Strategies for Creative Cities

University of Lleida Professor Graeme Evans

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Key Themes

1. Creative Industries - *Growth and Importance*
2. Creative City Policy Rationales - *Large & Small*
2. Artform/Creative sectors
2. City concentration – national, & city
2. Creative Clusters - *Scope and Scale*
2. Lessons - *Levers & Interventions*

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Creative Industries Context

- **Creative Industries are now a specific sector *identified as an economic cluster worldwide*** alongside leading edge or growth sectors
- **Structural change** can stimulate creative responses and investment
- **Growth** is linked to a **buoyant economy** - creative industries are sustained by a **growing economy** and both **public sector** (arts, economy) and **investor confidence**
- **Increased collaboration** between creative industries sectors -but the greatest scope for growth, innovation - is ***between creative industries and other sectors***

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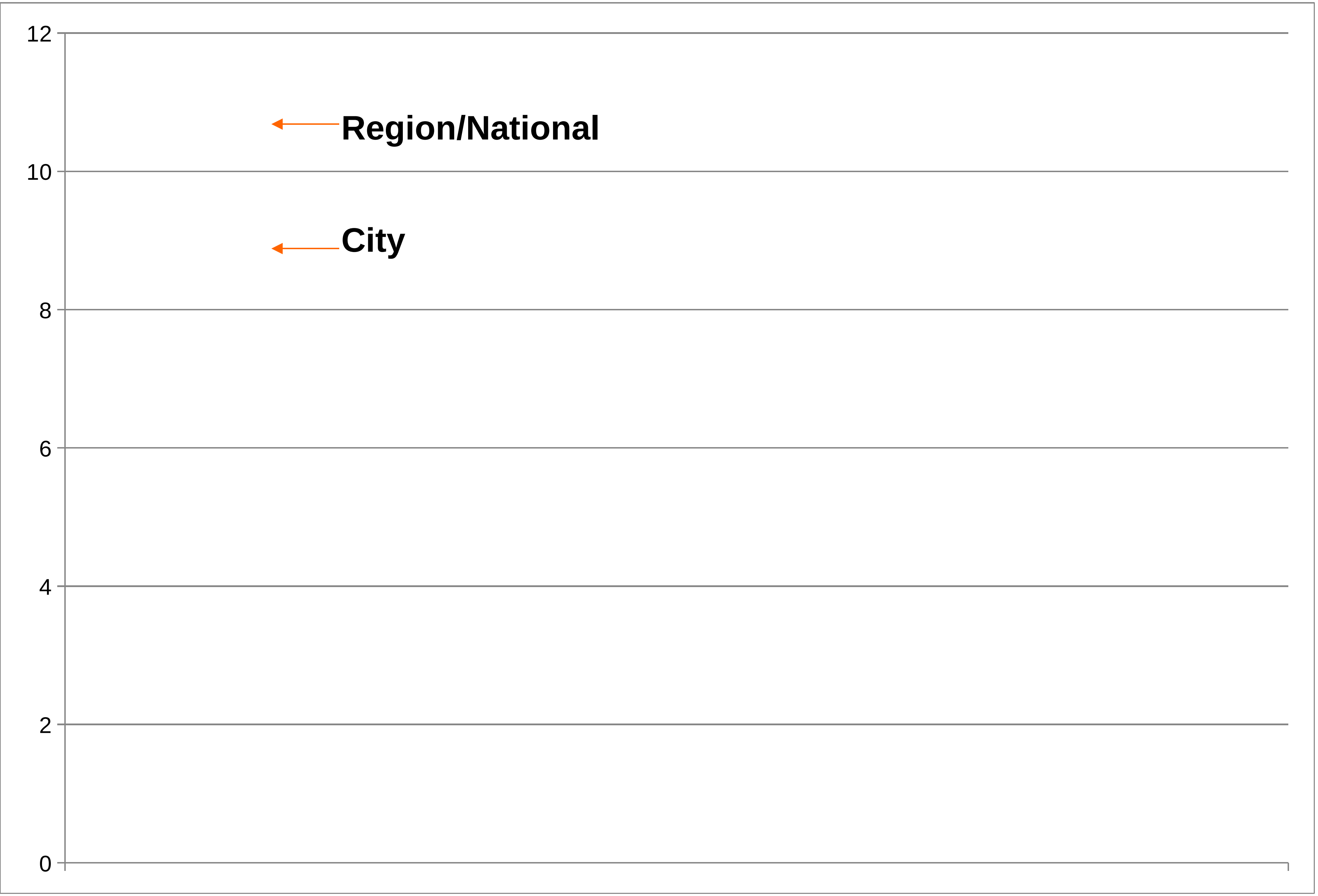
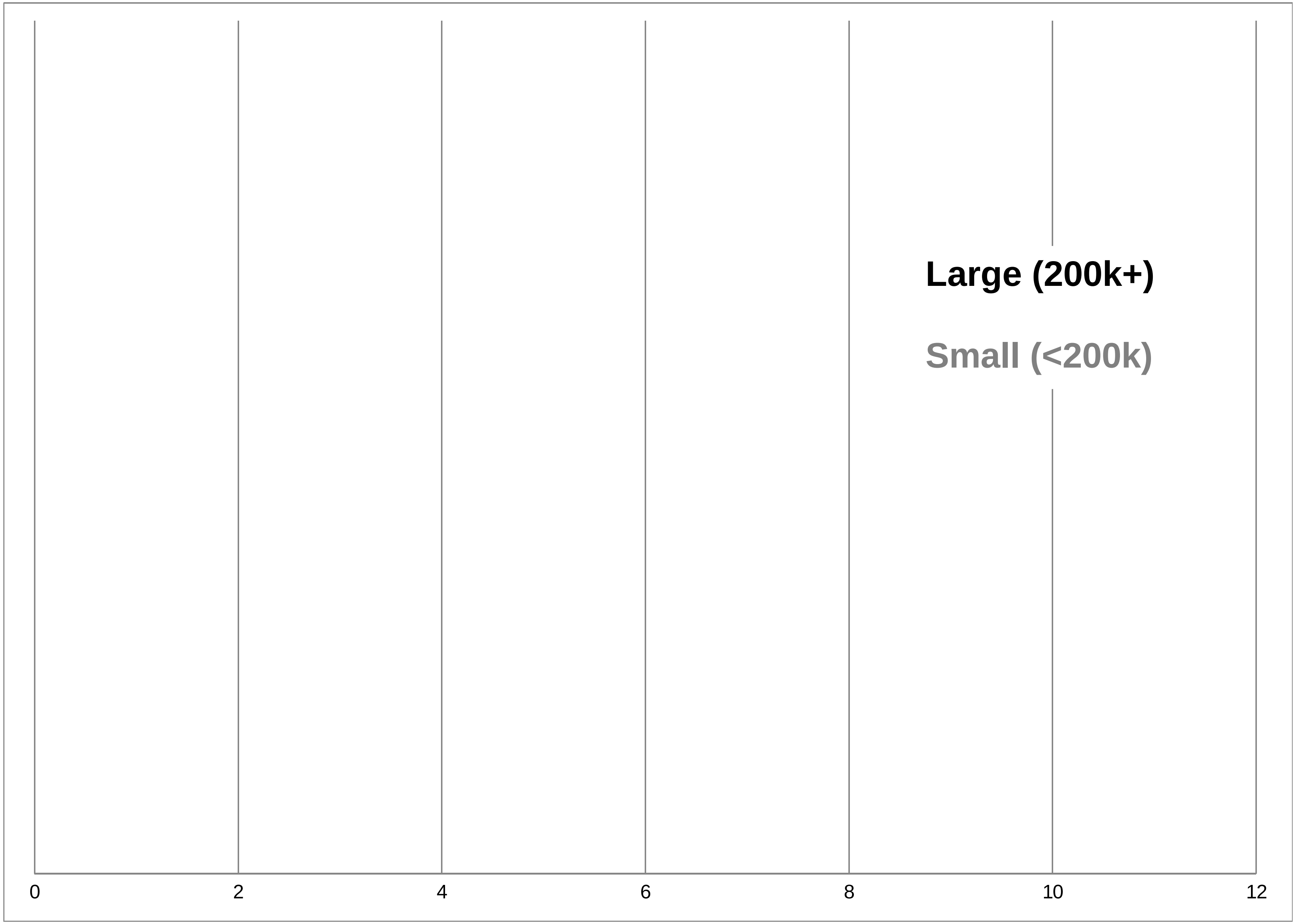
Creative Occupations - *expansive*

