CREATIVE HUBS FORUM

Final Report

12-14 February 2014,
OLIVA
CREATIVE
FACTORY
S.JOÃO
DA MADEIRA

**By Tom Fleming
and Vânia Rodrigues**

CREATIVE HUBS

ADDICT
creative industries
PORTUGAL

BRITISH
COUNCIL

OLIVA
OLIVA CREATIVE FACTORY
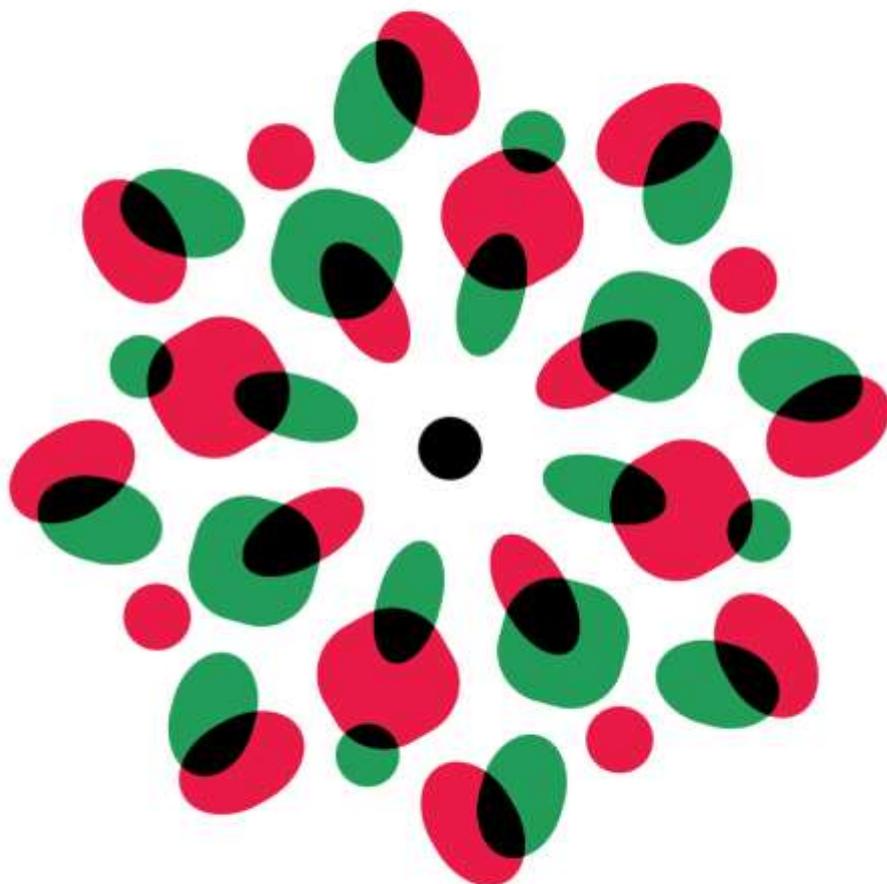
Acknowledgements

ADDICT

Carlos Martins

Cristina Farinha

Bruno Pires

Maria Lobo

Production

Cristiana Morais

Communication

Há Festa no Largo!
Lino Teixeira and
Isalinda Santos

Design

O Departamento
Pedro Regadas and
Telmo Sá

British Council

Joanna Burke

Ben Evans

Fernando Nabais

Isabel Lopes

Photo/Video

Lumatera

Rafael Lino, Célia Machado

And Ivo Rainha

Moderation

Catherine Docherty

Carlos Martins

Paulo Ferreira

Oliva Creative Factory

Ricardo Figueiredo

Suzana Menezes

Carla Relva

Rapporteurs

Tom Fleming

Vânia Rodrigues

Translation of the report

Vânia Rodrigues

Layout of the report

Ricardo Lemos - ADDICT

Creative Hubs Forum

Website: http://creativehubs.org/

Facebook: https://www.facebook.com/creativehubsforum

Twitter: @creative_hubs e #creative hubs

Organisation

ADDICT - CREATIVE INDUSTRIES PORTUGAL

Created in 2008, currently gathers around 100 members and it is recognised by the Ministry for Economy as the coordinator of the creative industries cluster in the North region of Portugal. ADDICT's mission is to foster a favourable environment to creation and production in the culture and creative field, defending the interests of the sector´s stakeholders and acting as a promotion and coordinating platform.

In the period 2009-2013, the North region invested in the creation of infrastructures and events to ensure adequate conditions for hosting, producing and presenting cultural and creative products and services.

