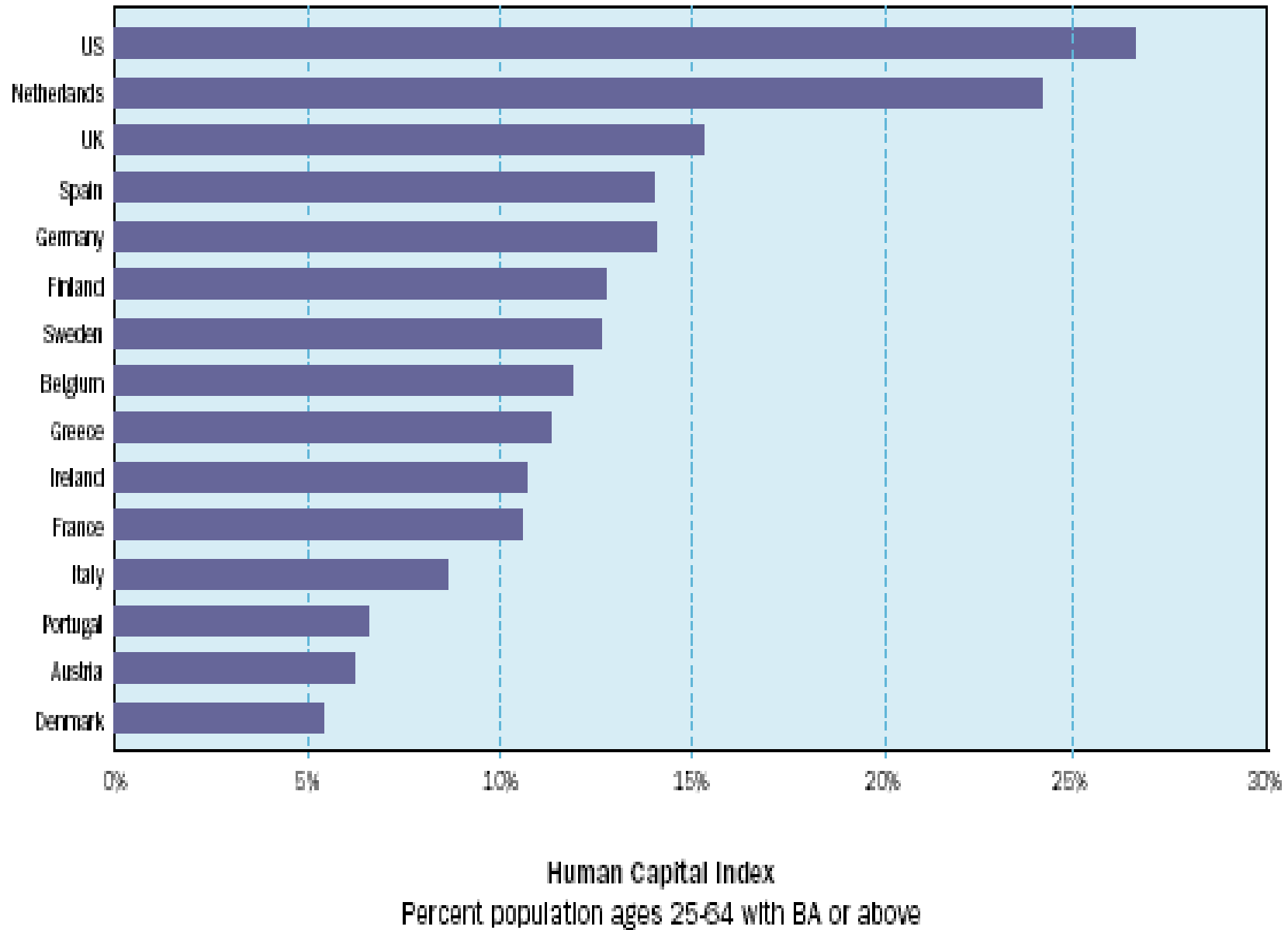


Table 1: The Euro-Talent Index

Euro-Talent Index		Creative Class	Human Capital*	Scientific Talent
Rank	Score			
1. United States	15.00	15.00	15.00	11.41
2. Finland	13.22	14.27	7.22	15.00
3. Netherlands	12.86	14.73	13.65	7.13
4. Belgium	10.95	14.95	6.65	8.63
5. United Kingdom	10.81	13.33	8.68	7.82
6. Sweden	10.72	10.56	7.11	11.92
7. Ireland	9.48	12.97	5.98	7.23
8. Germany	9.25	9.06	7.89	8.57
9. Spain	8.31	9.72	7.89	5.32
10. Denmark	8.21	10.50	3.05	9.12
11. France	7.93	n.a.	5.92	8.67
12. Greece	7.61	11.01	6.37	3.63
13. Austria	6.81	8.44	3.50	6.86
14. Italy	5.86	6.58	4.91	4.70
15. Portugal	5.37	6.55	3.67	4.62