- Creative Industries 2-5% of national employment
- 7% of employed [World Bank], 10% pa growth
- Creative Industries: 5-15% of city employment
- Information + Creative Occupations 20-25%
- Creative Class + Knowledge Workers 40-50%
- Smaller towns & cities - growth %, but low base, vulnerable to structural change/job losses

Creative Industry Policy Rationales



Policy rationales – large & small cities



Smaller city rationales

- These both reflect and emulate larger creative & cultural cities in terms of policy mechanisms and rationales, including *creative class, digital media, cluster* and *visitor economy* imperatives....
- *...but* some also reject the creative class as divisive and non-sustainable; look to heritage- built, natural crafts - ethnic/ diversity, and related tourism, and sub-regional clusters & polycentricity

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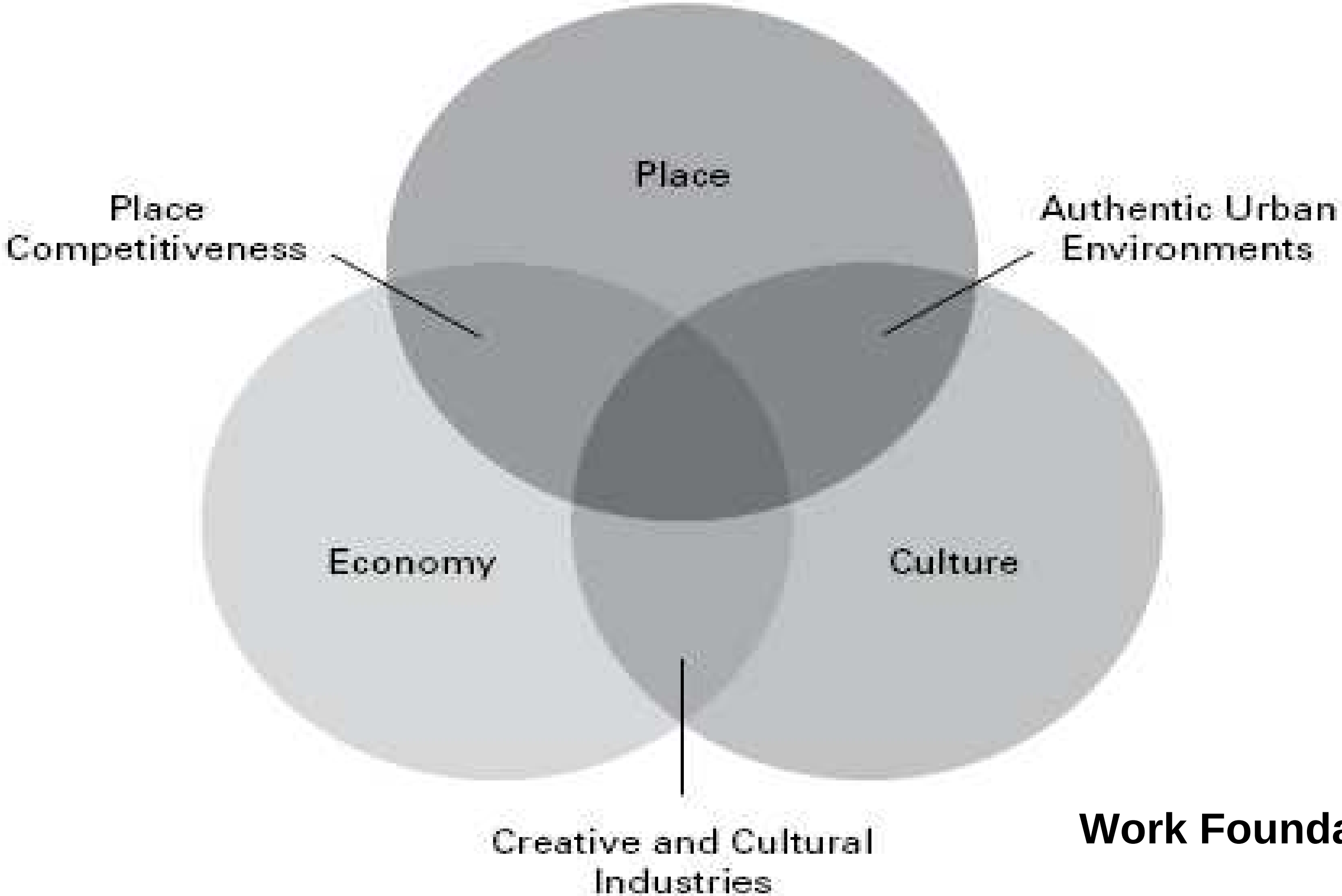
Smaller city strategies

- The distinction between **large-medium-small** cities in terms of population and employment is artificial –

Key factors are:

- Connectivity and proximity to larger cities and firms/‘markets’ (intermediate, tourists)
- Regional city clusters & polycentric clusters
- Comparative advantage, eg. cultural assets and infrastructure, including HEI, production