Since 2013, ADDICT has been promoting the informal encounter and debate of the sector´s main support venues. This group intends to be a space for exchange of experiences and shared discussion on these creative centers role in the sector´s and the territory development, in view of establishing partnerships for future collaborations and joint action at regional, national and international level.

http://www.addict.pt

BRITISH COUNCIL

UK's international organisation for educational opportunities and cultural relations. The Council builds trust and understanding through activities in English, in education, and through the arts.

The Council team in Portugal is currently working closely with the team in Spain, developing a major tri-lateral Creative Economy programme. The offices in both countries are developing a range of projects strengthening links between Spanish, Portuguese and UK creative business, networks, policy makers and entrepreneurs: promoting international connections; exchanging skills, innovations and best practice; and enhancing opportunities for artists, creative businesses and entrepreneurs in each country to reach broader markets. Though focussed on Spain and Portugal, the programme will always seek to engage with a broader network of European partners, businesses, and artists.

www.britishcouncil.pt

OLIVA CREATIVE FACTORY

Located in the old Oliva factory, one of the largest and most innovative in Portuguese industrial history, it aims to transform creativity and talent into business. It promotes creative businesses as well as invests in the key areas such as artistic training and cultural and leisure activity.

Oliva's mission is to gather and foster competences to generate and build up capacity for creative talent. It liaises with the region centres of excellence and resources, notably to the traditional industry in which São João da Madeira has great expertise, like footwear, fashion, textile and moulds.

It acts as an incubator for creative industries companies – such as design, fashion, software, product design, web design and multimedia – as well as a business centre for establish enterprises and also as a shopping centre.

Alongside these companies, the Factory has a large wing devoted to contemporary art, the Núcleo de Arte da Oliva, which hosts both permanent and temporary exhibitions.

Entrepreneurs based in Oliva also have at their disposal interdisciplinary spaces for meetings and creative convergence, i.e., for production, consumption and leisure. These include multipurpose spaces, exhibition areas, workshops and ateliers and artist residencies, in articulation with the cultural and creative infrastructure of the city of São João da Madeira (namely, the Casa da Criatividade, the Museu do Calçado, and the Museu da Chapelaria).

www.olivacreativefactory.com

Authors

Written by
TOM FLEMING

Director of Tom Fleming Creative Consultancy, Tom is an expert in culture and creativity policies for cities and regions as well as in research and support for the creative industries sector.

Key areas of experience include creative industries local and regional strategies, cluster development, detailed mapping, cultural planning, and establishing targeted support mechanisms for the sector that include approaches to finance, investment, business advice, skills/training, property feasibility, and network and supply chain development.

He has led a range of research and strategy programmes on behalf of regional development agencies and national bodies, as well as undertaken significant international work. Central to this approach is the relationship between creativity and development. Tom has got extensive experience in the transformation of cultural politics of British cities as articulated through forms and processes, such as music, performance, festivals, carnival and other innovative products and services.

Tom is also an established public speaker, with experience on the conference platform and managing seminars and workshops. He has worked across the UK and in over 25 countries.

Índice

With the contribution from:
VÂNIA RODRIGUES

Independent Consultant in Cultural Management.

She graduated in European Studies by the University of Porto (2001) and has a MA in Cultural Policy and Management by City University London (2009).

Advisor for the programme and cultural management at "mala voadora" theatre. Consultant of Artemrede – Associated Theatres for the elaboration of the Strategic Plan 2014-2020. Contact Person of ENCATC (European Network on Cultural Management and Cultural Policy Education). Member of the European Network Strategy Group 'A Soul for Europe'.

At Setepés, Vânia was a training coordinator for the cultural sector and a consultant and manager of cultural projects at EGEAC, Lisbon; CCVF, Guimarães; Arteemrede, TNDMII, Lisbon, among many others. She was coordinator and trainer of the International Workshop 'Management of Volunteer Programmes in the Cultural Sector', at Calouste Gulbenkian Foundation. She also created and coordinated the cultural project 'Variations on Europe', commissioned by the European Union – Representation in Portugal. Vânia organized 'The role of Culture in the transformation of European cities' International Forum, in Guimarães 2012, European Capital of Culture; Co-author of the European cultural profile of the Galiza City of Culture, Spain.

1. Introducing the Creative Hubs Forum

Where? Oliva Creative Factory, São João da Madeira, Portugal

When? 12th-14th February 2014

Organised by? ADDICT (the Agency for the development of the Creative Industries in the north of Portugal); British Council Portugal and Oliva Creative Factory - São João da Madeira.

Who participated? The Forum involved over 150 participants from 7 countries. For the creative hubs workshop sessions, over 50 people participated from leading creative hubs across Portugal and Europe. The closing plenary session was attended by 150 people. This included presentations from the Mayor of São João da Madeira, ADDICT, CCDR-N (the Regional Managing Authority for the north of Portugal), and representatives of the Portuguese secretary of state for culture and from the Spanish Ministry for Culture.

