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The new challenges for urban development: global and local

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Cultural, creative and
knowledge economies in urban
development

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Outline

- **Introduction:** overview and key definitions
- **Part 1:** From theory to strategy : planning for the cultural / creative & knowledge economy & city
- **Part 2:** Creative and Cultural Districts: Planning and Policy Challenges



Introduction

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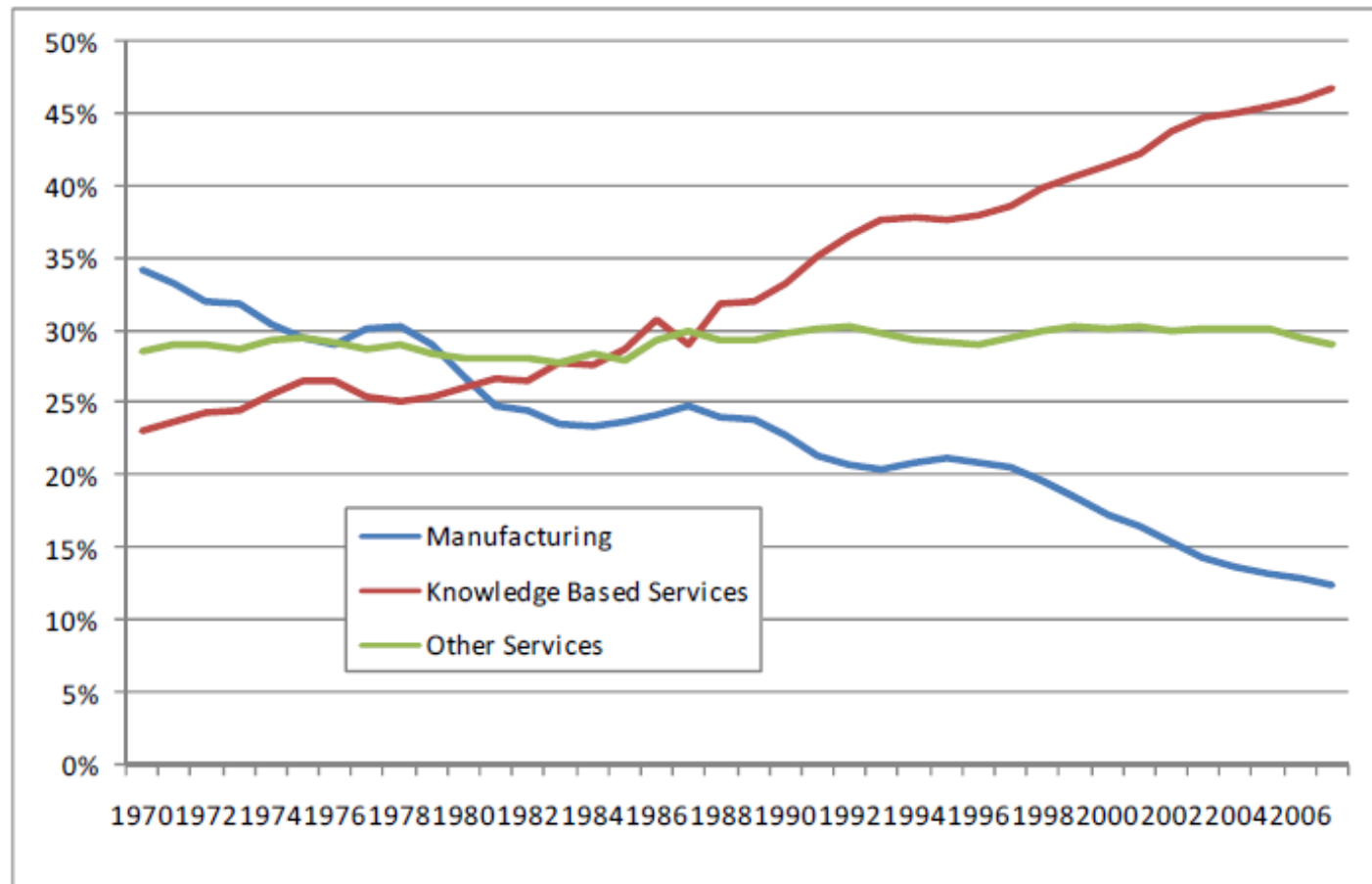
New economic sectors of the neo-liberal city

- Cultural / creative & knowledge sectors are major locally-based economic forces

- Associated to the shift from manufacturing activities to services

- Highly urban in their nature and vital to economic growth in cities

Economy restructures towards knowledge-based services (GVA, 1970-2007)



Source: EU KLEMS Database

Note: Knowledge-based services based on OECD definitions includes communications, financial services, business services, education and health. All other services include retail, hospitality, transport, public administration and other community, social and personal services. Manufacturing includes both knowledge-based and other sectors

In the UK 4 key knowledge economy sectors prominent within this growth (2011)

- Low Carbon economy (climate change)
- Creative Industries as a major creator of expressive value for the whole economy
 - • Manu-services (innovative services)
- Knowledge-based business services (business services)

Cultural & creative industries

Concept of “creative industries” has been widely debated but there is no unique definition of the “creative economy”.

