

# POLITECNICO DI MILANO

Facoltà di Architettura e Società

Pianificazione Urbana e Politiche Territoriali



## **Urban Regeneration through Culture-led Creativity**

Supervisor: Prof. Fausto Curti

Master Thesis of: WANG YIWEI

Matr.N.722790

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**Astratto:**

La tesi si occupa delle città creative come risposta al tema dell'economia della conoscenza: che cos'è la città creativa, come realizzarla. Ci sono alcune condizioni indispensabili che possono essere considerate delle precondizioni, in particolare il ruolo chiave giocato dalla cultura in questo processo. Inoltre, la politica e la pianificazione urbana possono utilizzare alcuni strumenti per governare i cambiamenti sia in modo diretto che indiretto; allo stesso modo la cultura integrata e clusters creativi possono essere impiegati quali strategie per realizzare una rigenerazione urbana trainata dalle politiche per cultura, ai fini della promozione della innovatività e della sostenibilità urbana. Oltre ad un quadro teorico, sono presentati casi studio su città creative europee all'avanguardia (Londra, Copenhagen e Barcelona) e città creative cinesi (Hong Kong, Pechino e Shanghai). Alcune importanti lezioni possono essere apprese da questi casi.

**Keywords:**

cultura, città creativa, rigenerazione urbana, strumenti politici, marketing, eventi, cluster strategia, economia creativa e culturale, sostenibilità

**Abstract:**

This paper explores the trend of creative city which is asked by the knowledge-based economy: what is creative city, how to achieve it. There are some indispensable conditions are conceived as the preconditions, and especially the key role of culture in this process. In addition, policy makes and urban planners can utilize certain policy tools in terms of the direct ('city branding') and indirect measures, as well as the integrated cultural & creative clusters strategy to enhance the possibility of achieving the urban regeneration through culture-led creativity. Furthermore, the future creative city is towards a sustainable way. Besides the theoretical framework, there are also case studies selecting both European creative cities at the forefront (London, Copenhagen and Barcelona) and the Chinese ones (Hong Kong, Beijing, and Shanghai). Some lessons can be learned from those cases.

**Keywords:**

culture, creative city, urban regeneration, policy tools, branding, events, cluster strategy, cultural & creative economy, sustainability.



# Chapter 1 Introduction

## 1 Background: knowledge-based economy

*Knowledge, as embodied in human beings (as “human capital”) and in technology, has always been central to economic development. But only over the last few years has its relative importance been recognised, just as that importance is growing.*

*Knowledge is now recognised as the driver of productivity and economic growth. As a result, there is a new focus on the role of information, technology and learning in economic performance. The term “knowledge-based economy” stems from this fuller recognition of the place of knowledge and technology.*

----- OECD, 1996

**Knowledge-based economy** has been used more frequently nowadays, which refers to the use of knowledge technologies (such as knowledge engineering and knowledge management) to produce economic benefits as well as job creation. In knowledge-based economy, knowledge is a tool.

Various observers describe today's global economy as one in transition to a "knowledge economy", as an extension of an "information society". The transition requires that the rules and practices that determined success in the industrial economy need rewriting in an interconnected, globalised economy where knowledge resources such as know-how and expertise are as critical as other economic resources. These rules need to be rewritten at the levels of firms and industries in terms of knowledge management and at the level of public policy as knowledge policy or knowledge-related policy. A key concept of the knowledge economy is that knowledge and education (often referred to as "human capital") can be treated as a business product or a productive asset. The driving forces which are changing the rules of business and national competitiveness are information technology (related to information/knowledge, new media, computer networking and connectivity).

The major impact of the knowledge-based economy are primarily three:

- The effect of location has been diminished, especially in some economic activities which based on internet, technology methods and so on, thereby the global reach can be created.
- Human capital are a key component of value in a knowledge-based economy, particularly for companies
- Communication is increasingly being seen as fundamental to knowledge flows. Social structures, cultural context and other factors influencing social relations are therefore of fundamental importance to knowledge economies.

In this sense, cities are more compete with others in a global stage than ever before as the emerging new opportunities and challenges. And, the one with people who are equipped in knowledge and skills, as well as excellent information and communication technology



infrastructure and a steady growing trend in the adoption of information technology is more likely to be successful.

*Cities are innovative to the extent that they enable local strengths to respond to complex, often global-scale opportunities.*

----- James Simmie, *Innovative Cities*

## **2 The new urban wave of creative cities: the advent of Creative Age?**

*With the widely acknowledged shift to a knowledge-based or learning economy, creative cities have become the key locus for the creation of economic value by supporting innovation, resilience and quality enhancement.*

----- Meric S. Gertler, 2004

*We see the signs of a kind of global creative revolution all over the place and it is hard to dismiss this as hollow rhetoric:*

- *We see it in the marketplace that now relentlessly demands continuous improvement in the design of products, services, and the spaces and places where we live*
- *Business journals are heralding the arrival of the creative age*
- *Cities everywhere are tripping all over themselves to reposition their communities as creative*
- *UNESCO now defines creativity as the key to solving problems in every imaginable field*
- *World Economic Forum – C + I key drivers of the new economy*

*There is a real and growing consensus that creativity and innovation are central to the health and resiliency of cities and the economy.*

----- Tim Jones, CEO, Toronto Artscape Inc. 2007

During the last ten years, ‘creative cities’ competition is becoming a dramatically hot subject, from Charles Landry *‘The Creative City — a toolkit for urban innovators’* to Richard Florida *‘The Rise of the Creative Class’* (the American’s national bestseller of year), ‘creative’ and ‘innovation’ has been put on more and more cities’ urban planning agenda, no matter the scale and capability of the city sometimes.

With the trend of general declining of cities, especially the former industrialized ones (at least some parts of the city), and the advent of the modern knowledge-based economy, knowledge, technology and innovation have become the determining factors for global competitiveness. Some of the cities resort to regenerate themselves by attracting talents, promoting creative clusters (or innovation hubs) and have kept vitality and strength for a relative long time, or have become so-called new member of ‘creative cities’.

However, **what is ‘creative city’ about?**

For understanding this, we might need to review the history of human cities’ civilization which would obviously not be a simple task, because there were indeed varieties of

creative cities that have emerged on the urban stage which is not directly refers to what we are talking about here the 'creative cities'. The masterpiece *Cities in Civilization* written by the celebrated British professor Sir Peter Hall (Hall, 1998) is a great work which shows that the creative city is not merely a specific type of city, but a phenomenon that belongs to every era in the urban history. As early as Athens of 500-400 BC, Florence of 1400-1500 (the Renaissance), and the later London (theater), Paris (painting), till the recent ones such as Los Angeles in 1910-1045 (the rise of 'the dream factory') and San Francisco/Palo Alto/Berkeley (Silicon Valley) during the period of 1950-1990 carrying on the industrialization of information. It describes the golden age of each creative city, nevertheless not all urban environments demonstrates creativity. As Gert-Jan Hospers said in his paper, frankly speaking, not every city could turn into a 'creative city'(Gert-Jan Hospers, 2003).

## Chapter 2 Creative City

### 1 The definition of 'Creative City'

Undoubtedly, creativity is the driving force for the progress of human civilization. 'Creative city' is not recent new, and accordingly it will not toward an end. Therefore, the concept of 'creative city', in a **broad** sense, could be interpreted as 'the breeding place of creativity'; while the modern meaning which is meaningful for today is in a **narrow** sense, which could be said in a practical way — the city as a creative milieu for experimentation and innovation, where new ideas flourish and people strive for making their communities better place to live, work and play (Neil Bradford, 2004). Usually this comes with the thriving creative industries (or creative economy) and creative class.

In general, there are mainly three **types** of creativity:

- **technological creativity**, which is innovation, new products and ideas and technologies;
- **economic creativity**, which includes entrepreneurship, turning those things into new businesses and new industries;
- **cultural and artistic creativity**, the ability to invent new ways of thinking about things, new art forms, new designs, new photos, new concepts and so forth.

Here comes the concept of creative industries which is typical in the knowledge-based economy: **Creative industries**: those industries that have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property. (Creative Industries Task Force 1998)

The **classification** of this creative industries are:

- Advertising
- Architecture
- Crafts & designer furniture
- Fashion clothing
- Film, video & other audiovisual production
- Graphic design
- Educational & leisure software
- Live & recorded music
- Performing arts & entertainments
- Television, radio & internet broadcasting
- Visual arts & antiques
- Writing & publishing

According to those industries, we find the **creative occupations**: (AuthentiCity, 2008)

- Architects & Landscape Architects
- Industrial, Graphic & Interior Designers
- Writers & Editors

- Producers, Directors, Choreographers & Related Occupations
- Conductors, Composers & Arrangers
- Musicians, Singers & Dancers
- Actors and Other Performers
- Painters, Sculptors, Illustrating Artists & Other Visual Artists
- Photographers• Announcers & Other Broadcasters
- Theatre, Fashion, Exhibit & Other Creative Designers
- Artisans, Craftspersons and Patternmakers

These creative occupations ask for the people with creativity. As Richard Florida put forward this new rising class – namely **Creative Class/people**: the holders of creative capital and work in the creative economy in which creative industry is the core as mentioned above. (Florida, 2002)

Richard Florida defines the core of **Creative Class** to include people in science and engineering, architecture and design, education, arts, music and entertainment, whose job is to create new ideas, new technology and new creative content. Around the core, the Creative Class also includes a broader group of creative professionals in business and finance, law, health care and related fields. Actually, this definition of occupation reaches beyond workplaces and calls for strategies focusing on people.

According to Professor Florida, creative people will seek out a district or a city (the creative spaces) that offers them cultural amenities, high-tech services, good living and recreational conditions as well as an atmosphere of freedom and respect for individualism.

## **2 How to achieve Creative Cities: Can Creative Cities be planned?**

There are a lot of studies about the way through which the creative city could be achieved, as well as numerous analysis of the urban policy and strategies concerning the creative urban regeneration.

Some cities have succeeded although may with some pitfalls, some failed such as the copycat behavior of ‘Silicon somewheres’ (Gert-Jan Hospers et al. 2008) which is indeed far from creative case, more others remain to be seen or prepare for being tested by time.

However, the truth sucks which is that creativity cannot be replicated simply. As the Chinese old saying goes, ‘just with the right time, the right place and the right person, none of which is dispensable.’ Planning, in some sense, is limited, and also has to be applied to some extent, let alone the diverse contexts. This could be pessimistic for urban planners and policy makes whose job exactly is ‘planning’. Nonetheless, the author here just want to emphasize the realistic part of this career. Moreover, urban Policy makers now are thinking about how to attract creative class to work and live in their cities. But the factors of which people considering for living somewhere are also complicated. Actually, sometimes it is simply about choices. How will people choose the place could also dues to the climate, the food or depends on where most of their family and friends are, as what we called the relationship ties, which does not necessarily have anything to do with the policies.

Somehow it's still true that although policy is not everything, it is absolutely something, with which you are possible to make something happen. If we look at the whole view of the thriving creative cities, we are able to identify some common elements from the successful cases. But not all the cities with those elements have succeeded.

*"Chance favors only the prepared mind."* ----- cited in Florida, 2002

**2.1 Building Capacity for Creativity: the preconditions**

In some cases it seems that when the time comes, those cities simply got their boom. So, is timing everything? The answer is of course no. Opportunities favors prepared ones. And, the right policy increases the chances of creative powers and the opportunity of urban creativity. Nevertheless, there are some necessary conditions which cannot be ignored for the possibility of policy and strategies to work.

*The roots of creativity, in fact, always lie in the existing, historically developed urban environment.*

----- Gert-Jan Hospers,2003

These **preconditions**, or in other words, the common elements found from ‘creative cities’ are:

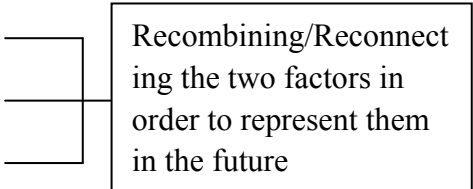
- Geography setting:

Since the information revolution, the geography setting, such as the size of cities, the distance in between and so on, is not considered as the determinant factor for urban development anymore. However, ‘size matters’ and geography isn’t dead. We cannot deny that place still matters in terms of city’s relative footing in their respective national and international hierarchy which facilitates innovation. The medium to large sized national capital cities, the medium-sized regional capitals, and of course the world/ globe cities that as centers performed multiple roles have more advantages than others.

- Physical aspects:

These include the ‘hard’ infrastructure like buildings, facilities, transportation, health and amenities (more concretely, roads and bridges, ports, airlines, railway, power, telecom) and the ‘soft’ infrastructure such as education, health, tourism, social networks, connection and human interaction and so on.

