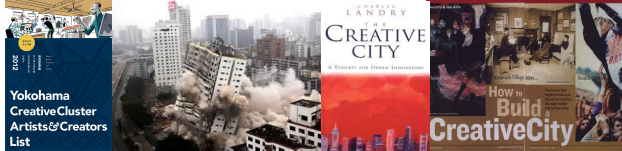


The Creative City: An Obituary?

International Symposium on the Role of Cultural Policy in Development
GRIPS, Tokyo, 23 November 2019

Outline

1. What is a Creative City?
2. Why and how the Creative City Paradigm (Hype?) Evolved?
3. Why the Creative City is Eroding?
4. The Creative City: **No Obituary!**



Narrative

Twenty years ago the creative city as an urban development paradigm has been discovered by academic writers, planners and city governments.

Since then, local governments around the world, advised by creative consultants have used the attractive buzzword for promoting cultural facilities and events in the city, for building flagship architecture and transforming obsolete industrial structures into cultural centres, for supporting cultural and creative industries, for international networking tourism policies and last but not least for urban marketing.

Supported by the media, cultural communities in cities expected that the creative city development excitement will raise their reputation, provide them with new affordable production spaces and offer new opportunities to sell products and services.

However, many hopes have failed to live up with the expectations. Cultural budgets have not been raised, social aims not really understood and neglected.



Creative City? A misunderstanding?

Is it just a media hype?

Or an academic fashion or a pretext to

- An opportunity to boost post-industrial local economies and to invest public money in culture?
- Market a city and attract tourists and qualified labor ?
- Build expensive opera houses and museums and other urban flagships projects?
- Convert industrial brownfields into cultural centers?
- Speed up urban gentrification?
- Host fairs and conventions and academic conferences



The creative city paradigm is a little bit of everything
➤ the concept can be used and misused.

What is a Creative City?

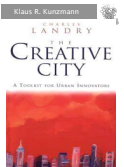
There are many definitions of the creative city:

The city of creativity has different qualities it goes with and against branded experience. It subverts the readily accepted. It tests convention it seeks to be its own author of experience, rather than have 'experience' imposed in a pre-absorbed way. It relaxes into ambiguity, uncertainty and unpredictability. It is ready to adapt.

Charles Landry 2006, *The Art of City Making*, 339

A creative city is a city

- Which considers culture an essential element of local policies?
- With a long cultural history, a history of architecture, city building, and creative persons?
- Where culture is visible in the city and public places?
- Where cultural flagships are located? > **Bilbao, Hamburg**
- Where creative professionals like to live and work?
- Which regularly hosts cultural events of supra-local importance?
- Where the arts, design, music, film are taught at professional and higher education institutions?
- Which leads the national/international discourse in the field of culture?
- Where culture and cultural discourse are a local concern?more >>>



What is a Creative City? A hype?

>>>> or a city

- with many universities, high-tech, bio-tech, or nano-tech research institutions and science parks, as well as IT enterprises
- with a rich cultural life and renowned cultural industries
- creating and promoting new life styles, much promoted by mainstream media attracting tourists from across the world
- with an innovative bureaucracy and with good and efficient, forward looking top down city management
- where grassroots movements are mushrooming



The creative city is a perfect fit-all-concept

a convenient plug-in concept, to escape form debates about climate change, sustainability, nuclear power plants or about social justice, about digitalization and public surveillance.

Creative Cities Network UNESCO

The UNESCO Creative Cities Network is currently formed by 180 Members from 72 countries covering 7 creative fields:



Crafts & Folk Art, Design, Film, Gastronomy, Literature, Music and Media Arts

Adelaide, Al-Ahsa, Alba, Almaty, Amarante, Aswan, Auckland, Austin, Baghdad, Baguio City, Bamiyan, Bandung, Barcelona, Barcelos, Beijing, Belém, Bergen, Berlin, Bilbao, Bitola, Bogota, Bologna, Bradford, Braga, Brasília, Brazzaville, Bristol, Brno, Bucheon, Budapest, Buenaventura, Buenos Aires, Burgos, Busan, Cairo, Cape Town, Carrara, Changsha, Chengdu, Chennai, Chiang Mai, Chordeleg, Cochabamba, Curitiba, Daegu, Dakar, Dania, Detroit, Dubai, Dublin, Dundee, Dundee, Durán, Durban, Edinburgh, Engchien-les-Bains, Ensenada, Fabriano, Florianópolis, Frutillar, Gabrovo, Galway, Gaziantep, Geelong, Ghent, Glasgow, Granada, Graz, Guadalajara, Guangzhou, Hamamatsu, Hangzhou, Hanover, Hatay, Heidelberg, Helsinki, Icheon, Idanha-a-Nova, Iowa City, Isfahan, Istanbul, Jacmel, Jaipur, Jeonju, Jingdezhen, João Pessoa, Kanazawa, Kansas City, Katowice, Kaunas, Kingston, Kinshasa, Kobe, Kolding, Kortrijk, Košice, Krakow, Kutahya, Lillehammer, Limoges, Linz, Liverpool, Ljubljana, Łódź, Lubumbashi, Lviv, Lyon, Macao, Madaba, Manchester, Mannheim, Medellín, Melbourne, Mexico City, Milan, Montevideo, Montréal, Morelia, Nagoya, Nassau, Norrköping, Norwich, Nottingham, Obidos, Östersund, Ouagadougou, Paducah, Panama City, Paraty, Parma, Pekalongan, Pesaro, Phuket, Popayán, Porto-Novo, Prague, Potsdam, Praia, Puebla, Qingdao, Québec City, Rasht, Reykjavik, Rome, Saint-Etienne, Salvador, San Antonio, San Cristóbal de las Casas, Santa Fe, Santos, Sapporo, Sasegama, Seattle, Seoul, Seville, Shanghai, Sheki, Shenzhen, Shunde, Singapore, Sofia, Sokode, Suzhou, Sydney, Tartu, Tel Aviv-Yafo, Terrassa, Tétouan, Tongyeong, Toronto, Tsuruoka, Tucson, Tunis, Turin, Utrecht, Ulyanovsk, Varanasi, Wuhan, Yamagata City, York, Zahle.

Cities, which have an interest, some endogenous potential, financial means and individual personalities driving the application, support the network.

...not Paris, not London, not New York, not Vienna, not Tokyo
which are really creative cities...

How and why the Creative City Hype Evolved?

Seven mutually reinforcing reasons why creative cities have become everybody's darling in the post-industrial society



1. The positive and open concept of creativity
2. The widely communicated message
3. Structural change and the discovery of the creative economy
4. The return of culture to the political agenda, driven by growing urban competition, the justification and success of cultural flagships and events, and the re-use of brownfields and obsolete buildings
5. Demographic change, re-urbanization, urban renaissance and the emerging cosmopolitan knowledge society
6. The appeal of the creative city concept to urban marketing and tourism managers, and to media searching for success stories
7. The opportunity to bridge urban policies, and the revival of strategic planning in urban development

1. The Positive and open Concept of Creativity

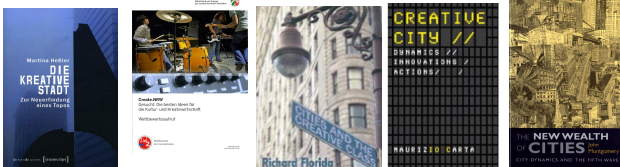
- The creative city is a magic title, which leaves much space for individual interpretation
- Creativity is a multilingual term, easy to communicate
- Creativity, like innovation, has always a positive meaning
- Everybody wishes to be creative, to have creative children and
- The broad and occasionally fuzzy definition of creativity allows generous identification
- Creative persons are admired from kindergarten to the fine arts, theatre and fashion
- Creativity is an open concept, leaving space for all who wish to change context conditions, approaches or strategies
- It is always good to be, to live, to work and to spend leisure time in a creative city, as long as creativity is not inked to chaos
- The creative city paradigm is not ideologically burdened, like environmental sustainability
- Creativity is a survival concept, it provides hope to overcome all kinds of challenges
- The creative city/region ideology is an umbrella concept for many stakeholders, sector policies, and academic disciplines



... a plug-in-concept

2. A Widely Communicated Message

- The books by the creative gurus Richard Florida, and Charles Landry, have found (too) much attention
- In many countries the paradigm has been widely communicated, e.g. by Maurizio Carta in Italy and Martina Hessler, Bastian Lange in Germany
- A growing number of creative city, creative industry, cultural industries reports have been published in the recent decade
- Numerous seminars have been initiated, and a growing number of diploma and PhD dissertations have been written at universities
- Special issues on creativity, creative cities and creative industries appeared in scientific journals
- A plethora of articles have been published in semi-popular and popular media
- Conferences on creative cities have been held at many locations

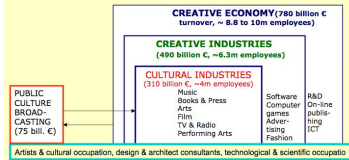


3. The Discovery of the Creative Economy

- Structural change and the search for new economic potentials
- The discovery of future oriented cultural and creative industries
- The growing importance of cultural and creative industries in local economic development
- The influence of new technologies and new modes of production
- The growing importance of design in the hedonistic post-modern consumer world
- A new policy arena in the tool box of business consultants



What do the Different Definitions Result in (with regard to economic output and jobs)?