Creative City Visions: all seeking balance between *Place, Culture & Economy*

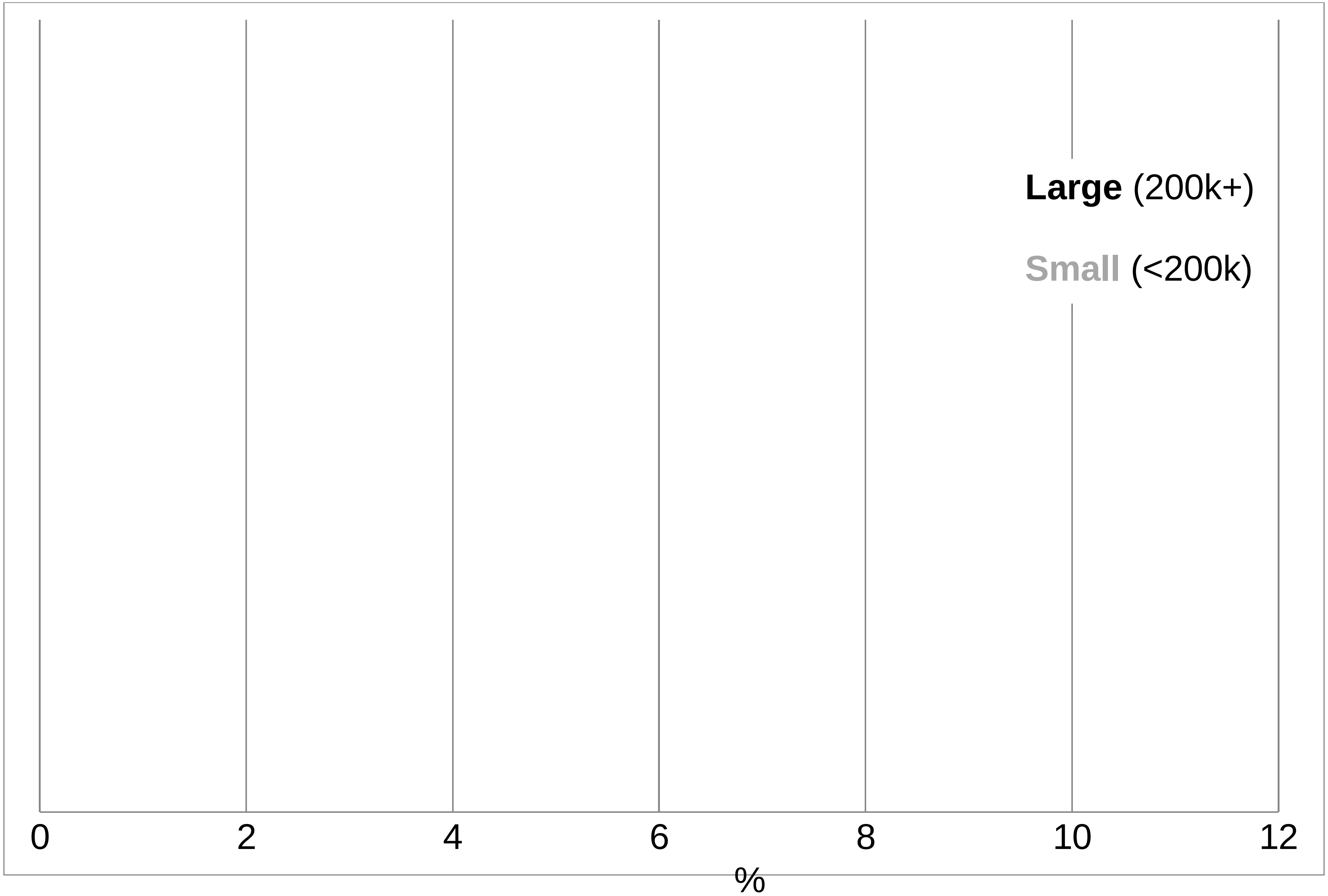


Work Foundation

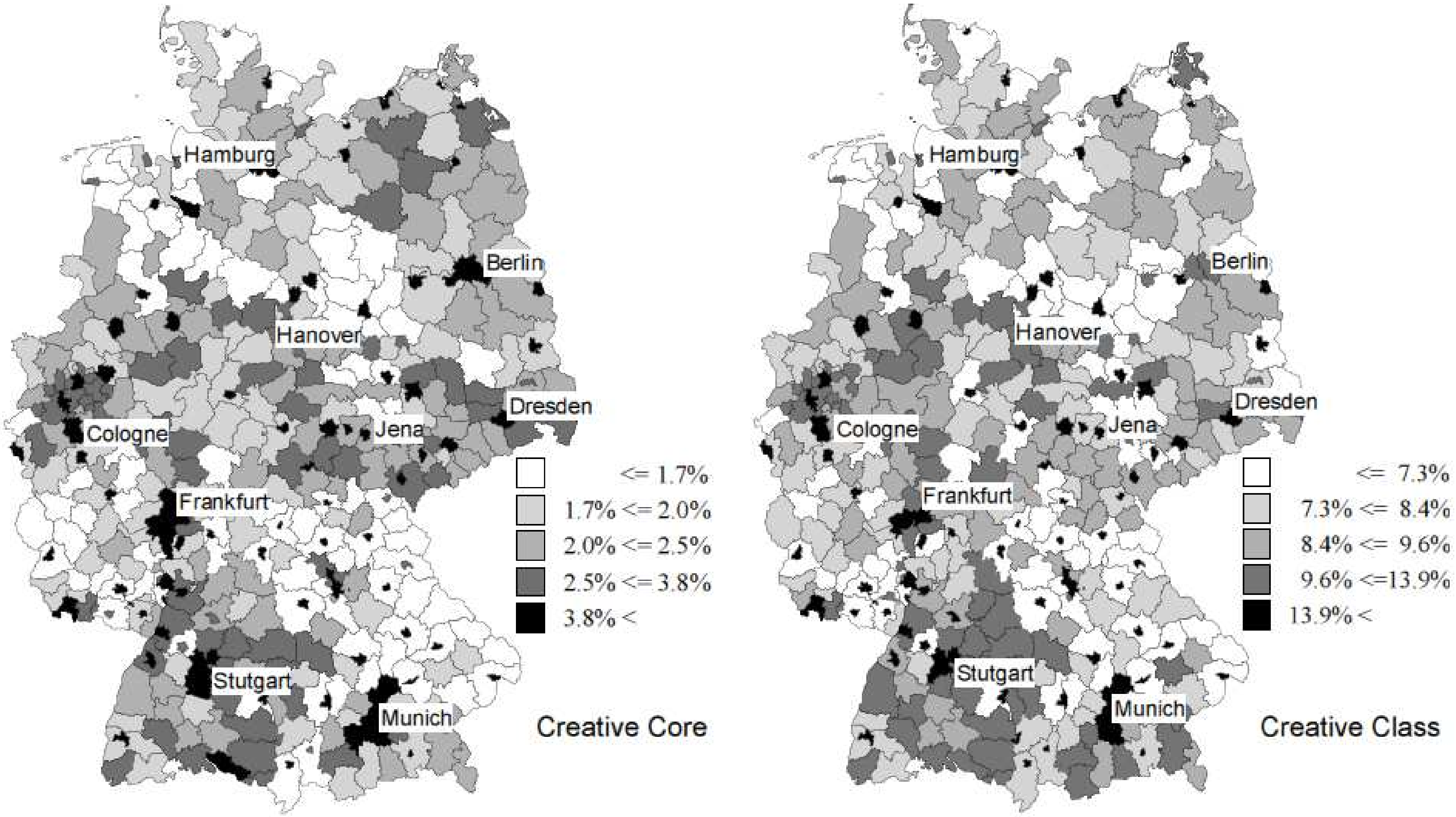
- **Dundee** (pop 142k) 6 Scottish cities cluster strategy, Digital Media/Games, Film & Music, TV production quotas
- **Maastricht** (pop 120k) Euroregio, Limburg & Flanders regions, 1 of 8 dutch cultural cities, ECOC 2018 bid
- **Tilburg** (pop 200k), Brabant (sub)region, Music cluster, ECOC 2018 bid
- **Potsdam** (145k) polycentric film/media hub with Berlin
- **New Rivers, NSW** Lismore (pop 45k), Byronshire (30k), Ballona (55k) – Audio-Visual cluster, 'lifestyle & learning region'
- **Eastern European/Baltic states** – Liepaja (pop 83k); Zilnia (85k), Mostar (128k), Uzice (55k) Redevelopment of heritage /infrastructure – railways/stations, factories, renewed identitites
- **Ringkobing (pop 59k), Viborg (235k), Jutland** Knitwear and fashion, furniture cluster
- **French regional cities -** *growth ratios* (1990-9): **Art sector** pop <20k - **1.06**, 20-99k **0.50**, 100-199k **1.30** v 200-2000k **1.29**