- Local historical assets & cultural resources:  
(the embeddedness): something in the past/old
- Contemporary knowledge and skills/experiences:  
something at present/new



- Human capital:

refers to the highly-qualified and knowledgeable labor, as one of the basic factors of production. Human capital is the economic value that an employee provides to an employer. The assessment of this value is related to the body of skill, knowledge, and experience that the employee possesses. Factors such as formal education and participation in ongoing training related to the workplace also help to enhance the human capital that the employee

represents.

- Uncertain elements (instability):

in terms of certain crisis (even wars), symbolic trigger, spark, luck etc. which are inevitably precarious factors beyond the control of planning. For example, the appearance of some economic or urban crisis have led to some new policies and strategies.

It should be mentioned that these conditions do not guarantee every single success, but they provide opportunities.

## 2.2 Culture as the key of creativity

Creativity is an inexhaustible resource in the knowledge economy while culture is the root and seedbed of creativity which provides resources in long-term sense. What special can cities compete with each other both in the national and international stage? What makes them different from one another? The key role of culture in the process of physical and economic regeneration of cities has been identified by a great many professional literatures since more than one decade ago.

*Cultural activity can weave its way like a thread through endeavours of all kinds adding value, meaning, local distinctiveness and impact as it proceeds.*

*Cultural activities, both traditional and new, create 'meaning' and thus are concerned with and embody the identity and values of the city, both in terms of what it was and is becoming.*

----- Charles Landry, *London as a Creative City*

- Culture as a catalyst for creativity

Culture is the main resource of creativity, and it lies at the core of creative inventions. This is especially true for the creative class inventing the new ideas for the creative industry. Innovation, in quite a lot of circumstances, finds its way embedded in culture. Culture assets is powerful sources for creativity in terms of their value of distinctiveness. Cultural activities are inextricably linked to innovation and creativity and historically this has been the lifeblood of cities as a means of unleashing their capacity to survive and adapt. Furthermore, the creations that have a source or linkage with culture are more likely to be accepted by people with the same cultural background or be appealing to the ones with diverse culture context. But the inexhaustibility of culture is the most inspiring thing for one generation and another.

- Culture as an incubating atmosphere for creativity

As an old, medieval German proverb goes, *Stadtluft macht frei*: 'city air makes free'(Gert-Jan Hospers, 2003). Centuries passed since then, but the German phrase is still making sense because in the knowledge economy, city air holds the future. Culture, is like something that one can breathe in the air which nurtures creativity, influences relations, fosters social integration and contributes to territorial and social cohesion. That's why

culture is mostly associated with a high quality of life.

Having a richness of culture is one thing, to hand down and maintain its vitality is another thing since culture is both powerful and fragile. It can have immense impact on the urban landscape and society, but it can also be easily lost, misunderstood or unacknowledged by the future generations. Therefore, how to make use of culture resources is also an essential point. In addition, the breeding of culture cannot be done at one stroke. ‘Rome was not built in one day’, so as culture: ‘more haste, less speed’. There should be a creative education and training system related to culture and creative professions.

For instance, the Britain’s cultural education program ‘Find your talent’ has piloted five hours of culture a week for children and young people in and outside school, in order to help creative talent flourish, generate creative ideas, creative ways of thinking (Creative Britain, 2008). The aim is for every young person in England to have the chance to attend top quality live performances, visit exhibitions, galleries and museums, visit heritage sites, use library and archive services, learn a musical instrument, play music or sing, take part in theatre and dance performances, produce creative writing, or listen to authors, learn about and make films, digital or new media art, make a piece of visual arts or crafts, with the investment of £25 million over three years in ten areas, with particular emphasis on gifted and talented young people and those with special needs.

### 2.3 Culture-led regeneration

Culture-led regeneration is a **multi-dimensional** approach to the reuse, renewal or revitalization of a place where in art, culture and/or creativity plays a leading and transformative role. We are focusing on the process of urban regeneration in which culture is showed as a driver, a catalyst or at the very least a key player.



fig. 1 Cultural Resources (AuthentiCity, 2008)

From a **physical** standpoint, culture is a factor in the revival of older districts and urban regeneration, which is evidenced in: (Graeme Evans & Phyllida Shaw, 2004)

- Re-use of redundant buildings
- Environmental improvements
- Increased public use of space leading to reduction in vandalism and an increased sense of safety
- Pride in a place
- Development of live/work and mixed-use space (sustainable development/liveability, 'compact city' - high density, low environmental impacts, e.g. transport/traffic)
- The employment of artists on design teams
- The incorporation of cultural considerations into future plans
- 

From a **economic** standpoint, culture is an very important factor to the contribution of economic development which is evidenced in :

- Inward investment (public-private sector leverage)
- Higher resident and visitor spend Job creation (direct, indirect, induced)/wealth creation
- Employer location/retention
- Retention of graduates in the area (inc. artists/creatives)
- A more diverse work force (skills, profile)
- A driver in the development of new business, retail and leisure areas
- More public-private-voluntary sector partnerships
- More corporate involvement in the local cultural sector (leading to support in cash and in kind)
- Increased property prices (residential and business)
- 

From a **social** standpoint, culture is perceived as a factor that contributes to the inclusion of various sectors of society and gives expression to its diversity which could be evidenced by:

- A change in residents' perceptions of the place where they live
- Greater individual confidence and aspiration
- A clearer expression of individual and shared ideas and needs
- An increase in volunteering
- Increased organisational capacity at local level
- Increased social capital – 'the norms and networks that enable collective action' (World Bank)
- A change in the image or reputation of a place or group of people
- Stronger public-private-voluntary sector partnerships
- Reduced school truancy/offending behaviour
- Higher educational attainment

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. Such developments reflect not only the rise to prominence of the cultural sphere in the contemporary urban economy, but how the meaning of culture has been redefined to include new uses in order to meet social, economic and political objectives. The initiatives



being taken mostly by art and culture. However, there is not going to be a ‘one size fits all’ model of culture-led urban regeneration. The further exploring of utilizing culture and art as leading role for regeneration is going on.

*Regeneration through art really works, but we will need to look at it in 20 years time to judge it" says Peter Jenkinson. "The true regeneration is the regeneration of local people's hearts and minds."*

----- David Mach, artist, and Peter Jenkinson, Director of New Art Gallery, Walsall, 2001

*I do not see culture-led regeneration and physical regeneration as mutually exclusive. In fact, my understanding of culture-led regeneration comprises the **different dimensions** of a regeneration process, including physical as well as social and economic transformations. The distinctive characteristics of a culture-led regeneration process emerge out of the fact that it is driven by cultural activity, often with a high public profile. Common examples are major cultural events or iconic cultural infrastructures. But other examples could include a **comprehensive** urban cultural strategy or cultural planning approach. The main values attached to a regeneration process that is driven by cultural activity is the emphasis placed on identity issues, as well as creative developments, often linked to artistic creation. As a result, benefits commonly associated with culture-led regeneration initiatives are the strengthening of local identity and self-confidence and the ability to attract and retain creative talent.*

*Culture-led regeneration has become a **keyword** and key aspiration for most cities and regions - particularly those having suffered the effects of post-industrial economic decline.*

----- Beatriz Garcia, 2007

### **3. Policy Tools**

As what says above, the right policy increases the chances of creative powers and the opportunity of urban creativity. Turning to urban policy makers, the usefulness of policy tools is what enables culture-led regeneration. So, how can governments integrate their target, measures and interventions? There are mainly two kinds of intervention in terms of direct and indirect measure as well as the integrated one.

#### **3.1 Direct measures**

These include building and operating cultural facilities and infrastructures, preserving heritage sites, providing ongoing arts programming, targeting of public investments for enabling local pilot projects oriented cultural facet, and funding special events and festivals. The direct measures are usually called **place marketing** or **branding** used to build and to form the positive image of the city, simply as ‘make yourself known’. The useful tools for communicating an image to the targeted people (tourists, creative class etc.) are visual symbols (such as landmarks) and events, usually with some impressive slogans or themes like ‘Open City’, ‘Science City’, ‘Media City’, ‘Better by Design’, ‘Knowledge Village’,

‘Arts City’, ‘One Dream One City’...Some of the titles are vague and too general, some are fascinating.

This measure has been commonly applied by a large amount of cities, such as building city landmark, large-scale prestige/flagship urban project, activity, high profile cultural events like festival, conference, sports meeting. These are considered as boosting devices. I am not going to analyze this city marketing as a economics term, but prefer a relative physical and tangible way in terms of planning as the focal point.

In a more simple way, we could identify mainly three categories of **city branding**:

### **3.1.1 Prestige projects/events**

This category refers to the projects or events which consist of many physical constructing projects with its secondary impact, building and operating cultural facilities and infrastructures and local pilot projects oriented cultural facet, for instance, museums and exhibitions.

Probably the most successful recent example is Spain. Bilbao, a previous ‘non-existing’ city on the world map has successfully ‘reinvented’ itself because of the fantastic cultural icon - Guggenheim Museum designed by American architect Frank O. Gehry. Cost over £70 million to build, the museum has captured the attention of the entire world and has turned the city into a sought-after tourist destination. This flagship functions as a magnet for outside visitors and thereby generate earnings. The boost of tourism is impressive. In 1994 there were practically no tourists visiting Bilbao (only 25,000) but since the opening of the museum the situation changed dramatically to reach 620,000 tourists in 2007. However, the single move doesn’t make a creative city, at best a brave city in this case. What Bilbao achieved is far from enough.

Spain, a country with over 35 significant architectural projects (such as museums, market halls, rail stations, etc.) is obviously showing the world their determination of following a culture centered way of regeneration. Specifically, Barcelona becomes one of the hottest tourism destinations in the world, where huge public investment and continuous new attracting projects is going on after the huge impact of 1992 Olympics and 2004 Culture Forum.

Other examples are mega events like the European City of Culture, EXPO, etc. As early as Glasgow (European City of Culture) at the beginning of 1990s, the coming 2010 Shanghai Expo, and London 2012 Olympics as well as Milan Expo 2015 in the near future. This category is perhaps the most straightforward way based on attention seeking strategy which can increase the urban pride if being used in an appropriate manner. Nevertheless, the construction and maintenance costs on flagship cultural buildings such as museums, concert halls, galleries, opera houses and theaters are often so high that they absorb most of resources that available and they often require a substantial and often entirely public sector funding and revenue support.

Alternatively, physical projects of **public spaces** can highly transform the image of cities in a positive way. The high quality of public spaces, such as squares, parks, streets, open markets and cafes, clubs contribute to the forming of the ‘city air’, a pleasing and

welcoming atmosphere that induce creative milieu as well as offer high quality of life to all the residents. Built form, public and natural spaces express and stimulate a city's creativity. Improving creative city spaces can instill a sense of civic pride, and attract and retain creative talent/knowledge workers, investment, and tourism. Public spaces, in terms of interacting places of different ideas facilitate diversity and the forming of creative climate. The objectives of enhancing economic dynamism and improving quality of life for the many rather than the privileged few are strongly linked through quality of place, which should be understood as both a means to an end (achieving economic dynamism) and – perhaps most importantly – an end in itself (attaining a better life for urban residents). (Meric S. Gertler, 2004)

And, greater use of public and open spaces, temporary structures and buildings combining culture with other types of activities could have freed up resources to fund more innovative participatory and decentralized cultural activities and projects. (Franco Bianchini, 1999)

### **3.1.2 Preserving heritage**

Preserving heritage sites, build heritage: this category often relates to the city with many historical cultural resources.

For example, the Central/Eastern European city Budapest with its unique geography features (the city has been separated by River Danube with Pest lies on the flat terrain of the Great Plain while Buda is rather hilly.) and dozens of UNESCO World heritage sites as well as numerous geothermal springs. Additionally, it's also where confronted different ideologies in the political history. All these characteristics have made the exceptional advantage for Budapest. The similar case such as Edinburgh, Venice and so forth. The amazing historical cultural assets are intrinsic which have already existed, but the preservation is very important since quite a lot of cultural heritage has disappeared with the passage of time in some cities around the world, which is especially common in developing countries.

Heritage especially local heritage and stories are seen as appealing to residents and visitors alike, perhaps because people find console, inspiration in buildings, artifacts and skills of the past in the rush of modern lives and because in a globalised world they seek local roots, as a connection to their histories, their collective memories which anchors their sense of being.

A city can strengthen its creative spaces, and thus its creative energy, by preserving heritage buildings, promoting and financing art for public and natural spaces, and using well-designed built form to show its distinctive character. Heritage buildings can provide attractive and unique spaces to accommodate creative activity. There are many interesting and successful heritage preservation projects in both Toronto and London that illustrate this point. For example, Toronto's Distillery Historic District (a National Historic Site) is a redeveloped distillery that provides a pedestrian-only village entirely dedicated to arts, culture, and entertainment. London's Spitalfields Market and the Truman Brewery are also vibrant examples of adaptive reuse of heritage buildings for creative activity. As it says, creativity, is not only about a continuous invention of the new, but also how to deal with the old appropriately and creatively.

