

## El debate de la creatividad y la economía en las ciudades actuales y el papel de los diferentes actores: algunas evidencias a partir del caso de estudio de Madrid<sup>1</sup>

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**Resumen.** Este artículo analiza de manera crítica los conceptos de economía creativa y clase creativa a través de una revisión de la literatura internacional. De esta forma se ponen de manifiesto las lagunas teóricas y conceptuales de los enfoques dominantes al respecto. A continuación propone algunas ideas para interpretar el papel de la creatividad en la economía de las ciudades desde una perspectiva más compleja, y lleva a cabo una aproximación al caso de la ciudad de Madrid. En ella se pone de manifiesto

tanto la debilidad de las perspectivas dominantes como la necesidad de llevar a cabo estudios más complejos, que abarquen manifestaciones más plurales de la economía creativa, para lo que resulta más eficiente una metodología que combina el análisis estadístico con el trabajo sobre el terreno.

**Palabras clave:** Economía creativa, políticas urbanas, actores locales, desarrollo urbano.

## The debate about creativity and economy in cities and current role of local actors: some evidence from the case study of Madrid

Over the last decades there has been a profusion of studies that put their emphasis on the importance of the so-called creative economy on economic growth and regional development. In the case of Europe, has been highlighted the potential of cultural and creative economy to become the new engine of the economy after the slowdown experienced by financial services during the economic crisis of 2008 (Pratt, 2009:495). This topic has been the subject of attention even supranational organizations such as the United Na-

tions Conference on Trade and Development (UNCTAD), the European Union or the United Nations Educational, Scientific and Cultural Organization (UNESCO). Thus, there has been widespread the interest in introducing this concept into the political agendas of many cities, resulting in new competitive dynamics between those seeking to become creative cities (Martí-Costa y Pradell, 2012:93). However, despite the strong development of the concept of creative economy and its broad impact in political and

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academic circles, the literature on the creative economy, creative classes and creative cities has been criticized both for its conceptual definition and character aspects such as for responding to interests of certain economic groups or hide phenomena of urban segregation.

From these ideas, this paper proposes a reinterpretation of the role of creativity in the economic and regional development, considering that it is itself one of its key elements and that certain “emerging” sectors use the creativity in its operation. In this paper the focus is on creativity as an engine of development rather than as a binding factor of the sectors that generate it. From this perspective, emphasizes the importance of creativity in the economic and regional development through its impact on a number of “emerging and creative industries” (audiovisual, architecture, design, etc.) mentioned in most studies. However, they also exist other economic areas (usually excluded, as the culture itself or social engagement) with capacity to boost economic and territorial development from different fields of creativity.

First, the economy itself includes various activities not easily quantifiable but which help to shape the tissue of the “creative economy”. Second, we should distinguish the culture itself of those other cultural expressions that, by adding a “plus” creative seek economic development, attracting visitors and improving the quality of urban life through festivals, art walks and exhibitions. Finally, in the field of social movements can be found initiatives which, without losing their initial characteristics (social inclusion, claimant demands, otherness...) seek approaching economic activities to allow a livelihood to its protagonists (André y Réis, 2009; Leslie y Rantisi, 2010).

En una sociedad ultramoderna la innovación  
y la creatividad son más necesarias que nunca.

*François Ascher*

## INTRODUCCIÓN

En las últimas décadas se ha dado una profusión de estudios que ponen su acento en la importancia de la llamada economía creativa en el crecimiento económico y el desarrollo territorial, especialmente en ciudades que habían pasado por un proceso de reconversión económica en la década de los setenta y que requerían nuevos modelos de desarrollo para recobrar su dinamismo.

Creative cities play an ever more important role in enhancing the dynamism, resilience, and overall competitiveness of our national economy

These ideas are transferred to a case study in the city of Madrid, after a first critical reflection on the distribution of employment in the creative sectors and their recent evolution. In the case study, several entrepreneurs belonging to existing social movements in the city, saw the possibility of creating alternative business in a traditional market, recovering from the lethargy in which he found himself.

Since alternative funding ways (cooperatives, crowdfunding, etc.) they opened new activities, aiming for a new trade in closeness well in line with the character of the neighborhood. The purpose was not to displace the traditional trade but to integrate it into the same project. The space has also become a new leisure and meeting point because the project includes other recreational and cultural offerings. In this case, as Margulies (2013) notes creativity has spread to other, traditional sectors which has added an extra creativity to boost activities in principle fall outside the statistics released by traditional studies. From the case study of Market San Fernando, it can be said that although the “official” discourse on the creative economy can provide some insights on the distribution and the weight of these sectors and their impact on other economic activities, the emergence of certain theoretical and methodological concerns and their inability to show a much more complex reality require its combination with other approaches and other analysis techniques, especially when it descends to more specific territorial levels, which tend to emphasize the richest range of possibilities and broader definitions offered by the concept of creativity.

**Key words:** Creative industries, urban policies, local actors, urban development.

[...] creative cities have become the key locus for the creation of economic value by supporting innovation, resilience and quality enhancement (Gertler, 2004:1).

Más recientemente, otros autores han puesto su acento en el potencial de la economía cultural y creativa para convertirse en el nuevo motor de la economía tras el frenazo sufrido por los servicios financieros después de la crisis económica de 2008 (Pratt, 2009:495) o en su importancia para haber actuado como “colchón” en determinadas regiones ante dicha crisis (Indergaard *et al.*, 2013).

El interés en situar a la economía creativa como motor de crecimiento ha sido incluso objeto de atención de organismos supranacionales como la Conferencia de las Naciones Unidas sobre Comercio y Desarrollo (UNCTAD), la Unión Europea, o la Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura (UNESCO).

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