

**Richard Smith, Paulina
Chow-White
Theme III: Inclusive
Communities and Civic
Engagement
(in Vancouver)**

“Don’t think out loud.”

D. Wolfe

Despite that caution...

- We're (Richard Smith, Paulina Chow-White) working on *Theme III: Inclusive Communities and Civic Engagement*
- See to “investigate the specific conditions that facilitate or inhibit the emergence of effective collaborative leadership and the broadly based civic engagement that integrates community stakeholders within a social process of interactive learning.”

So far...

- 25 interviews with associations in the Vancouver area
- Recorded and transcribed
- Coding and analysis this summer, government interviews this fall.
- Presenting on this research at next ISRN...

Before we went to the field, though...

- We decided to try to understand this “creative city” concept a bit better, and in particular understand the history in Vancouver.
- That’s what I shall present this afternoon.

The Creative City: A matter of values

Richard Smith & Katie Warfield
Simon Fraser University



SIMON FRASER UNIVERSITY
THINKING OF THE WORLD

Agenda

- What is creativity? How has the definition and the imperative to creativity changed?
- Two dominant value orientations toward creative ventures.
- Two major support mechanisms / formulae for Creative cities in Canada
- Case study of Vancouver

“Creativity is a positively sanctioned type of deviance.”

Jurgen Friedrichs

Clarifying the Creative City Discourses

- two value orientations
- two mechanisms for fostering creative cities

Value orientations

Creative city orientation	Culture-centric	Econo-centric
Creative city values	Central value = arts, culture, and community well-being, access and inclusion	Central value = urban economic sustainability and well being through creative initiatives/industries
Definition of creative city	Place of diverse and inclusive arts and culture	Place of economic innovation, creative talent, and creative industries

Processes

Means to achieve the creative city	Creative governance	Direct support for creative ventures
Aspired result	Imaginative, transparent, and democratic governance. Inspiring, imaginative, inclusive, attractive, adaptable cityscapes	Strong and diverse local arts and culture expressions, strong creative work force, industry, networks and connections and competitiveness.
Relation to urban discourse	Collaborative governance, city-region and scale politics, social inclusion	Social inclusion, diversity, quality of life Economic clustering
Sample proponents	Hall, Gertler, Bradford, Healy...	Duxbury, Sandercock, Landry,

Culture-centric

- The culture-centric orientation sees the creative city as a place with strong flourishing arts and culture, creative and diverse expressions, and inclusivity, artistry and imagination. Creativity is conceived of as having some relation to identity, rights, beliefs, and general social well-being.

Culture-centric: History

- The roots of the culture-centric orientation of creative city originate from a long history of cultural policy debates in Canada where arts and culture have retained a special protected status in Canadian political institutions.

Culture-centric: History

- Cultivates a citizen to become more civilized; and the “arts” as Western, classic, conservative, and traditional (e.g.: opera, ballet, painting, music, museums, etc).
- Arts and culture were “high-culture” and considered to be better than or more valuable than low culture or popular culture or exchangeable, tradable or marketable cultural goods.

Culture-centric: Impact

- Embedding a sense of government responsibility towards the preservation and protection of arts, culture and creativity.

Econo-centric

- The creative city as a place driven by strong innovative, creative, and competitive cultural and economically sustainable artists and arts organizations
- Creativity is a means to achieve a foremost goal of local economic development, and as such, creative endeavors and ventures have some quantifiable value or measure

Econo-centric: impact

- A major influence behind the growing relevance of the econo-centric conception of creativity is the rise of and writings about the knowledge-based “new economy,” and the importance of the city-region (Bradford 2002; Donald and Morrow 2003.)

Econo-centric: free markets

- The nature of these is pro-market, and growth and development oriented, and unlike the art-centric orientation, these econo-centric theories argue for limited government intervention so that creative and innovative businesses may flourish in an unimpeded free Canadian market.

Econo-centric: creative class

- “creative class” literature has been another major influence behind the strength of the econo-centric conception of creative cities.
- Creative class analysis positions “creative talent” (such as artists, bohemians, and creative industry employees) as the source of creativity, which in turn drives local economic development and prosperity.

How do you create/ foster a “Creative City?”

- Two major approaches:
 - creative governance
 - direct support
- Strategies sometimes (but not always, or necessarily) conflict, depending on whether you're econo or culture-centric...

Creative governance

- Culture-centric version:
 - creative decision-making
 - inclusion of diverse, local, non-mainstream knowledge
 - strong role for government
- Econo-centric version:
 - networks, partnerships, collaborations that foster growth
 - link culture planning to economic planning

Direct Support

- Culture-centric
 - support for artists, enhance creativity
 - direct support for venues, programs, education
- Econo-centric
 - seed-money
 - income tax breaks
 - regulatory “loopholes” for creative workers

Case study: Vancouver

- West coast city, natural beauty, cleanliness
- >2m people in CMA, very dense downtown core with >20,000 people/km²
- Highly educated and professional/entrepreneurial population
- Diverse racial, ethnic, religious background, high level of education, ~40% foreign born
- Diversity in beliefs, lifestyles, visions, values
- Culture-centric, on the one hand, but econo-centric on the other; motivations for both

History of “creative city” in Vancouver

- 1970s and 1980s:
 - natural resources downturn resulted in a focus on theatre and (later) film; creative people attracted & retained to the area

History

- 1990s film and dot.com blended to support new media, but the new media “industry” highlighted problems - is it an industry deserving *economic* support or arts and culture deserving *cultural* support?
- new media industry members resisted being characterized as culture early on (sometimes...)

History

- The impact of Burke Taylor
 - 1988 hire to City of Vancouver, early focus on creative decision-making processes around support for creativity
 - lobbied for support; based the argument on economic benefit lines but highlighted social and cultural benefits

Creative vision

- Implemented between 1988 and 2003 under Burke
- cultural goals, and a new position - “cultural planner” in (new) Office of Cultural Affairs
- public art program, flexible zoning to encourage live/work
- coordinated land use planning, economic development strategies, with cultural policy

Blending Creative Goals (1991 policy)

- 1991 Policy (and since) seeks to build an accommodation between economic and cultural objectives of creative policy, support for creative industries & creative workers

Vancouver's “Cultural Goals”

- To promote a high level of creativity and excellence in the cultural life of Vancouver
- To promote **diversity in the artistic life** of the community, including both the professional and non-professional, the traditional and the innovative, the established and the aspiring
- To encourage **financial and managerial efficiency** in the operation of Vancouver's cultural organizations
- To ensure the existence of adequate facilities for the creation and presentation of the arts in Vancouver
- To ensure that all Vancouver residents and visitors, including senior citizens, youth, low income people, members of ethnic minorities and other distinct groups, have opportunities to enjoy and participate in cultural activities.

Boundaries to support

- City of Vancouver is bound - Vancouver Charter - to not single out people for support; support for artists is not allowed
- Tried to work around that in various ways.

Recent creative city support

- Amenity “bonus” to developers (public art, galleries, performance spaces)
- Creative residences (“live-work” studio zoning) - space as a form of support
- Creative governance/Olympic bid - considerable support for the arts

Conclusion

- While a tension continues between support for culture-centric and econo-centric visions of artistic/creative support, Vancouver is working to blend/integrate the two.
- The blend is not just in the (policy) outcomes but in the process of governance and in particular how information and knowledge is shared and how decisions are made