### 3.1.3 Cultural activities

Cultural activities basically to attract tourism: such as funding special events and festivals, providing ongoing arts programming.

#### - Arts fairs and craftsman tradition

Europe has some of the world's most outstanding art fairs such as: FIAC in Paris, London Frieze in the UK, the Berlin Art Forum, the Berlin Biennale, the Frankfurt Fair in Germany, the Venice Biennale International Exhibition (since 1893), the Arte Fiera Bologna in Italy, Art Brussels in Belgium, Art ARCO in Spain, TEFAF in The Netherlands, etc. And, the highlighted craftsman tradition keeps the vitality of those arts fairs.

#### - Festivals and trade fairs

Especially music festivals, dance festivals, street & carnival events, literature, drama & theatre, visual arts are quite popular. For example, Edinburgh Festival, a collective term for several simultaneous arts and cultural festivals that take place during August each year in Edinburgh which is the largest cultural event in the world. This festival has generated a lot of income and opportunities from its worldwide reputation. Similarly, Oktoberfest in Munich, the beer festival attracts millions of people visiting its beer tents and fairground attractions for two weeks.

Some festivals are rooted in ancestral traditions, like an element of Italian town culture, with origins in the middle-age, is the parade and carnivals. Other festivals have brought the fame to some cities such as Cannes International film festival.

#### - Performing arts

The most typical case is the UK theatres, namely the 'West End' theatres in London which is a district putting on multitudes of musical shows, including all the famous classical ones such as The Phantom of the Opera, Les Misérables, Mamma Mia as well as the emerging ones.

#### - Film & Music tourism

People's choices of destination to visit sometimes are considerably influenced by the films they have seen or the music that they have listened to. As the explicable part of cultural tourism, the link between film/music and tourism is a wonderfully pleasant association and has therefore inspired a lot of tourists to explore its possibilities leading to an expansion of the boundaries and components of this form of tourism.

When talking about Paris, it could mean different implications for different people according to the image created by the films they have watched, such as *New Bridge Lovers*, *Amelie* etc. *The Lord of the Rings* for New Zealand (even for a country), *Sex and the City* for New York and many others alike. Film tourism can offer on-site experiences for tourists.

Similarly, regarding music tourism, one can easily think of the relation between Beatles and Liverpool, maybe even much easier than Liverpool in sense of an important port. Moreover, Mozart, Bach, Strauss and other classical musicians were crowd pullers and Salzburg became a sort of stage to which tourists flocked. Equally popular was the Vienna Philharmonic Orchestra which played to packed audiences in two big halls, Musikverein

and Konzerthaus. Today Vienna and Salzburg still owe much to these great musicians.

All the cultural activities we have seen above are within the scope of **city branding** strategy. Indeed, brands enable us to ‘read’ each other, the places and the products more easily. Seen in this way, brands are not merely a source of differentiation, but also a means of identification, recognition, continuity and collectivity. With all those big names of whatever cultural activities, people are able to identify the cities from each other more easily. However, there have been lots of criticism about the shortcomings of incompatible and infeasible branding or over-branding. This maybe to some extent inevitable in any case, but the importance of avoiding inappropriate city branding should be attached to specific cases.

So, how to avoid inappropriate city branding? The answer is simply to **Integrate culture with ‘City branding’**:

- Reposition the city in a realistic way

The culture of places are indigenous recourses, entailing a belief that all places can do better if they mobilise their intrinsic but perhaps undetected cultural resources. By re-imagining, cities could attained new vitality. But the re-imagined image should be in line with the existing cultural ingredients, or should derive from the specific content and identity of cities. Otherwise whatever positive image it resort to invent, it can only be ridiculous in most cases. You cannot make something out of nothing. The cultural embeddness is helpful to tap the potential of rebranding. But it will not make any sense of promoting certain images no matter if the preconditions are present in the area.

Reconstruct city images in a moderate degree is acceptable. Nevertheless, many cities copied attractions and buildings that had proven successful elsewhere rather than adopting a unique strategy tailored to their local context (Bayliss, 2004). There is only one ‘Silicon Valley’ in the world.

- On the physical side, Integrating culture with Creative Urban Design (Cultural-physical strategies)

Large-scale urban projects and prestige projects with “creative” designs that can become a ‘flagship’ for urban regeneration. The new buildings and construction often house cultural functions or are used to hold cultural events. These projects usually include convention centers, institutes of higher education, cultural centers, museums, etc. At times, construction is carried out in port or shipyard areas or declined urban sites that are no longer being used, and these are converted into cultural, residential or commercial spaces, or offices and entertainment centers. Derelict industrial sites and brownfield sites have been turned into heritage parks, old canals or waterfronts have become housing or restaurant areas, and warehouse conversions have helped build up urban living into something chic. It seems that design can make the difference.

The usual way to carry out this objective is by utilize designer-labeled urban desgnscapes, and most of which prefer ‘star architects’ to guarantee the success (yet not always work). A vivid example is Barcelona, a ‘designer city’.

Designer-labeled ‘urban designscapes’ (such as annual design competition, prestige

architects etc.) are landscapes which draw upon the symbolic capital of design have become an increasingly important means of differentiating cities and can play a role in generating economic, social and cultural value for the place.

The 'star architects' refer to those architects who manifested God's glory on earth (the cathedral, temple), and the royal designer (e.g. Schinkel's neoclassical Altes and Neues museums in Berlin), has evolved via that of architect-developer (e.g. Wren and Nash in London), to the masterplanner and now the secular architect whose signature brand is sought globally. Rogers (Pompidou), Gehry (Guggenheims, Disney Museum, EMP Seattle), Meier (Getty, MACBA), Libeskind (V&A, Imperial War Museum, Jewish Museum Berlin), Koolhaas (MoMA, Guggenheim) and I.M.Pei (Louvre) start this international roll call, which is now extended by national and regional design names.

Somehow not all the famous things could fit into each context. The phenomenon is familiar even now in Beijing. The so-called Beijing Gang of Five Foreign Architects are Rem Koolhaas, Steven Holl, Paul Andreu, Herzog & de Meuron and Norman Foster. Besides all the flashiness, some buildings are not so welcomed by the locals. The new CCTV headquarters complex might be the most controversial landmark in Beijing. People called it the "Big Underpants" according to its unique shape. The complex's tendency to burst into flames has made it even bigger target for humor. Xiao Mo, a retired professor of architecture from Tsinghua University, has criticized the CCTV building and other vanity projects by superstar international architects in print, on the web, and to the global media: "There is a bird's egg in the South, a bird's nest in the North, a bird's tree in the East, and a bird's cage in the West. They turned our beautiful Beijing into the world's bird capital."

**Design-led and project-based** urban regeneration is normally based on a fast policy. There problem of over-emphasizing on development of design hardware and out of a short-term objective should be alert. If culture can be integrated appropriately with the branding strategy, which is from a short-time building or event to developing the diversity needed to foster a vibrant design economy and to develop an attractive long-term lifestyle, this would be a more sustainable measure. Objectives of city branding should target not only tourists but also for the local residents and labor force, thereby the street-level cultural activities, public art, different scenes, a multilevel use of design are also expected to be promoted.

### **3.2. Indirect measures**

This category is not so evident to perceive or discern, which covers a series of policy and planning interventions with significant impacts on creative capacity. Such as zoning by laws and physical planning which influence the locating of creative class and their activities, policies for immigrants settlement, education, research and development, connectivity, affordable rental space, and land use regulation etc. and all of them can have certain impact on a city's capacity for creative expression and innovation.

The importance of business and living costs, education is simple to understand. Zoning restrictions and high housing costs may directly influence the locating of the creative class.

While attractive taxation policy can induce the targeted group. For instance, Montreal is urging to attract and retain skilled migrants. The initiatives include simplifying procedures in obtaining work permits, getting help from the government of Quebec in recruiting overseas workers, and promoting permanent settlement over temporary migration. The city has realized that the presence of skilled, talented and creative workers is the primary success factor for urban centers with knowledge-based economies, and those workers allow a region like Greater Montréal to increase its competitiveness and ability to attract foreign companies and investment. This is quite common in knowledge-driven economy, and especially obvious in cities with an aging population. Similar measures include the policy favoring the increasing of foreign students.

In fact, certain indirect measures are inclined to mitigate economic inequities and to foster social integration because the creative policy has manifested some dilemmas, such as the **policy dilemmas** between cultural provision in the city center and in disadvantaged, peripheral neighborhoods, between consumption-oriented strategies and support for local cultural production and innovation, and between investment in buildings and expenditure on events and activities. (Franco Bianchini, 1999) Some cultural projects and initiatives (like some temporary festivals, dialogues etc.) can help to improve the social integration of individuals and communities. And, to guarantee the accessibility to the cultural and creative environment is also worth to mention since the participation of all the groups in the regeneration process is critically important. Additionally, the culture diversity and social cohesion help the creative ideas to flourish in the city.

A coin has two sides, so as the issue we are talking about here. Artists considered as the pioneer of creativity, however also as the storm-troopers of gentrification. This has been found in several cultural districts. For instance, in Frankfurt's Museum Quarter, the generated gentrification with the increased land values, rents and living costs has driven out many cultural producers and residents who could no longer afford to be based there. Since the move of the creative sole to somewhere else in the city, another negative cycle could be seen again and again. Is there will be an way out?

Furthermore, what this creative policy favoring for creative class and tourists may not necessarily be good for the local residents, let alone the disadvantaged social groups.

### **3.3 An integrated strategy: Cultural & Creative clusters**

*A **creative cluster** is a place for creative enterprise: a geographically defined area in which there is a linked group of creative industries, businesses (predominantly small and medium enterprises), or cultural activities. Such clusters have historically tended to include educational institutions and R&D agencies; governmental agencies or public bodies; public and privately financed arts and cultural venues and facilities; entertainment, leisure and shopping facilities; and accessible public spaces for socialisation and events. The combination of these multiple dimensions means that creative industry clusters come in a great variety of different shapes. Most creative clusters hope to be knowledge clusters, places where there is a creative spark, where there is a flow of ideas. From this perspective creative clusters are inclined to high-tech small and medium enterprises (SMEs), and*

*rather than sourcing knowledge from universities, they associate heavily with street fashion.*

-----Michael Keane, 2008

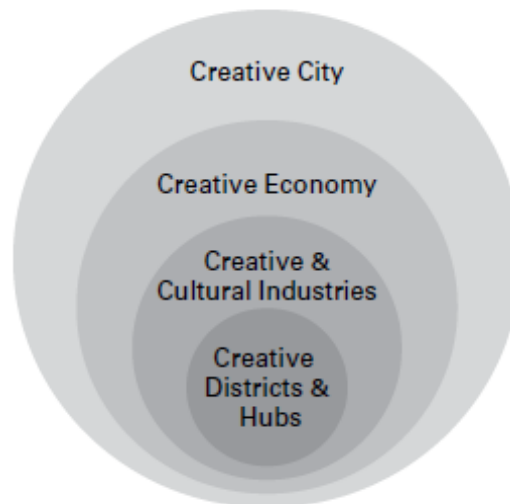


fig. 2 Scales of Creativity (AuthentiCity, 2008)

As fundamental and relentless change is impacting cities across the world; cities must face these changes in new and innovative ways. It has been recognized the centrality of broad-based creativity and innovation in developing the adaptive capacity of cities and communities. Creative activity tends to cluster in areas of the city that demonstrate a distinctive ‘milieu’ - a place where density, diversity, authenticity and connectivity converge to generate both the raw material and the product of creative communities.

By creative clusters we mean areas of city that develop as concentrations of creative industries’, emerged or designed. For example, clusters might be typically be designed as neighborhoods or districts like Shoreditch in London, Lower East Side of NYC, Belleville or Marais in Paris, Naviglio in Milan, Temple Bar in Dublin, Northern Quarter of Manchester, perhaps 798 Art Zone or Caochang-di in Beijing etc. Or they could be led by a particular development or network, such as M50 in Shanghai, or Creative 100 in Qingdao etc. Or even different models like Singapore’s Mediapolis etc. Of course, the definition and ideology behind all of this is open to critique, which we won’t overlook. (Dan Hill, 2009)

### 3.3.1 The Concept of ‘Cultural & Creative clusters’

*“The cities of the future will be a creative conjunction of technology, arts and community.”*

----- Hall (2001)

**Cultural and creative clusters** are one of the most powerful tools of urban policy oriented towards developing creative places within the cities, such as in their historical centers or in old industrial areas which is cultural relative to some extent. The main idea behind this concept is that we can use science, technology and engineering, as well as design, arts, culture and media as driving forces of urban regeneration and redevelopment. There is the inclination of being more cultural involved, which refers to museums, galleries, convention



centers, cultural halls, theaters, cinemas etc. attracting cafes, pubs, restaurants, discotheques and additional leisure activities. Other businesses can often be found near these quarters including book stores, galleries, music shops, designer clothing stores, artists' workshops and so on.

