

THINK-TANK FORUM D'AVIGNON

EXCLUSIVE FEATURE : CULTURE & THE CITY



# CREATIVE CITY, THE PERFECT FUSION OF CULTURE AND INNOVATION.<sup>1</sup>

#### **SUMMARY**

- Studies of the Forum d'Avignon
- Editions and debates of the Forum d'Avignon
- External and thematic bibliography
- 4. Some speakers and researchers about creative cities
- 5. Projects, keynumbers, case studies, classified by geographical zone

'Creative', 'smart', 'connected': the augmented city, from the metropolis to the region, is not only the hard core of every economic and territorial development. It is also an issue regarding identity, or even regarding brand. Culture is playing a dominating role in turning the urban spaces into attractive cities.

How much more creative can you get? Essen, Bilbao, Cracow, Lille...: what do they have in common? Creativity and culture, of course! The concept of creative cities, forged by Charles Landry<sup>2</sup> and Richard Florida's works in the 1980's, refers to the potentials of the culture to turn creativity into long-lasting prosperity for the urban populations. Since it became a label or an attractiveness factor, it also benefited from a stimulating posterity. « The cultural importance of the biggest cities is walking hand in hand with their financial or commercial statute, the report « Culture in the Cities » by the World Cities Culture Forum<sup>3</sup> (WCCR, 2012) underlines. The cultural and creative activities are also some precious tools of urban regeneration. » To such an extent that every urban initiative is becoming creative: from the creation of a cultural equipment or event... to the management of motorists or the traffic circles!

Creative cities and economy are inseparable. « A territory that invests in a cultural implantation is more dynamic than its reference living areas, and the initiatives in the cultural field are one of the components of a dynamic of social and economic performance » the recent rapport of the inspections<sup>4</sup> of the Ministry of culture and economy notices. Even if it crowns the studies<sup>5</sup> that underline the role of culture as an immaterial initiator of new social processes, it also insists on the fact that the correlation is far from being automatic, calling for the elaboration of liable tools: "Considering the efficiency requirements imposed to each public policy, the evaluation methodology of any cultural investment

<sup>1</sup> Extract of an article by the Forum d'Avignon: City of future, a concentrate of culture and innovation, published in the review Influencia, June 2014 about the City

<sup>2</sup> The Creative City: A Toolkit for *Urban Innovators Routledge*, 1995

<sup>3</sup> Culture in the World Cities by the World Cities Culture Forum, 2012, co-redacted with the Great London and the Institute of et Institute of Arrangement and Town planning, lle de France

<sup>4</sup> What culture brings to economy in France, 2013.

<sup>5</sup> Voir <u>The 25 studies of the Forum d'Avignon</u>: Kurt Salmon, Tera Consultant, EY, Bain & Cie, L'Atelier BNP Paribas, Louvre Alliance and specifically <u>Cultural attractiveness of the territory and social cohesion</u>.



impact could light up the decision-makers in order to bring out the cultural profiles which have the highest effects on the territorial development, and eventually to favour the financing of a certain type of implantation, in order to maximize the cultural contribution and its economic impact." (...)

Indexes to measure the urban attractiveness. Following his works for the Forum d'Avignon on the *culture*  $map^6$ , the 'Creative Cities index' by Charles Landry evaluates and measures the « imaginative impulsion of the cities » using 10 criteria, like the distinguished character of the political and public framework, the diversity, the vitality and the freedom of speech, the confidence, the tolerance, and the entrepreneurial spirit... Among the 17 membercities, the cities of Helsinki, Gand and San Sebastian play their cards right. (...)