It emerges from “the conceptual and practical convergence of the creative arts with cultural activities, in the context of new media technologies (ICT’s) within a new knowledge economy”

Cultural and creative activities (UNCTAD, 2008):

- Heritage: traditional cultural expressions and cultural sites
- Arts: performing arts and visual arts
- Media: publishing and printed media and audiovisuals;
- Functional creation: design, new media and creative services, creative research and development, digital and other related creative services.

UK creative industries constitute 7.3 per cent of the UK economy
The creative industries in the UK employ more than 1.2 million – more than pharmaceuticals and financial services combined.

Creative industries and persistent resilience

Backing our creative industries will require the government to offer clarity on the sector's economic potential and its support. Our creative industries have a reputation as a world-leading area of strength, but the recession has had a dramatic impact on the sector at the same time as it looks to respond to global industry change. Businesses face challenges from globalisation, digitisation and internationalisation. Creative industries need to be placed at the heart of the government's thinking on innovation – there is a strong case for their inclusion within the TICs initiative, and for expanding the recently announced 'patent box' to cover copyright as this is of more relevance for creative industries.

- Most European and global cities are now implementing policies fostering the development of creative industries.
- However creative industries ≠ creative city
- Large corpus of literature on the **way cultural production is developed within urban contexts** and how it is linked to certain areas and scenes of the city (Zukin, 1995; Brown et al., 2000; Scott, 2004) :
 - Storper (1997) and Scott (2002) on Hollywood
 - New media production (Silicon Alley in New York) (Pratt, 2000) and San Francisco (Pratt, 2002).
 - greater attention to other sectors, such as fashion or design (Crewe, 1996; Creight-Tyte, 2005), advertising (Newman, and Smith, 2000; Grabher, 2001) etc
- Vast literature in **cultural economy and urban and cultural planning** looking at how cultural provision and consumption affect urban contexts : connection between urban regeneration and public investment in culture (Bianchini, and Landry, 1995; Griffiths, 1995; Bailey et al., 2004)



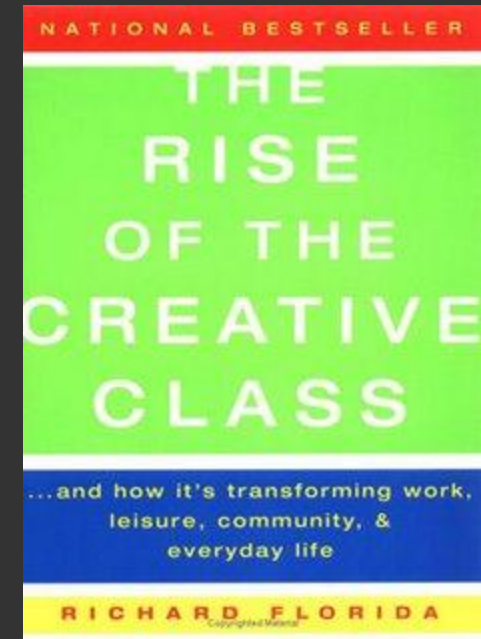
Part 1

From theory to strategy : planning for the cultural /
creative & knowledge city

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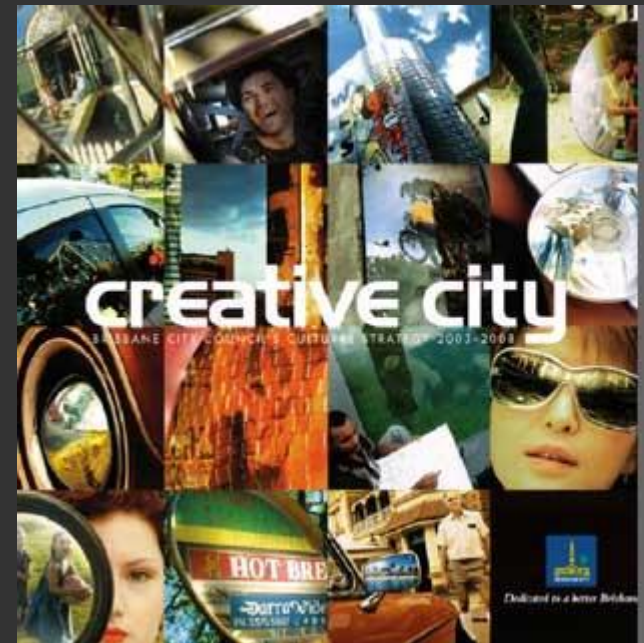
The Creative City and Urban Policy