Creative Sector/Art Form priorities

Creative Sectors – large & small Cities

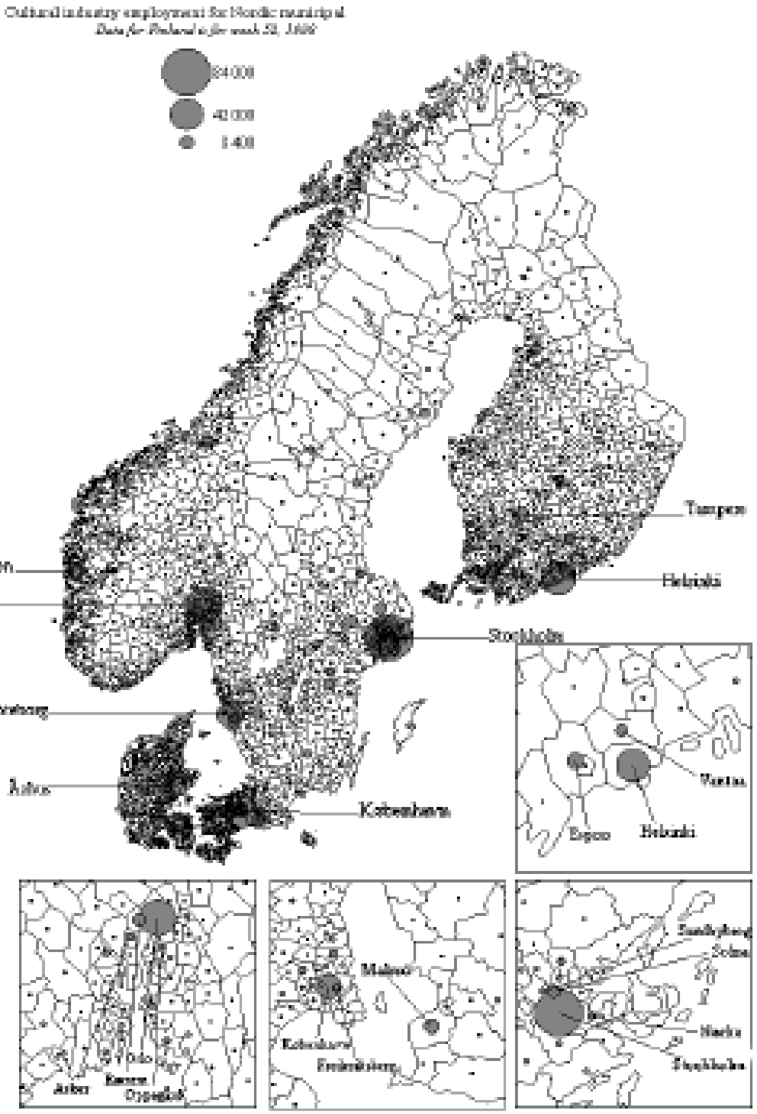


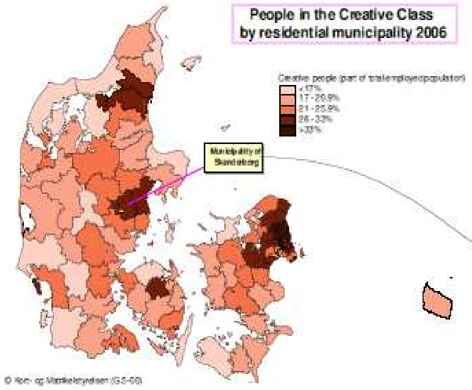
Large city concentration- Germany



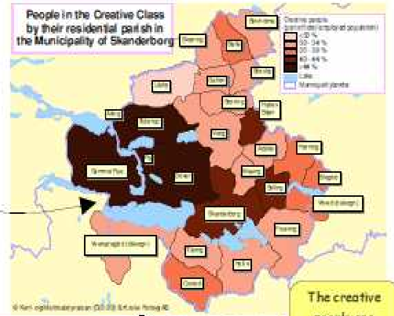
Population share of Creative Core and Creative Class in German districts 2004

Scandinavia... Denmark

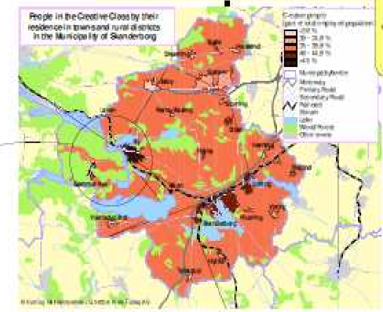




Where do members of the Creative Class then live?
How low can you go to find them?
Lets try with the Municipality of Skanderborg
as a case exampel:



The creative people are obviously living in certain parishes and towns!



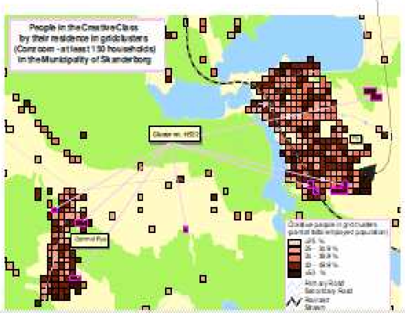
Some statistical facts about the Creative Class in Denmark:

¤ 36% of the employed population (25 - 64 years old) have a creative occupation

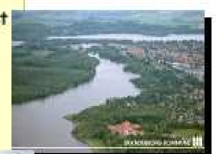
¤ People with creative occupation have an income that in average is 70.000 DKK higher than the average income

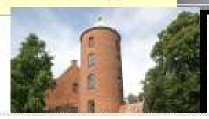
¤ Creative people travel a longer distance to their workplace than the average

¤ Århus and Copenhagen are the places, where the biggest part of the working places are creative