Figure 4: Human Capital and Scientific Talent in Europe



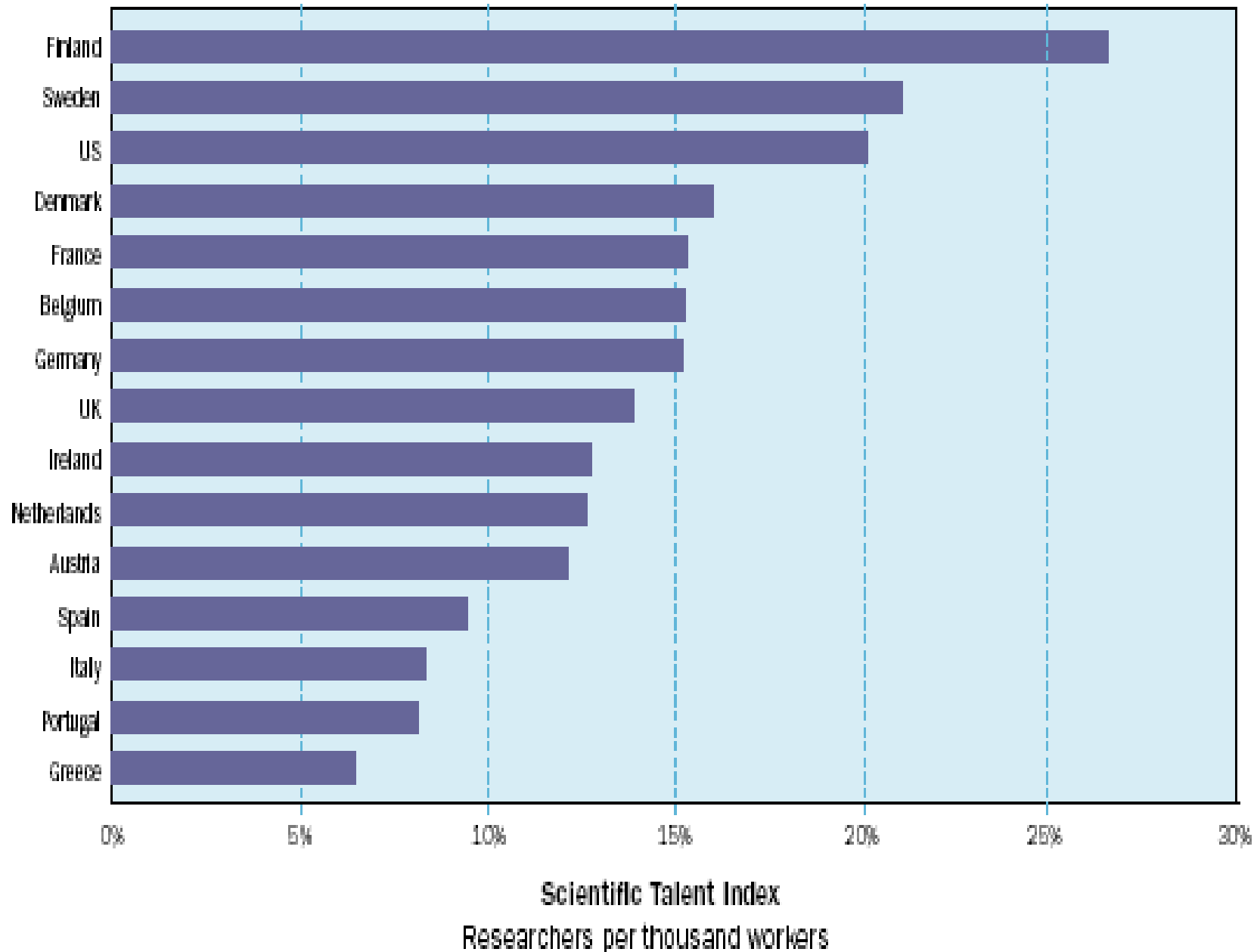
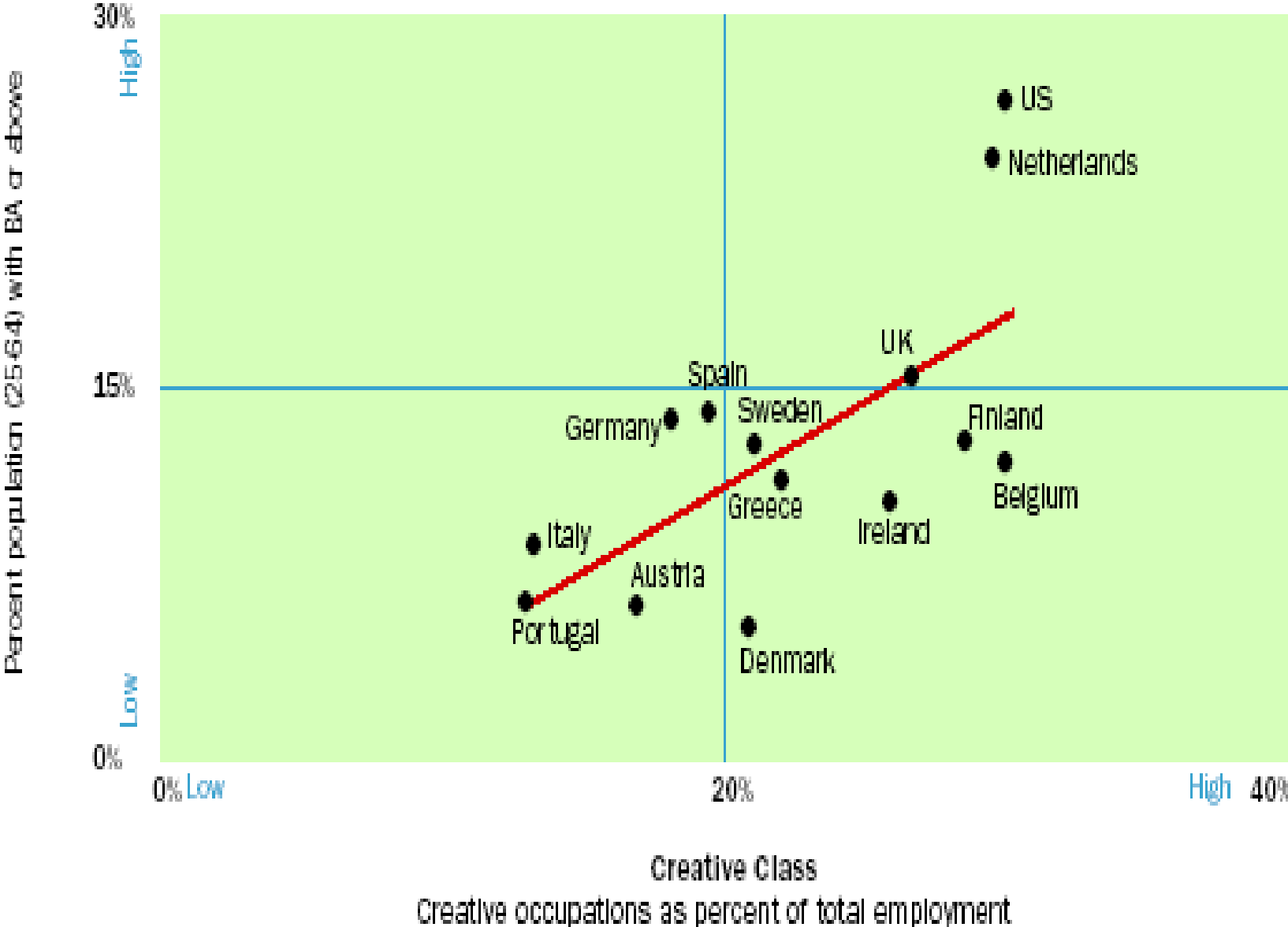


