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## Study visit report

Study Visit in  
Norte Portugal Region,  
17-19 February 2016

# TABLE OF CONTENTS

- 1. Executive Summary ..... 3
- 2. Programme ..... 5
- 3. Methodology and tools used..... 9
- 4. Key topics presented and learning points ..... 10
- 5. Initiatives presented..... 13
- 6. Lessons learnt..... 21
- 7. Conclusions..... 28
- Annex 1: List of participants ..... 29
- Annex 2: Presentations (from local actors and/or experts) ..... 30

## 1. Executive Summary

The Northern Region of Portugal accounts for 23% of the country's total surface area and approximately 35% of the population (around 3.7 million), with an economic mix encapsulating both traditional sector industries (e.g. textile, clothing, footwear and metallurgy) and medium / high-tech sectors (automotive components, pharmaceuticals, machinery, precision and communication equipment and computers).

Northern Portugal has been one of the country's leading regions for an integrated approach to cultural and economic development. For more than a decade, culture has played a leading role - with both Porto and Guimarães as European Capitals of Culture (respectively in 2001 and 2012), a committed approach to culture-led regeneration, and the first region in Portugal to champion the creative industries.

The study visit outlined the strategic perspectives of the 2008 regional strategy for CCIs leading to the creation of ADDICT and generating around €70 million of cultural investment (mostly for capital schemes), as well as city policies towards culture and creative industries - in Porto and Guimarães. The region has invested in the creative industries through the Norte Regional Coordination and Development Commission (CCDR-N - administrative body managing the allocation of structural funds). This notably included the development of several infrastructures (incubator, digital centres, fab-labs, co-workings, R&D centres, etc.) as well other major initiatives. Incubators, fab-labs and co-working spaces alone are now up to 50 in the Northern Region.

At a more fine-grained level of analysis, the study visit zoomed in on initiatives linked to creative entrepreneurship (creative hubs and incubators), urban regeneration (Porto Lazer and Guimarães ECoC 2012), as well as management of key cultural institutions (Municipal theatres, Casa de Musica in Porto, ICAJ in Guimarães).

This study visit articulated insights into local and regional dynamics for cultural and creative industries policies. A set of key topics were tackled during the study visit:

- Key features and management models of support structures for CCIs, looking into the functioning of different creative hubs & incubators.
- Creative spillovers: the role of CCIs in urban regeneration & tourism (Guimarães ECoC 2012).
- City branding and attractiveness - ECoC 2012 in Guimarães and the challenges of coping with the aftermath of such an intensive effort (especially for a small city) and Braga's bid for UNESCO Creative City of Music - to showcase and internationalise local creative industries and cultural activities.

The main highlights in terms of successes and remaining challenges are:

- Large investment at regional level allowed for the development of adequate infrastructures for CCIs development and played an important role in terms of urban regeneration.
- Greater interaction between actors across the region, with the pivotal role of ADDICT in connecting the dots between local initiatives.
- Creative industries are playing an increasing role in the wider economic fabric of the region (e.g. links between creative industries & shoe/leather industries), development of higher education degree in product design in Guimarães, and tech/CIs incubator in Braga.
- Partnerships and development of networks helped local cultural and creative operators to sustain themselves despite a changing context.

Some key challenges and issues were also identified through the three days:

- In terms of public policies, national, regional and city strategies are not effectively coordinated and integrated. The absence of national policy guidance, research or strategy is also an impediment to successful policy development at a regional or local level.
- The relationship between cultural and economic/innovation department may be improved to further stimulate interactions between entrepreneurship and the vibrant cultural and creative scene of the region.
- Absorption capacity issues - with large-scale infrastructure investments in relatively small cities, this raises the challenge of then generating the depth and diversity in the creative labour market to effectively populate and make the most of this infrastructure. For cultural infrastructure, a parallel challenge is attracting sufficient audiences to generate an effective business model for large-scale cultural infrastructure.
- Initial investment has had an intermittent impact, partially due to the absence of long-term policies (Porto) or sustained financial investment and spending (Guimarães). The impact was largely felt in terms of human resources for the different structures in a critical phase of structuration. Conversely structures with a stronger backbone (such as UPTEC with the university) were less affected by this drop in public funding.

## 2. Programme

| 16 <sup>th</sup> February |   |
|---------------------------|---|
| 18:00h                    | <p><b><u>Meet &amp; Greet</u></b></p> <p><i>(Hotel Lobby - Grande Hotel do Porto)</i></p>   |
| 18:30h                    | <p><b><u>Introductions</u></b></p> <p>(welcome drinks)</p> <ul style="list-style-type: none"> <li>- Welcome words by ADDICT, Eurocities and KEA</li> <li>- Individual presentations of participants (3min max each)</li> </ul> <p><b><u>Dual Business Model in the Arts</u></b></p> <ul style="list-style-type: none"> <li>- Daniel Pires, Maus Hábitos Arts and Cultural Hub (15 min)</li> <li>- Q&amp;A</li> </ul> <p><i>Maus Hábitos (3 min walk from hotel)</i></p> <p><a href="http://www.maushabitos.com">www.maushabitos.com</a></p> |
| 20.30h                    | <p><b><u>Dinner</u></b></p> <p><i>Maus Hábitos Restaurant "Vicios de Mesa"</i></p> <p><a href="http://maushabitos.com/restaurante/restaurante.html">http://maushabitos.com/restaurante/restaurante.html</a></p>   |
| 17th February             |   |
| 9:00h                     | <p><b><u>Pick-up</u></b></p> <p><i>(Hotel Lobby)</i></p>  |
| 9:30h                     | <p><b><u>The City of Porto Culture and Innovation Vision</u></b></p> <ul style="list-style-type: none"> <li>- Carlos Brito, ADDICT Board Vice-Chair (5 min)</li> <li>- Guilherme Blanc, Advisor for Cultural Affairs to Mayor and Deputy Mayor for Culture (30 min)</li> <li>- Filipe Araújo, Deputy Mayor for Innovation and Environment (30 min)</li> <li>- Tiago Guedes, Rivoli General/Artist Director (15 min).</li> <li>- Q&amp;A and discussion (30 min)</li> </ul>  |