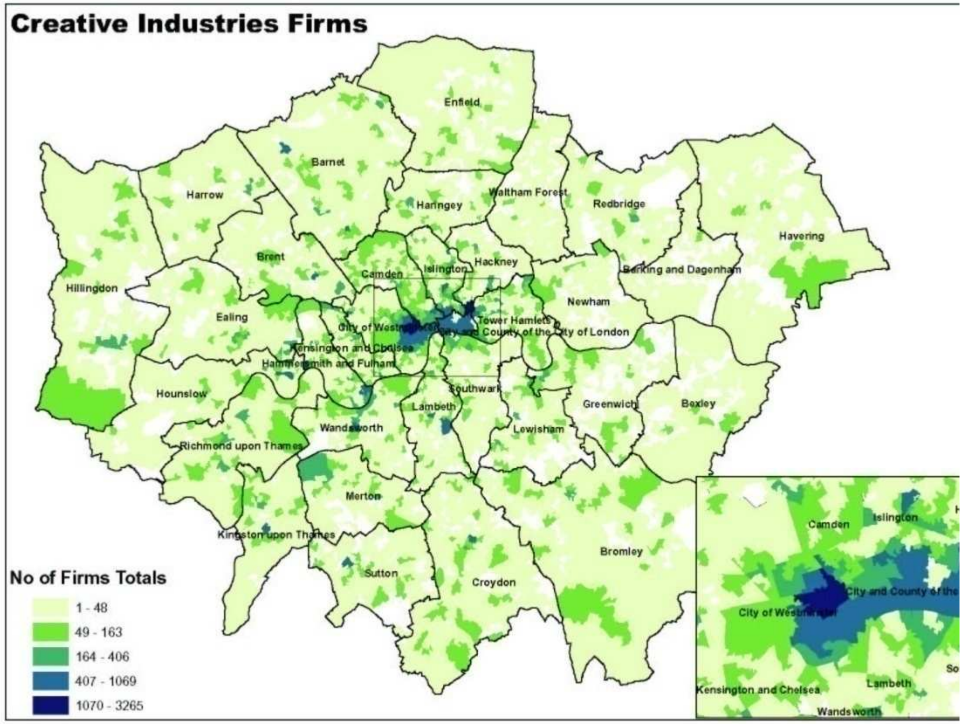


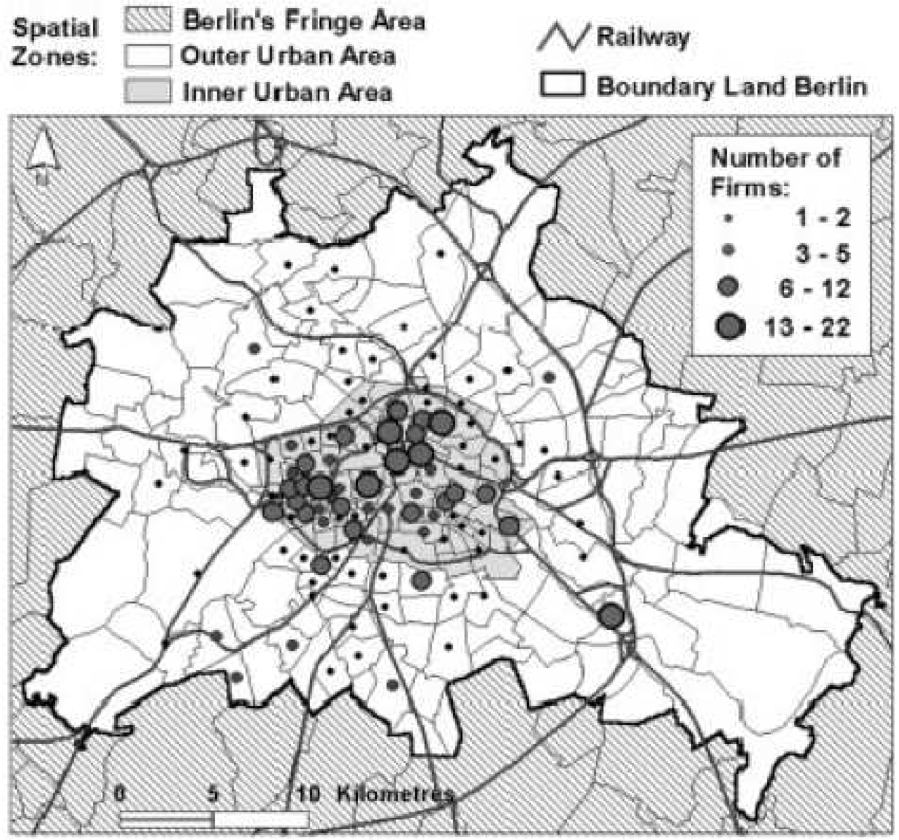
What attrack members of the Creative Class to the towns of Ry and Gammel Rye?
It could be the grandiose nature in the area, the cultural enviroment around the old folk highschool or the good trafical connections (railrod and motorway) to Århus (second largest town in Denmark) - but probably also because many creative people already are living there!
More detailed investigations are needed to answer this question - f.ex. interviewing.