Notes: Figures are estimates from different sources (ARKStat, Howkins, Manzer, Eurostat). Sources: John Howkins 2001; Research Group Creative Industries Zurich; Michael Spornemann 2008

Berlin Cultural Industries > Weather chart

Abb. 15: Zwischennutzungs-klima und Unternehmen der Kreativwirtschaft



Nanjing Design Park

A creative industry park in an old factory in Nanjing



Beijing 798

A factory turned into an art village, and gradually transformed into a creative quarter and entertainment district



4.The Rediscovery of Culture in the City

- The return of culture on the political agenda responding to the pressure of urban competition >for events, institutions, qualified labor, tourists, etc.
- The Expectations that the the paradigm causes city governments raise their budgets for museums, theatres, concert halls and for cultural centres in urban neighborhoods



Transforming obsolete brownfields

Experience shows that cultural activities can transform obsolete industrial structures into attractive urban places

Cultural activities are a perfect catalyst for intermediate use of obsolete buildings



Public spaces as creative hubs

- Public spaces offer open places for communication and creative activities
- Public spaces are the heart and the cultural soul of a city



The Success of Cultural Flagships and events

- Cultural flagships as catalysts for innovative urban development
- The justification and success of flagship projects >The Guggenheim effect
- Locations for art exhibitions and art festivals profiling a city and making culture visible



5.Changing Values and New Lifestyles and the Power of Consumption

- The emergence of a cosmopolitan knowledge society
- The increasingly cosmopolitan character of successful cities >Berlin, London, Lisbon, Amsterdam
- The dominance of consumption
- The locational preferences of the knowledge workers >the creative class
- Urban renaissance and reurbanization as a consequence of demographic change >aging, better education and double career households, etc.



6. The appeal to urban marketing and tourism managers

- An asset in city ranking exercises
- An attractive topic for lifestyle travel and airline journals
- A selling argument for urban marketing managers and urban tourism
- A reason for investors and city managers to invest in architectural icons
- A magnet for young and mobile visitors
- A perfect legitimization for many global conferences on innovation



7. An Opportunity to Bridge Urban Policies

- A reason to combine and synchronize sector policies
 > Urban, economic, cultural and social development
- Joint foreign urban policy > marketing the creative city
- Raise interest and commitment to architectural quality and public spaces
- Promoting new partnerships in the city
- Forming strategic alliances with local stakeholders



Creative City Politics in Europe

Cities in Europe embarked on and justified creative + city development for mainly ten reasons:

- The enormous flexibility of the plug-in-concept
- The discovery of the important role of cultural and creative industries for urban regeneration
- The use of a creative city image for urban marketing
- The recognition of the creative economy as an important segment of the post-industrial society
- The justification of cultural flagship projects, supporting the creative economy and profiling the image of a city
- The promise of the job creation potential of the creative economy
- The growing power of cultural lobby groups
- The contribution to urban quality-of-life policies attracting the "creative class"
- The interest of popular media in images of creative activities
- The influence of policy advisors and consultants



Creative Cities Summary Assessment

The creative city fever in Europe and Asia is driven by many factors, such as

- revitalization of derelict industrial sites and structures
- political interest of neo-liberal communities to wrap the social and ecological challenges of the cities
- search for new approaches to urban development
 > mapping creativity in the city
- need to explore uses for conflicting (creative) spaces in the city
- need to legitimize cultural budgets and the desire to build cultural flagships
- power of urban marketing and branding (agencies and consultants)
- discovery of creative products by the affluent consumption society
- search for a new post-industrial, post-modern, post-fordist urban economy
- entrance of a new generation art and media university graduates in the arts, media and design fields into the job market
- crisis of local economic development agencies searching for new action arenas

What Makes a City Creative?

What can be learnt from the creative city hype?

- The endogenous territorial capital of a city
- The local/regional/cultural perception of culture and creativity
- Openness of the local society for new ideas
- Open communication and support of the local media
- Political and social willingness to accept change
- intermediate organizations in between the public and the private sector
- Combination of top-down and bottom-up initiatives and activities
- Actors and stakeholders, who support culture and creativity
- Consumers, who are willing to buy creative products and services
- Windows of opportunity to overcome gridlocks and to change things



.....modesty, patience and leadership!