Figure 5: Talent and the Creative Class in Europe
The Human Capital Index and the Creative Class



The Scientific Talent Index and the Creative Class

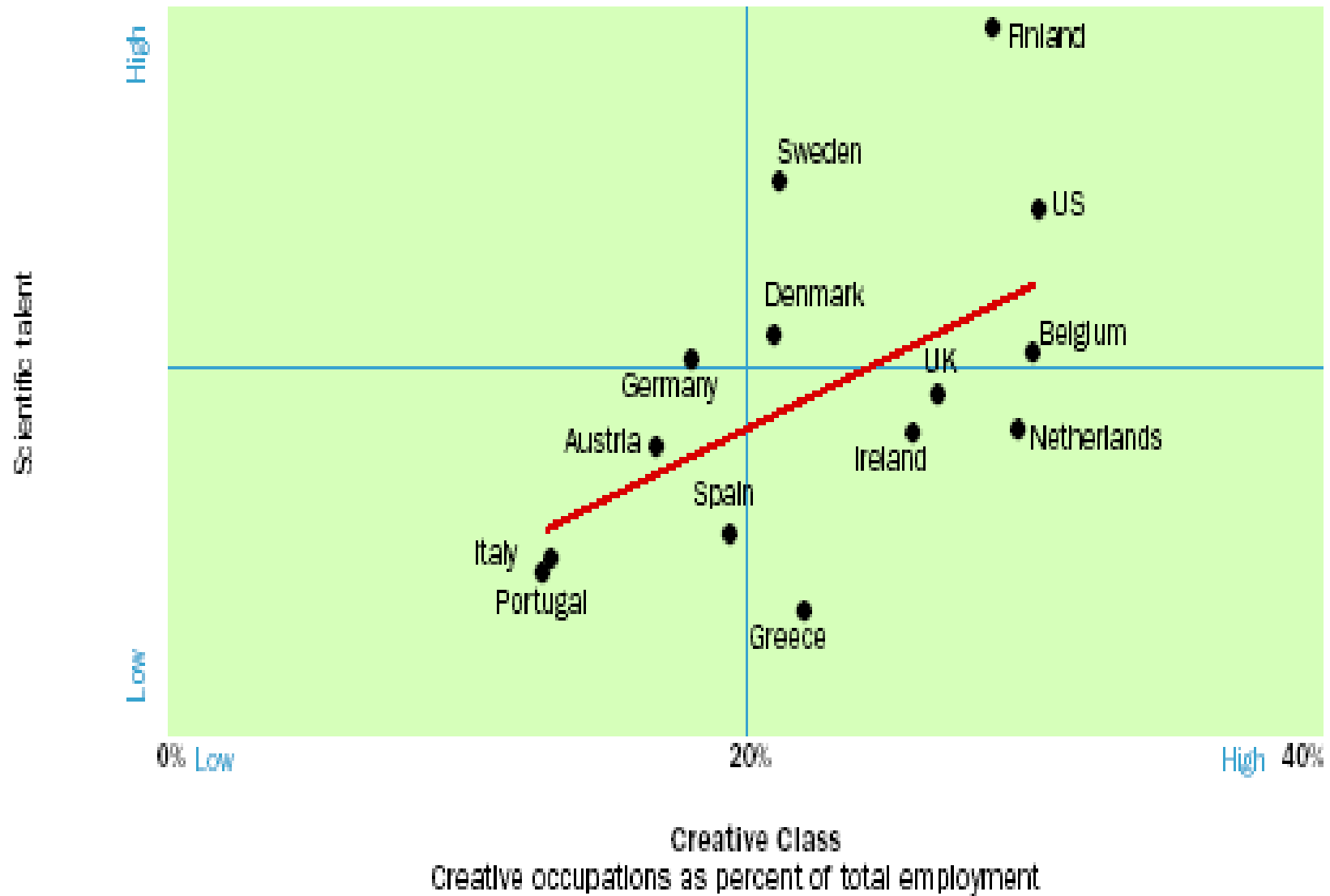
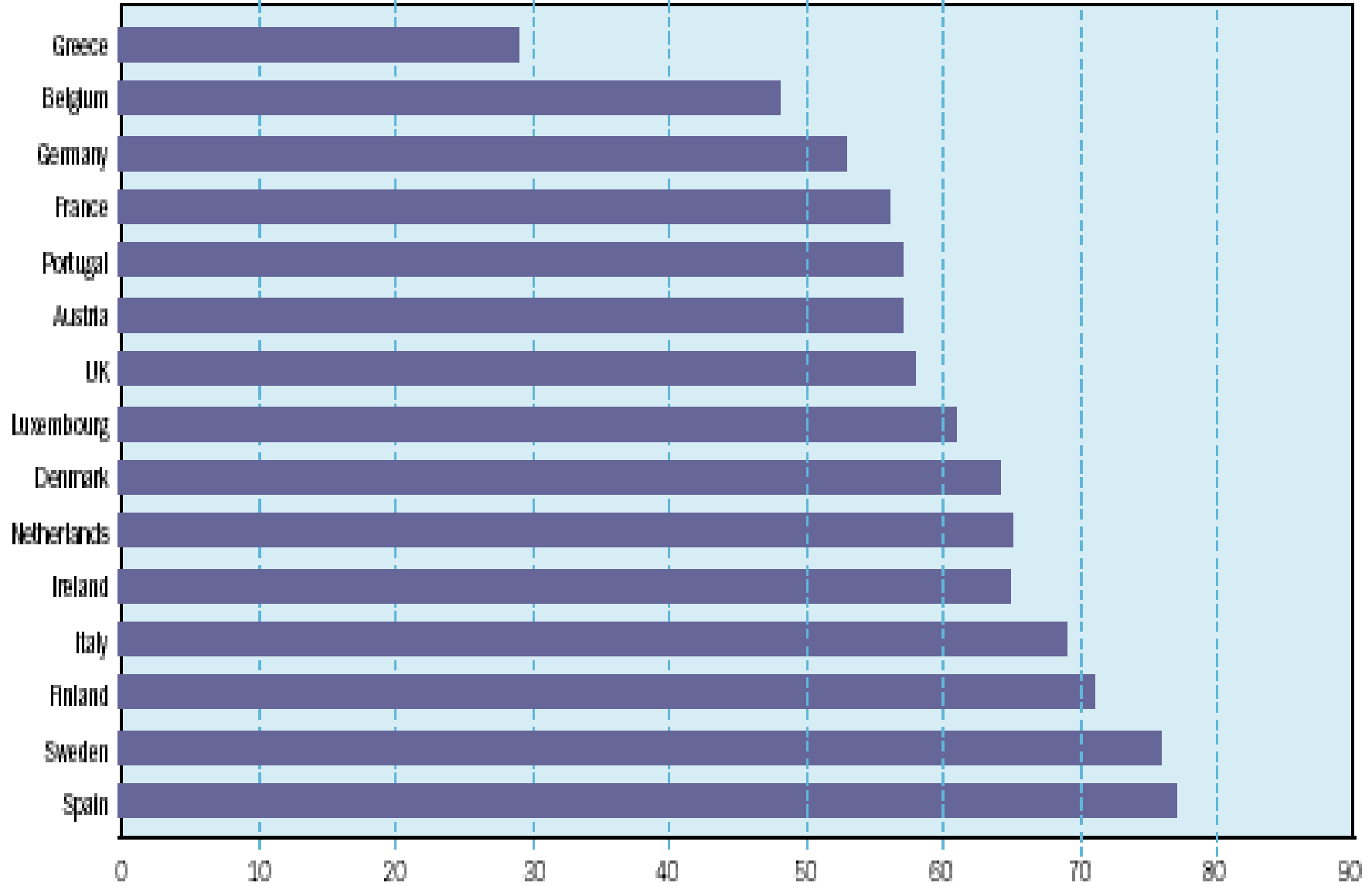