**Feeding diversity more than competition.** "The future role of culture and cultural industries depends on the way it contributes to innovation." More than reinforcing a competition between cities, with a so-called excellent notation (which is inevitably subjective according to the motivations on the one hand, and accentuating the fads on the other, whereas we are committed by investments for 20 to 30 years), the objective of the Forum d'Avignon's works in France, Ruhr and Bilbao (including the <u>Catalyse manifesto of March 2014, which was a first step</u>) is to integrate culture and innovation in an urban ecosystem, and to spread it out beyond the only cultural field sensu stricto. The cooperation between economy, industry, tourism, innovation, urban development and town planning must be reinforced, even if the examples of Bilbao, Essen, Metz or Lens already show us what culture can transform. "Nowadays, we are promoting the cities as social learning spaces, more than touristic spaces, Bernd Fesel, the Forum d'Avignon Ruhr ecce's principal councillor, underlines. Today, we are focusing on the strategy and the reinforcement of the development processes, before financing unique projects and having a feedback on their investments." (...)



<sup>&</sup>lt;sup>6</sup> Creativity, culture and the city, study by Charles Landry for the Forum d'Avignon 2011, investigation on six European cities for the partnership between the Forum d'Avignon and the Forum d'Avignon RUHR/ECCE



## 1. Studies of the Forum d'Avignon

2009 Barometer: Culture, an economic or symbolic stake regarding the attractiveness of territories?

Ineum Consulting / Kurt Salmon (2009).

Download study





2010 edition of the barometer on the cultural attractiveness of the territories - Culture and economic performance: which strategies for employment and territorial development?

Ineum Consulting / Kurt Salmon (2010)

Download study

Impact of digital technologies on the world of culture and the media

L'Atelier BNP-Paribas for the Forum d'Avignon

Download study







Culture is the key
ECCE for the Forum d'Avignon, 2013

<u>Download study</u>

The impact of the digital technologies on the cultural world
L'Atelier Études et Conseil for the Forum d'Avignon, 2010

Download study



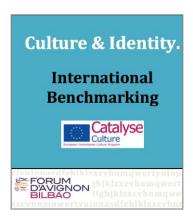


The impact of cultural spending
Tera Consultants (2011)

<u>Download study</u>

Culture & identity, international benchmarking
Forum d'Avignon Bilbao for Catalyse (2014)

<u>Download study</u>





### 2. Editions & debates of the Forum d'Avignon

FORUM D'AVIGNON BILBAO – MARCH 5TH-8TH, 2014

#### > A dialogue between the private and public sectors in the creative industries

Moderated by José Luis Rebordinos, Director of the Festival of Cinema in San Sebastian, with Jean Blaise, Director of « Voyage à Nantes: culture et tourisme »; Katrín Jakobsdóttir, former Minister of Education, Science and Culture of Island; Maria Mur Dean, Director of Consonni; Gail Lord, Copresident of Lord Cultural Resources; and Joxean Munoz, Minister dedicated to Culture, Sport, and Youth of the Basque Country.

See Part 1 / Part 2

#### > Artists as a driving force in cultural and social change in cities

Moderated by David Trueba, reporter and director, with Vito Acconci, artist and architect; Jochen Sandig, artistic director of Radialsystem; Txomin Badiola, artist; Beatriz Garcia, director of the research in cultural politic at the University of Liverpool; and Alfonso Santiago, director of the Last Tour International.

SEE

#### The city as the driving force for cultural change in Europe

Moderated by Javier Gomá, director of the Juan March Fundation, with José Enrique Ruiz-Domènec, chair of history at the Autonomous University in Barcelona; Guadalupe Echevarria, cultural director of Donostia 2016; Patricia Brown, director of Central; Corinne Hermant-de Callataÿ, European Commission, general director of the urban and regional politics; and Evelyne Lehalle, director of the blog Nouveau Tourisme Culturel.

**SEE** 

#### > The city in progress, a future ecosystem

Moderated by Pablo Guimón, editor in chief of the week-end edition of *El País*, with Saskia Sassen, sociologist at the University of Columbia, Tarek Cherkaoui, strategic director of the Qatar Museums Authority, Beatriz Colomina, historian of architecture at the University of Princeton, Juan Diego, general secretory of Bizkaia Design & Creativity Council and Cristina Iglesias, artist.