- Richard Florida's "Creative Class" thesis (2002 and subsequent): the **biggest idea in urban studies in the past decade?**
- Basic tenets:
 - **Creativity is the driver of contemporary urban economies** (across all sectors)
 - **Creative people are the key asset in this new urban economy**
 - This "creative class" is **mobile** and **discerning in its choice of where to live and work**
 - They value cities that are characterised by **diversity and tolerance**; **low entry barriers**; **stimulating cultural life** ; and **authenticity** (all "soft" location factors)



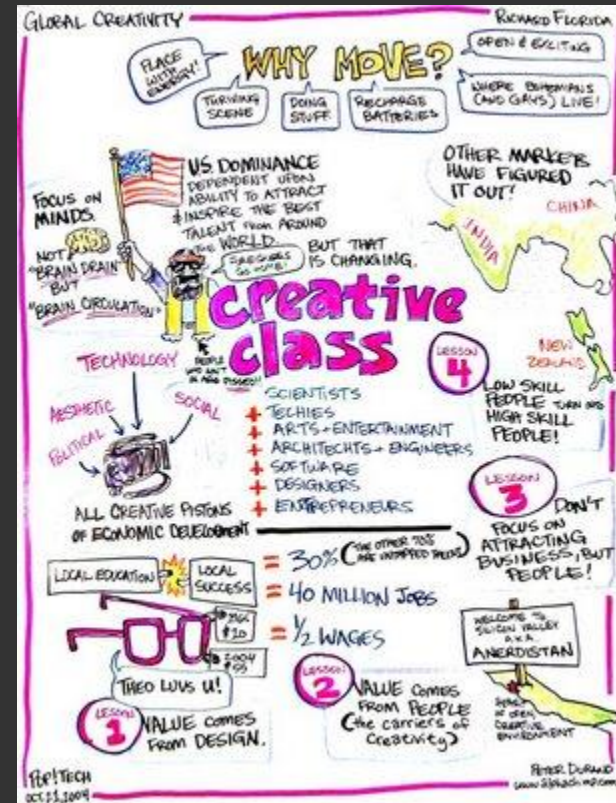
The Creative Class: Implications for Urban Policy and Planning

- **Cities** that provide the conditions desired by the creative class will **prosper**; those that do not will **fall behind**
- In policy terms this means :
- **Interesting neighbourhoods with attractive and varied housing options, strong local retailing and small business base**
- **A lively “grass-roots” cultural offering**
- **Vibrant street life** including events & festivals reflecting diverse populations
- **Imaginative re-use of historic buildings and spaces**
- **Innovative and distinctive design in new development**



The Creative Class - Critiques

- Florida's work has parked a **vociferous and passionate critique**.
- Main counter-arguments:
 - It's **still business that matters** – people go where the companies and jobs are, not the other way around
 - The **traditional “hard” location factors** are still more important
 - The “creative class” is a **broad and fuzzy concept**
 - It is **unique to US culture and values**
 - It is a **recipe for gentrification and exclusion**
 - It **writes out the very people and activities that make individual cities distinctive**
 - You **can't plan authenticity!**



Nevertheless it is still hugely influential and widely adopted by city policy-makers.....

Creative Districts - Characteristics

- A critical mass of **concentrated creative/cultural production and consumption activity**
- Typically in **central or inner city districts**
- Two main types:
 - **high culture** (mainly consumption): museums, concert halls, galleries
 - **production and alternative consumption**, often in historic industrial districts
- **Striking, iconic design**

- **Inputs:** image & regeneration

- **Limits:** segregation, gentrification





Part 2

Culture and creative activities in urban regeneration

- Culture : one of the pillars of urban regeneration over the last 30 years
- Since the 1970s in the USA _ festival marketplace : redevelopment of derelict waterfront sites which pivots on consumption, entertainment and spectacle
- and the 1980s in Europe (e.g. in Glasgow, Barcelona and Bilbao) through the development of vast flagship projects within cultural planning approach (culture-led regeneration)
- More recently, culture : vector for the experience economy which generates a creative economy.