Table 3: The Euro-Tolerance Index

Euro-Tolerance Index		Attitudes	Values	Self-Expression
Rank	Score			
1. Sweden	15.00	14.81	15.00	15.00
2. Denmark	12.09	12.47	10.41	13.24
3. Netherlands	11.42	12.66	7.59	13.85
4. Finland	9.49	13.83	7.50	7.03
5. Germany	9.45	10.32	10.59	7.30
6. Austria	7.76	11.10	2.06	10.00
7. United Kingdom*	7.70	11.30	2.44	9.26
8. France	7.38	10.91	4.59	6.55
9. Belgium	7.35	9.35	4.50	8.11
10. Italy	7.17	13.44	1.69	6.28
11. Spain	6.57	15.00	0.84	3.78
12. Greece	5.58	5.65	6.84	4.19
13. Ireland	4.22	12.66	-8.63	8.58
14. USA	3.07	n.a.	-4.97	11.08
15. Portugal	1.99	11.10	-8.34	3.18

Note: The numbers in column 2 represent the overall Talent score of each country on a scale from 0 to 15 points. The numbers in columns 3-5 represent the score on the single indicators.

Figure 9: Tolerance Indicators for the EU Nations



Attitudes index

Percent of tolerant people according to Eurobarometer Survey

Figure 10: Tolerance and the Creative Class in Europe
The Attitudes Index and the Creative Class