Why a Creative Hubs Forum? The Creative hubs Forum was positioned to explore how to most effectively develop, connect and grow creative hubs in Portugal and internationally. Creative hubs (e.g. dedicated workspace and activity space for the creative industries) have grown in number, scale and relevance over recent years. They are an outcome of and a driver for growth, competitiveness and innovation in the creative industries. They provide a range of values to the wider arts, and cultural sector – by encouraging collaboration, generating distinctive cultural practice, and offering much needed exhibition and events space. Plus they deliver a value-adding role to agendas in regeneration, tourism, inward investment and education.

Creative hubs can - if operating on a sustainable footing and managed to be open, collaborative and inspiring - play a vital enabling role for local creative economies. Plus if they are more effectively connected (from the local to

international level), they can increase the productivity and innovativeness of the overall creative economy; enhancing value chains, accelerating the exchange of knowledge and talent, and ensuring local creative economies are not left behind.

Yet, creative hubs face a set of development challenges. Some struggle to establish viable business models, often operating in refurbished industrial buildings which benefited from large capital investment but insufficient attention to their ongoing use as viable creative hubs. Others are faced with a set of skills and capacity issues – from property management to relevant technical expertise for their tenants and clients. And others are preoccupied with a responsibility to their tenants plus wider responsibilities to their local economies and communities – which risks stretching resources and undermining their core purpose.

The stakes here are high and this Forum came at a critical time for creative hubs in Portugal, Spain and internationally. As countries such as Portugal emerges from recession, it is clear that the creative industries sector will play a critical role in delivering a balanced and high value economy. Indeed, the sector is already playing an important role - as a provider of new jobs and value-added to cities and as a force for distinctive places which are attractive to inward investment, talent retention/attraction and a stronger and more resilient economy overall. But Portugal, Spain and many parts of Europe are currently struggling to capitalise on the opportunity presented by the creative economy. For example, with many creative hubs in smaller cities across every region, it is particularly challenging for local clusters to gain real scale and influence where an ecology of small and micro businesses, established and growing business, arts and cultural organisations, higher education activities, and clear pathways to market, are converged.

This Creative Hubs Forum brought some of Europe's leading creative hubs together to exchange ideas and practice, identify shared priorities, and agree some points for collaboration which will enable them to grow sustainably as core enablers for a successful creative economy. This included a focus on:

- The range of distinctive creative hubs models across Europe: so we can meet, exchange and learn together.

- The shared needs and joint opportunities: so we can plan and play together.

- The immediate opportunities for collaboration and investment – e.g. via investment from the European Union: so we can grow together.

How was the Forum structured? The Forum involved 4 main phases:

Phase 1: <u>Start-up</u> – an open session including a welcome presentation by the Mayor of São João da Madeira, ADDICT and British Council; followed by a 'speed-dating' session where participants had the opportunity to introduce themselves.

Phase 2: <u>Workshops.</u> These focused on supporting services for creative hubs; skills and capacity; organisational models; international market development; and using technology to innovate and reach new markets/audiences. These were chaired by Catherine Docherty (Glasgow School of Art, UK); Carlos Martins (Chair of ADDICT, Portugal), and Tom Fleming (Director of Tom Fleming Creative Consultancy, UK). Most international participants (plus some Portuguese participants) had the opportunity to provide short

presentations during these workshops. In addition, a set of break-out discussions were held (in three groups) to explore issues in more detail.

Phase 3: <u>Conclusions</u> – the penultimate session of the Forum - where participants identified their top development and collaboration priorities. This was chaired by Vânia Rodrigues and Tom Fleming.

Phase 4: <u>Public Plenary</u> – a larger-scale session to discuss the role of creative hubs in the wider economic and social development context for Portugal and Europe. This involved critical reflection on the current policy and investment landscape and the opportunities for sector development in a future 'Creative Europe'.

2. Core Themes and Discussion Points

As anticipated, discussions were many and varied. With so many different types of creative hub and with multiple funding, partnership and strategic influences, finding shared terms of reference and clear common points of understanding proved challenging. However, this was a productive challenge because, quite quickly, participants were able to identify a set of shared characteristics and development agendas. A review of the workshop notes and findings shows that the following were consistently emphasised:

- The importance of a set of 'hard' support features for creative businesses. These include: the technical features of the space

(specialisation, equipment, heating, broadband, desk-space); plus structured programmes of business support, IP advice, networking, training, market-making, brokerage with other sectors, investment readiness and access to finance.

- The importance of a set 'soft' support features for creative businesses. These include: ambiance and distinctiveness of the space; a strong and trusting creative community; a distinctive overall creative hub brand (where the business can benefit from brand association); access to knowledge and social capital; compelling links to the wider cultural and economic life of the city; a sense of connectedness to other hubs.