The Impact of the Creative City Hype

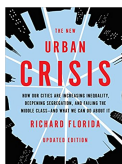
- Even among economists creative industries are seen as an important segment of the local economy,
- Numerous studies on creative and cultural industries and creative have been promoted,
- Research and statistics on creative industries improved knowledge on the evolution and importance of creative industries,
- Creative districts have become an action area of local urban and economic development policies
- Under the creative city paradigm public and private creative quarters and co-working spaces have been developed in many cities
- Promotion of entrepreneurship in cultural and creative industries received much public support
- Cultural facilities and centers are seen as essential elements of cities

Why is the Creative City Hype Eroding?

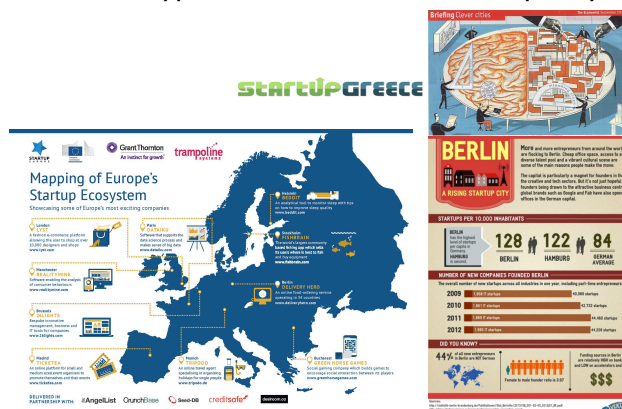
- The experience that many jobs in cultural and creative industries are precarious
- The hope that the creative city will contribute to increase public commitment and finances to culture did not materialize
- The experience that creative city policies are promoting gentrification
- The eroding interest of academia and media in the work of the creative gurus >Florida and Landry
- The evolving smart city paradigm is receiving more public and media interest

Policy focus is more on climate change, social disparities or on terrorism and populism

Nevertheless the plea for creativity in the city is still valid!



The New Hype: The Smart and Start-up City

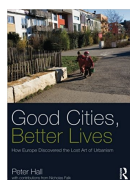


The Creative City: No Obituary!

The creative city hype has passed by, but creative urban development remains an important policy aim:

Cities, city managers & planners will realize that the creative city paradigm is not a recipe for all urban challenges and utopias. However, creative urban development, carried out with patience, passion, cooperative spirit and commitment, is a local survival strategy in times of globalization, digitalization and urban competition

It remains essential to encourage local governments to accept and to promote creative action in local development and to understand that cultural projects and events are catalysts for human urban development.

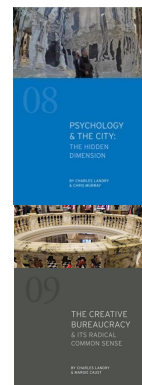


A Creative Bureaucracy ?

Charles Landry

Public bureaucracies across the globe face a converging, escalating crisis and they have fewer resources to respond to growing needs. Our digitizing world and its disruptive technologies is providing both vast opportunities and threats. Creative bureaucrats can, as individuals, shape cities.

.....The creative city is a city that learns.....!



References⁽¹⁾

- Andersson, David Emmanuel, Ake E. Andersson and Charlotta Mellander, eds., *Handbook of Creative Cities*. London: Edgar Elgar.
- Anheuer, Helmut K. and Yudhishtir Raj Isar (2012) *Cities, Cultural Policy and Governance*. Boston. Sage.
- Campell, Tim (2012): *Beyond Smart Cities. How Cities Network, Learn and Innovate*. London
- Ciata, Maurizio (2012): *Creative City: Dynamics, Innovations, Actions*. Barcelona: Laboratorio Internazionale Editorial.
- Ebert, Ralf, Klaus R. Kunzmann and Bastian Lange (2012): *Kreativitätspolitik in Metropolen*. Detmold, Rohn Verlag.
- Ebert, R., Kunzmann, K. R. (2009): Urban Policies for Creative Spaces in Cities. *PND online Nr. 1 / 2009*. URL: www.planung-neu-denken.de/images/stories/pnd/ dokumente/2009_1_ebert-kunzmann.odt%20-%20neocritic%20 writer.pdf
- Ebert, Ralf und Klaus R. Kunzmann (2007): Kulturwirtschaft, kreative Räume und Stadtentwicklung in Berlin. In: DISP. Vol. 4/2007, pp. 64 - 79.
- Florida, Richard (2002): *The Rise of the Creative Class*. New York.
- Florida, Richard (2005): *Cities and the Creative Class*, New York, London.
- Florida, Richard (2017)
- Gnad, Fritz, Ralf Ebert und Klaus R. Kunzmann (2016) *Kultur- und Kreativwirtschaft in der Region, Branchen-Orte-Netzwerke*. Edition Kreativwirtschaft. Stuttgart, Kohlhammer.
- IBA Hamburg, Hrgs. (2010) *Kreativität trifft Stadt*. Berlin: Jovis.
- Kakuchi, Emichi und Greffe, Xavier, eds. (2015). *Culture, Creativity and Cities*. Tokyo, Sulyo-sha Publishers (ISBN 978-4-88065-349-5 as electronic book).