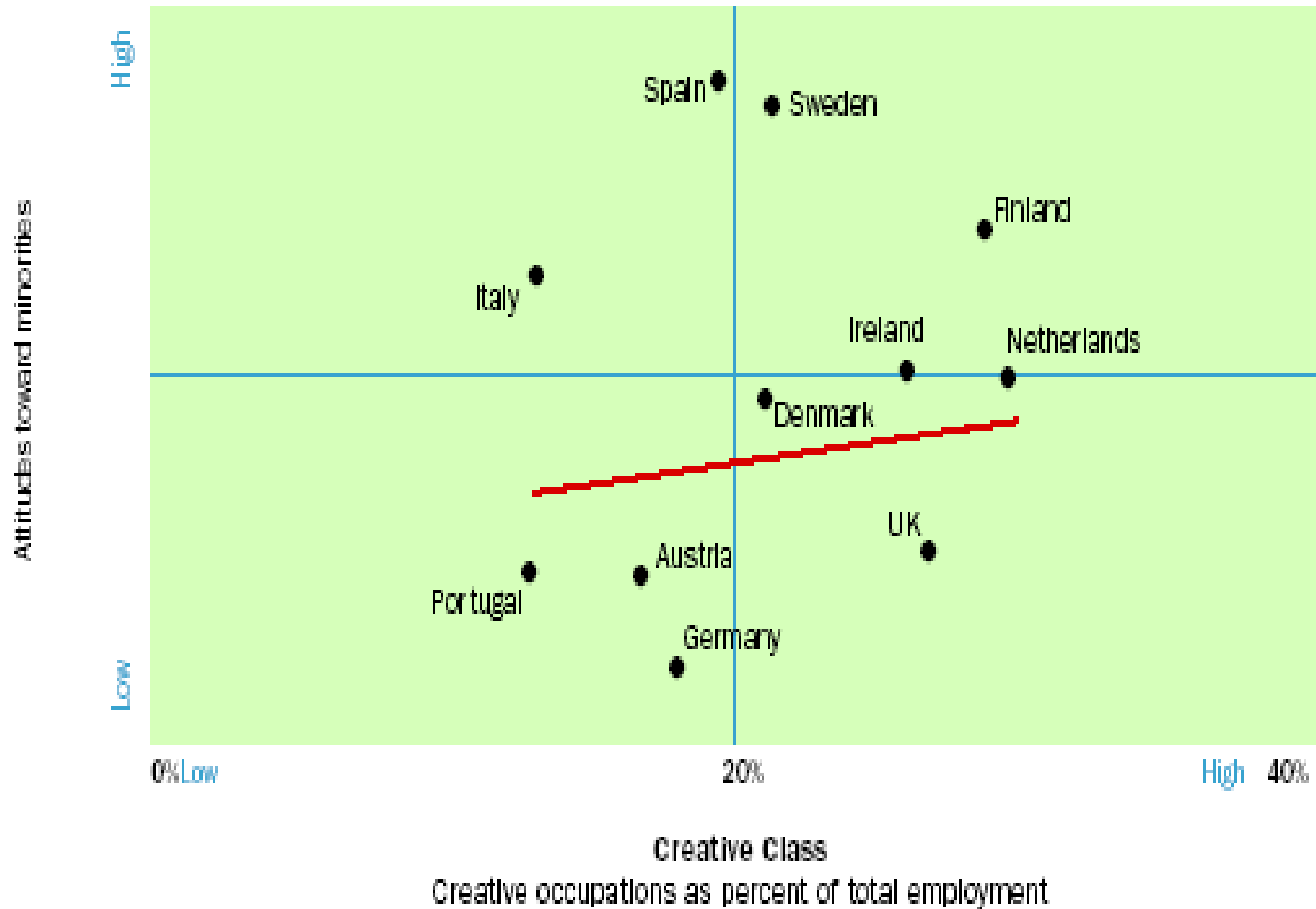
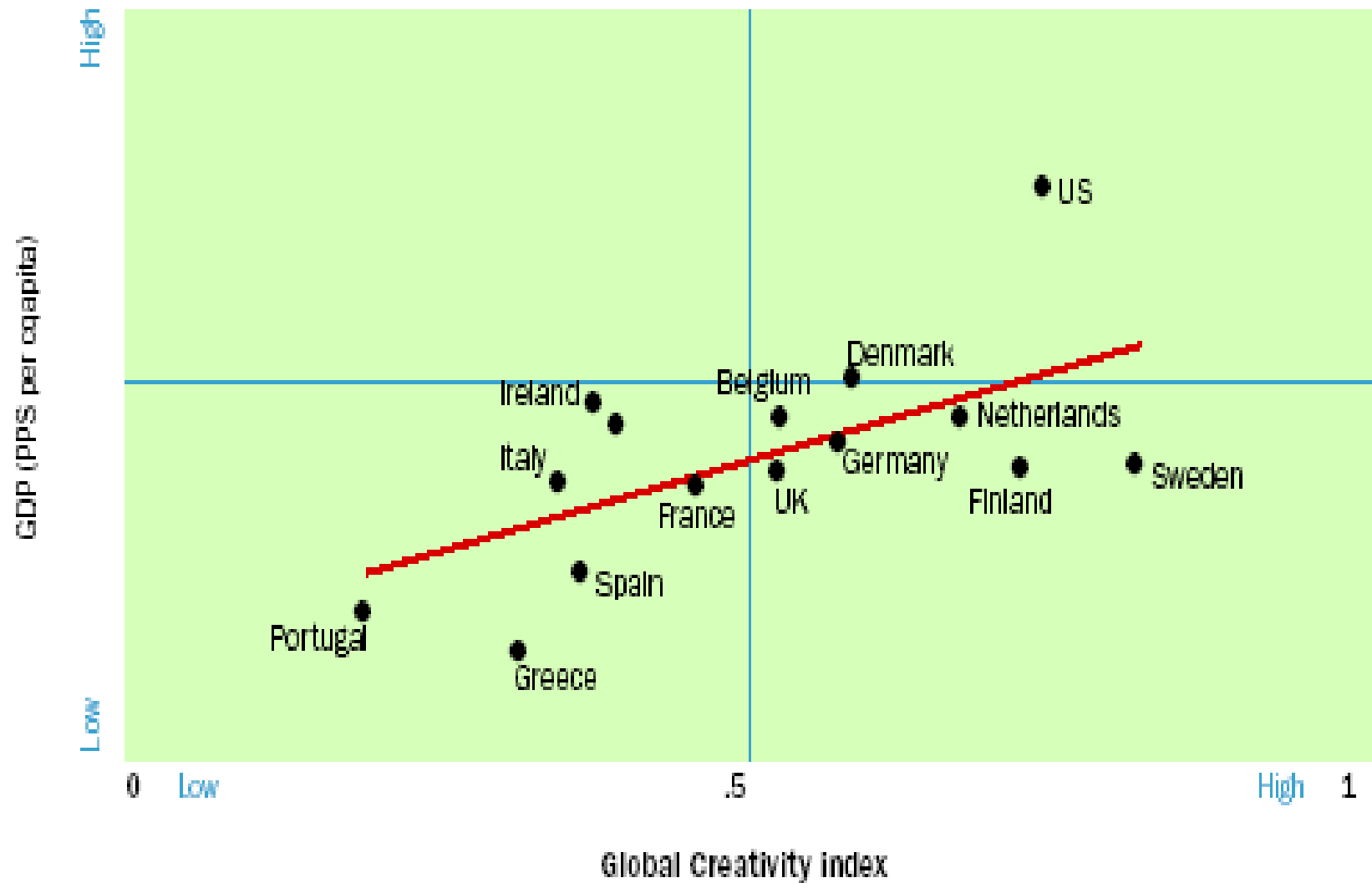