- Within mixed use projects gathering both office, commercial, leisure and housing development, cultural facilities have been an **economic and symbolic driving force** in the transformation of industrial and port cities enabling to break the physical decline.
- Used as a **catalyst towards the rise of a new competitive and entrepreneurial city**, mainly rebuilt within its central areas (in particular on its waterfront).
- *“The idea that culture can be employed as a driver for urban economic growth has become part of the new orthodoxy by which cities seek to enhance their competitive position” (Miles and Paddison, 2005, p.283).*





Mega events and culture led regeneration

- Little question of the programme's effect on **increasing city competitiveness and promoting culture-led regeneration agendas** but **poor standards of event monitoring and evaluation**, particularly in the long term
- Initially used as an **opportunity to reinforce the status of prestigious European cultural centres**—such as Athens (1985), Florence (1986), Amsterdam (1987), West Berlin (1988) and Paris (1989)
- The selection of Glasgow (1990) marked the start of the ECOC as a **catalyst for urban regeneration** within medium-to-large regeneration projects and used to promote emerging cultural assets in capital, second and third cities alike (cf in Copenhagen, Thessalonica, Stockholm, Weimar, Porto, Graz, Genoa and Lille for eg)
- The question of the **regional scale**



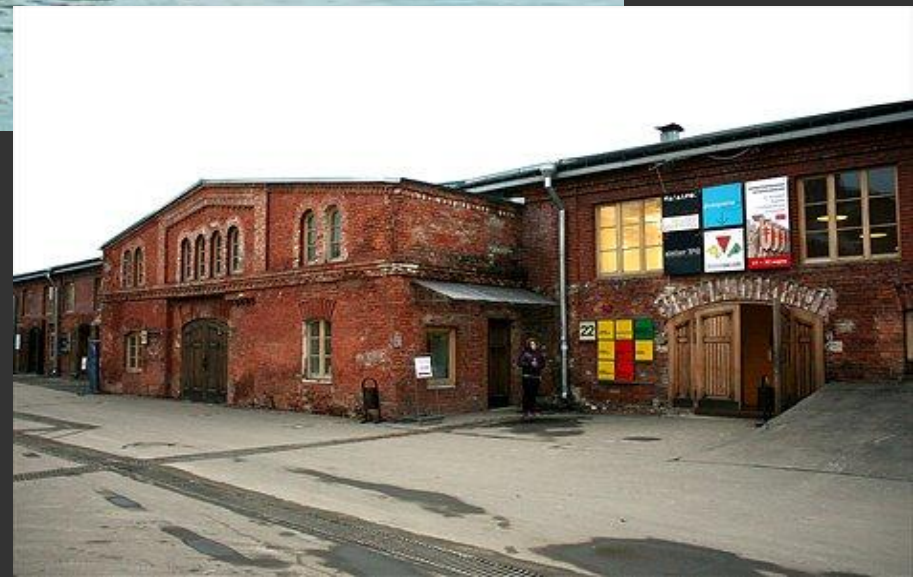


Generations of (alternative) cultural : / creative spaces

Types	Transformation paths	Nature of cultural and urban policies
1- Alternative cultural brownfields	<ul style="list-style-type: none"> - An adaptive process towards a more conventional and less conflictual space progressively included in urban and cultural policy - Disappearance as a physical entity as a result of the incapacity to respond and cope with the external economic, cultural and political pressures. 	<ul style="list-style-type: none"> - Strong social/community and organic-led focus. - Cultural policy serving social and political goals. - Culture used as a tool to enhance community-building - Limited planning and urban impacts at neighbourhood level
2- Branding cultural brownfield	<ul style="list-style-type: none"> - Artificial use of the ‘trendy’ image of organically-transformed quarters as part of cultural policies of city-branding and city-marketing - Ad-hoc construction of a trendy alternative image with the prospect of securing strong economic and cultural outcomes 	<ul style="list-style-type: none"> - Cultural economic policy. - Culture part of strategies of branding, city marketing, place-making and tourism - Cultural planning policies: cultural districts/quarters or flagship art / cultural facilities or events - Purpose of culture-led regeneration / development - Strong urban policy focus at city and regional level
3- Creative cultural brownfield	<ul style="list-style-type: none"> - Creation of the cultural brownfield within a public-private partnership and well-planned strategies of urban, cultural and socio-economic development - Ad-hoc creation of a “pseudo” cultural brownfield by local authorities 	<ul style="list-style-type: none"> - Creative city / Creative class paradigm - Holistic consideration of the benefits of cultural industries for economic development - Political acknowledgement of the role of artists and other bohemians revitalize neighbourhoods or districts - Urban planning purposes are secondary, branding and economic objectives being primarily of consideration



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Summary

- Dominant discourse / theory and various practices
- Conjunction between built environment / actors / new economic sectors
- Creative cities related to two major policies : economic development and regeneration
- Promotion of specific forms of governance and leadership
- Limits : impact of neighbourhood (gentrification) / spatial segregation / displacement