The phenomenon of the emergence and thriving development of 'cultural and creative clusters' can be seen as a legible reflection of the **synergy** of culture-led creativity and urban regeneration: the generation of economic value in a growing number of sectors depends directly on the ability of firms to embed creativity and cultural content within the goods and services they produce. (Graeme Evans, Jo Foord, Meric S Gertler, Lori Tesolin, and Sarah Weinstock, 2006)

These are '**fusion places**' (INTELI, 2007) where different uses coexist, such as business/entrepreneurial, research and development, education and learning, shopping and entertainment or community functions. In fact, cultural and creative clusters foster a wide variety of interactions and the appearance of mixed-use environments, blurring the boundaries between physical, digital, economic, social and cultural spaces. **Multi-disciplinarity** is the main feature of these creative communities, where we can find a high density of knowledge intensive workers, who look for quality of life, inclusive environments, social and cultural diversity and digital and physical connectivity. In other words, they are good places to work, live, learn and play.

Clusters in the economic sense can be seen as examples of mutual co-operation through informal and formal economies of scale, spreading risk in R&D and information sharing via socio-economic net-works; but also as avant-garde actions like artists' squats. Lifestyle and other synergies are also emerging as pull-factors in clusters of firms in both traditional pre-industrial arts (Lacroix & Tremblay, 1997) and in new media services (Backland & Sandburg, 2002). These processes have come together in the re-generation of former industrial districts and buildings that served old crafts production (e.g. textiles, ceramics, jewellery/metal crafts), and now are being redeveloped for new creative economy and innovation quarters.

As one of the tools of urban policy, economic clusters emerge most often where there is a critical mass of firms allowing economies of scale and scope, a strong science and technology base, and a culture conducive to innovation and entrepreneurship. Clusters may also be based on factors such as natural resources or geographical advantages. Many successful clusters have long historical roots, and the emergence of new clusters takes time. The trend of promoting cultural and creative clusters has aspired quite a lot of cities, some of which promote the emerging clusters, some mobilise the emergence of these clusters in designated location, while others facilitate the thriving ones. The cluster strategy is definitely an integrated one which consist of both direct and indirect ones measures. Moreover, the survey of creative strategies has found that cluster development is increasingly at the forefront of city-level interventions.

### **3.3.2 Different patterns of cultural & creative clusters**

There are many patterns of cultural and creative clusters due to different classification, by which the overlaps could not be avoided. In terms of scales, there are supra-local level (for

example, the Oresund Region – Denmark/Sweden) and local level. According to Graeme L. Evans (Graeme L. Evans, 2009), those clusters could be identified as below:

- Designer makers: Hackney, East London; La Defense Cedex, Paris
- High-tech, multimedia & design: Republique Innovation, Paris, Art and Design City, Arabianranta, Helsinki, The Digital Hub, Dublin
- Heritage district/ former craft production: Museumquarter, Vienna; Clerkenwell and Spitalfields, City Fringe London; Jewellery Quarter, Birmingham; Lace Market, Nottingham
- Fashion: Tricinese quarter, Milan
- Cultural attractions/museum quarters: South Bank, London; Centenary Square, Birmingham
- Mixed cultural industries: Westergasfabriek, Amsterdam
- Popular music: The Veemarktkwartier, Tilburg
- Performing arts: Theatre Quarter, Utrecht
- Cultural industries, designer makers, fine artists - Kaapelitehdas/ Cable Factory Helsinki
- Integrated creative/cultural production districts: CIQ, Sheffield; City Fringe, London; and planned: Poblenou @22 MediaCity, Barcelona and MediaCity, Salford, UK

There is also another way to generally classify culture and creative clusters:

- Heritage-based (mostly are indigenous, handed down from history): e.g. Edinburgh.
- Campus/ Research-based: in these kind of cases, culture is more complemented (in its broadest sense, which doesn't necessary means art, design festival or being design-intensive) , exert an imperceptible influence in the forming and developing of clusters or has enhanced the living quality amenities. e.g. US Boston or San Diego's biotech R&D cluster
- Consumption-production-based (such as showcasing, fairs, cultural quarters) also become prime strategies to capture inward investment and spending. e.g. Milan, Barcelona, in particularly, consumption-led in Temple Bar, production-led in Sheffield.
- Lifestyle-based: e.g. Dublin

•••

Clusters more often emerge before the so-called 'cluster policy' comes out. But policy cannot pull up the seedlings in order to help them grow. Therefore, the suggestion is not put excessive attention to the development of clusters and make it an over-heating issue. The over-targeting of cluster approach may cause the problem of pushing too hard. Research shows the difficulty of generating a new cluster where none previously exists, because of the path dependence of cluster development. It must be stressed that not every urban area can or should be a cultural/creative clusters - this is not some trick to be pulled out of a hat. Cultural and creative clusters only work where there are venues, workplaces for cultural producers, working artists and creative enterprises or business.

### **3.3.3 The relationship between culture and creative industries**

Since creative industry's activities based on creative clusters, we can analyse the relation between these two:

- Creative industries need culture

Culture is the source of innovation and creativity, local embeddedness of culture offers creative industries inexhaustible nourishment to develop. And, culture can put added value on the products or services of creative industries. Ordinary goods such as clothing, furniture depend on creative and cultural content to increase their competitiveness, and consumers are willing to pay higher prices for well designed products and the one that culturally distinctive. What's more, a set of creative industries producing 'cultural goods' – including film and television production, new media, electronic games, publishing, advertising, design, music, and the visual and performing arts – now generate a large and steadily increasing share of the economic growth which also increase employment.

In addition, culture richness is conducive for transforming mono-cluster towards multi-cluster. Once cultural and creative industries are established locally, they tend to trigger further dynamic developments in other creative areas – the so-called 'spill over' effect. The synergies among the creative sectors and other industries are also important.

- Culture needs creative industries

Culture need to be translated into high value or high profit products and services to sustain its modern vitality. The marketing of culture is essential for its preservation and continual development.

On the other hand, successful cultural and creative clusters add points to the positive image of cities. Those image exist in the mind, besides physically. That is to say, people form and retain impressions of them before and after visiting. They carry an image of place about with them. This is partly a reflection of the activities and sense of place one finds there, partly an issue of marketing and image making, and partly a question of style.

About the site for creative industries: (the normal way of getting the site)

- Preserving existing but unused buildings and constructions and transform them to house cultural and creative activities. This include recycling brownfield sites into cultural attractions or creative industry clusters to foster creative economy as well as territorial cohesion (thinking about the case of transformed building for cultural event enhances the social cohesion of neighborhood).

- Invent or form a new quarter with specific city cultural that could be found somewhere within. e.g. cultural quarter, science and high-tech park, etc. Zoning for the specific location of certain creative industry promotes the benefits of vicinity.

#### **4. Towards sustainable creative cities:**

The development of creative cities are expected to follow a sustainable way. What should be clear is that all those measures from direct and indirect ones to the integrated one, have to be carried out with a vision in a long run.

Actually, certain cultural and creative strategy has already implied the sustainable manner. For instance, the reusing of the former industry buildings and constructions for creative

objective is an expression of physical recycling. From the point of view of the city, in a broad sense, rebranding (if in an appropriate way) can also produce the 'new' vitality for the city itself in a minimal energy-consuming way. According to the energy conservation law, I suppose it works for the city alike. This policy enhances the possibility of using the existing or potential strength to achieve a qualitative change, and translate it into new energy for the city. The turning point lies in creativity.

The issues of sustainability primarily consist of two facets. One is the physical sustainability, the other is social and cultural sustainability, which are not new problems, hence it seems not so fair of blaming the cultural & creativity policy. Although this policy may have the tendency of aggravating it, but it also has the potential to mitigate the gaps. In fact, there has been already some initiatives to balance the side effects of the policy. Such as the promoting of more engagement in social and community renewal, more participation of citizens. The results remain to be seen, plus more active initiatives to be explored and carried out.

To achieve or more close to the sustainable creative city, what we need besides the vision in terms of bridging the gaps between different groups, the creative way of thinking is indispensable for reflecting the policy making from time to time and the awareness of learning from the past experience of city itself and others, both successful ones and 'losers', which is the recipe of keeping the creative city alive in the knowledge-based economy.

Other things to mention, communication through collaboration and competition (such as network and connections of different departments or sectors, interlinked policy, etc.) could enhance the creativity in a multidimensional way: within the professional creative domain, public sector with the private sector and community organizations, multi-level (international, national and local interacting) and multi-discipline cooperation. Also, the interweaving and interacting between the cultural & creative policy with other ones. (The Creative City framework see fig.3 which gives a general review of this chapter.)

## **5. Preface for the Case Study:**

*Creative cities aspire to be successful cities. They attract visitors and citizens who want to live in them. They are cities that attract individuals to cluster in dynamic and creative urban neighborhoods, to share ideas, to bargain for talent that will drive learning and research and develop innovation and products that compete with global markets and other successful world cities. Creative cities are cities of the knowledge economy.*

*A creative city is a city that has strong economic development, world class universities, successful and enterprising business communities, active commitment to a sustainable environment and a unique and proud sense of place and culture. A creative city celebrates the diversity that melds originality and innovation – it does not fear hybrid solutions to the complex ideas that are part of a knowledge economy.*

*A creative city often brands itself around an iconic centre, harbour, river waterfront or other unique distinction, but the influencers on a city's creativity also understand that creativity lives and breathes through sometimes indefinable networks that reach beyond the city boundaries and link with national and international economies.*

----- *Creative Cities East Asia blog*

Creativity may be found everywhere, but perhaps not all localities can become 'creative places' with the competitive advantages that this implies. (Jo Foord, 2008) In order to have a deeper understanding of the cultural and creative policy in a practical way. My attention has paid to a few particular localities. The case study intend to focus on the relative successful ones that how they combine culture into their creative urban regeneration, to figure out how it works with culture.

What is meant by 'successful cities' is ambiguous and often left undefined. Since when talking about success and failure, there should be a standard. However, there is not commonly accepted criteria for judging success, and the definite success case is, probably non-existent since the success is always contextual. And, the current success is merely one point of a process of city in its urban development, no one can see where it's leading to at the end. In this sense, perhaps the current 'failure' is just the future success that still on its way.

The chosen cases in Europe are London, Copenhagen and Barcelona. The reason of the selection are mainly according to the size, importance and influence. Here I avoid choosing cities of similar scales or approach and modest-sized and smaller cities have been avoided since it could be a totally different story. Also, the final chosen ones are coincidentally located in different typical European continents, correspondingly are Great Britain, Northern European and the rest of European continent, which is very interesting to grope for the difference in between. Certainly many other cities are also appealing, however there is the limited time and energy. Regarding the Asian creative cities, I am not able to get a clear overview since the subject is still quite new and the lack of time and sources and the need to focus. My preference of China is obviously strong, and fortunately I am able to present a general picture which is not too chaos or complicated, with the major creative cities Hong Kong, Beijing and Shanghai as exemplars at the cutting edge of exercising the culture and creative policy in China. All cases try to follow the theoretical framework that formulated in this chapter and with remarks as the end. The policy and strategy that I have focused are mainly at the city level, with necessary ones of regional or national level.