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|        | <p><i>Rivoli Municipal Theatre (7 min walk from hotel)</i></p> <p><a href="http://www.teatromunicipaldoporto.pt">www.teatromunicipaldoporto.pt</a></p>  |
| 11:30  | <p><b><u>Arts based Urban Regeneration</u></b></p> <p>- Claudia Melo, Head of Special Projects at Porto Lazer/Espaço Montepio (45 min)</p> <p><i>Espaço Montepio (5 min walk from Rivoli)</i></p> <p><a href="http://www.portolazer.pt/noticias-porto-lazer/portolazer-lanca-convocatoria-aberta-para-residencias-artisticas-no-espaco-montepio">http://www.portolazer.pt/noticias-porto-lazer/portolazer-lanca-convocatoria-aberta-para-residencias-artisticas-no-espaco-montepio</a></p>  |
| 13:00h | <p><b><u>Lunch</u></b></p> <p><i>Garden studio</i></p> <p><i>UPTEC PINC Creative Industries Incubator of the University of Porto Science and Technology Park</i></p> <p><i>(15 min walk from Montepio)</i></p> <p><a href="http://uptec.up.pt">http://uptec.up.pt</a></p>   |
| 14:00h | <p><b><u>Knowledge Transfer within the Creative Industries: the case of UPTEC.PINC</u></b></p> <p>- Fátima São Simão, General Manager of UPTEC.PINC</p> <p>- Clara Gonçalves, General Manager UPTEC</p> <p>- Tour of the incubator and presentations of selected entrepreneurs/companies, namely:</p> <ul style="list-style-type: none"> <li>- C180 (audiovisual / tv channel) ;</li> <li>- Ncrep (heritage rehabilitation) ;</li> <li>- Lovers &amp; Lollypops (independent music editor) ;</li> <li>- FAHR 021.3 (art and architecture) ;</li> <li>- PhD in Design (doctoral program in design).</li> </ul> <p><i>UPTEC.PINC Creative Industries Incubator of the University of Porto Science and Technology Park</i></p> |
| 16:00  | <p><b><u>ADDICT - Past, Present and Future</u></b></p> <p><i>(Coffee-break / Drinks ready for entire presentation)</i></p> <p>- Carlos Martins, Responsible for the Macroeconomic study on the Creative Industries at Northern Portugal 2008; Former ADDICT</p>   |

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|                      | <p>Chair of the Board; Former CEO of Guimarães ECOC 2012</p> <p>- Cristina Farinha, Executive Director ADDICT</p> <p><b><u>End of the day wrap up</u></b></p> <p><i>UPTEC.PINC Creative Industries Incubator of the University of Porto Science and Technology Park</i></p>   |
| 17:30h               | <u>Back to the hotel</u>  |
| 19:45h               | <p><b><u>Dinner at “Casa da Música” Legacy of Porto ECOC 2001</u></b></p> <p>-Brief presentation and visit</p> <p>- Dinner</p> <p><i>Casa da Música Restaurant (15 min travel by metro)</i></p> <p><a href="http://www.casadamusica.com">www.casadamusica.com</a></p>   |
| <b>18th February</b> |   |
| 8:45h                | <p><b><u>Travel to Guimarães</u></b></p> <p><i>(Pick up at Hotel Lobby)</i></p>   |
| 10:00h               | <p><b><u>European Capital of Cultural 2012 - Legacy and Perspectives</u></b></p> <p>- Rui Torrinha, Artistic Programming “A Oficina”</p> <p>- Visit to city infrastructures:</p> <p>CCVF Performing Arts Center</p> <p>PAC e Laboratórios Criativos -Platform for Arts and Creativity</p> <p>- Q&amp;A</p> <p>- Paulo Cruz, Institute of Design (University of Minho)</p> <p>- Q&amp;A</p> <p>- Ricardo Areias and Rodrigo Areias, CAAA Center for Architecture and Arts (<a href="http://www.centroaaa.org">www.centroaaa.org</a>)</p> <p>- Q&amp;A and discussion</p> <p><i>Guimarães (53 kms from Porto)</i></p> |
| 13:00h               | <p><b><u>Lunch and Free City Tour</u></b></p> <p><i>City centre of Guimarães</i></p>  |
| 14:45h               | <b><u>Travel to Braga</u></b>   |

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|        | <i>(25 kms from Guimarães)</i>   |
| 15:30h | <u>Rebranding the city of Braga</u><br><ul style="list-style-type: none"> <li>- Tiago Sequeira, Gnracion and Startup Braga;</li> <li>- Claudia Leite, Theatro Circo and UNESCO Creative City Bid responsible</li> <li>- Angela, Encontros de Imagem (Photography festival)</li> <li>- Q&amp;A and Discussion</li> </ul> <i>Gnracion - creative hub</i><br><a href="http://www.gnracion.pt">www.gnracion.pt</a> |
| 18:30h | <u>Return to Porto / Hotel</u>   |
| 20:30  | <u>Dinner</u><br><i>(Meet at Hotel Lobby)</i><br><i>Hard Club Restaurant (15m walk from hotel)</i>   |
| 9:00   | <u>Final Remarks and Wrap-up</u><br><i>Fundação de Serralves</i><br><i>Contemporary Art Venue (20min travel by bus -</i><br><a href="http://www.serralves.pt">www.serralves.pt</a>   |
| 10:30h | <u>Goodbyes</u><br><ul style="list-style-type: none"> <li>- Free visit to Serralves / Departures from Porto</li> </ul>   |



### 3. Methodology and tools used

#### - Presentations / Workshops

Welcoming speeches (often by political figures, high-rank civil servants or managers of specific programmes & projects) offered orientating insights and general overviews on key themes of the study visit and more broadly on regional cultural policy. These presentations were followed by questions and answers sessions to properly exhaust the issues and clarify key information, with active participation from visiting cities and regions.

#### - Site visits

Site visits were organised for the following sites:

- Maus Hábitos - cultural hub
- Teatro Rivoli
- UPTEC.PINC incubator and some key companies
- Casa da Musica
- Guimarães: International arts center, Faculty of Design & quick tour of the city center
- Braga: Generation creative hub

All site visits were facilitated by local staff in charge of the different projects (management level) and regularly included both programme managers and end-users/beneficiaries.

Written documentation was also provided in some cases: Porto Lazer, UPTEC.PINC, & ADDICT.

#### - Feedback session

On the last day of the visit, participants gathered to reflect on the main findings and lessons learnt of the study visit. Transferability was at the heart of this exercise and participants focused on how the learning points can be relevant for their local contexts. The lessons learnt were clustered around some key concepts and ideas discussed across the group of participants, with the project team acting as facilitators. Due to time constraints, no split working groups could be organised this time.

## 4. Key topics presented and learning points

While very diverse in terms of places, management models and typology of initiatives, the study visit shed light on a several transversal themes and key topics:

1. **Places & infrastructure.** The study visit offered insights into a varied range of structures and places supporting CCIs:

- University-based incubator with UPTEC.PINC, enabling synergies between the university, connecting different elements in the talent pool and driving collaboration with businesses (locally but also internationally).
- A cultural hub with a sustainable business model (Maus Hábitos), where artistic residencies, concerts and exhibitions are funded through a bar/restaurant. Launched in 2001, this hybrid space contributes to the vibrancy of cultural life in centre Porto.
- Generation in Braga is a city-funded creative hub offering comprehensive coaching and support services for creative and digital businesses through incubation and acceleration programmes. Whilst clearly business-oriented, the hub is also a cultural node of the city (concerts, outdoor cinema, arts & science exhibitions).