City cluster concentration - London & Berlin





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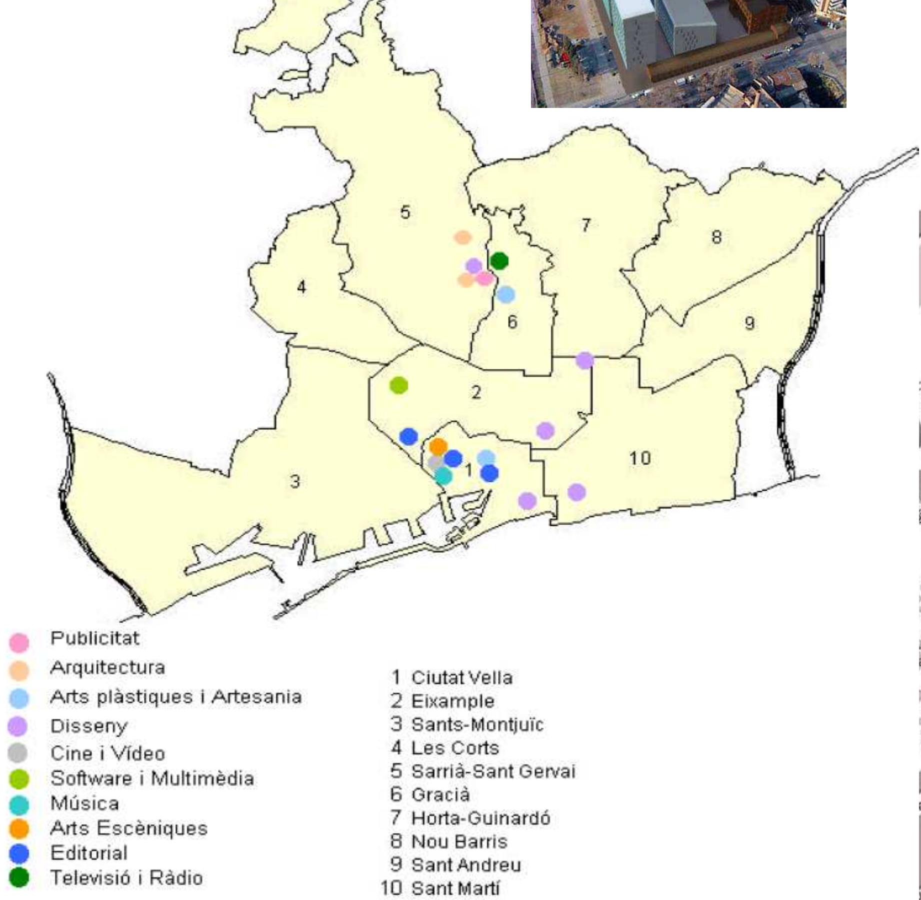
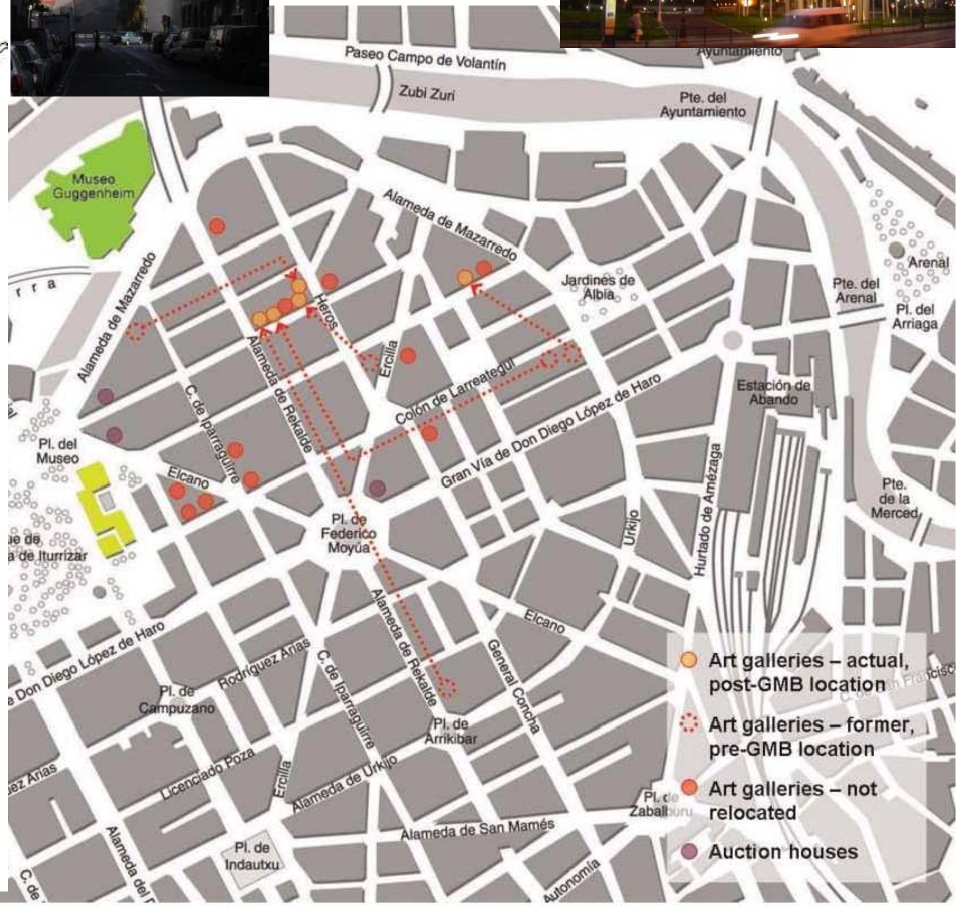
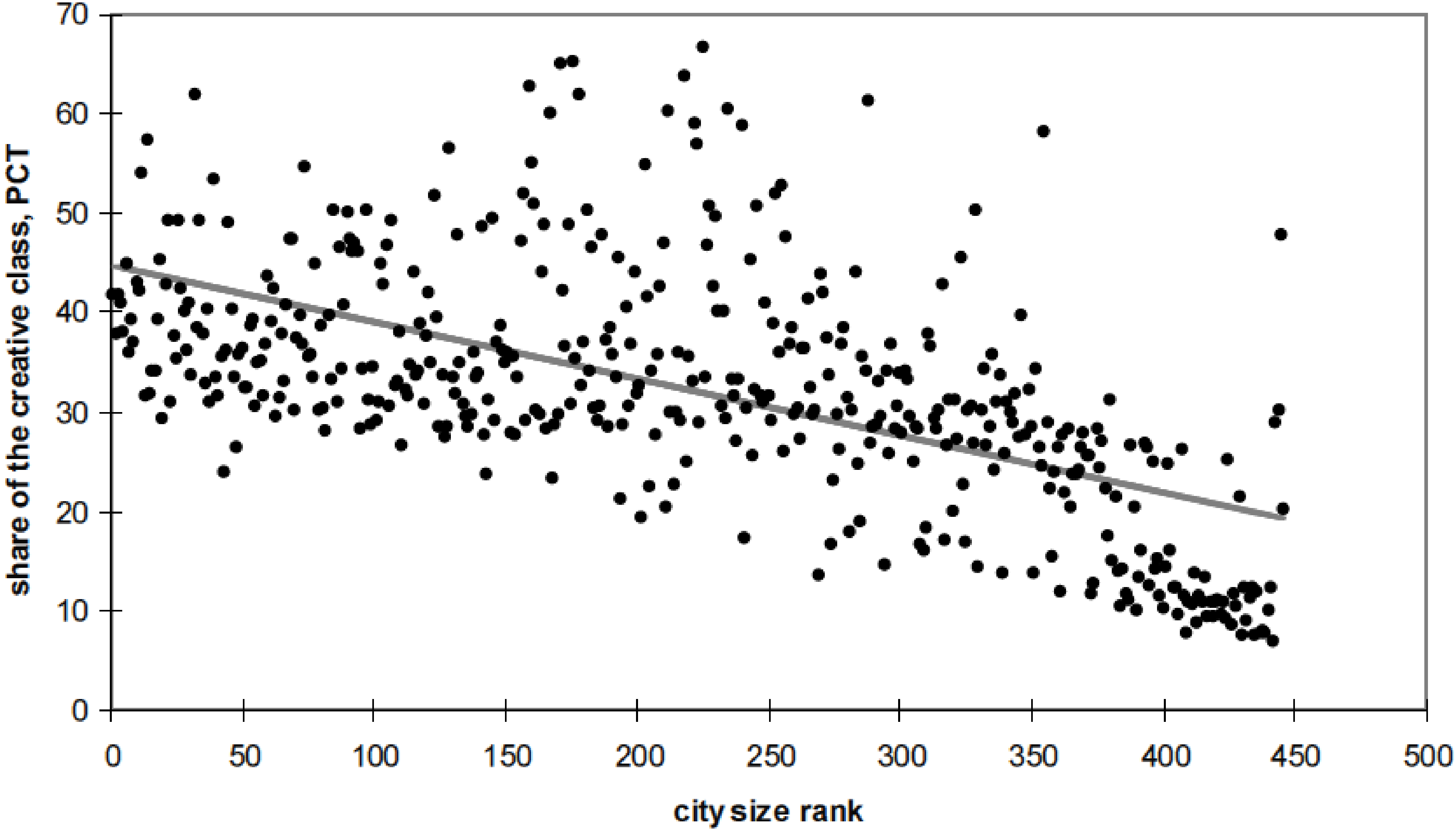
Co-location – Barcelona & Bilbao



Source: Interarts (2004)



Creative Class and Population size



Lorenzen & Andersen 2007

Rank size of creative class/cities ?

1. The creative class may suffer from a lack of particular creative services in cities with too small populations to constitute viable **consumer bases**
2. The creative class may suffer from a lack of creative job types in cities with too small populations to constitute **viable labour markets**
3. The creative class may reject cities with too small populations because of their *less creative environments* arising from a **lack of political representation** by the creative class
4. The creative class may respond particularly adversely to **urban congestion** in cities with large populations

(Lorenzen & Andersen 2007)

Maastricht, NL (pop. 120k)

Cultural strategy

1. National government Culture Plan (2009-12) - one of eight national cultural cities + resources for production of culture, esp. in the performing arts (youth & adult theatre)

1. European Capital of Culture bid 2018 – vs. Hague, Utrecht, Brabant(Tilburg) and Almere(Amsterdam)

1. Culture Factories e.g. Belvedere Hammer factory, studios

Maastricht Challenge

- Governance: traditional – church, city/province, high arts/institutions, festivals (religious)
- Cultural leaders imported (Amsterdam, UK)
- Universities x 2, Conservatoire etc = 5th in NL <u>but</u> only 33rd most attractive for young people
- *European HEI* (minority dutch) but do not stay after graduating
- Population declining, ageing, loss to outer areas
- Multi-identitites - Limburg (NL/Belgian), Flanders, Euroregio (NL/catholic south,

  Belgium, Germany – Liege, Aachen)

Creative Industry Clusters

Unlike other sectors and business clusters, **Creative Industry Clusters *are identified as*:**

- **volatile**
- **highly dependent on project based economic activity and business cycles**
- **linked to shifts in consumption patterns, fashion and taste**
- **exhibit weak vertical and horizontal integration**
- **Use “place” and “buzz” as key location factors**
- **highly dependent on social networks to find**

This volatility and dependence on face-to-face contact and trust-based social networks implies a greater need for geographical clustering in creative places