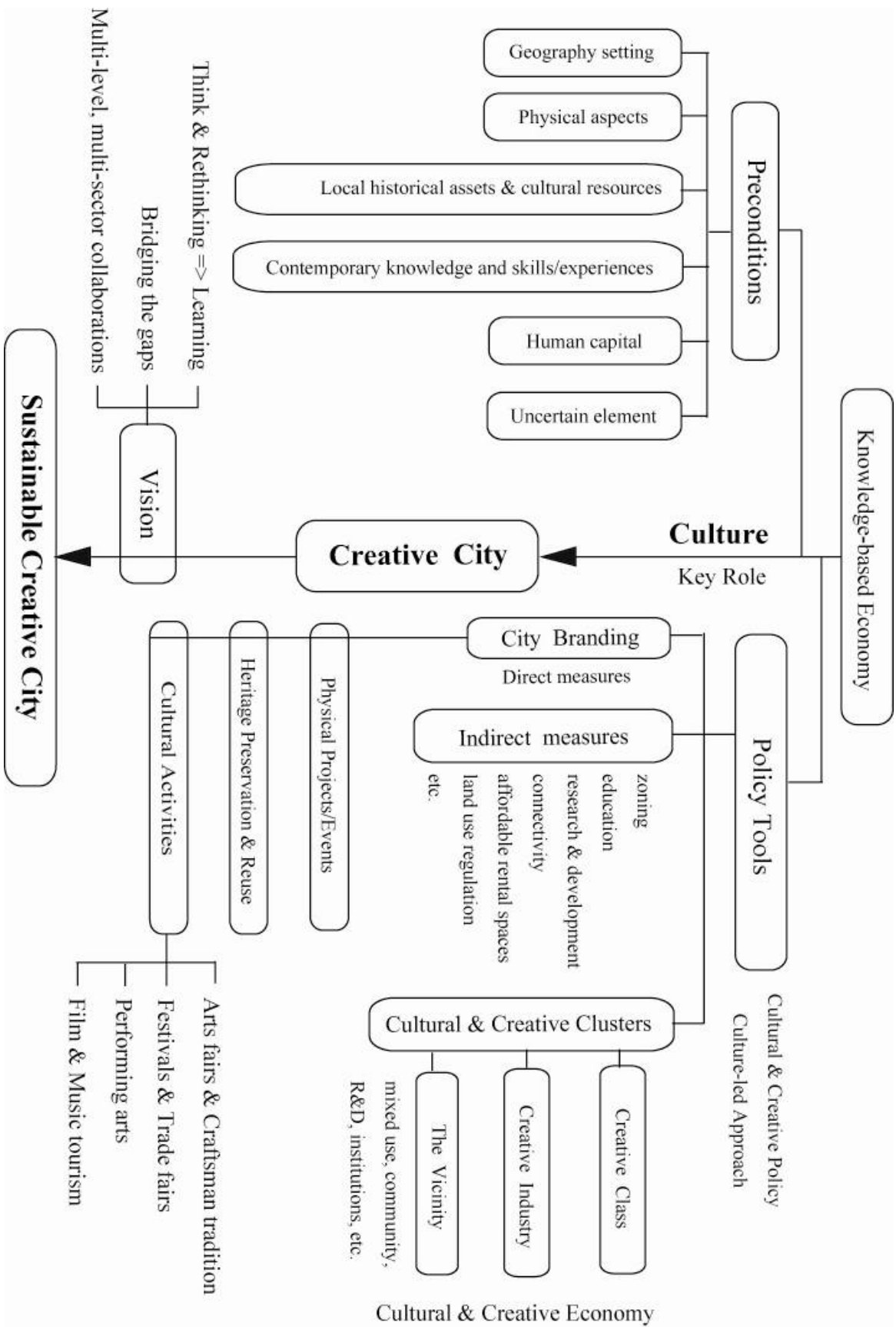


fig. 3 The Framework of Creative City

## Chapter 3 European Case Studies

### 1 London (cosmopolitan city)■



*London ranked top in Euromonitor International's Top City Destinations in both 2006 and 2007. The British capital received an impressive 15.6 million international visitors in 2006 and 15.3 million tourists in 2007, maintained its rank.*

When talking about creative city, I doubt that if anyone can ignore London.

*'Britain is a creative country. You can feel it every time you visit one of our great museums, galleries or theatres. You can see it when you watch the best of our television or play our imaginative new computer games. And you can sense it in our music, film, fashion and architecture. Creativity is at the heart of British culture - a defining feature of our national identity.'*

----- Gordon Brown, 2008 (cited in *Creative Britain*)

#### **- Preconditions:**

As the capital and the largest city of both the United Kingdom and of England, London is also the largest city in Western Europe and the European Union. Situated on the River Thames in South-East England, Greater London Urban Area has an official population of nearly 8 million people — although the figure of over 14 million for the city's total metropolitan area more accurately reflects London's **size** and **importance** (The region covers an area of 1,580 km<sup>2</sup>, and the population density is 4,761/km<sup>2</sup>).

London is one of the great "world cities," and remains a **leading global capital** of culture, fashion, finance, politics and trade, the arts and culture in general contributes to its global position. It contains four **World Heritage Sites**: the Tower of London; the historic settlement of Greenwich; the Royal Botanic Gardens, Kew; and the site comprising the Palace of Westminster, Westminster Abbey and St. Margaret's Church. **Tourism** is one of London's prime industries and it attracts almost 15 million international visitors per year, making it the world's second most visited city after Paris. It is a major tourist destination for both domestic and overseas visitors which hosted the 1908 and 1948 Summer Olympics and will host the 2012 Summer Olympics.

London is an International **political and diplomatic hub**: 175 of the UN's 191 member countries have embassies in London.

London is a major centre for international **business** and **commerce** and is one of three "command centers" for the world economy, with New York City and Tokyo. It generates approximately 20% of the UK's GDP (or \$446 billion in 2005); while the **economy** of the London metropolitan area—the largest in Europe—generates approximately 30% of the

UK's GDP (or an estimated \$669 billion in 2005). It has over 480 overseas banks, more than any other city in the world. More than half of the UK's top 100 listed companies (the FTSE 100) and over 100 of Europe's 500 largest companies are headquartered in central London. Over 70% of the FTSE 100 are located within London's metropolitan area, and 75% of Fortune 500 companies have offices in London.

London is a World **media centre**: London is home to the Financial Times, the BBC, News International, CNN, CNBC, Reuters, Associated Press, Trinity Mirror, Bloomberg Europe, the Economist.

London ranks as one of the most **expensive** cities in the world, alongside Tokyo and Moscow. The London Underground network, administered by **Transport** for London, is the most extensive underground railway network in the world, London Heathrow Airport is the world's busiest airport by number of international passengers and the airspace is the busiest of any urban centre in the world. The London Underground is one of the oldest, longest, and most expansive metro systems in the world, dating from 1863. London's bus network is one of the largest in the world, running 24 hours a day, with 8,000 buses, 700 bus routes, and over 6 million passenger journeys made every weekday. The majority of journeys involving central London are made by public transport and it's notorious for its traffic congestion.

The '**green lungs**' of London are the many parks, great and small, scattered throughout the city including Hyde Park, St James Park and Regent's Park, contributing significantly to the 'liveability'.

Home to a range of universities, colleges and schools, London is a **centre of research and development**. It is also known globally for its **business education**, harboring several top-rated business schools: London Business School, Cass Business School and Imperial College Business School. A number of colleges are dedicated to the **fine arts**, including the Royal College of Music, Royal College of Art, and Guildhall School of Music and Drama. Its renowned art and fashion schools make it an international centre of **fashion** alongside Paris, Milan and New York. ■

### **Culture Resources:**

As is known to us all, London has a very rich cultural resources both in the past and in the contemporary era. We don't need to cover all the aspects of her, since it'll be too long to complete. Only one example is enough to make the point: everyone knows William Shakespeare dated back to 16~17 Century who 's influence you can still feel in this metropolitan city (e.g. Shakespeare's Globe Theatre located by the River Thames). And now J.K. Rowling continues to make part of the English cultural (ghost, phantom, witch...) worldwide known through Harry Potter fantasy series. Consequently London has got another tourist attraction at King's Cross railway station – Platform 9  $\frac{3}{4}$ .

A variety of landmarks and objects are cultural icons associated with London, such as Big Ben, Buckingham Palace and the tube map. Many other British cultural icons are strongly associated with London in the minds of visiting tourists, including the red telephone box, the routemaster bus, the black taxi and the Union Flag.



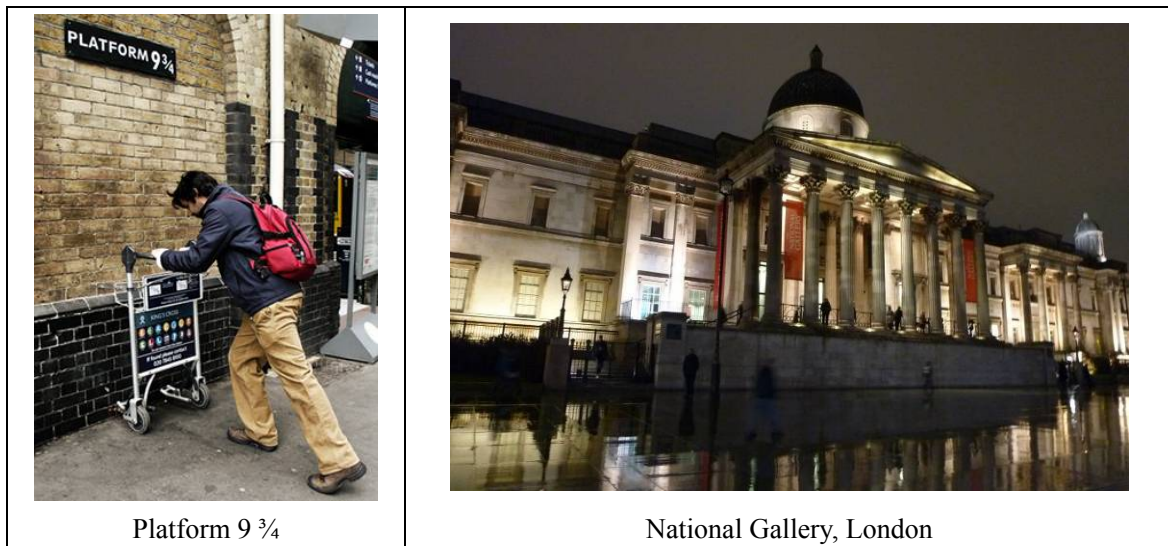


fig. 4 Some Cultural Venues in London

Within the City of Westminster, the entertainment district of the **West End** has its focus around Leicester Square, where London and world film premieres are held, and Piccadilly Circus, with its giant electronic advertisements. London's **theatre district** is here, as are many cinemas, bars, clubs and restaurants, including the city's Chinatown district (in Soho), and just to the east is Covent Garden, an area housing speciality shops. London has played a significant role in the **film industry**, and has major studios at Ealing and a special effects and post-production community centered in **Soho**.

London is one of the major classical and popular **music capitals** of the world and is home to major music corporations, such as EMI, as well as countless bands, musicians and industry professionals. It's also the home to many orchestras and concert halls such as the Barbican Arts Centre (principal base of the London Symphony Orchestra), Cadogan Hall (Royal Philharmonic Orchestra) and the Royal Albert Hall (BBC Promenade Concerts). London has numerous venues for rock and pop concerts, including large arenas such as Earls Court, Wembley Arena and the O<sub>2</sub> Arena, as well as numerous mid-size venues, such as Brixton Academy, Hammersmith Apollo and The Shepherd's Bush Empire. It also hosts many music festivals, including the O<sub>2</sub> Wireless Festival. There are quite a lot of choices for enjoying the **night-life** of London: many cultural related attractions and activities, not only many music venues and theatres, but also the pubs, clubs and restaurants, etc.

There are a variety of regular annual **events and festivals** in the city, within which the most famous one may be the world's second largest street party, the Notting Hill Carnival, held during the late August Bank holiday each year.

London is a **city of museums, galleries**, and other institutions which are major tourist attractions as well as playing a research role. There are over 240 museums in London. The Natural History Museum (biology and geology), Science Museum and Victoria and Albert Museum (fashion and design) are clustered in South Kensington's '**museum quarter**', while the British Museum houses historic artefacts from around the world. The British Library at St Pancras is the UK's national library, housing 150 million items. The city also houses extensive art collections, primarily in the National Gallery, Tate Britain, and Tate Modern. Even better, it is the only one of the traditional "alpha world cities" (London, Tokyo, New York City and Paris) in which the majority of the museums have no entrance

charges, thus allowing visitors to make multiple visits with ease. Although London can be expensive, many of the best museums and galleries are **free**.

#### A week in the cultural life of London

*An analysis of the figures for one week's Time Out listings magazine, gives an insight into the array of cultural provision that London offers. One can choose from 111 different plays, 190 different exhibitions, 157 different comedy events, 293 rock or pop performances, or 195 club nights in the course of a single week. What is also striking is the amount of cultural provision provided free of charge – not just publicly subsidised but also commercially sponsored – there are free club nights, cabaret performances, classical music concerts and photography exhibitions, as well as a variety of cross-subsidised cultural offerings, mixing exhibitions and events with eating or drinking, shopping or travelling on the Underground.*

----- Alan Freeman, 2008

#### **- Creative London**

London is a megalopolis of people, ideas and energy. It has been a thriving **creative center** for several centuries with a diverse range of peoples, cultures, and religions, and more than 300 languages are spoken within its boundaries. It's a city of **multicultural** and **multiple identities**. London is the most populous city and metropolitan area of the European Union and the second most populous in Europe (or third if Istanbul is included). During the period 1991–2001 a net 726,000 immigrants arrived in London. It's cosmopolitan richness from Jews to Indians to the new knowledge workers and asylum seekers has helped develop and sustain London's role as a creative world city.