References⁽²⁾

Kunzmann, Klaus R. (2013) Creative Cities: Vision, Enthusiasm and Reality. In *Project Second Chance, ed., Revitalization Through Culture. New Developments for 5 European Industrial Complexes*. Nuremberg, 7-29. (Second revised division of a 2012 publication).

Kunzmann, Klaus R. Creative Berlin: What else? (2012) In: Kakiuchi, Emiko and Greffe, Xavier (eds.). *Culture, Creativity and Cities*. Tokyo, Suiyo-sha Publishers (ISDN 978-4-88065-349-5 as an electronic book).

Kunzmann, Klaus R. (2016) China's kreative Metropolen. In: *Mitteilungen der Fränkischen Geographischen Gesellschaft* 61/62, 2015/2016, Erlangen, S.37-44.

Kunzmann, Klaus R. (2014) Smart cities: a new paradigm of urban development? In: *CRIOS (=Critica degli Ordinamenti Spatialij Carroci, Roma No.7/2014, 8-19.*

Krätke, Stefan (2011) *The Creative Capital of Cities: Interactive Knowledge Creation and Urbanization Economics of Innovation*. London: Wiley Balckwell.

Läpple, Dieter, Sebastian Kröger, Babette Peters und Sarah C. Schreiner (2015) *Kreativer Archipel: Orte der Kreativen in Hamburg und in der Hafen City*. Hamburg: Junius

Landry, Charles (2000): *The Creative City: A Toolkit for Urban Innovators*. London: Earthscan.

Landry, Charles, Franco Bianchini, Ralf Ebert, Friedrich Gnad, Klaus R. Kunzmann (1996) *The Creative City in Britain and Germany*. Study for the Anglo-German Foundation 1996.

Landry, Charles and Jonathan Hyams (2012) *The Creative City Index: Measuring the Pulse of the City*. The Round, Bornes Green near Stroud: Comedia.

Landry, Charles (2012) *The Origins and Futures of the Creative City*. The Round, Bornes Green near Stroud: Comedia

Landry, Charles (2016) *To be debated: the digitized city*. Dortmund: european centre for creative economy.

Lees, Loretta, Tom Slater& Elvin Wylie (2010) *The Gentrification Reader*, London: Routledge.

References⁽³⁾

Montgomery, John (2010) *The New Wealth of Cities. City Dynamics and the Fifth Wave.* Aldershot: Ashgate.

Montgomery, Lucy (2010): *China's Creative Industries*. Cheltenham: Edward Elgar.

o'Connor, Justin and Lily Kong (2009): *Creative Economies, Creative Cities*. Asian-European Perspectives. Heidelberg Springer.

Perloff, Harvey et al. (1979) *The Arts in the Economic Life of a City*. Los Angeles, UCLA.

Senatsverwaltung für Stadtentwicklung, Hrsg. (2012) *Kreativräume in der Stadt Integration von Kunst, Kultur und Co. in die Berliner Stadtentwicklung . Eine Studie von Ralf Ebert (STADT art)* Klaus R. Kunzmann und Cornelia Dümke (Culture Concepts) für das Referat Stadtentwicklungsplanung.

Siebel, Walter (2015) *Die Kultur der Stadt*. Berlin, Suhrkamp.

Tang, Yan and Klaus R. Kunzmann, eds. (2013): *Creative Cities in Practice: European and Asian Perspectives*. Beijing, Tsinghua University Press (in Chinese).

Tang, Yan and Klaus R. Kunzmann, eds. (2016) *Culture , Creative Industries and Urban Regeneration*. Beijing, Tsinghua University Press (in Chinese).

Zukin, Sharon (1995) *The Cultures of Cities*. Cambridge, Mass: Blackwell.