SEE



#### **FORUM D'AVIGNON RUHR −JUNE 11TH-12**<sup>TH</sup>, **2014**: "INNOVATION IS PASSION".

In 2014, the <u>program of the Forum d'Avignon Ruhr</u> focused on passion as a cultural phenomenon and immaterial resource. How important is it in all sectors of society? What conditions must we create in order <u>to support pioneering and innovative ideas and arise all around the world</u> – whether this is in the artistic and cultural fields, as well as in science and business, politics and society? How can we pin down the successes of such immaterial soft skills better than in the past? And in doing so, which effects should we measure – economic, social or cultural? What would be the consequences for cultural and business policies, even innovation policies, if new measurement techniques could document the importance of immaterial value-creation factors<sup>7</sup>?

#### **♣ FORUM D'AVIGNON RUHR –JUNE 27**<sup>TH</sup>-28<sup>TH</sup> 2013 : "THE SPILL-OVER EFFECT"

"There is nothing more powerful than an idea whose time has come". Garrelt Duin's, Minister for Economics of the state of North Rhine-Westphalia, observation about culture's spill-over effects on economic and social fabrics is at the heart of the Forum d'Avignon Ruhr's second edition in 2013: a positive remark accompanied by a colossal challenge. This is how ended Friday, June 28<sup>th</sup>, the second day of debates on "Culture as a solution for a post-crisis era".



\*"Jar of culture, spread me."

<sup>&</sup>lt;sup>7</sup> On the subject, read the study <u>What strategies for sustainable employment and urban development planning?</u> By Ineum Consulting pour le Forum d'Avignon



## 3. External & thematic bibliography

#### **DEFINITIONS**

Lot of researchers tried to elaborate an analytical grid in order to classify the creative cities throughout the world. The preliminary stage also includes the elaboration of a definition, which could suit any kind of situation. The Forum d'Avignon has selected the most relevant writings to lay the foundations of this feature. Any suggestion is welcomed.

#### Articles

"The creative city: which place for culture?" by Laetitia Silvent, Mythe Imaginaire Société, 2012. <u>READ</u> (in French)

"Turning cities into living labs to improve our health and wellbeing", by Edward Gardiner, The Guardian, September 13<sup>th</sup> 2013. LIRE

"New cultural tourism, definitions and strategies", by Evelyne Lehalle, September 2011. READ (in French)

"Marseille: the tourism redraw the urban landscape", by Paul Molga, December 2013. READ (in French)

"The city as a cultural ecosystem", by Silvia Celi, March 2014. READ (in Spanish)

#### > Studies

"Cities & the Creative Class", by Richard Florida, 2003. READ

"The role of the cultural practices « off » in the urban dynamics", thesis by Elsa Vivant, University Paris 8 – Vincennes Saint-Denis, 2006. READ

"Creative cities: the cultural industries and the creative class", by Andy C. Pratt, LSE Research Online, 2008. **READ** 

"Innovation and creativity: Is there economic significance to the creative city?" by Patrick Cohendet and Salomon Zpata, Management international, vol. 13, 2009. READ "World & European Sustainable Cities", Insights from EU research, 2010. READ

"Influence & Attraction, Culture and the race for soft power in the 21st century", British Council, 2013. READ





#### Videos

Conference about "the Creative cities, and the city in the future", moderated by Fumio Nani with Kiyoshi Kurokawa, Glenn D. Lowry, Nicholas Serota and Joichi Ito, October 2013. **SEE THE VIDEO** 

#### ♣ HOW PUBLIC AND PRIVATE ACTORS ARE BUILDING CREATIVE CITIES?

From UNESCO to the European Parliament, including the various countries and firms' decision-making sphere, the emergence of the creative cities depends on the interaction of numerous actors.

#### Articles

"Journey at the heart of the cultural miracle", by Daniel Verdú, El País, March 22<sup>nd</sup> 2013. <u>READ</u>

"Create the new places of the creative city", by Bruno Moriset, January 2014. READ

"Media: when the brands inject culture and entertainment to themselves", by Christine Monfort, INfluencia, March 24<sup>th</sup> 2014. <u>READ</u>



DONNELLY





#### Studies

"Culture in the world-cities" par l'Institut d'Aménagement et d'Urbanisme of the region Île-de-France for the Forum d'Avignon, 2014. READ (in French)

"The new territories of festivals, a state of the music and the dance, report for France Festivals", by Emmanuel Négrier and Marie-Thérèse Jkourda with the collaboration of Pierre Négrier, November 2006. READ

"Towards sustainable strategies for creative tourism", UNESCO, 2006. READ

"Using Arts and Culture to Stimulate State



Economic Development", NGA Center for Best Practices, January 2009. READ

"The creative city: a cocktail with subtle ingredients", Divercity#2 by Atenor Group, April 2011. READ

"Study by the European Parliament of the use of the structural facilities for cultural projects", July 2012.