There is always the strong sense of crisis for this city. How is London going to top that is always the question. The learning from itself and other successful experiences of cities never stops so as to keep its competitiveness.

#### ➤ **How it works?**

London has been at the forefront of creative city strategy development for the past several years. It has already undertaken an extensive planning exercise with an evident strong political will.

Throughout London cultural is visible in historic buildings, older craft forms, food, traditions and cultural expressions such as the Notting Hill Carnival, the jewellers in Hatton Garden, Little Italy in Clerkenwell, Fournier Street in Spitalfields, the furniture makers in Shoreditch, pottery in Southwark. Today, the process of new trades, skills and products reinforcing London's economic strength continues though the technologies of multimedia, film and music talent who is both home-grown as well as drawing in outsiders to London.

A mass of investments, some undertaken in the last century within the public provision for self-improvement, as well as in the more recent decades and lately through the **National Lottery** - approaching £1bn over seven years - has been a crucial element in reviving London's subsidized cultural infrastructure. It has given London a wealth of museums and galleries, internationally renowned theatre, opera and ballet companies, a number of major symphony orchestras, an extraordinary concentration of live theatre in and around the West

End as well as a world respected training infrastructure for the arts. The new Tate Modern, the courtyard at the British Museum, the wing at the Science Museum, Somerset House and the Gilbert Collection, the refurbished National Portrait Gallery, Sadlers Wells ballet and Covent Garden Opera, Shakespeare’s Globe are just some institutions which have benefited from its largesse. Since these are the more traditional building based institutions and a debate is currently underway to support more radical, innovative art projects and activities.

In particular, The **Creative London programme** is a city-wide scheme (a ten year ‘action plan’) established by Mayor Ken Livingstone's London Development Agency (LDA) aiming at ‘nurturing’ the creative industries across the capital's depressed boroughs as an economic cure.

At the end of April 2004, the LDA launched their new Creative London programme. The sector of ‘creative industries’ has been identified as the second biggest in London after finance (including advertising, design, film, fashion, new media and architecture to opera, dance, music and art) and it is seen as the most significant potential growth area in the capital’s economy.

<b>The Ten-year Action</b>
<ul style="list-style-type: none"> <li>- A creative seed fund to support business growth and provide venture capital.</li> <li>- An initial ten Creative Hubs - creative industry centers to be set up across London providing flexible workspace, training, mentoring, exhibition, showcasing, marketing and networking facilities.</li> <li>- A London-wide Creative Property Advice service to provide advice on local authority policies and planning issues, and support to acquire and develop workspace opportunities.</li> <li>- Specialist legal support to advise on Intellectual Property rights.</li> <li>- Private sector investment to be attracted through an imaginative new marketing initiative.</li> <li>- A space brokering agency to access vacant space for exhibitions, marketing and showcasing, aimed at the arts world</li> </ul>
<b>Creative London Action Plan</b>
<ul style="list-style-type: none"> <li>- Creative Hubs are proposed in East London, Deptford/Greenwich, Islington/Hackney/Tower Hamlets, Haringey/Wood Green, Camden/Kings Cross, Notting Hill/North Kensington, Ealing/Acton/White City, Brixton/Elephant and Castle, Croydon and the Lower Lea Valley.</li> <li>- A creative seed fund to support business growth and provide venture capital, It is anticipated equity funds will be available starting from around £50,000.</li> <li>- Boost for flagship events - Boosting the capital's international profile by supporting the business and showcasing potential of flagship events, including London Fashion Week, the London Film Festival and the Notting Hill Carnival, to ensure they are international 'must see' events rivalling anything else in the world.</li> <li>- Promoting London as a creative capital through the CBI, London First, Visit London and other partners.</li> <li>- Film - Working with recently launched Film London to deliver a comprehensive film-location service in the capital, and to promote London as a filmmaking centre.</li> </ul>

- Fashion - develop a series of initiatives to strengthen the manufacturing base, and to retain creative/design talent in London.
- Design - work with the London Design Festival, and their partners, to continue to promote London as a centre for Design.
- Encouraging private sector support - Marketing initiative to encourage private sector investment in creative industries.
- Legal advice - Providing specialist legal support to advise on intellectual property rights.
- Ethnic minority creative talent - Networking funding for Black and other ethnic minority creative businesses.
- Property advice - Establish a London-wide creative property advice service - which will include advice on local authority policies and planning issues and support to acquire and develop flexible workspace opportunities.
- Space agency - establish a brokering agency, aimed at the arts world to provide access to vacant accommodation for exhibitions and marketing and showcasing.
- Creative incubation - work with Higher Education providers to identify top-class creative talent with potential for fast business growth, and provide tailored and intensive business support, incubation and investment.

Over the course of a decade it aims to create 200 thousand new jobs and increase the ‘creative industries’ annual turnover from £21 billion to £32 billion. The emphasis of the strategies is on tiny interventions to stimulate market forces rather than grand projects that might necessitate social spending.

● **Policy Tools:**

➤ **Direct measures:**

**Physical:**

- preserving important live music venues which are under threat, such as Astoria and Hammersmith Palais
- a permanent home for London Fashion Week and a new Southbank film centre
- creation of a new college of digital media and encouraging other similar institutions
- the establishment of ten ‘Creative Hubs’ across the capital
- Main prestige/landmark projects contributing to cultural and creative development:



**Three Mills Studios:** former working mills in the East End of London, one of London’s oldest extant industrial centres. Three Mills Studios, a 20 acre (81,000 m<sup>2</sup>) film studio, London's largest studio complex in Newham, makes a large number of major films and television programmes. In 2004, the LDA acquired it as part of its ongoing commitment to develop London’s creative economies and strengthen the city’s position as a key location for filmmaking.



**Architecture Gallery in the Victoria & Albert Museum** presents a range of material unparalleled in any other permanent architectural display. The existing galleries were entirely refurbished and reworked in 2004. The new gallery, designed as a series of elegant structures that sit within the existing space, is conceived as a 'street' that leads visitors through its length, presenting opportunities to explore different themes on architecture throughout. The museum exhibits and spaces are brought to life through a series of bold and contemporary structures clearly set against the historic fabric.



**Tate Modern:** designed by Herzog on a site of old power station which now has attracted many visitors and plans to a extension, scheduled to open in 2012.



**Light London:** a city-wide initiative to influence the capital's public realm and its creative opportunities through the theme of light intended use by public and private clients, architects, artists, curators, professional lighting designers and others

- Potter fields in Southwark, the view towards City Hall

(part of the 'More London' – Best Built Project, London Planning Awards 2008)



**Rich Mix Centre:** multi-space arts and education centre in Bethnal Green, the London Borough of Tower Hamlets, East London





**Laban Dance Centre:** designed by Herzog and De Meuron, funded partly by the National Lottery, as a powerful focus for the regeneration of Deptford and the surrounding Thames Gateway area: Since its opening, several theatre and gallery venues, art and design agencies, festival organizations, and studio enterprises have moved to the neighbourhood, including a new environmental arts centre. (recently won the prestigious RIBA Stirling Architecture Prize)



**O2:** Formerly the Millennium Dome, located by the Thames to the east of Canary Wharf, in the London Borough of Tower Hamlets, East London, is now used as a large multi-purpose entertainment complex, built largely within the former Millennium Dom on the Greenwich peninsula in South East London, including an indoor arena, a music club, a cinema, an exhibition space, piazzas, bars and restaurants for live music and night clubbing, exhibition cinema events



Serpentine Gallery Pavilion 2010 (by Jean Nouvel)

The **Serpentine Gallery** annually commissions international architects of worldwide acclaim to design a pavilion on the gallery's lawn that provides a unique showcase for contemporary architectural practice. The **pavilion** is host to a special programme of film screenings, talks, the BBC proms and café. Since 2000 each summer the gallery has commissioned a temporary pavilion by leading architects including: Zaha Hadid, Daniel Libeskind, Rem Koolhaas, Frank Gehry, etc.



Serpentine Gallery Pavilion 2008 (by Frank Gehry)



Serpentine Gallery Pavilion 2009 (by SANAA)



**Royal Arsenal:** a disused, contaminated site at Woolwich transformed into an attractive mixed-use development of housing, industry, heritage and leisure facilities, aiming to improve the night time economy and increasing the attraction of the area the site also has a heritage zone, which includes Firepower, the Museum of the Royal Artillery, and the Greenwich Heritage Centre

fig. 5 Main Prestige Projects in London

- The Mayor’s 100 Public Spaces Programme:

Launched in 2002 with 10 pilot projects across London, seeks to create or upgrade 100 public spaces to demonstrate how new and revitalized public spaces can make a real difference to individual quality of life, community vitality, and liveability.

This scheme pursues a design strategy for improving the public realm. Good design to increase iconic attractions both in the center and in outer London. Projects are located where there is an opportunity to tackle contemporary urban issues and promote outstanding design for London, and 50% of projects in areas of multiple deprivation. Some of the listed projects contributed to culture aspect directly or indirectly. For instance, Trafalgar Square has been the highest profile Public Space project, reflecting its symbolic importance in central London. Innovative sculptures by Alison Lapper and Marc Quinn on the square have been displayed on an empty plinth as part of a rotating program of modern art; the Exhibition Road project – aims to create a world-class streetscape for the road linking some of Britain’s most popular museums and institutions, including the Natural History Museum, the Science Museum and the Victoria and Albert Museum, the Royal Albert Hall, the Royal College of Music, the Royal College of Art, Imperial College, English National Ballet and the Royal Geographical Society.

The first ten pilot projects	The second phase projects
<ol style="list-style-type: none"> <li>1. Brixton Central Square</li> <li>2. Coulsdon Town Centre</li> <li>3. Exhibition Road</li> <li>4. Gillett Street Square</li> <li>5. Lewisham Town Centre</li> <li>6. Emma Cons Gardens - Lower Marsh</li> <li>7. Marylebone - Euston Road</li> <li>8. Rainham Village Centre</li> <li>9. Sloane Square</li> <li>10. Victoria Embankment</li> </ol>	<ol style="list-style-type: none"> <li>1. Southall</li> <li>2. Harrow</li> <li>3. Tottenham Hale</li> <li>4. A4 Green Corridor</li> <li>5. Little Wormwood Scrubs</li> <li>6. Collindale</li> <li>7. Aldgate Union</li> <li>8. Barking Town Center</li> <li>9. Chequers Lane</li> <li>10. Gallions</li> <li>11. Canning Town</li> <li>12. Acton Town Central Square</li> <li>13. Ealing Broadway</li> <li>14. Mitcham Fair Green</li> </ol>

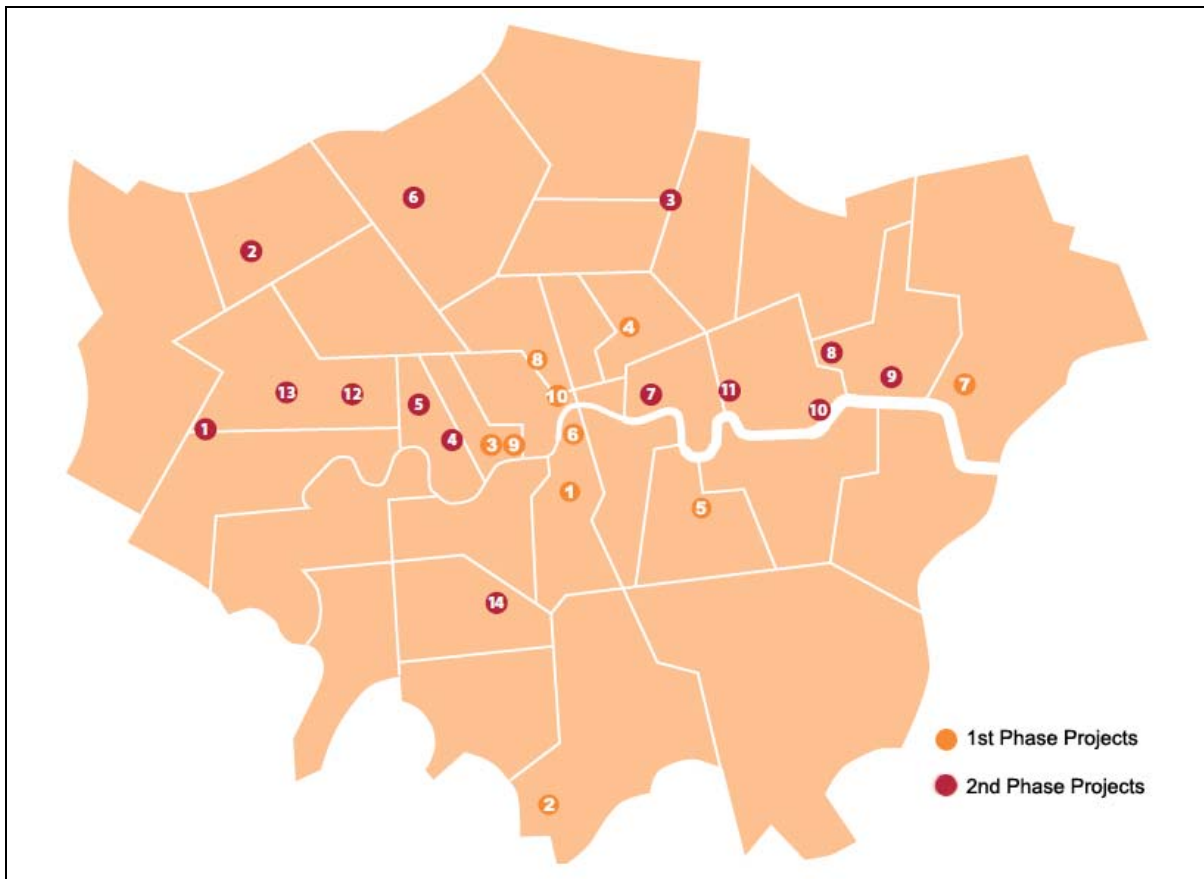


fig. 6 The Mayor's 100 Public Spaces (Mayor of London, 2004)