- The importance of growth and innovation catalysts. These are those extra enabling features which give each creative hub its unique position in the market-place and which provide additional value-added to other workspace and activity space. This includes a strong international dimension – where creative hubs are plugged into international networks for business-to-business and wider collaborative activities. It also includes features such as specialist equipment, access to dedicated financial instruments (e.g. start-up funds, project finance, or commissioned projects), and ongoing programmes of support (from entrepreneurial toolkits to partnership activities with universities).

The importance of effective organisational structure and management systems. Creative hubs are often managed by small multidisciplinary teams which have to work across several activities to deliver the range of elements introduced above. This requires a rich mix of skills and competencies and access to knowledge on a 'just in time' basis. Many creative hubs struggle to get the right skills mix in their teams and there are real challenges in establishing the most appropriate organisational structure to deliver a 'core business' while having the agility to respond to or even drive change. There are perhaps two most pressing issues here:

- Firstly, the need to have access to continuous professional development opportunities, toolkits, models and mentoring from other hubs.

- Secondly, the need to develop more flexible and open models where 'users' (the creative community) play a more active role to co-create the experience and services of the hub (developing a shared approach to sector development). Such open models major on being network/user-led - e.g. Co-Lab in Óbidos/Portugal, Betahaus, Berlin/Germany. These are hubs which are curated by the users and change accordingly. They also have quite distinctive models regarding the use of space and the breakdown of traditional office rules - e.g. you move to different areas of the hub to perform different tasks rather than stay broadly in one place to do all your

tasks. The more 'bottom-up' co-working spaces are the most common.

2.1 Cross-cutting Themes

The workshop sessions and the presentations delivered by participants covered multiple specific examples and myriad perspectives of what is needed to most effectively consolidate and grow creative hubs. Overall, three cross-cutting themes can be identified to collectively capture the agendas discussed:

A. CAPACITY:

Creative hubs are positioned to give capacity to the creative industries and a wider ecology of commercial and cultural interests, yet they too often lack capacity to deliver what is required of them. This is particularly because what is required is constantly changing. For example, some hubs lack the digital capacity to develop genuinely enabling relationships with their clients; others lack the technical capacity to provide bespoke support services; some lack the strategic capacity to deliver the kind of advocacy and partnership required to position hubs to the fore of agendas in, for example, regeneration, economic development and education. A recurrent issue was the need for tailored professional development and capacity-building for hub managers and intermediaries – rather than generic support.

B. CONNECTIVITY:

Too many creative hubs are under-connected: to the cities and agendas that surround them; to other creative hubs (locally, regionally, nationally and internationally); and to strategic partner organisations in complementary sectors such as education, technology and culture. The best creative hubs are the most open, collaborative and co-created. They have strong links with

the higher education sector (as the talent pipeline), with more established creative businesses inside and outside the creative sector (for markets, career pathways and other cluster effects), and with the cultural sector (for content, inspiration and access to talent). This brings with it opportunities to build skills and capacity, to share ideas and to generate genuine commercial and innovation opportunities. However, the structures and platforms for effective collaboration are under-developed – e.g. creative hub networks, shared learning tools, and 'crowd' activities such as showcase events.

C. CONFIDENCE:

An outcome of under-developed capacity and connectivity, some creative hubs lack confidence to make the most of their potential. Creative hubs need validation for their strengths and weaknesses to be recognised. This is difficult if they are not part of a wider 'creative hubs community' or if they can't access appropriate skills and capacity-building activities. Some creative hubs are able to build a confident approach because their clients – the creative community – act as champions and mobilise support. But this does incur a level of fragility because creative communities are always changing and a creative hub can quickly lose its relevance if it is not constantly adapting to fit the needs of a continually changing sector.

2.2 The Strategic Challenge

Discussions at the Creative Hubs Forum made it clear that there is no simple formula for effective investment, management and growth. Certainly, the public sector cannot work alone in generating the enabling conditions different types of creative businesses need to flourish. The best creative hubs are most often mobilised by entrepreneurial landlords and fashioned by passionate and engaged creatives who are looking to generate a local

creative cluster – a scene, a buzz, a creative sense of place. This limits the influence of public sector bodies and warns against overly instructive, 'top down' or municipal approaches to sector support.

The ways the creative industries are socially embedded, highly fragmented, increasingly mobile, intrinsically connected to arts and cultural activities, and often very free-spirited; all require us to proceed with caution when prioritising investment opportunities in infrastructure such as creative hubs. They also require us to manage our existing hubs with real care and a deep commitment to engaging with the changing needs of the sector.