Table 4: The Euro-Creativity Index

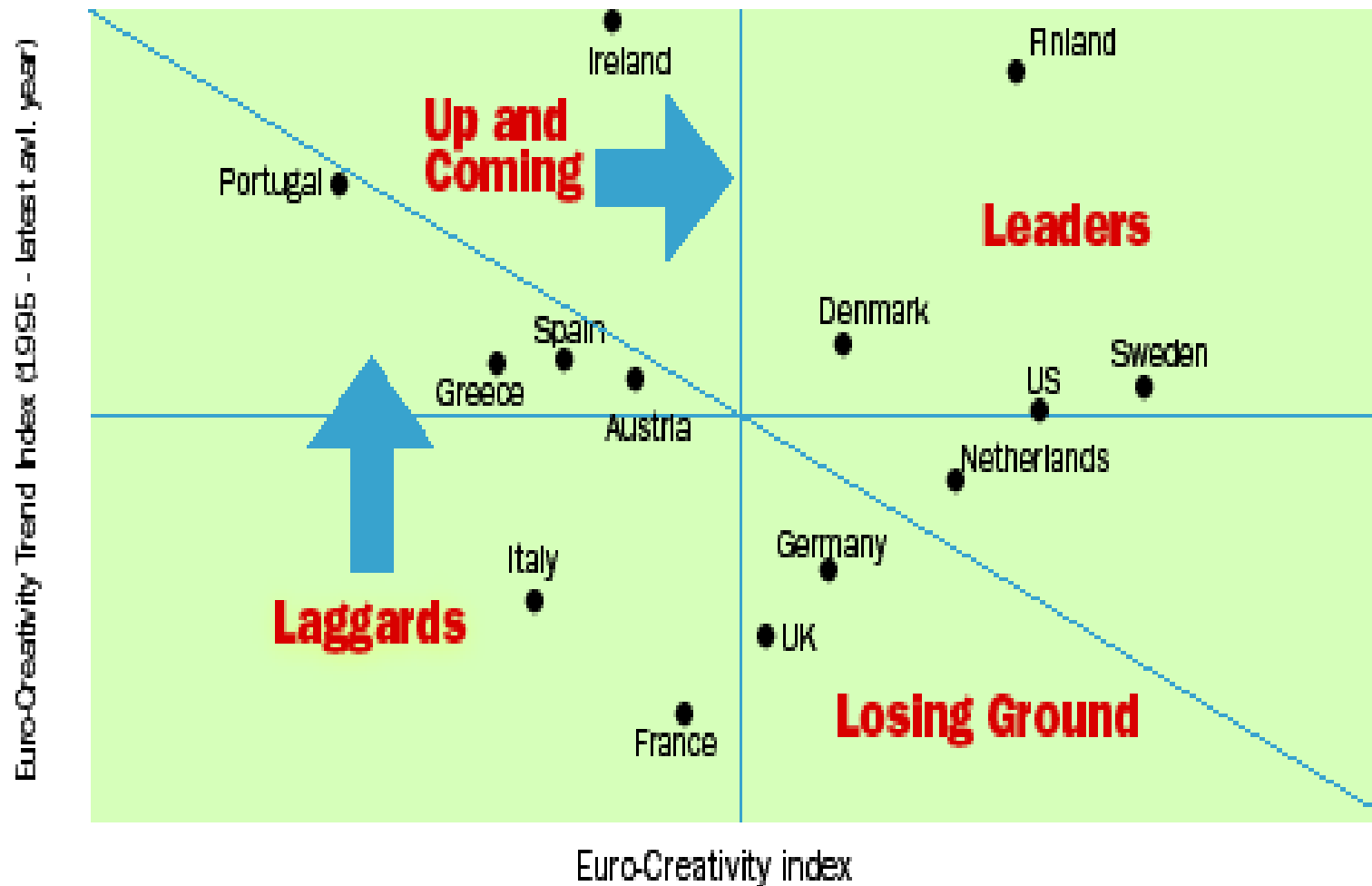
		TALENT INDEX			TECHNOLOGY INDEX			TOLERANCE INDEX		
Euro-Creativity Index		Creative Class Index	Human Capital Index	Scientific Talent Index	Innov. Index	High Tech Innov. Index	R&D Index	Attitudes Index	Values Index	Self-Express Index
Rank	Score									
1. Sweden	0.81	8	7	2	2	3	1	2	1	1
2. USA	0.73	1	1	3	1	1	3	n.a.	13	4
3. Finland	0.72	4	6	1	4	2	2	3	5	10
4. Netherlands	0.67	3	2	10	6	4	8	5	4	2
5. Denmark	0.58	9	15	4	5	5	6	7	3	3
6. Germany	0.57	11	4	7	3	6	4	12	2	9
7. Belgium	0.53	2	8	6	7	9	7	13	8	8
8. UK*	0.52	5	3	8	9	6	9	8	9	6
9. France	0.46	n.a.	11	5	10	8	5	11	7	11
10. Austria	0.42	12	14	11	8	10	10	9	10	5
11. Ireland	0.37	6	10	9	11	12	11	5	15	7
11. Spain	0.37	10	4	12	13	13	13	1	12	14
13. Italy	0.34	13	12	13	12	11	12	4	11	12
14. Greece	0.31	7	9	15	14	14	15	14	6	13
15. Portugal	0.19	14	13	14	15	15	14	9	14	15

Figure 12: The ECI and GDP
The ECI and GDP Per Capita



Source: European Commission, *Towards a European Research Area: Science Technology and Innovation, Key Figures 2000*.

Figure 13: The Euro-Creativity Matrix



Note. The separator axes between quadrants represent the average of the Index on the corresponding axis. For example, the right-hand quadrants include the countries whose score on the Euro-Creativity Index is above the average, while the left-hand quadrants include countries with below average scores. In this figure, the mean for the Euro-Creativity Trend Index is calculated excluding Ireland, because its extremely high growth values would have pushed the mean so high that all other countries would have fallen below it.