#### **READ**

"Study by the European Parliament about the cultural section of the program Creative Europe (2014-2020)", September 2012. READ

"The creative city, from the myth to the project", synthesis of the works by the Group 1 of the Club Ville Aménagement, Eric Bazard, Eric Fullenwarth and Pierre Bernard, February 2013. READ

"Study by the European Parliament based on the results of the European City of Culture Programme", November 2013. READ

"Culture in the World-cities", by the IAU, November 2013. READ

"Creative City, Sydney by the Council of the city of Sydney", May 2014.READ



#### PROSPECTIVE & QUESTIONING ON THE DIFFERENT STAKES

Defining the creative city: a fashionable paradigm? A reality? A concept which might remain abstract?

#### Articles

Interview of Ziga Turk: "Europe must help itself with creative" (2008) READ

"Creative cities: urban commonnesses, during the era of post-creativity", by Francis Gosselin, cllbr.com, October 30th 2013. **READ** 



#### Studies

"The concept of creative city: the real or imaginary creation of a dominant kind of political action?" by Roger Keil et Julie-Anne Boudreau, Métropoles, June 14th 2010. READ

"The creative class. A urban and plausible paradigm?" by Richard Florida, Presses of the University of Quebec, 2010. READ

"The cultural contradictions of the creative city", by Andy C. Pratt, City, Culture and Society, 2011. <a href="READ">READ</a>
"Are the French cities creative?" by Axel Scoffier, June 2013. <a href="READ">READ</a>

"Reconceptualising the relationship between the creative economy and the city: learning from the financial crisis" by Andy C. Pratt and T. Hutten, 2013. READ

#### Videos

Conference of the DR. Klaus R. Kunzman: "The Creative City Fever in Europe: Potentials and Limits of Promoting Creative Cities and Creative and Cultural Industries", (April 2011) <u>WATCH</u>



## 4. Some speakers and researchers about creative cities

- Carine Camors is an economist at the Institut d'Aménagement et d'Urbanisme of the region Île-de-France. Co-author of the report "Culture in the world-cities".
- Eric Corin is a sociologist and philosopher about culture, professor at the Vrije Universiteit Brussels, founder of COSMOPOLIS, Center of urban and interdisciplinary research, co-president of the Studies Institute.
- Robert Florida is an American theorist on the urban studies from a social and economic point of view. He is a professor and also the director of the Martin Prosperity Institute at the University of Toronto. His book The Rise of the Creative Class, Cities and the Creative Class is one of the foundations of the notion of « creative city ».
- Pascal Keiser is the director of TechnocITé, a further training center on digital sectors training 5000 people per year in Mons (Belgium), since 2007. He participated in the application of
  - Mons 2015 for European capital of culture, where he was in charge of the digital artistic program. He is the initiator of the "Digital Innovation Valley" concept associated to the cultural project of Mons 2015 that attracted companies such as Google, Microsoft, IBM in Mons, while boosting the local start-ups fabric.
- Charles Landry is a professor of international urban creativity at the Beijing DeTao Masters Academy (DTMA). He is also known for his book The Creative City: A Toolkit for Urban Innovators, one of the most important work for the paradigm of the creative cities.
- Evelyne Lehalle is in charge of Culture and cultural tourism from 2006 to 2008. Her objectives are to increase the cultural frequenting, to develop forms of mediation with the public, to manage better the infrastructures and to insert more and more culture into the development of territories.
- Francis Pisani is a French reporter, and also a writer, a researcher, a professor, a consultant and a speaker. After being a correspondent in Mexico, he settled down in California en 1996, where he started to write about the technologies of the information and communication. He is interested in their influence on the functioning of social and cultural networks.