The variety of spaces, business models and overall purposes of the infrastructures gave a useful panorama and inspirations to tap into the potential of creative hubs for social, cultural and economic objectives.

2. **Partnerships and networks,** enabling inter alia the resilience of local operators in very different contexts.

- In Guimarães, funding cuts altered the post-ECOC dynamic but the some structures launched prior to or in 2012 have managed to sustain themselves through close partnerships and pooling of resources. The Centre for Arts and Architecture Affairs in Guimarães, for example, pulled through during three years without public subsidies, due to informal partnerships with other existing structures and the drive and commitment of a very active team and networks of creative partners.
- In Porto, an interesting feature of Porto Lazer's work lies in its brokerage role across artists, CCIs and real estate developers. Their unique position of a trusted arm's length body from the city and its successful track record enable Porto Lazer to work in partnership with both grassroots operators and large public or private property developers. This has led to significant interventions in public space and an increase in creative solutions to city planning challenges (and opportunities)
- At a broader level, ADDICT plays an instrumental role in connecting the dots between city-led and private initiatives, especially in the absence of robust political or administrative regional structures. Again, trust from a broad range of cultural and creative organisations enables this regional (and increasingly national) leadership role for CCIs.

This learning point is very challenging to transfer - this brokerage role relies on the ability and leadership capacity of the staff in order to steer such partnerships (hence the importance to invest appropriately in human capital). However the governance mechanisms (non-profit association for ADDICT and public company for Porto Lazer) arguably facilitated the process of establishing trust with a very diverse range of actors.

### 3. City branding & positioning

The regional dimension of the study visit led to very different contexts and opportunities in terms of city-branding and the role of cultural policies there:

- In Porto, policies for CCIs seek to build on the growing attractiveness of the city and the challenge lies in developing a cultural offering catering for both the needs and interests of local partners (in creative business and audiences), while diversifying and further developing the touristic offer through culture. While the legacy of the ECoC 2001 has been hampered by funding cuts for cultural policy for a decade, it has undeniably left strong cultural markers across the city - from iconic infrastructure like Casa da Musica (which is also a flourishing cultural organisation) or as a starting point for dynamic grassroots organisations (like Maus Hábitos). Further insights into the articulation of cultural policies and emergence of creative industries could have been helpful (e.g. to discuss the potential for creative tourism, or SMEs development versus gentrification).
- In Guimarães, the European Capital of Culture has certainly given a special focus on the small city and contributed to its positioning at national and European level. Cultural infrastructures are also of international scale. The ECoC process made a very tangible impact to the physical and cultural landscape of the city - delivering spillover effects to tourism, attracting inward investment, attracting (and re-attracting) creative talent, and accelerating the growth and innovation capacity of creative businesses (from Fly London to micro design firms). The city is significantly changed, with improved public realm and a healthy mix of contemporary assets in the wonderful heritage setting. However, the possibilities to make the most of this initial push will remain limited with reduced public investment and the local creative sector will struggle to retain the energy and purpose of the last few years.
- In Braga, the city wants to build on the international reputation and scale of some local cultural operators and events and is pursuing the UNESCO Creative cities title (for music), with a view to 1) strengthen the position of Braga as a creative city 2)

support the internationalisation of local CCIs organisations and businesses and 3)  
boost the attractiveness of the city and retain talents.

## 5. Initiatives presented

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| Title   | ADDICT & regional strategy for creative industries  |
| Description, including <ul style="list-style-type: none"> <li>- Context</li> <li>- Objectives</li> <li>- Implementation</li> <li>- Key actors involved</li> <li>- Budget</li> </ul> | <p>ADDICT - Creative Industries Agency Portugal, is a non-profit association created as a direct result from the 2008 regional strategy for CCIs and currently gathering a hundred members.</p> <p>ADDICT acts as the platform for the creative industries sector intending to position the north of Portugal as a relevant creative region in Europe and contribute to the development of entrepreneurship and the creative economy through the promotion of coordination, information and knowledge.</p> <p>ADDICT aims to:</p> <ul style="list-style-type: none"> <li>• Consolidate clustering in progress, strengthening and deepening it.</li> <li>• Articulate market players with no tradition of dialogue and cooperation: companies, cultural institutions, art spaces, artists, universities, science parks, research centres, municipalities, media.</li> <li>• Contribute to the increase of the critical mass of the sector, providing meeting places and space for interest convergence.</li> <li>• Contribute to the differentiation of territorial competitive strategies and for the urban regeneration processes in cities and places of high patrimonial value.</li> <li>• Strengthen, qualify and promote the mechanisms of network articulation and work.</li> <li>• Deepen the relation between knowledge production centres and corporate activity.</li> <li>• Attract young college students to the development of creative business.</li> <li>• Leverage and internationalize the region's and country's main creative players and business.</li> <li>• Generate new dynamics in the market of creative economy by increasing the production of new contents, promoting the retention of talent in the region and country.</li> </ul> <p>Inform and involve the community in what concerns the</p> |

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|                                      | development of the creative economy and ecology (clarification on financing opportunities and incentives, promotion of events, disseminating information, preserving and orientating talent, etc.).   |
| Results                              | <ul style="list-style-type: none"> <li>- Successfully positioned the region as a European leader for CCIs</li> <li>- More than 120 members (very diverse: from creative professionals to large cultural organisations, businesses, creative hubs, etc.)</li> <li>- Contributed to the development of a network of creative hubs and co-working spaces (more than 50) at regional level and now at European level (through an EU funded project)</li> <li>- Greater connections between CCIs and the local economic fabric</li> </ul>  |
| Lessons learnt & Key success factors | <p><b>Key success factors:</b></p> <ul style="list-style-type: none"> <li>- People - strong results despite very limited human resources</li> <li>- 'Skills for trust': with a solid understanding of the sector, ADDICT managed to establish trust within an incredibly diverse range of actors, including grassroots organisations but also public authorities across the region.</li> <li>- International outlook from the very beginning. While ADDICT's mission has a strong local anchorage, it has always sought to build bridges and partnerships internationally (for good practices and/or EU funding).</li> </ul> <p><b>Lessons learnt:</b></p> <ul style="list-style-type: none"> <li>- Structuration of the sector is very challenging, so membership does not provide sufficient income for the sustainability of the association.</li> <li>- Sectorial representations from the different sub-sectors of the CCIs would allow for more targeted actions at the more umbrella-level of ADDICT.</li> <li>- Delivering across a diverse geographical region makes reach and representation very challenging.</li> </ul> |