The High-Tech Innovation Index and the Creative Class

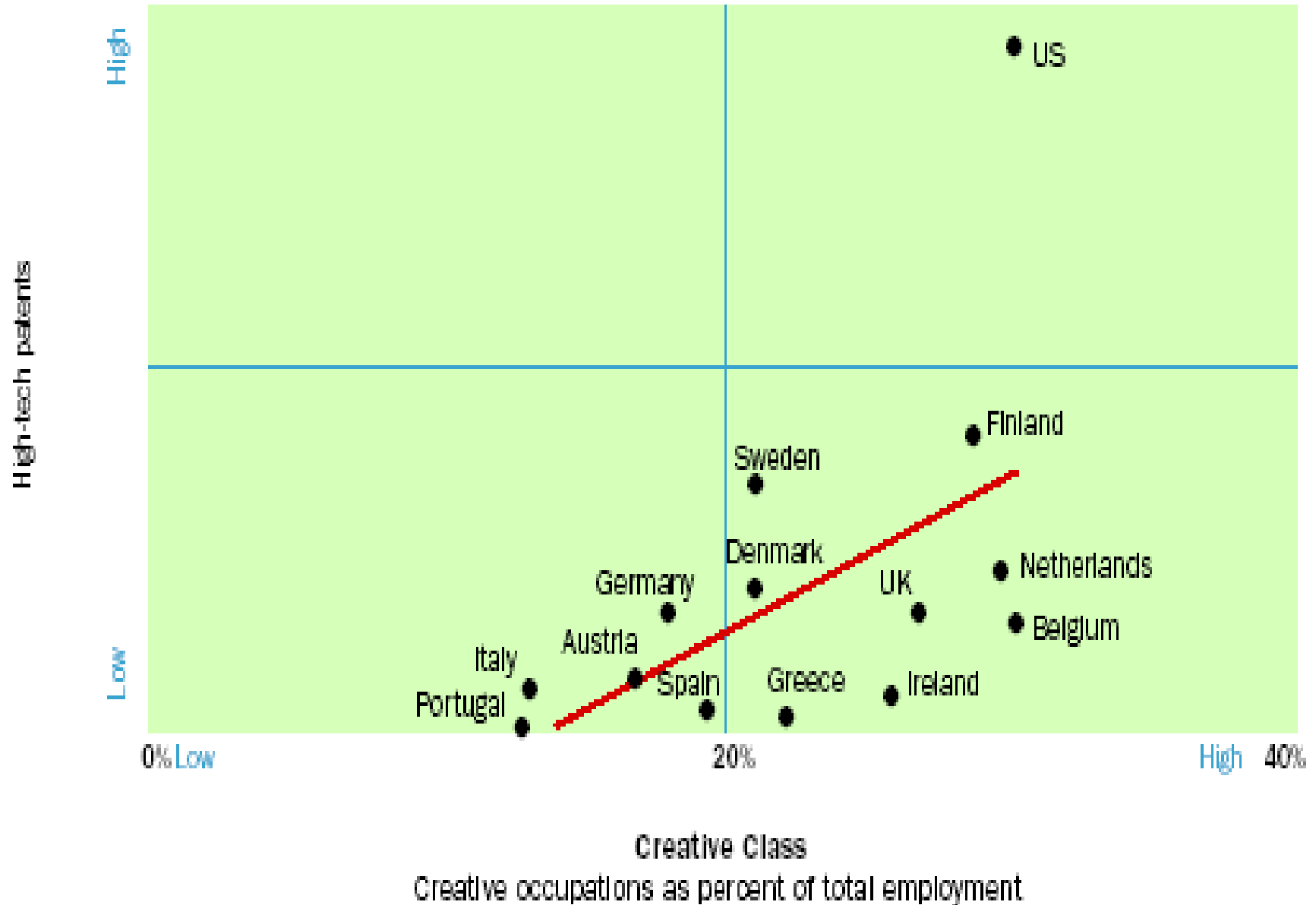
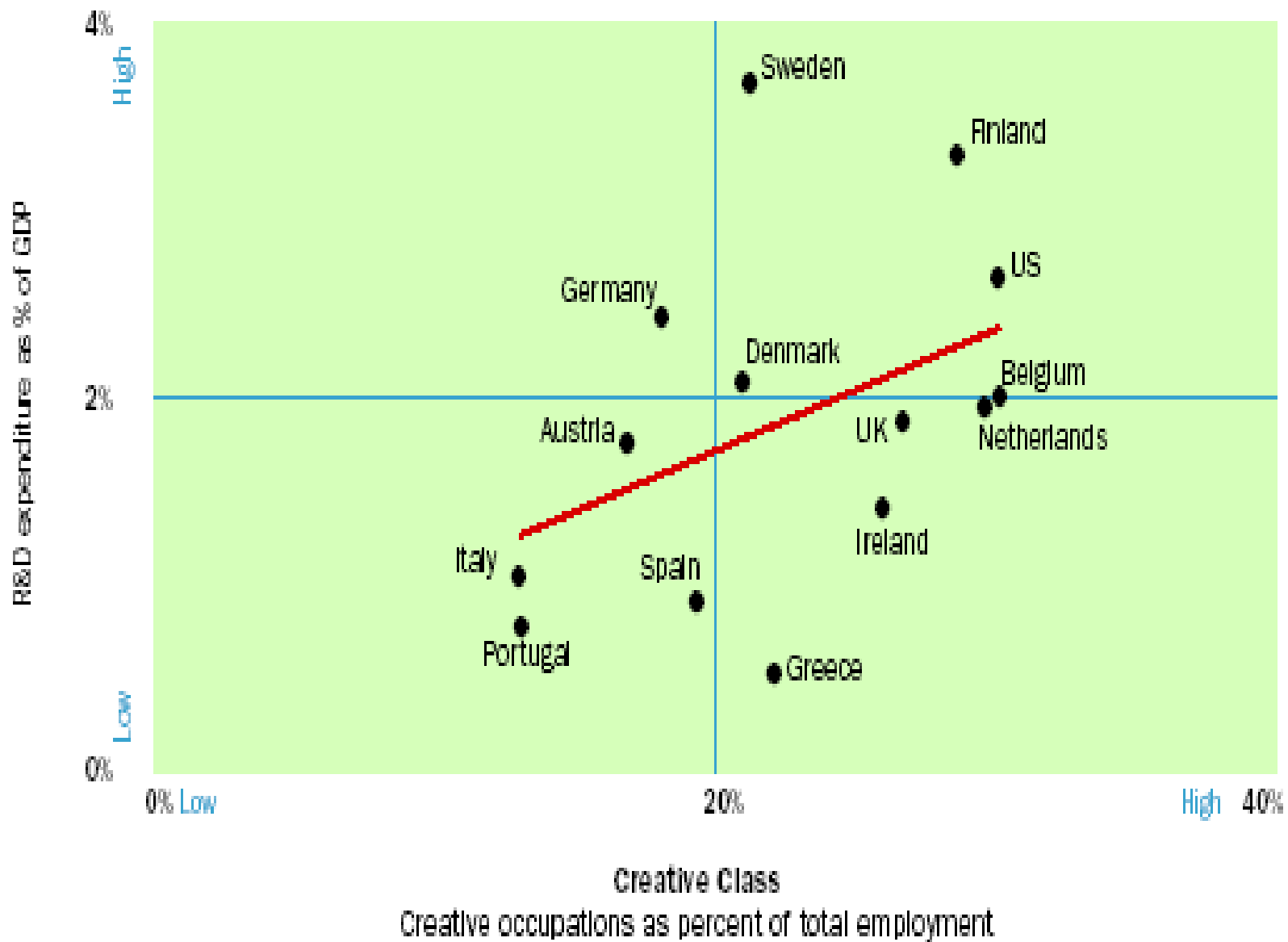