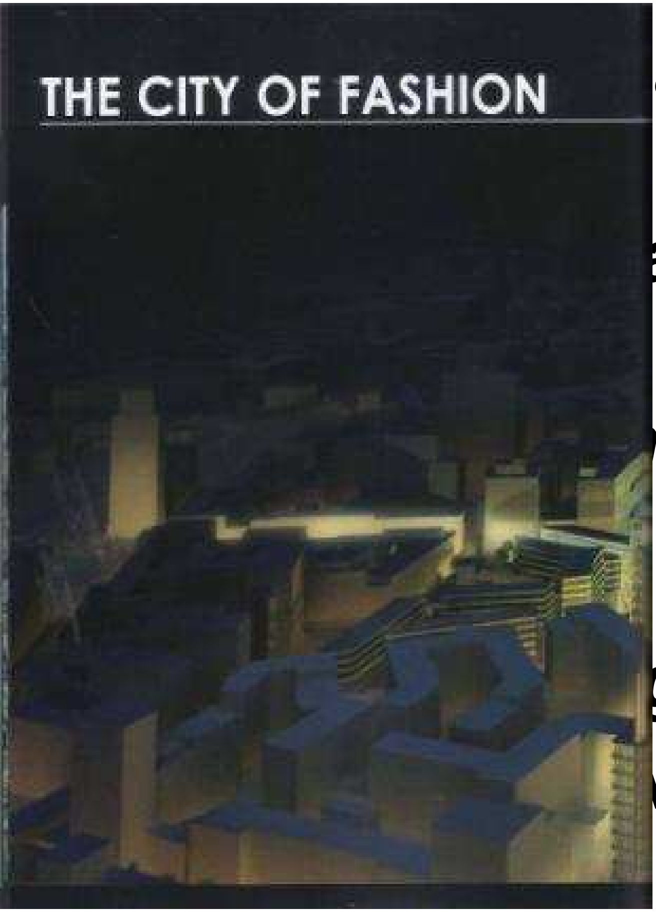
- **Strategies to foster inter-cluster interaction and innovation *within* & *between* places and regions are key**

- **The creative industries are an increasingly important component of *other* clustered sectors - ICT, bio-tech & health/medical R&D, business & financial services, advertising, tourism (inc. heritage)**

- **Visualising, animating and making tasks interactive demand the input of *creative skills* and *content***

- **The potential for economic growth from *inter-cluster* innovations is beginning to emerge**

Creative Clusters - Scope and Scale



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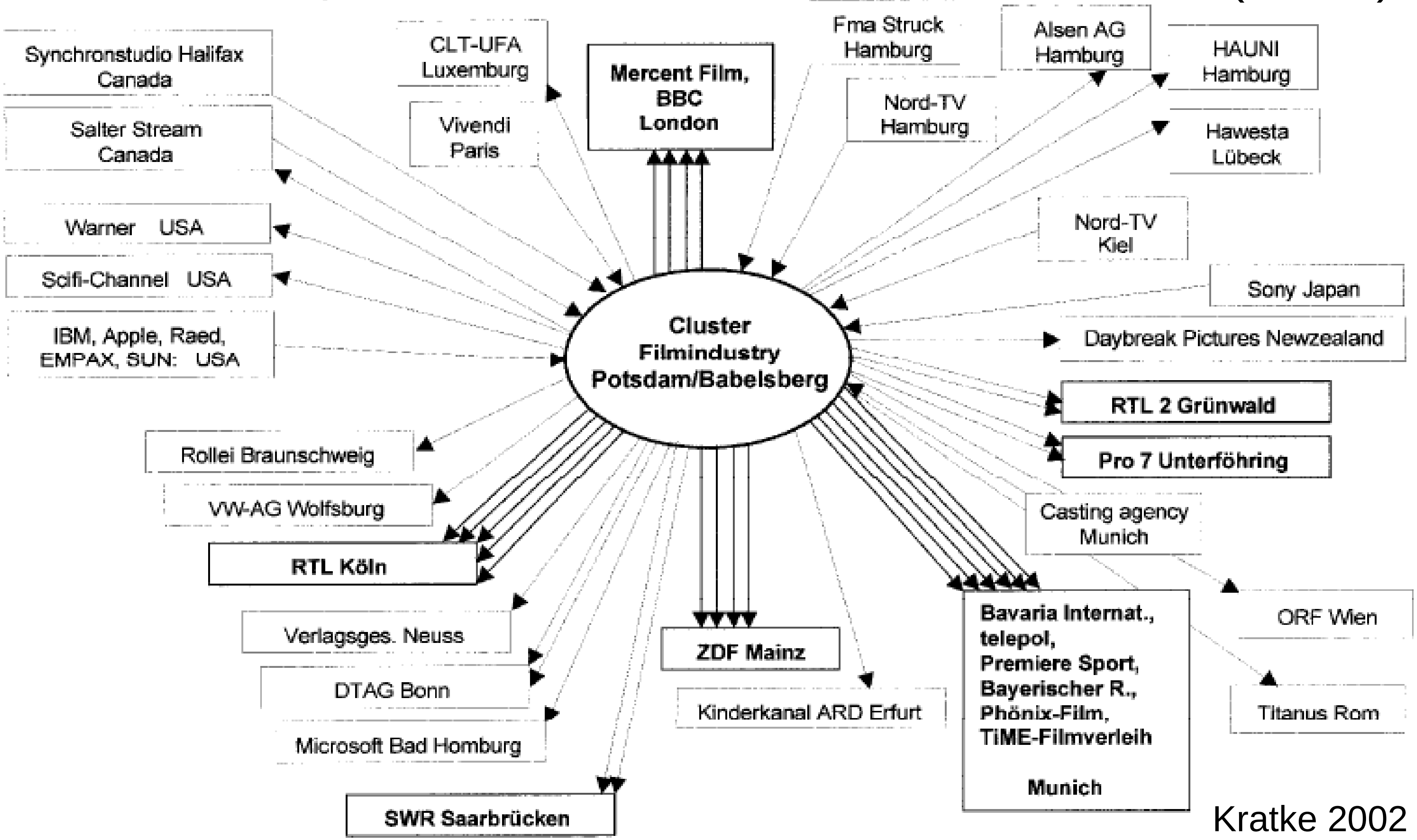
***The fastest growing creative enterprises and clusters transcend the local to the transnational scale in terms of markets and/or networks**.*

How the industry organises itself and its markets: the scope of a cluster relates to the distance over which informational transactional, incentive and other efficiencies occur (Porter)