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| Title  | Porto's city-led cultural projects  |
| <p>Description, including</p> <ul style="list-style-type: none"> <li>- Context</li> <li>- Objectives</li> <li>- Implementation</li> <li>- Key actors involved</li> <li>- Budget</li> </ul> | <p>The city of Porto is an interesting example of the ebbs and flows of cultural policies. After the 2001 European Capital of Culture, CCIs faced a difficult local context as cultural policies were not the main priority for many years. Cultural funding suffered heavy cuts for several years, until the recent elections where culture was reasserted as a policy priority for the city. The current priorities for culture are:</p> <ul style="list-style-type: none"> <li>- Re-activating cultural institutions, and especially municipal theatres</li> <li>- Large-scale projects to develop new audiences and diversify participation (i.e. culture in expansion)</li> </ul> <p>Teatro Municipal do Porto carries out the mission to present in both hubs - Campo Alegre and Rivoli - a programme oriented for dance, yet interdisciplinary, particularly focused on artists and cultural agents from Porto, as partner of the main theatres in the country and consistently related with contemporary international creation.</p> <p>Cultural policies are however very-much project-based (need to reactivate key projects after the funding cuts), and are not linked with creative industries policies yet.</p> |
| Results  | <ul style="list-style-type: none"> <li>- Mapping of local cultural assets to promote projects where a clear gap is identified and attract new audiences</li> <li>- Key cultural institutions were successfully reactivated (Teatro Campo Alegre and Teatro Rivoli)</li> </ul>   |
| <p>Lessons learnt &amp;</p> <p>Key success factors</p>   | <p><b>Key success factors:</b></p> <ul style="list-style-type: none"> <li>- Decentralising the cultural offer ("Culture in expansion") through large-scale cultural programming in social housing units</li> <li>- Links with the fast-growing touristic attractiveness of Porto, programmes of Teatro Rivoli focus on non-verbal art forms, to attract a more international audience.</li> </ul>   |

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|  | <p><b>Lessons learnt:</b></p> <ul style="list-style-type: none"> <li>- The absence of cultural policies requires heavy investment to jumpstart a new dynamic and make use of untapped local resources (especially cultural heritage)</li> <li>- Stronger linkages between cultural support and creative industries would benefit from greater connections between culture and economic/entrepreneurship policies</li> <li>- The tightly bounded city boundaries mean partnerships with neighbouring municipalities across the conurbation are vital to achieve scale and to give a metropolitan cultural offer.</li> </ul> |
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| <b>Title</b>   | <b>Porto Lazer - Urban regeneration through artistic intervention</b>   |
| <b>Description, including</b> <ul style="list-style-type: none"> <li>- Context</li> <li>- Objectives</li> <li>- Implementation</li> <li>- Key actors involved</li> <li>- Budget</li> </ul> | <p>Porto Lazer is a municipal company owned by the Porto City Hall with a mission to reinforce the city dynamics and offer within the sports and culture areas.</p> <p>Porto Lazer has spearheaded culture-led urban regeneration projects across the city of Porto since 2009 and established an impressive track record of successful projects, working with both public and private property developers.</p> <p>It is now responsible for implementation of a new cultural space in the city, Espaço Montepio, which follows other special culture and art projects, namely AXA building and Locomotiva.</p> |
| <b>Results</b>   | <b>Slides needed</b>  |
| <b>Lessons learnt &amp; Key success factors</b>  | <p><b>Key success factors:</b></p> <ul style="list-style-type: none"> <li>- The status of public company effectively gives Porto Lazer a role of arm's length body, enabling them to interact more fluidly with both grassroots and institutional actors. The particular skills of project managers - able to understand both actors - are a must here.</li> <li>- Initial political push to support the negotiations</li> </ul>  |



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|  | <p>with private real estate companies.</p> <p><b>Lessons learnt:</b></p> <ul style="list-style-type: none"> <li>- Success leads to gentrification/is ephemeral as property developers retain ownership and will design new uses for the space once its value has gone up (i.e.: hotel in former AXA building after Porto Lazer's action)</li> <li>- It is important to build partnership with developers, residents and land-lords - to enable openness to cultural interventions such as pop up art - curated as a type of city acupuncture to raise awareness of the many possibilities for renewal.</li> </ul> |
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| <b>Title</b>   | <b>UPTEC.PINC - a university-based incubator for creative industries</b>   |
| <b>Description, including</b> <ul style="list-style-type: none"> <li>- Context</li> <li>- Objectives</li> <li>- Implementation</li> <li>- Key actors involved</li> <li>- Budget</li> </ul> | <p>The Science and Technology Park of the University of Porto (UPTEC) is an incubator whose mission is to foster the creation of technology-based companies and creative businesses and attract innovation centres, supporting an effective knowledge and technology transfer between academia and the market. It is worth noting that in the region R&amp;D centres are mostly linked with the universities, for which in the region there are 2 major universities (in Porto, Braga and Guimarães) and 1 polytechnic institute (in Porto) accounting for a total of 67 thousand students.</p> <p>Since its opening five years ago, the Creative Industries Centre of UPTEC (UPTEC PINC) has received more than a hundred creative based business projects in a field of design, communication, architecture, audiovisual, music, visual arts, performing arts and publishing. Located in Porto's center, among the main artistic and cultural structures and equipment in the city, this center has become the main center for cultural and creative businesses in the North of Portugal. UPTEC.PINC also implements acceleration and pre-incubation programmes for new entrepreneurs.</p> |

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| Results                              | <ul style="list-style-type: none"> <li>- 367 companies project incubated and 36 'graduated' companies</li> <li>- Sustainable business model for the premises through renting spaces to tenants.</li> <li>- Core team of around 13 FTE.</li> <li>- Development of specific programmes is largely dependent on EU project or other funding opportunities.</li> </ul>  |
| Lessons learnt & Key success factors | <p><b>Key success factors:</b></p> <ul style="list-style-type: none"> <li>- More mature mentoring companies play a key role in supporting new incubated ones;</li> <li>- The incubator helps in finding new clients/procurement opportunities whereas newly created companies lack resources to do so;</li> <li>- The ecosystem of existing creative companies is mutually beneficial (outsourcing for larger ones, opportunities for smaller businesses).</li> </ul> <p><b>Lessons learnt:</b></p> <ul style="list-style-type: none"> <li>- Failure rate is high at the incubation phase (though slightly lower for CCI than other companies)</li> <li>- Developing links with investors and financiers is challenging and is still work in progress</li> <li>- Connecting with the alumni is an ongoing development challenge.</li> </ul> |