With the creative industries, factors such as cost and specific functionalities are important, but perhaps no more so than the identity of a town or district, the ambiance of the building, or the cultural capital and kudos accrued by being in a certain place at a certain time. Add to this the influence of digital technology, which has accelerated the mobility of creative businesses, enabled real fluidity in working practice (such as via the huge growth in home-working and 'snacking' – working little and often in different places), and opened up new convergent types of practice where business models are increasingly collaborative and interdisciplinary; and identifying the key pressure points that require support and investment is more tricky than ever.
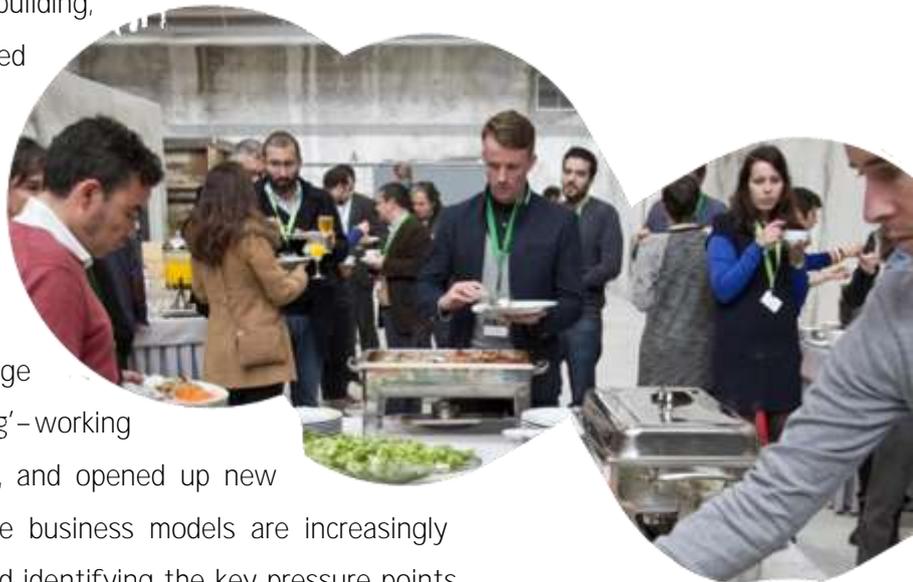
There is also enormous variety across the creative industries, with different support requirements by sub-sector, business size, business model, location and a range of other shaping factors. The Table below indicates how different types of creative business benefit fro different types of creative hub:

Driver	Indicative Types of Creative Hubs
1. Cost	Mix of affordable workspace for early stage creative businesses and less scalable cultural and arts activities (e.g. visual and performing artists); often linked to a university (e.g. as an incubator) or artist studio organisation.
2. Flexibility	Range of easy-in-easy-out workspace; provision of co-working spaces (where the workspace is a hub for a wider network of membership businesses); and project spaces – e.g. for specialist activities in film, visual and performing arts.
3. Connectivity	High band-width, plus commercial and social networking and business support activities (e.g. with exhibition space, customer-facing tenant directories, strong on-line community). This needs to connect local and international networks.
4. Specialism	Specific facilities and / or support geared to types of activity – e.g. production and post-production facilities for film / TV / media; e.g. print-screening; e.g. rehearsal space for music.
5. Prestige	A strong value-adding brand plus access to privileged networks and knowledge (e.g. private members' club; meet the investor events; access to cultural events).

In Portugal, as elsewhere in Europe, the 2000s involved a programme of creative hub development and start-up, with multiple hub projects established across the country. This was catalysed by the 2008 Creative

Industries Mapping Study and Strategy for the Northern Region[1] and swiftly followed by infrastructure investments enabled by EU funds. The legacy of this is a landscape of local creative hubs operating across the country, each with a distinctive set of priorities, needs and opportunities, but all challenged by those issues of capacity, connectivity and confidence.

The strategic challenge now is to attend to these issues and build a sustainable future for creative hubs that delivers real value to the creative economy from a local to national level. Section 3 below outlines some strategic priorities for this and emphasises the need to combine local action with national and international collaboration activities that enable knowledge, expertise and talent to flow from hub to hub and into the marketplace.

3. Strategic Priorities for Creative Hubs

The final day of the Creative Hubs Forum involved an open space summary session where participants set out their strategic priorities and identified shared agendas which they can, potentially, collaborate on. These priorities are introduced below alongside some specific recommendations which we consider to be most important for ensuring a sustainable and value-adding future for creative hubs in Portugal, Spain and across Europe. These are grouped under the three cross-cutting themes of CAPACITY, CONNECTIVITY AND CONFIDENCE.