**Cultural:**

- promoting projects and flagship events: London Fashion Week (with a permanent home), London Design Festival, London Film Festival, Notting Hill Carnival and a Creative Festivals Season
- to re-brand London by promoting London as a filmmaking centre ( to develop the relative weak film production compared with its particular strength in the performing arts and music and increasingly the visual arts, thanks to which London is seen as the world leader in street fashion and pop culture)

**Financial:**

- drawing on £500 million of public and private sector investment, rolling out a host of programmes such as the creation of venture capital funds for investment
- Since 2003, £56 million in funding has been approved in Hub-based areas, more than 50% of which has been leveraged from investment programmes outside of the Creative Industries budget, notably, property/regeneration, sectoral and skills investment.
- networking funding for black and ethnic minority creative businesses
- a £10 million trial in ten areas of England and Wales for “five hours of culture a week” programme for children, beginning from 2008
- a £10 million research and development fund Extra start-up cash and training for riskier new film ventures
- new enterprise fund for creative industries

**Institutional:**



- The London Development Agency (LDA): founded in 1999, is the Regional Development Agency for Greater London, England. It is a functional body of the Greater London Authority. Its purpose is to drive sustainable economic growth within London.
- Creative London: established in 2004, with the aim of enhancing London's reputation as a leading international center of creativity and to encourage further creative businesses to locate in London.
- London-wide creative property advice service
- the establishment of Creative Space Agency acting as a broker between artists and landlords whose property is vacant. Artists will be offered empty space across London on a rent-free basis to mount temporary shows or performances
- a new Youth Culture Trust for UK, taking responsibility for "five hours of culture a week" for children

**Informational:**

- providing specialist legal advice on intellectual property rights

➤ **Indirect measures:**

- a cross-London network with the CBI, London First, Visit London, Department for Culture, Media and Sport, Film London and some leading creative industry figures (collaboration with partnerships of private bodies and arts or training organisations)
- Local network of "beacon agencies" for creative industries
- highlighting work from fashion to film and cartoons to computer games, a "menu for local infrastructure" to help give creative industries better space and planning guidance
- promoting art and design colleges and conservatoires
- under plans announced by Mr Brown and Andy Burnham, the Culture Secretary, children will have the right to spend five hours a week on activities such as visiting galleries and museums, attending theatre performances and learning a musical instrument;
- introducing "creative apprenticeships" for 1,000 young people
- The Children's Department will explore the possibility of an "14 to 25-year-olds academy" for the creative industries, to develop and teach foundation degrees and specialist courses, help gifted pupils and those with special needs and develop mentoring schemes while working closely with the business community (education)
- the Culture Department will create a network of fashion libraries and archives by bringing together material held across the country in order to develop marketing skills, sampling and production support and to form a "high fashion production hub" with the London College of Fashion, British Fashion Council, Skillset and others
- work with higher education providers (research)
- work with partners to develop Davos-style "world creative economy forum"
- Skills Department to lead strategic review of the economic and social impact of innovation
- putting intellectual property issues in the curriculum (awareness and protection)

● **Uncertain elements:** Personal effect and Policy continuity:

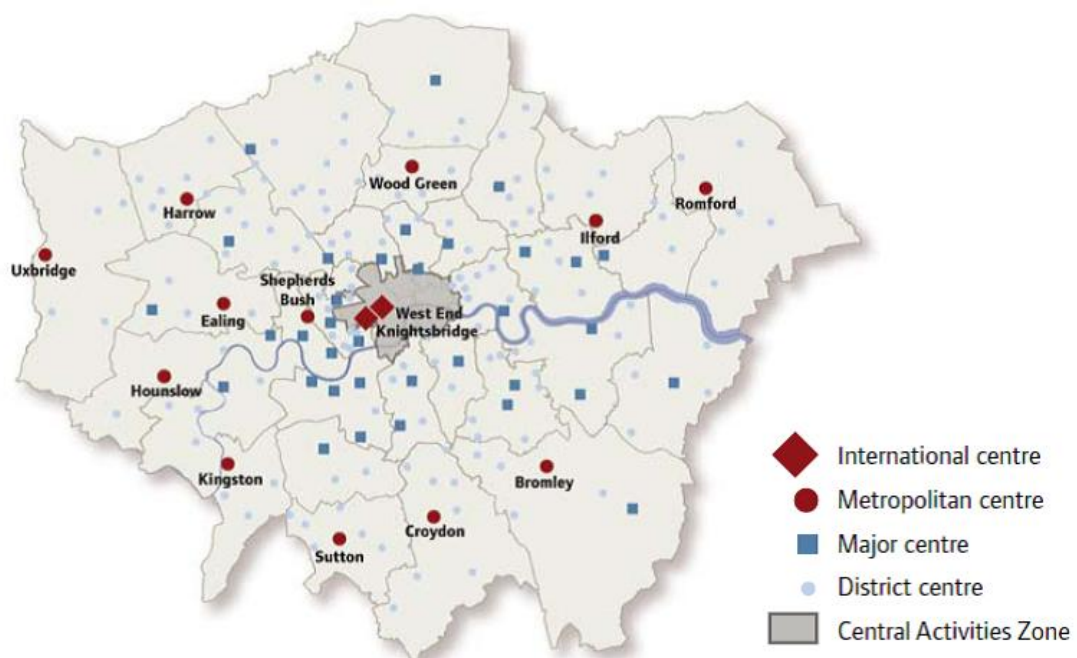
Since London elected a new Mayor Boris Johnson (instead of Ken Livingstone) in May 2008, the government have published the replacement London Plan in October 2009, from

which we can see that the new mayor's more pursuing of 'safer places' which is secured by design ('designing out crime'). And, it has been confirmed that the 100 Public Spaces programme will not be pursued further and actually being abandoned. Many prominent schemes, including Richard MacCormac's Victoria Embankment project, are set to be shelved, although others such as Farrell's Tottenham Court Road proposal are expected to go ahead as stand-alone projects. However, the ongoing programme has also been dogged by slow delivery, with just five projects completed to date, six years after it was launched. The mayor's decision to subsume Design for London - the 18-month-old 100 Public Spaces sponsor - into the larger unit at the London Development Agency would be a 'disaster' for the capital because 'basically what they are saying is that design becomes secondary to whatever the immediate priorities emerge to be on the site', according to the former mayor Livingstone. Whatever, the new move still remains to be seen. Probably only time will tell.

### Cultural & Creative Clusters

London is viewed as a series of concentric circles which are largely determined by property prices. Besides city of London, there are 32 boroughs. In the hub at the centre are the high value added services - finance and business services, retail, activities and high profile cultural institutions or the headquarters of cultural industry organisations.

All activity centres in London are categorized into **two international centers**, the West End and Knightsbridge; 11 metropolitan centers such as Bromley, Croydon, Sutton and Romford; 35 major centers such as Brixton, East Ham, Bexleyheath and Woolwich; and 156 district centers such as Hornchurch, Penge, Stoke Newington and Welling. Over 1,200 smaller neighborhood and local centers are also identified in the London plan.



Source: GLA 2009 © Crown copyright. All rights reserved. Greater London Authority 100032379 (2009)

fig. 7 London's Centers (Mayor of London, 2009)

"**West End**" is a flexible term with different meanings in different contexts. It may refer to the entertainment district around Leicester Square and Covent Garden; to the shopping

district centered on Oxford Street, Regent Street, and Bond Street; or, less commonly, to the whole of that part of Central London (itself an area with no generally agreed boundaries) which lies to the west of the City of London containing the main concentrations of most of London's metropolitan activities apart from financial services. There are major concentrations of art galleries and museums, company headquarters outside the financial services sector, educational institutions, hotels, institutes, learned societies and think tanks, media establishments, places of entertainment (theatres, cinemas, nightclubs, bars and restaurants), shops etc.

**West End theatres** is a popular term for mainstream professional theatre staged in the large theatres of London's "Theatreland". Along with New York's Broadway theatre, West End theatre is usually considered to represent the highest level of commercial theatre in the English speaking world. Seeing a West End show is a common tourist activity in London. One evening you spend at one of the theatre of the district, you'll never forget it.



Her Majesty's Theatre in Haymarket, home to Andrew Lloyd Webber's The Phantom of the Opera.

fig. 8 West End Theatres

**Knightsbridge** district, the other international centers in the strategic planning of London Plan, is notable as an ultra-expensive residential area, and for the density of its upmarket retail outlets, famously Harrods and Harvey Nichols and home of flagship stores for many British and international fashion houses. Some of London's most renowned restaurants are here, as are many exclusive hair and beauty salons, antiques and antiques dealers, and a clutch of chic bars and clubs.

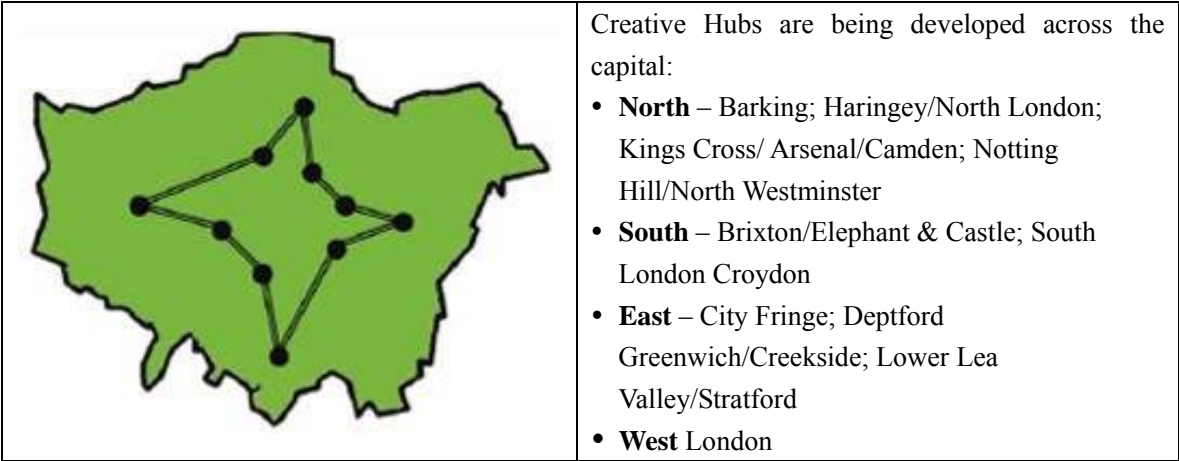


fig. 9 Creative Hubs across London (London Development Agency, 2006)

10 geographical areas have been designated in London where there is a high concentration of creative businesses. Within each of these pockets, there are dozens of non-profit organisations of varying sizes that all have a remit to support the creative industries. In each area, a lead organization will be appointed to communicate with the other support agencies and develop a long-term plan. (LDA, 2006)

**Cultural & Creative Clusters development in London Sub-Region:**

Surrounding the core of central London is an inner urban ring which provides supply services to the hub. Usually, because of the relative cheap land value, it is also the home of the less well established creative industries that provide the innovative and buzzy atmosphere on which cities thrive such as design companies, young multimedia entrepreneurs even artists. It is they who tend to experiment with new products and services.