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| Title   | Guimarães - ECoC 2012 and legacies   |
| Description, including <ul style="list-style-type: none"> <li>- Context</li> <li>- Objectives</li> <li>- Implementation</li> <li>- Key actors involved</li> <li>- Budget</li> </ul> | <p>The CAAA Centre for Art and Architecture Affairs is a non-profit cultural institution whose mission is to support and encourage artistic creation and application of new methods of production, promoting the interaction between the various fields of artistic expression - visual arts, design, film, literature, media and performing arts - and architecture.</p> <p>The CAAA was created by a group of architects and artists from different areas with the aim to generate discussion and collaboration between different artistic and technological platforms, both by sharing a physical</p> |

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|   | <p>space and being involved in the same cultural programming. The set-up was supported by Guimarães ECoC 2012 - through the sourcing of the building (an old textiles factory) and in the programming of numerous cultural activities in the CAAA (including digital workshops, hackathons, screenings and exhibitions).</p>   |
| <p>Results</p>                                      | <ul style="list-style-type: none"> <li>- A 'bottom up', sector-driven creative and cultural hub which has proved sustainable through a combination of very passionate and engaged leadership and by nurturing committed audiences and volunteers</li> <li>- A distinctive creative space in a marginal industrial district to the edge of the city centre</li> <li>- A diverse cross-art-form programme which enables different types of audience to build relationships with the CAAA</li> <li>- A critical space and platform - engaging critical thinking and innovative practice for a city otherwise deprived of such activities.</li> </ul>  |
| <p>Lessons learnt &amp;<br/>Key success factors</p> | <ul style="list-style-type: none"> <li>- The importance of 'authenticity' - bottom-up, engaged and organic approaches to cultural development</li> <li>- Committed long-term engagement by a young and passionate team which is determined to stay in the city and thus very persuasive in convincing artists and other creative practitioners to 'buy into' the CAAA concept</li> <li>- A cross-sector approach to programming - which diversifies the offer, audience and funding streams</li> <li>- A 'glocal' approach - connecting with influential voices globally, persuading them to come to the CAAA at a reduced fee (they buy into the vision), and thus becoming a centre for creative practice and critical thinking which attracts audiences and generates value on a regional if not national scale.</li> </ul> |

|   |   |
|---|---|
| Title   | Gnration - Braga's creative hub   |
| Description, including <ul style="list-style-type: none"> <li>- Context</li> <li>- Objectives</li> <li>- Implementation</li> <li>- Key actors involved</li> <li>- Budget</li> </ul> | <p>Gnration is a hybrid space that promotes artistic activities, and the exploitation and dissemination of digital arts. It intends to establish itself as a hub for cultural and creative dynamics, exposing audiences to contemporary art practices, such as arts &amp; science exhibitions.</p> <p>Startup Braga is an innovation hub located in Gnration, designed to assist the incubation and development of high potential entrepreneurial projects for international markets. In partnership with large digital companies such as Microsoft Ventures, it provides business acceleration programmes for startups with global ambitions, targeting mostly digital but also creative industries.</p>   |
| Results   | Slides needed   |
| Lessons learnt &<br>Key success factors   | <p><b>Key success factors:</b></p> <ul style="list-style-type: none"> <li>- Coaches experienced in business support activities (often entrepreneurs or former entrepreneurs)</li> <li>- Partnerships at international level and with venture capital funds and other financiers</li> <li>- A focused selection process, ensuring that the entrepreneurial projects have the right team from the get-go.</li> </ul> <p><b>Lessons learnt:</b></p> <ul style="list-style-type: none"> <li>- The importance of a mix of uses - production, development and exhibition - to create a hub and generate mixed audiences and revenue streams. This also encourages use throughout the day - when some arts centres are under-used.</li> <li>- The alliance of institutional and civic agendas - with Gnration delivering on Braga's vision regarding youth and creativity and the city championing Gnration as a core part of this.</li> </ul> |

## 6. Lessons learnt

### Visiting Cities\Regions

This part was prepared on the basis of 18 evaluation forms received after the visit from 9 participating cities and regions.

|               | Lessons learnt in Northern Portugal  | How will you use the new ideas and knowledge gained to improve your working and organisational methods?   |
|---------------|--|---|
| Angers (FR)   | <p>Evaluate the opportunities culture can bring along with an economic strategy</p> <p>Importance and relevancy of addressing youth and of establishing close links between the University/knowledge centres and incubators/economic devices</p> <p>Mixed approach (and in particular culture/economics) as a factor of success for a new venue : addressing various audiences through different means (events, workshops, resources and coaching ...)</p> <p>Systematic cross-sector approach</p> <p>Necessity to tackle the sustainability of the organisations/policies as regards implementation of new projects, new dynamics.</p> <p>Creative economy and CCI as an opportunity to be taken, an asset to tap into, in order to foster creativity and appropriation of the topic of creative city by the citizens</p> | <p>We will be able to rely on a network of local authorities that share similar stakes, and benefit from their own expertise through regular links (by mail, exchanges of working methodology; by phone), and maybe bilateral study visits or invitation to professional events to share experience.</p> <p>We are going to share the output of the study visit with other services within the local authority (cultural affairs, urban planning), and other deputy mayors.</p> <p>We will have a look at further opportunities of cooperation, for instance through INTERREG programmes, to benefit from useful contacts taken in Porto to deepen the exchanges and plan transfer of expertise and methodology.</p> <p>We can start thinking about a hub between existing incubators</p> |
| Brussels (BE) | <p>Need of deeper implication of cities into our regional strategy regarding the creative economy</p> <p>Need of complete and concentrated innovation eco-system for maximizing impact and value creation - work in a value chain with all partners involved in the start ups development</p> <p>Need of understanding how to use culture for maximizing impact on communication (liquid city) as a link between economic innovation and territory attractiveness</p> <p>Use CCIs like a specific target to develop creative programme and include cities and local authorities in the development of these programmes</p>   | <p>We are in the process of designing the next step of Creative Wallonia. All the lessons have been sent to our prospective high level group during the visit and will thus be taken into account in the new program.</p> <p>We would try to form more relation between all actions from Creative Wallonia and try to include cities in our hubs.</p>   |