3.1 CAPACITY

Priority 1: Creative hubs mapping project

This can be driven by a survey to reach hubs across Europe which gathers intelligence on the scope and offer of hubs. This can also explore

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[1] Development of a Creative Industries Cluster in the Northern Region - Macroeconomic Survey synthesis and conclusions, 2008. Serralves Foundation et al. (http://www.addict.pt/fotos/editor2/synthesisandconclusionsstudy.pdf)

expressions of demand and supply regarding what each hub offers (locally and to potential international partners) and how hubs could contribute to international partnership activities (e.g. an EU network of hubs). This is also an opportunity to develop a set of compelling best practice case studies which raise the profile of the role and value of creative hubs.

Who should lead the mapping project? Should this be led by a partnership between Spanish and Portuguese partners? How may ADDICT contribute to the Portuguese mapping? What is the role of national Governments in this initiative? Can the British Council play a role providing expertise in connecting to EU agendas?

Priority 2: A creative hubs leadership programme

Utilising information gathered through this mapping project plus via expressions of interest from hubs participating in the Forum, explore opportunities for establishing a Creative Hubs Leadership Programme for Europe (with smaller local programmes). This can involve targeted training and capacity building and a potential residency programme for hub managers to share practice, exchange knowledge and explore collaboration opportunities. A first step could be a more targeted 'next stage' to the Creative Hubs Forum. Portuguese and Spanish participants would particularly benefit from tailored coaching on different public/private business models. A residency programme could bring managers from hubs to do play a role in a different hub (carrying with them some of their projects and perhaps attempting to pilot new activities); plus potential short

masterclass/knowledge exchange courses where hub managers get together in a host hub to co-create new knowledge on good practice.

Who can lead this programme? Should this be driven as an open call? May ADDICT play the role of facilitator among Portuguese creative hubs? Can the British Council play a facilitating role with each Government? Who may lead a partnership to develop this program? What would be the main elements?

Priority 3: Targeted creative hub development meetings

Building on the Forum, explore opportunities for staging smaller, targeted meetings which focus on specific issues for curated (specially recruited) participants. For example:

- On best practice business models;

- On effective 'soft' and 'hard' support for creative businesses – e.g. engagement, communication, business support, access to finance etc;

- On collaboration and partnership – e.g. how to build links across localities and sectors.

Who can lead this process? Who wants to participate? Who wants to host? Then how can we identify available funds and in-kind support? How can hubs pay for their participation?

3.2 CONNECTIVITY

Priority 1: (For Portuguese and Spanish Hubs) - a creative hubs network

The potential exists to establish a Portuguese/Spanish Creative Hubs Network – as an informal alliance of creative hubs. There may be two 'starting points' here – one in Spain and one in Portugal, with scope for connecting the networks through shared activities. Key here is establishing a professional community of hub managers alongside a set of activities which improve he visibility of hubs and enable more effective exchange. This can include establishing a basic directory (based on a clear mapping of Creative Hubs across the country), a shared digital platform for ideas sharing, informal business to business brokerage and peer learning. One way of adding value to this and animating the network is to develop a strong and distinctive cultural programme of events, pop-up activities, talent showcases and knowledge exchange activities. These can be delivered at low cost because they will, quite simply, bring to the surface activities which are already underway within the hubs. However, this has to have ownership of and to an extent feel led by the hubs: patient and light touch 'backstage' work is needed to build the conditions for sustainable regional and then international cooperation.

Who can lead this? Can national Governments play an enabling and/or investment role? What is the role of ADDICT? What is the role of British Council? Who would be the Spanish partners?

Priority 2: Business to business / talent exchange programme

Can partners lead a process to undertake feasibility and develop an EU-bid for a programme which connects creative hubs across Europe via their

tenant and network businesses? This is to focus on business to business opportunities: developing value chain and market relationships between creative hubs; accelerating knowledge and technology transfer; and harnessing new collaborative opportunities enabled by digital technology. Examples of such activities exist at a regional level[2] – e.g. via the regional cluster demonstrator projects; but are little explored at a trans-national level. In addition, this can focus on talent development – brokering opportunities for targeted work placements, apprenticeships and mentoring activities where emergent creative talent from across Europe's hubs can connect and collaborate. This could be conceived as a kind of Erasmus exchange programme for creative entrepreneurs.

Who can lead this process? What is the potential role of ADDICT and the British Council? Can a working group of hubs drive this?

Priority 3: Culture and creative business exchange

In some countries - as in Portugal and Spain – the disconnect between the cultural sector and the commercial creative industries is widening. While some cultural organisations in Portugal and Spain do offer creative hub functions (e.g. Fundação de Serralves, Bienal de Cerveira), a move toward a more convergent relationship between the historically subsidised cultural sector and the more commercially facing creative industries presents a major structural challenge. This requires smart policy and effective capacity building and technical assistance to cultural organisations as they open-up, reform and adapt to a more commercial footing. This is not to deny the

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[2] EU-funded large scale creative cluster demonstrator pilot programmes - e.g Creative Wallonia, Belgium (http://ec.europa.eu/enterprise/newsroom/cf/itemdetail.cfm?item_id=6677&lang=en)

cultural sector of its public value or to suggest public investment won't play a major role. Rather it is to explore the many investment opportunities enabled by engagement with more entrepreneurial and often digitally enabled practices. This can allow excellence and sustainability to converge. The UK is relatively advanced in such mixed economy business models and the relationship between an 'arts ecology' and creative economy are well established.