#### Richard Florida

"The key to economic growth lies not just in the ability to attract the creative class, but to translate that underlying advantage into creative economic outcomes in the form of new ideas, new high-tech businesses and regional growth."



- Andy C. Pratt is a professor at the London School of Economics in cultural and urban economy; Andy C.
   Pratt is also an expert on the theme of the cultural industries. He helped in order to define the cultural sector, and his definition is used nowadays by organisations like UNESCO.
- **Saskia Sassen** is a sociologist and economist, specialized in the globalization and the sociology of the biggest cities throughout the world.
- Odile Soulard is an economist at the Institut d'Aménagement et d'Urbanisme of the region Île-de-France. Co-author of the report "Culture in the world-cities".
- **Elsa Vivant** specialized in urbanism after her studies at the University of Lille 1. After her post-doctorate at the LSA, she was able to hold a master class in sociology and urbanism. Since 2007, she is giving courses at the IFU, and also at the UPEMLV for the speciality called « Cultural and territorial development ».





# **5.**Projects, key figures, case studies classified by geographical areas

In 2009, the INEUM Consulting barometer for the Forum d'Avignon presented for the first time a barometer of the cultural territorial attractiveness. It was followed by a second edition in 2010. Through these case studies, it details the urban development strategies, linked to culture, established by cities. (See the case studies: Abu Dhabi, Bilbao, Brussels, Montreal, Nancy).

Since then, the phrase "creative city" has become a synonym for the innovation-creativity association. Why? In order to attract and win the loyalty of the families, entrepreneurs, students, tourists, and in these times of budgetary restrictions, investors.

Panorama.



#### Case studies:

"The Two Marrakech", by Allan Popelard and Paul Vannier (August 2011) READ (in French)
"The creative city is a platform launched by Unesco to highlight the cultural potential of cities", interview of Gervais Hugues Ondaye (November 2013). READ (in French)

• The different realizations of cities that aim to be « creative »:

Vansa, by various symbolic figures of the visual art sector in South Africa (2003) SEE

Creating a visual art sector in South Africa, here is the new means to attract new foreign investors and to improve territorial connectivity.

• Key figures:

The cultural sector brings a significant fiscal contribution of **FCFA 3 billion in Chad**, what represents a little more than 1% of non-oil tax revenues collected in 2010. See *The creative city concept in the African context* by Mr Ngarbode Roy Moussa (November 2012) <u>READ</u> (in French)

#### • Case studies:

*Kanazawa: a Creative and Sustainable City* by Masayuki Sasaki (2003) <u>READ</u> *Creative City* in Fujairah, Arab Emirates. <u>READ</u>

#### • The different realizations of cities that aim to be « creative »:

Thanks to the project « Creative Macau », the Hong-Kong neighbor welcomes numerous film making projects as well as new graphic design talents. See *What do 150 city indexes and benchmarking studies tell us about the urban world in 2013?* by Tim Moonen and Greg Clark (November 2013) READ



# EUROPE.

#### • Case studies:

"Western models, Eastern territories. The local development and the highlighting of heritage in rural eastern Germany" by Guillaume Lacquement and Béatrice von Hirschhausen (2007) READ (in French)

"Creative cities: a comparison between Montreal and Barcelona" by Patrick Cohendet, Laurent Simon, F. Sole Parellada and J. Valls Pasola (2009) READ (in French)

Regions and socially creative cities. Study applied to the Iberian Peninsula" by Isabel André and André Carmo (2010) READ (in French)

"Network of Canadian creative cities" by Barbara cole, Lorna Brown and Karen Henry (2010) READ

"10 things to know about Saint-Etienne, UNESCO design city" by the UNESCO (2011) READ (in French)

"Culture and development in Venice: from restoration to revitalization?" by the UNESCO office in Venice and the university Ca'Foscari (2011) READ

"Greater Manchester" (February 2012) READ

"Riga and Umeá, European capitals of culture in 2014", by Aubry Touriel (January 2014) READ

#### • The different realizations of cities that aim to be « creative »:

"Creative city, object of desire" by Knowtex and L'Atelier Français (2011) SEE (in French)

This project aims at establishing an interactive and « participative » map of the Great Paris, in order to explain the links between the "artistic, scientific and technologic aspects" of this region.