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| <p><b>Budapest (HU)</b></p>        | <p>Decision-making mechanism (Guilherme Blanc) - It is interesting, that Portugal has to us a very similar mechanism, to make decisions in culture.</p> <p>Porto Lazer - To use not only abandoned buildings owned by the municipality for cultural purpose (in Budapest, we have an institute for this, but it only works with municipality owned buildings), but for buildings in private ownership.</p> <p>Jose de Guimarões International Arts Centre - After a supported infrastructure investment it is still a problem to operate sustainably. We usually have the same problems, so we can try to find alternative solutions.</p> <p>Culture as a driver to development is highly dependent on the vision of the politicians, but clear and written cultural strategies don't exist in many places. By the lack of cultural planning the effects of cultural projects could be temporary and ad hoc.</p> <p>Enable networks and partnerships should be a key role to municipalities as well. We shouldn't focus on subsidies and maintaining infrastructure only.</p> <p>Most of the times and in most places development of infrastructure goes first and nobody really considers the maintaining costs after the construction, and the needs of the inhabitants of the city.</p> | <p>We will try to take over the Porto Lazer Axa model from Porto to Budapest.</p> <p>I would search for more networking and partnership possibilities in order to involve the municipality as a source of information and a networking partner into cultural projects.</p> <p>We will continue our strategy of using abandoned municipality-owned buildings to cultural projects with the lessons learnt in Portugal.</p> |
| <p><b>Central Finland (FI)</b></p> | <p>Activities of Maus Hábitos</p> <p>The structure and work of all four UPTEC incubators</p> <p>Activities and operation mode of Platform for Arts and Creativity in Guimaraes</p> <p>The importance of cooperation and networking with partners in the field of culture and creative industries</p> <p>Financing and funding is a challenge for all of us ...</p> <p>It is important to have suitable open spaces and workplace to make it possible to cooperate</p>  | <p>I will try to spread the word of above mentioned good practices in our region, and try to encourage relevant operators to adapt them</p> <p>We are starting a new Creative Campus as a part of an urban development project. There will be lots of opportunities to use the same ideas of networking for our students and entrepreneurs</p>  |
| <p><b>Dortmund (D)</b></p>         | <p>ADDICT is a very good example how to involve all different kind of players (companies, cultural institutions, art spaces, artists, universities, municipalities, medias, students,</p>  | <p>I think in our project 'Unionviertel.Kreativ' we have to strengthen the relationship to our university-level institutions. The representatives of these institutes are</p>   |

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|                           | <p>start ups ...) in the Creative Industries Cluster. I was very impressed how especially the universities of North Portugal are involved in this process.</p> <p>Startup Braga is a hub in a former police station which also includes an event and communication space. This combination is an interesting and attractive offer for young people, students and start-up entrepreneurs. Here they can learn from each other, share their experiences or just relax. It is an impressive example, which I would like to transfer to Dortmund.</p> <p>Political support in combination with money is very important for the development of urban space. But without trust and relationships between all players (creative, politicians, urban developers, economics, cultural actors...) you can't reach sustainability. So sometimes the success of a project depends on the engagement of the actors.</p> <p>A long term partnership between cultural and creative industries facilities and university branches is a main factor for a successful implementation in this field</p> <p>The combination of labs and workshops with exhibitions spaces, an event auditorium and a communication zone (café, bistro) is very attractive for a creative hub, the actors and the public (as we have explored at startup Braga).</p> <p>The established cultural institutions (e.g. museums, theatres) have to develop a cooperation attitude and responsibility according to alternative cultural and creative projects and initiatives. Especially in a small city like Guimaraes this missing relation became obvious.</p> | <p>involved as members of the advisory, but we have to bring the collaboration to a concrete level</p> <p>I was convinced by the study visit that for developing the cultural and creative industries sector sustainable and reliable structures are essential. Therefore the established cultural institutions have to open systematically their resources for projects and initiatives of the creative industries field.</p> <p>According to the example of Braga the cultural department of the city of Dortmund will prepare an application for UNESCO Creative Cities Network within the strand of Media Art.</p>  |
| <p><b>Dundee (UK)</b></p> | <p>Transformation of industrial spaces into cultural spaces, finding new forms of creative uses has worked well in the region. Building new infrastructure has often been prioritised, but this has led to challenges of finding uses after a few years - build on what already exists. This is interesting as in our view, Dundee currently has a huge gap for interesting/creative venue spaces which can accommodate larger audiences and have all amenities on site.</p> <p>The region has good examples of large cultural organisations using their spaces for more experimental uses and collaborating with smaller/emerging artist groups.</p>  | <p>I have already posted a blog on our website (<a href="http://createdundee.com/2016/02/porto-creative-support-scene">http://createdundee.com/2016/02/porto-creative-support-scene</a>) and have spoken to colleagues at our Cultural Agencies Network about the findings and what we can learn. Next, I intend to share thoughts with the creative industries sector, during our new project, Fabric - we will be designing a creative industries strategy for the city and wider region. This visit has been critical in helping me setting the priorities for discussion with the various actors.</p> <p>We will take the learning into discussions about the potential for Dundee to apply to become European Capital of Culture - focus</p> |

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|             | <p>Cities/regions across Europe often have the creative industries as a priority within their economic development strategies, but don't always match this with support - generally it's not as well understood as the cultural sector.</p> <p>Greater awareness of the benefits/drawbacks to European Capital of Culture, how to make it work etc. and ideas of how to progress a potential bid.</p> <p>How important partnership working and strategic vision are, alongside support for a bottom up approach to development of the sector.</p> <p>The issues for small creative businesses are often the same regardless of place and/or scale.</p> <p>Interesting to see the potential for re-use and then future reinvigoration of vacant spaces.</p> | <p>on the process and the opportunities this might bring, as well as the difficulties. With a focus on not creating lots of new central controlled infrastructure, more of a focus on building it up from the bottom. Necessary to engage people at all stages of the process.</p> <p>Recognise the need for a bottom up approach for the sector alongside the top down approach, ensure we work more effectively with the creative practitioners/businesses in the city and to engage them in development - work with Creative Dundee to deliver the Creative Industries Strategy for the city.</p>   |
| Kaunas (LT) | <p>Gentrification of unused buildings via creative actions, such as the premises of the bank in the very centre of Porto.</p> <p>Management of a successful CCI incubator in Porto (Uptec).</p> <p>Evaluation of the capacities of the city and the managers to use premises in an effective manner, danger of an unsuccessful use of the premises (the case of the contemporary art centre in Guimaraes)</p>  | <p>As far as I understood, although the city of Porto has a clear vision of culture as a key action for social cohesion and economic development, it still lacks a more precise approach while defining the role of the creative industries in it. This was also visible in the relationship between Addict institution and the municipality, and on the governmental level as well. So, for us in our city it would be meaningful to organize more direct discussions with the CCI sector, so that the messages that the city and the creative sector would like to transmit would be complimentary and enriching both.</p> <p>I will also propose the strategy of gentrification that is used in Porto in my city, since the problem of abandoned buildings in the centre of the city is a very actual one. As some of the buildings belong to the universities, they could become for some time creative hubs for students finishing the studies and starting their professional career.</p> <p>I will also use the contacts that I got in Porto while developing international network</p> |
| Kiev (UA)   | <p>Single biggest lesson learned is that it is possible to create modern creative cultural hub using limited funds. Co-funding helps to finance big cultural projects, and though Ukraine has limited access to European funds, we can organize various incentives for private business.</p> <p>Old heritage should be accommodated for new purposes. Massive "free" public spaces</p>   | <p>Both me and Lyudmila are members of Kiev City Council. And it was a pleasure to meet many interesting people. Next week after the event I met our colleagues from Dortmund and visited Dortmund U - great experience.</p> <p>Overall many lessons learned, and most of them we can adapt at home.</p>   |