The opportunity exists here to connect leading UK and other countries cultural organisations which are playing a creative hub leadership role to cultural organisations in Portugal and Spain. A level of policy exchange would also be of value here – connecting policy makers in Portugal and Spain to policy-makers and intermediaries in the UK and elsewhere.

Who can lead this process? Can selected hubs drive this? Is there a role for national governments to play a role? Is there a need to create structures such as Arts Council England and Nesta in the UK (given their investment and support role for arts and creative hubs)?

3.3 CONFIDENCE

Priority 1: Advocacy and strategic promotion – Manifesto for creative hubs in Europe

Building from the mapping and case studies delivered in 3.1 Priority 1, consider publishing a Manifesto for creative hubs in Europe. This is to set out the value of creative hubs to the European creative economy and to wider agendas such as place-making, civil society, tourism and inward investment. This can also show the diversity of hubs and thus the range of values they generate. It can build from best practice in Portugal Spain and UK and set out a clear agenda for investment and partnership in hubs going forward. This will need to focus on creative hubs in smaller cities – to demonstrate ther role and value and to show that talent can be successfully nurtured in smaller

cities. In turn, this can play an important role in generating traffic to the creative hubs mapping exercise and in giving legitimacy to potential EU bids. It can also play a vital role in validating and giving confidence to local creative hubs which are in vital need of political support for their survival. It is important here to make clear the connection between the work the creative hubs are doing on the ground and the larger policy agendas and funding priorities linked to the creative economy and other relevant activities.

Who can lead? Can the British Council co-commission this with partners in Portugal and Spain? May ADDICT lead this initiative in Portugal? What is the role of the wider hub network in shaping this?

Programme

Wednesday, 12th

3:00 pm
REGISTRATION AND WELCOME COFFEE

4:00 pm
OPENING ADDRESS

4:30-6:30 pm
"SPEED DATING"

BETWEEN CREATIVE ORGANIZATIONS,
BUSINESS AND CREATIVE HUBS

6:30-8:30 pm
DISCUSSION PANEL 1

SUPPORT SERVICES TO CREATIVE
COMPANIES AND PROJECTS
USING TECHNOLOGY TO INNOVATE AND
REACH NEW MARKETS/AUDIENCES

MODERATOR: Catherine Docherty

8:30 pm
COCKTAIL DINNER

Visit to the Contemporary Art Exhibitions
at Oliva Creative Factory

Thursday, 13th

9:00-9:20 am
REGISTRATION AND WELCOME COFFEE

9:30-12:30 pm
DISCUSSION PANEL 2

ORGANISATIONAL MODELS
TRAINING AND SKILLS
MODERATOR: Catherine Docherty

1:00-2:00 pm
LUNCH

2:30-4:30 pm
DISCUSSION PANEL 3

COLLABORATION WITH THE CULTURE SECTOR

MODERATOR: Carlos Martins

4:30-5:00 pm
COFFEE BREAK

5:00-6:00 pm

BRIEFING ON EUROPEAN FUNDING
OPPORTUNITIES BY GAËLLE CROISIER
(BRITISH COUNCIL EU/BRUSSELS)

6:00-8:00 pm
DISCUSSION PANEL 4

INTERNATIONAL COOPERATION

MODERATOR: Carlos Martins

8:00 pm
DINNER

9:30 pm
CONCERT "TERRA SECA"

BY MÁRIO LAGINHA AT CASA DA CRIATIVIDADE

Friday, 14th

9:00-9:20 am
REGISTRATION AND WELCOME COFFEE

9:30-11:00 am
CONCLUSIONS AND RECOMMENDATIONS

RAPPORTEURS: Tom Fleming e Vânia Rodrigues

11:00-11:30 am
COFFEE BREAK

11:30 am - 1:00 pm
FINAL DEBATE

**"PUBLIC POLICIES TO SUPPORT A CREATIVE
ENVIRONMENT"**

• ANTÓNIO PONTE, DIRECTOR OF CULTURE FOR
THE NORTH REGION OF PORTUGAL
• NESTOR NONGO, SUB-DIRECTORATE FOR THE
PROMOTION OF CULTURAL INDUSTRIES AND
PATRONAGE MINISTRY FOR EDUCATION CULTURE
AND THE SPORTS, SPAIN
• CARLOS NEVES, VICE-PRESIDENT OF CCDR-N -
NORTH REGION MANAGING AUTORITY
• RICARDO OLIVEIRA FIGUEIREDO, MAYOR OF SÃO
JOÃO DA MADEIRA
• CARLOS MARTINS, PRESIDENT OF ADDICT
CREATIVE INDUSTRIES PORTUGAL
• TOM FLEMING, RAPPORTEUR OF THE FORUM
• MODERATOR: PAULO FERREIRA, SUBDIRECTOR
OF JORNAL DE NOTÍCIAS