"Creative Cities by CENTRAL EUROPE Program (2010) SEE

In order to integrate the Central European cities into globalization, this project acts as a support in order for these communities to exploit their creative capacities.

#### • Key figures:

The cultural and creative industries generated a global revenue of **more than € 74 million in 2011**. See In the heart of France's competitiveness and standing by EY France for France Créative (2013) <u>READ</u> (in French)

Culture contributes **to 3.2% of the French national richnes**s and **employs 670 000 persons**. See *Culture's input in the economy in France*, IGF (Jérome Itty, Morgane Weill, Bruno Durieux) & IGAC (Serge Kancel), Décembre 2013. <u>READ</u> (in French)

AMERICA

#### Case studies:

"Recreational outside facilities and regional economic development: the case of the isolated rural areas in the United-States", by Jean-Christophe Dissart (April 2005) READ

"Attractive city, creative city: culture's added-value according to the dideo-games "creatives" in Montreal" by Myrtille Roy-Valex (May 2010) READ

"Creative metropolis: Montreal-Chicago" by the Institut des Hautes Études pour la Science et la Technologie (2011) READ

« Adelaide grows up: ambitious plan to bring back trams to build 'creative city'" par Malcolm Sutton (November 2013) READ

#### • The different realizations of cities that aim to be « creative »:

Creative City of Canada SEE

This organization defines itself as a network of experts specialized in creative cities, aiming at improving the Canadian community network thanks to different tools.

#### • Key figures:

The cultural and creative industries sector already creates a lot of employment, **between 5 and 11%** in Canada, Colombia, Mexico and Trinidad-and-Tobago. The share of cultural and creative jobs keeps growing. See *The Economic Impact of the Creative Industries in the Americas* par Oxford Economics (March 2014) <u>READ</u>

Some sectors are **essential to define creative industries**: architecture, audiovidual, fashion, handicraft, design... See *The creative industries: richness and influence catalysts for the metropolis*, by the Chamber of Commerce of the Montréal Métropolitain (2013) READ



# WORLDWIDE

#### • Synthesis project at the international level:

Winch5 by F. Pisani (2013) SEE

As a central author on creative cities, Francis Pisani takes an inventory of the various innovations that left a mark on his work.

The cultural dynamic in the world-cities, IAU-IdF/WCCF. SEE

A walk through an interactive map around the world in order to discover 21 cities that are identified as cultural and international "hubs".

• Key figures:

The financing of cultural policies by the United Nations represent \$1.481.529 in 2013. See "Creative economy report, special edition: widening local development pathways" (2013) <u>READ</u>





#### About the Forum d'Avignon:

The Forum d'Avignon aims at strengthening the links between culture and the economy, suggesting subjects for reflection at global, European and local levels. The Forum d'Avignon was created after the ratification of the UNESCO convention on cultural diversity, and since its beginning, has been backed by the French Ministry of Culture and Communication. Each year the Forum organizes, with its partners, international meetings which provide opportunities for unique discussions and exchanges between actors from the worlds of culture, the creative industries, the economy and the media.

#### A think tank dedicated to culture:

Each year the Forum d'Avignon publishes new studies highlighting the essential links between culture and the economy, on themes suggested by its Advisory Board. Throughout the year these themes are examined and proposals put forward by working groups that are organized by the Forum d'Avignon with experts, international consulting firms and its public and private partners. The Forum's think tank tackles three main subjects:

- financing and economic models
- territorial attractiveness
- digital and innovation.

#### **Key figures:**

- More than 40 nationalities debating ideas
- 12 Partner Universities
- More than 1.000 participants per year
- More than 25 international studies and propositions
- 200 international contributors to the Think Tank
- 500 videos and interviews
- 50 different sectors represented