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|              | <p>should be reactivated - libraries, museums etc. should provide modern services, requires by society.</p> <p>Creating new hubs require joint forces not only on local municipal level, but also assistance on state level, and private business willing to participate.</p> <p>Kiev should integrate closely with other European cities and continue developing strong ties with international institutions.</p> <p>Investment into strategic development of regions via strong cultural impacts is very efficient if accompanied by investment into infrastructure and human resources.</p> <p>Cultural development strategy has to consider accessibility aspect for low cultural background social groups.</p> <p>New cultural strategy has to have very strong educational programme with comprehensive road map for all levels of social stratus.</p> <p>I liked many ideas, among them:</p> <ul style="list-style-type: none"> <li>• Organisation of cultural events in depressed parts of city;</li> <li>• Launching artist education programs;</li> <li>• Development of cultural tourism;</li> <li>• Strong event program.</li> </ul> | <p>Positive moment that we have close cooperation with Department of Culture, developing and inventing new programs, methods etc.</p> <p>We are going to prepare international discussion panel / conference in Kiev, which is going to be dedicated to cultural strategy development. This intensive exercise would produce strong advisory capacity that we will utilise in our new work group on development of Kiev city cultural strategy.</p>  |
| Nicosia (CY) | <p>Some of the most important lessons learnt through this 3 days study visits are:</p> <p>a) The cooperation between educational Institutions, public and private sectors.</p> <p>b) The strong relationship and cooperation with educational institutions give the option and create the knowledge that can launch a proper and successful business opportunity.</p> <p>c) The host of all young entrepreneurs under one umbrella, in a common building complex, guided and educated by experts and by the appropriate scientific personnel.</p> <p>d) The utilization of vacant public buildings for the accommodation of such creative and innovation centres/hubs.</p> <p>e) The participation of the local community for the acceptance and the promotion of such efforts.</p> <p>It is important to identify the local</p>   | <p>The strategy for the Nicosia city centre links also to the creation of a Creative Industries Quarter, the provision of shared incubating facilities and the creation of co-working spaces that will provide accessible accommodation to start ups of the creative and cultural sector and packages of services adapted to the needs of individual businesses.</p> <p>A system of public open spaces of special character, equipped with state-of-the-art technologies, will provide the opportunity for special promotional, cultural and recreation events.</p> <p>The operation of a Centre for the Development of the Creative Industry in connection with the above facilities will support the development of quality products, enable the sharing of costly equipment, provide information on international trends, assist in the promotion</p> |

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|  | <p>opportunity that each country/city has in order to make the development strategy more targeted</p> <p>Accelerators and any other infrastructural programmes should aim to engage not art specifically but a variety of disciplines together. (Technology sector etc.)</p> <p>For any action plan, It's also important to engage a variety and interdisciplinary stakeholders in order to guarantee the active engagement of the local community.</p> | <p>of the product of the creative hub in Cyprus and abroad, and facilitate the development of valuable B2B links.</p> <p>There are significant synergies between the above and the strategic aim of promoting the walled city of Nicosia as a cultural tourism destination.</p> <p>Implement strategy into personal research and develop certain models and typologies of successful implementation for future cultural plans.</p> <p>Offer advice to the municipality into integrative approaches and strategies for the regeneration plan of the city's centre.</p> |
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Suggestions:

To provide in advance the participants with the participants' application forms together with any other relevant document regarding the territories' strategy and actions as preparing input. This would have prevented us from wasting time with simple questions, and allowed us to concentrate of the identified common stakes or topics to be tackled.

To provide a more structured and methodological organisation, and probably less places/structures to discover. Indeed, despite high level contents, the organisation of the visit was a bit confusing because of a lack of clear and logical ongoing of the different steps. Here follow my suggestions:

- Starting session: presentation of the host city/structure, and of the schedule, in order first to generate exchanges among the participants regarding their expectations and the stakes they face in their city, second to identify 3 or 4 common topics that would be focused on along the 3-day study visit.
- Once or twice a day, plan working groups on the identified common topics, to give more room for exchanges through "critical" look at local individual situations, and good practices sharing.
- Wrap-up session: assessment of what we have managed to achieve as shared knowledge and to learn from what we discovered (in the spirit of the wrap-up session we had in Porto).

Organize and think also the visit as moment of exchange and practice for participant. For instance, using creativity technique could add more value by setting and driving exchange moment with creativity methodology in group (exercises such as Ice breaker, triple R (review, rethink, reflect), etc.)

Faster and more dynamic presentations, moderated Q&A part (only pertinent issues), stick to the time table. It is difficult to keep under control the Q&A sections, but sometimes it is highly needed.

I would recommend to put less programmes in the agenda or put alternative options in it, so if there was no time to go through all the events, they could skip the programme concerned, or could give a chance to the participants to decide, whether they want to participate in it or not.

In this particular case I would have recommended to put the introduction of Addict at the beginning of the whole programme, and not at the end of the first day.

Only some practical issues: e.g. the visit to Maus Hábitos was very interesting, but it was almost impossible to hear the presentation - our group was too big and there was too much disturbing noise

Study visit in Northern Portugal – 17.02.2016 to 19.02.2016

in the venue. It was also a pity that due to the very tight schedule and some other timetable issues there was no time to see the city of Porto. Even though sightseeing and shopping are by no means at the core of the study visits at all, they might be very important from the local economy point of view

It might be helpful to define some central questions by the participants at the beginning of the study visit to have "guidelines" for the dialogue with the representatives of the diverse venues. With this it might be easier to conclude common results at the end of the visit.

Perhaps in future it could be a written requirement of participants on study visits to commit to writing an article, blog post or engage on social media during their trip, so that rich content is being shared with people outside of those select few on the trips - this would help with the cascade of information sharing.

Having organised and hosted the study visit in Dundee, from which we learnt quite a lot about running such a visit, I hope that the following comments are helpful. It is also good to have seen the process from the side of the organisers and the participants.