3:30 pm
VISIT TO UPTEC-PINC

Creative Industries Centre of the Science and
Technology Park of the University of Porto

FINAL VISIT TO THE PORTO CRUZ WINE CELLARS.

Creative Hubs

AGCEX – Asociación de Gestores Culturales de Extremadura
Mérida – Spain
agcex@agcex.org | www.agcex.org

Associação Condomínio Criativo de Coimbra
Coimbra – Portugal
maildoalexandre@gmail.com

Árvore XXI – Coop. de Actividades Artísticas
Porto – Portugal
geral@arvorecoop.pt | www.arvorecoop.pt

BetaHaus
Berlim – Germany
kontakt@betahaus.de | www.betahaus.de

Bios
Atenas – Greece
bios@bios.gr | www.bios.gr | www.romantso.gr

Centro de Criatividade Digital da Universidade Católica
Porto – Portugal
artes@porto.ucp.pt | www.artes.ucp.pt

CLAC – Cluster Audiovisual de Canarias
Tenerife – Spain
gerente@webclac.org | www.webclac.org

CLAG – Cluster Audiovisual Galego
Santiago de Compostela – Spain
cluster@clag.es | www.clag.es

Cland – Cluster Audiovisual y Digital de Andalucía
Sevilha – Spain
info@cland.es | www.cland.es

Clúster Audiovisual Catalán
Barcelona – Spain
jroige@clusteraudiovisual.cat
| www.clusteraudiovisual.cat

Coworking Factory Braga
Braga - Portugal
ask@factorybraga.com
| www.factorybraga.com

Edno
Sofia – Bulgaria
mail@edno.bg | www.edno.bg

EIDE – Euskadiko Diseinugileen Elkartea
Asociación de Diseñadores de Euskadi
Bilbao – Spain
info@eideweb.org | www.eideweb.org

Fábrica de Santo Thyrso
Santo Tirso – Portugal
info@fabricasantothyrso.com
| www.fabricasantothyrso.com

Fabrica
Treviso – Italy
fabrica@fabrica.it | www.fabrica.it

Factoría Cultural
Madrid – Spain
coordinacion@factoriaculturalmadrid.es
| www.factoriaculturalmadrid.es

GNRation – Fundação Bracara Augusta
Braga – Portugal
info@gnration.pt
| http://www.gnration.pt/

Incubadora da Fundação Bienal de Cerveira
Vila Nova de Cerveira – Portugal

geral@bienaldecerveira.pt
| www.bienaldecerveira.pt

Incubadora de Empresas da Universidade de
Aveiro
Aveiro – Portugal
ieua@ua.pt
| http://www.ua.pt/ieua/

Ninho de Empresas da Fundação da Juventude
Porto – Portugal
geral@fjuventude.pt | www.fjuventude.pt

Incubadora Cultural de Águeda
Águeda – Portugal
Incubadora.cultural@cm-agueda.pt

Lighthouse
Brighton – United Kingdom
info@lighthouse.org.uk | www.lighthouse.org.uk

Broadway – Near Now
Nottingham – United Kingdom
nearnow@broadway.org.uk
| www.nearnow.org.uk
| www.broadway.org.uk

Laboratórios Criativos – Plataforma das Artes e
Criatividade
Guimarães – Portugal
geral@aoficina.pt | www.aoficina.pt

Plataforma Tecnológica de Óbidos
Óbidos – Portugal
abc@cm-obidos.pt | www.pt-
obidos.com | www.cm-obidos.pt

SANJOTEC – Centro Empresarial e Tecnológico
São João da Madeira – Portugal
geral@sanjotec.com
| http://www.sanjotec.com/

Techcube
Edinburgh – United Kingdom
info@techcu.be | www.techcu.be

Utopicus
Madrid – Spaind
www.utopicus.es

UPTEC.PINC – Polo de Industrias Criativas do
Parque de Ciência e Tecnologia Univ. Porto
Porto – Portugal
geral@uptec.up.pt | www.uptec.up.pt

Vouga Park – Parque Tecnológico e de Inovação
do Vouga
Sever do Vouga – Portugal

ZincShower
Madrid – Spain
info@zincshower.com | www.zincshower.com

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