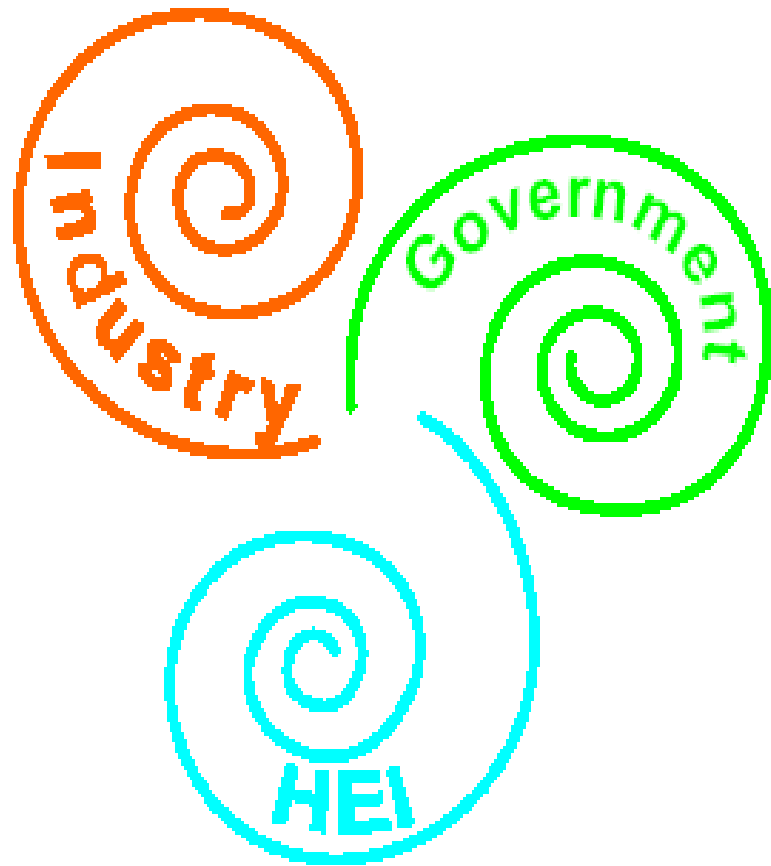
Figure 8: Technology and the Creative Class in Europe
The R&D Index and the Creative Class



Innovation Policy in Trend Chart Database for the CEEC (end of 2003)

	Absorptive capacity and human capital	Generation of new knowledge (R&D)	Diffusion of knowledge and networking	Demand for innovation	Total
Bulgaria		1	1	1	3
Czech R		4	4	3	11
Hungary		3	3	4	10
Estonia	1	3	5	1	10
Latvia		1	2	1	4
Lithuania	1	2	1	1	5
Poland	1	3	1	3	8
Romania		2	2	4	8
Slovakia		2	2	1	5
Slovenia	3	4	5	2	14
Total	6	25	26	21	78

Figure 3. New Innovation Models



Source: Nese Yalabik, METU, 2004.

- **Triple-helix:** Knowledge-based economic model. No rigid roles but either may take the role of each other in the innovation process.
- Various ways such as top-down, bottom up.
- Regional and multinational approaches
- "Knowledge spaces", "innovation spaces" where ideas and experiments are created by joint ventures
- Evaluation mechanisms include "networking"
- Networks formed not on a regional basis but in knowledge bases

Key Steps in Becoming an Innovative Organization

Educate Workforce on Creativity Tools and Techniques

Establish Managerial Processes to Convert Ideas into Innovations and Measure Results

Leadership

- Establish innovation as a priority
- Provide strategic direction
- Allocate resources

Establish an Organizational Structure that Promotes Collaboration

Recognize Creative Behavior and Reward Innovative Results



EXAMPLES OF GOOD PRACTICES

- New England's Creative Economy Council, *Massachusetts' vibrant new media community* includes such innovators as: **Boston Cyberart, Art Interactive, Mobius**
- **Boston-strategic partnerships** between **Youth Design Boston** and the have allowed the *design network* to link with national and international counterparts *to train* designers for the future

YOUTH:

- Share the experience of *the Youth Design Boston* program more broadly (*Youth Design Boston* is a collaboration between AIGA and *the Boston Redevelopment Authority* that places **inner-city high school students in internships with design firms**).
- Build networking and referral base
- Medium-Term Goals:
 - expand **Youth** Design Boston in the coming year (30 students) - host 2 roundtable discussions (one will focus on a dialog between business leaders and designers)
 - develop a shared library of case studies that all can tap into
- Long-Term Goals:
 - promote change in thinking about creativity - educate the public about a shift in thinking about creativity and desires of the employer of the future

KEY RESULTS

America's nonprofit arts industry generates:

- \$134 billion in economic activity every year: \$53.2 billion in spending by arts organizations and \$80.8 billion in event-related spending by audiences.
- This activity translates into 4.85 million full-time equivalent jobs and \$89.4 billion in household income.
- \$6.6 billion in local tax revenues, \$7.3 billion in state tax revenues, and \$10.5 billion in federal income tax revenues—a total of \$24.4 billion—is raised.
- Event-related spending by audiences reflects an average of \$22.87 per person for hotels, restaurants, parking, souvenirs, refreshments, and other similar costs, with tourists spending nearly twice as much as local attendees (\$38.05 compared to \$21.75)
- Travelers who include cultural events on their trip travel longer, are more likely to shop, and overall, spend more than other U.S. travelers (\$631 per person for cultural tourists vs. \$457 for all tourists)

Visibility, Research, and Networking Are Critical

- **Strategies to enhance visibility**-developing *a clear messaging system*, and increasing *usage of existing communication tools* (the newsletter, webpage, etc.)
- **The Research, Communications and Communities Committees**- develop research reports, publish marketing materials, and provide networks across the six New England states
- **creative clusters**, support for technology-based culture and industry entails examination of the cluster's need for financing, infrastructure, workforce development, marketing and other types of support
- **networking** as a way to harness the **creative economy enthusiasm**:
 - **Short-Term Goals**:
 - *Boston Cyberarts* (with NEA funding) is establishing an Artist In Residency program at high technology corporations.
 - **ATBoston** (www.ATBoston.net), *a consortium of small nonprofit new media organizations*, has started developing a database of all new media individuals and organizations in *New England*
 - **Medium-term goals**-develop an self nominating awards program that acknowledges high-technology companies that have innovative projects for working with artists.
 - **Long-Term Goals**- to advance the concepts developed at the May '03 Art and Technology Initiative convocation (www.bostoncyberarts.org/cec) including creating an art and technology