- The visit was ambitious in its' content which led to very long days with no time to wind down or consider what you had heard e.g. leaving the hotel at 9am on the first day and not getting back until 11pm. Need to remember that people need at least a couple of hours of "head-space" each day. Whilst it didn't perhaps feel as "rushed" as Dundee - each day did over-run by at least an hour.
- Ensure time for people to explore the city/region in their own time - or have a tour to orientate people - to get an understanding of/feel for the city - even if just an hour or so. This links directly to the next point as well.
- Definitely useful to have an introduction to the city - an overview on its' key sectors, economic situation, strategic plans, either in advance or as the initial, introductory presentation - the context is important to the visit and I felt that this was somewhat lacking from the Porto visit.
- Provide brief bios of the participants (name, role, background, key projects, and expectations) and the places that we will visit in the programme in advance of the visit (we did this for Dundee and I think it was a helpful addition to the delegate's knowledge of the city and what they were going to see in advance.) Allows us to start networking as early into the visit as possible and to perhaps know where we might like to ask questions/engage with the speakers.
- Providing the bios and expectations of the participants in advance to those organising the visit might also enable them to programme more concisely.

I was very pleased with practical attitude during event. And I think following could positively improve other case events:

- Meetings with officials and other workers in charge of the management process. Porto deputy mayor on culture was a good example;
- Additional in-depth focus about problems of every project. Several times we had to figure ourselves what problems were there and how they were resolved (if resolved);

The visit was very intensive and interesting. We however would prefer to see more negative aspects and hidden catches, rather than solely success stories. Negative experiences are also very important as precautions. Please consider this in preparation of future events.

Finally it would be useful for purposes of evaluating the results, a research for the acceptance and public opinion, both from specialists and other residents of the area, to analyse the social impact through these practices.

## 7. Conclusions

This study visit was well organised and a very rich one in terms of themes, sites visited and included a mix of speakers between policy-makers, programme managers, beneficiaries and grassroots organisations. This allowed for a balanced and more accurate understanding of key developments in Northern Portugal.

The diversity of the programmes allowed for a good overview of existing models of creative hubs, ranging from alternative cultural spaces to start-up incubators strongly influenced by business accelerators schemes.

Structural funds played a key role in the development of CIs in Northern Portugal, through a 70 million investment, enabling the rehabilitation/construction of creative hubs and cultural infrastructures. Nonetheless two key issues were identified: sustained finance in human capital for further development of these infrastructures, and connecting local networks across the region to further harness cooperation and pooling of resources: whereas strong networks exist within cities, regional partnerships are more challenging to develop, especially in the absence of political authority acting at regional level. This also implies that budget reallocations at city levels are very difficult to cope with for cultural and creative operators. Partnerships and dynamism of local actors at local level thus were instrumental in ensuring resilience of cultural and creative operators on the ground.

It is clear that even in a context of deep austerity, that the region continues to innovate when it comes to models for sector development and to approaches which connect public investment to a wide range of social, economic and of course cultural outcomes. Particular strengths include the approach to integrate culture and the CCIs into a holistic approach to place-making and economic development. This is to explore the spillover effects as much as the direct outcomes. A further strength is the agility of the very small ADDICT team to generate a network or creative community across a diverse and complex region.

A particular challenge for the region has been the limited absorption capacity of large-scale infrastructure projects. A combination of hard work and diverse programming has kept most of the infrastructure open. However it is clear that the next round of structural funds will need to focus on 'softer infrastructure' - the people, skills programmes, knowledge systems and collaborative landscape.

Rich exchanges and discussions with speakers allowed for strong consolidation of knowledge throughout the programme. The contribution of participants was very open and to the point, thus enabling to put local challenges and successes in broader perspectives. However, appropriate time was also allocated to informal exchanges among participants, yet more space for discussions between participating cities & regions and/or wrap-ups to process the main learning points of each day could have been helpful. Strengthening the sharing of experiences from participating cities and regions (not only the host) and engaging in two-ways discussion inasmuch as possible would also add even more value to the next study visits.

## Annex 1: List of participants

| Name         | Surname     | City / Region                  | Position  |
|--------------|-------------|--------------------------------|---|
| Katell       | Martin      | Angers                         | in charge of CCI  |
| Jean-Pierre  | Bernheim    | Angers                         | President ALDEV   |
| Judit        | Varadi-Bor  | Budapest                       | Head of department  |
| Andras       | Czingraber  | Budapest                       | Municipal advisor   |
| Maija        | Ketola      | Central Finland -<br>Jyvaskyla | Programme manager - Jyvaskyla educational consortium                      |
| Raija        | Partanen    | Central Finland -<br>Jyvaskyla | Project Manager   |
| Kurt         | Eichler     | Dortmund                       | Head of cultural department   |
| Thomas       | Weiss       | Dortmund                       | Senior Officer  |
| Gillian      | Easson      | Dundee                         | Director Creative Dundee  |
| Diane        | Milne       | Dundee                         |   |
| Ina          | Pukelyte    | Kaunas                         | Council member  |
| Sigita       | Sliazas     | Kaunas                         | Deputy director of administration   |
| Ludmila      | Bereznitsky | Kiev                           | Kiev city council member - commission for culture tourism and information |
| Alexander    | Pozhyvanov  | Kiev                           | Kiev city council member - commission for culture tourism and information |
| Constantinos | Filiotis    | Nicosia                        | Production manager  |
| Natasa       | Christou    | Nicosia                        | Consultant for Nicosia Municipality                                       |
| Vytautas     | Mitalas     | Vilnius                        | Chairman of Culture, Education and Sports Committee                       |
| Rasius       | Makselis    | Vilnius                        | Expert  |
| Pascal       | Widart      | Wallonia                       | Economist   |
| Jerome       | Vandermaes  | Wallonia                       | Attaché - Cabinet du Ministre Jean-Claude MARCOURT                        |
| Barbara      | Stacher     | Brussels                       | European Commission - Policy Officer - Culture - Economy of Culture       |

### The team in Porto

Cristina Farinha

Executive Director, ADDICT

Rui Monteiro

Project Manager, ADDICT

### Experts

Arthur Le Gall, KEA European Affairs

*Role during the visit: Lead expert*

Tom Fleming, Tom Fleming Creative Consultancy

*Role during the visit: External expert*

### Support

Julie Hervé, EUROCITIES

Policy officer Culture

## **Annex 2: Presentations (from local actors and/or experts)**

Presentations and supporting documents can be found here:

<http://www.cultureforcitiesandregions.eu/culture/resources/Study-visit-07-North-Portugal-17-19-February-2016-WSWE-A6TMTW>

Further exchanges between participants have been made on the Culture for cities and regions online forum.

Pictures of the visit:

<https://www.flickr.com/photos/135418594@N05/albums>