Kratke 2002

Policy Interventions - smaller cities + /-

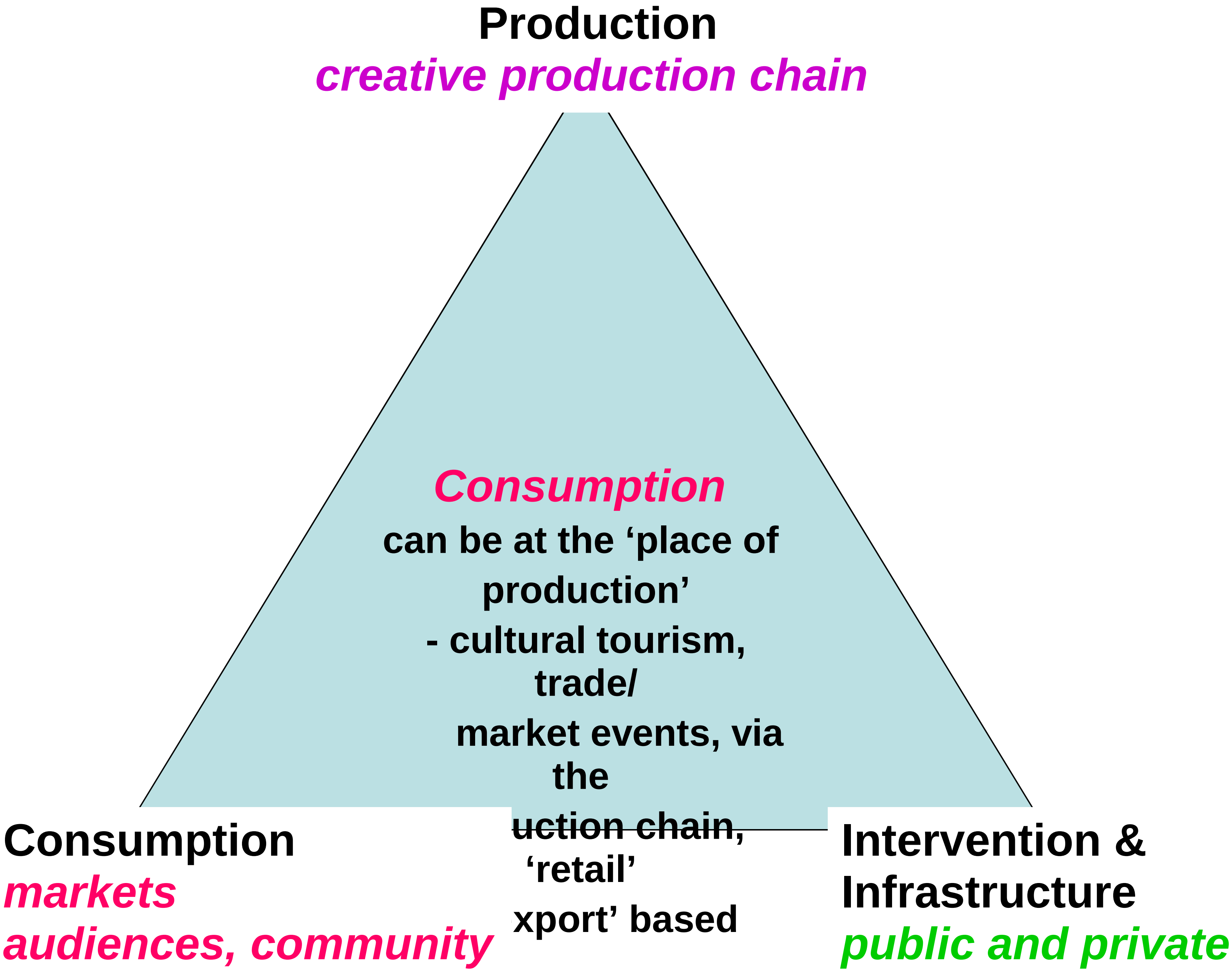
· ***Property and premises*** - workspace, urban design
+ Artist studios, flexible planning, change-of-use
· ***Business development/advice & network building***
+ Local networks, sub-regional but - limited scale
· ***Grants/loans to creative business/entrepreneurs***
- Limited by fiscal base; reliance on central/provincial tiers
· ***Fiscal initiatives*** - tax relief, investment, location
- Limited funds, +locational advantages cost,quality,amenity
· ***Physical infrastructure*** - transport, ICT, city design
+Smaller, compact (exc rural), - weaker connectivity
· ***Soft infrastructure*** - education, training, marketing
- Low on HEIs/R&D, +FE/Community, destination marketing

Public-Private sector cooperation

- Public-private partnership and collaboration is key to effective public policy and investment

- A *Virtuous Triangle* of **Production, Consumption** and **Intervention** underpins the more sustained creative city strategies

- It is the ***strength of linkages*** and the relationship between all of three elements that appears to generate and sustain ‘success’.


Production
creative production chain
Consumption
can be at the 'place of production'
- cultural tourism, trade/
market events, via the
uction chain, 'retail'
xport' based
Consumption
markets
audiences, community
Intervention & Infrastructure
public and private

Role of Higher Education

- **University & Vocational** closely related to *R&D-HE Industry* innovation hubs

- **Synergies** with *biotech, health, design and manufacture, art/ architecture-technology; music and digital production*

- **Developing consumer taste/ markets**, e.g. *fashion design, product design, computer games, Film/TV, tourism*

- Opportunities for **professional and social networking** and the **showcasing of products** – from *fashion shows, design, to publications and symposia*

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Helsinki *Arabianranta*

Arabia ceramics factory

Art & Design University relocation
New schools and Community
Baltic Centre for Art & Design

6,000 workspaces
8,000 dwellings

Rex Multimedia Centre (1930s Olympics

Barcelona @Media

The Metropolitan Masterplan (July 2000) included the regeneration of the Poblenou industrial area (below, left), a former textile production centre. This changed the land-use classification from industrial to knowledge based, and set the conditions for the **@Media** development in terms of land/ buildings use, density and infrastructure support.

Over 15-20 years, 3.2million m2 of new and refurbished floor space, 3,500-4,000 new homes (under a social housing regime), 220,000 m2 of land for public facilities and open space will be developed at a cost of

€12billion, forecast to generate 100,000 to 130,000 new jobs in the area - see below (middle, right).

@Media is a joint venture project

- MediaPro (private sector developer, co-financier)

Creative Copenhagen Capital Region

Creative re-use of heritage buildings

Creative Zones

Music Academy and High School

New Opera

City extension,

University Technology,

Creative Trade - *Showcasing*

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Lessons - Levers/Interventions

PEOPLE

- Creating future artists, creative workers of all kinds, cultural consumers, and an environment that attracts other creative people
- Investment and Awareness-building in all Levels of Public Education
- Investment in Creative Community Programming
- Support Creative Programmes in Higher Education Institutions
- Cultural Programming/Festivals/Events, linked to city/area branding

ENTERPRISE

- Commercialising talent involves encouraging those trained here to stay and work here by providing opportunities
- Training and Mentoring
- Specialized Creative Entrepreneurship and Business Support Incubators and Convergence Centres
- Creative Cluster Support & Creative Capability of other Industries

SPACE

- Creativity can't flourish without space and well-designed spaces inspire further creativity
- Creating/Protecting Affordable Space for Artists
- Creative City Spaces (natural or built form)
- Arts-led Neighbourhood Regeneration

VISION

- A strong, confident vision of a city's creative capacity makes supporting, nurturing and promoting that creativity a priority for everyone
- Promotion: Marketing, Messaging, Celebrating Accomplishments
- Developing Multi-level Political Support for a Creativity Agenda
- Public Consultation
- Developing a Culture of Risk-taking

CONNECTIVITY

- You can't force creativity, but you can shape the environment that allows it to flourish and prevents it from being stifled
- Discrete Bodies with Creativity Agenda Mandate
- Financing Mechanisms for Creative Projects
- Public Funding for the Arts
- Intermediaries/Networks to Connect Existing Creative Activity
- Public Private Partnerships
- Leadership - *Champion*

Smaller Creative Cities - *potential*

- Amenity, heritage and access to countryside
- Alternative festivals & events
- Lower cost, land/property, labour..
- Sub-regional cluster and collaboration
- Large city/market linkages and connectivity
- Polycentric but not at expense of identity/amenity
- Political leadership and engagement needed
- Endogenous *not* Creative Class ‘growth’
- Pathway? *Habitus of Location* (Lee, cf .Bourdieu)
- Comparative *not* Competitive Advantage

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Professor Graeme Evans

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