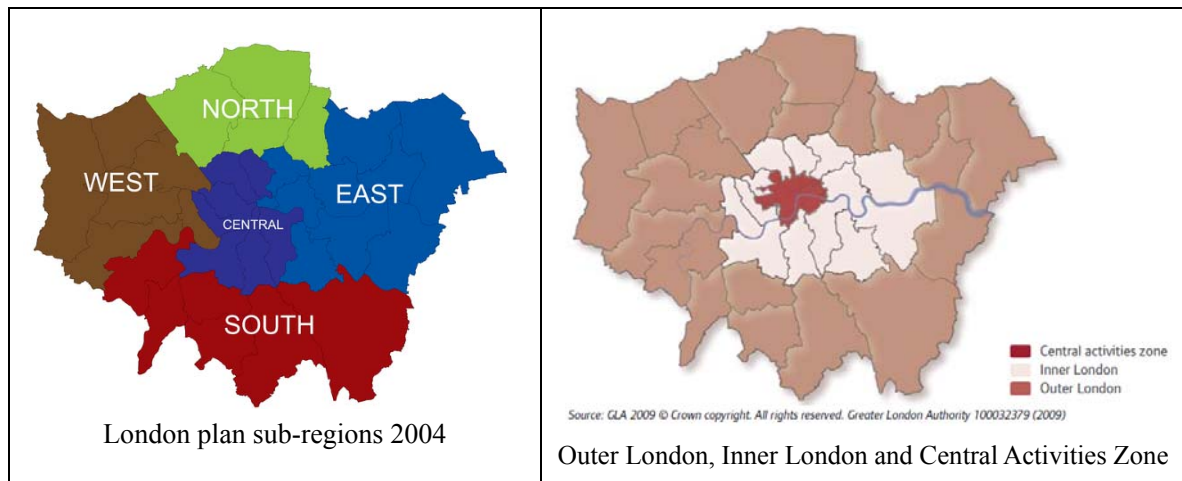


fig. 10 London Plan (Mayor of London, 2009)

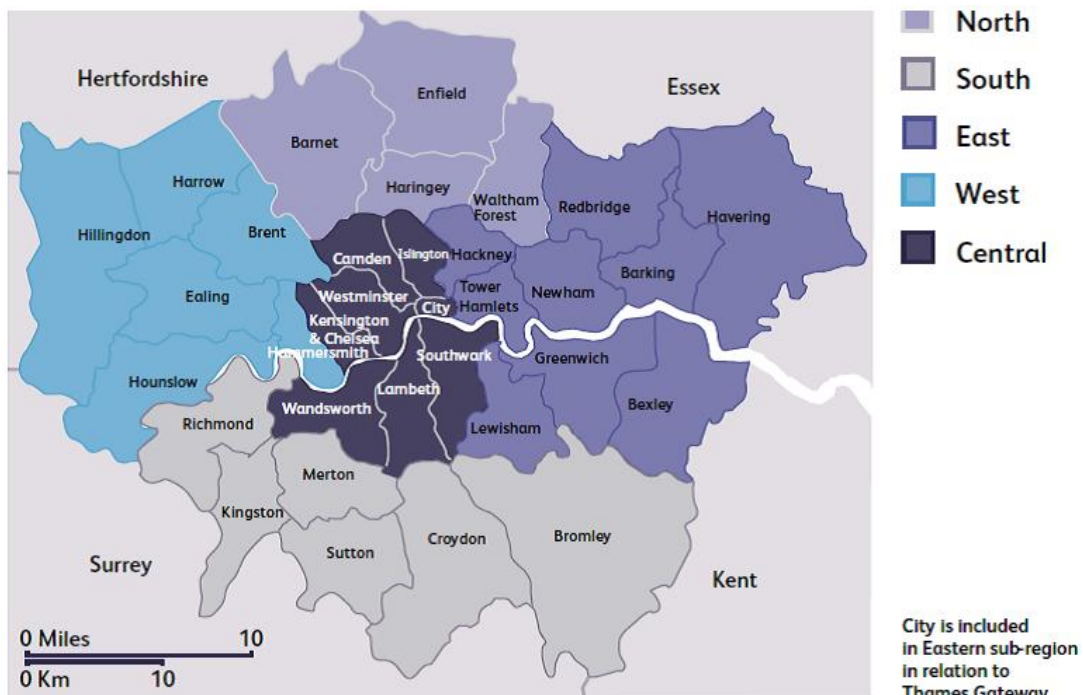


fig. 11 Greater London Sub-Regional Map (London Development Agency, 2006)



London’s **City Fringe** is a typical area of this kind. It is an area of inner London bordering the northern and eastern boundaries of the City of London, with significant problems and high levels of social disadvantage among its diverse residents. It has some of the worst social exclusion in the country, with high levels of economic inactivity, unemployment and deprivation. However, it also offers tremendous opportunities: It is an area of significant, concentrated economic activity with a thriving enterprise culture and potential to generate more growth.



fig. 12 City Fringe Map

The establishment of the **City Fringe Partnership (CFP)** with the members of the London boroughs of Hackney, Islington and Tower Hamlets, LB Camden, the Corporation of London and the partnership with the London Development Agency (LDA), two statutory bodies – the Learning Skills Council and the Business Link for London – and five partners from the business community, which supports the development of new offices and affordable workspaces specifically for small enterprises. It's a hugely welcome boost to local cultural and creative talent and to the Circus Space as a hub of creativity.

The CFP invested in cultural projects like The Circus Space, a transformed power station in Hoxton now operating as a performance space for the UK's largest circus school, where 11 units were created for small creative businesses. At Rivington Place, the CFP helped the Institute of International Visual Arts develop two workspaces for cultural businesses aimed at women and Black, Asian and Minority Ethnic groups who traditionally have less access to work in the creative industries. The CFP secured funding for Artsadmin to help redevelop their space at Toynbee Hall in Whitechapel to include eight workshops for new digital media start-ups. At Four Corners, a grass-roots film-making centre in Mile End, CFP funding helped create darkrooms and editing suites aimed at ethnic minority women and refugees, groups that are especially under-represented in the audio-visual industries. At The Premises, Europe's first solar-powered recording studio in Hackney, CFP investment meant that the local community would benefit from reduced rates and music education for children and young people. CFP funding also contributed to the £6.5 million Metropolitan Works digital manufacturing centre in Whitechapel and secured the site of the new

Goldsmiths Centre, a £17.5 million investment in jewellery workspaces and technology by The Goldsmiths' Company. Other workspaces to benefit from City Fringe investment included Hoxton Hall Cultural Workspaces, Sarah Lane Workshops Shoreditch Stables - the home of Hidden Art - and 16 Hoxton Square, a training and enterprise centre run by the Shoreditch Trust.

*Did past or future win through? The answer is both. Great tradition in the midst of vibrant regeneration. East London's City fringe at its best.*

— Mark Bolland, *East London's City fringe at its best*, *ES Magazine* 16.04.07

## East London

This City Fringe is currently expanding to East London, one of London's main strategic priorities of regeneration – Greenwich and Southwark, especially the Thames Gateway (London's biggest development project) and the London–Stansted–Cambridge corridor. The regeneration process is driven by the building of Tate Modern in Southwark and the later Laban Centre in Lewisham, the Dome in Greenwich supported by the new transport modes – the Jubilee Line – which focused on high class architecture.

East London has remarkable **natural resources**: Thames, London's greenest Boroughs (Havering and Bexley), and Rainham Marshes (set to become the London Riverside Conservation Park). It already contains some of London's most important **tourist destinations** including two World Heritage Sites: the Tower of London and Maritime Greenwich. The Tower of London and Tower Bridge are also icons of the capital, as are St Paul's and the financial core of the City. Canary Wharf, ExCeL (conference and exhibition venue) and new attractions such as Silvertown Aquarium, the Dome (O2) are emerging from the ruins of London's docks. The planned Olympic Park (created on former industrial land around the River Lee) and the business district of Canary Wharf are making east London one of the city's most exciting areas. The new Stratford International station will put Europe within easy reach by rail. The Jubilee Line connects Stratford and Canary Wharf to major railway terminals while the Docklands Light Railway (DLR) connects Canary Wharf and the rest of East London directly with the City.

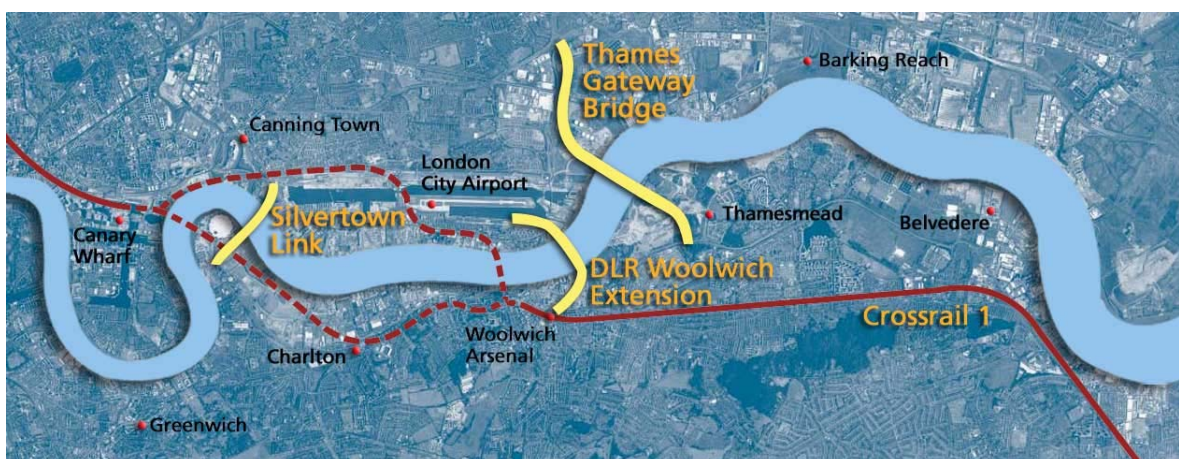


fig. 13 London Gateway Crossing and DLR (Docklands Light Railway) Map  
(PropertyInvesting.net, 2009)

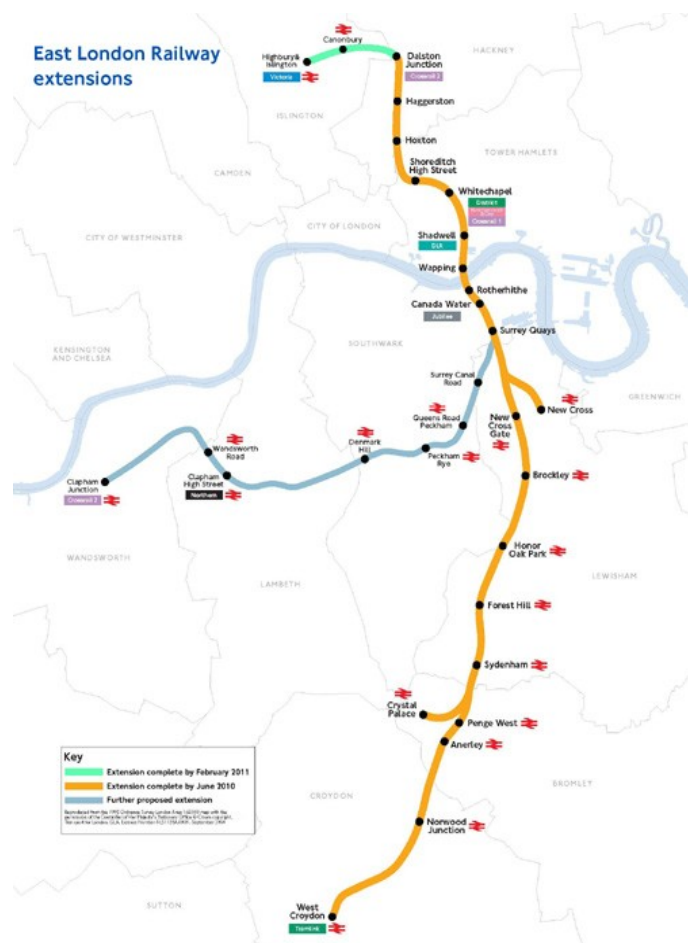


fig. 14 East London Railway Map (PropertyInvesting.net, 2009)



**Canary Wharf:** (the new financial and commercial hub, in the Docklands of East London, rivaling London's traditional financial centre)

2012 Olympics stadium and Olympic Park

fig. 15 East London prestige projects (PropertyInvesting.net, 2009)

The area offers a growing stock of commercial and industrial **property** at some of the most **affordable** rates in London. The A13 and A2 corridors running eastwards either side of the Thames are active areas for new industrial and logistics developers. Canary Wharf offers some of the best office space in London. Alongside the successful transformations of Greenwich and the Docklands area, the industrial landscapes are also reinvented and valued for the richness of their heritage. Nevertheless, the most immediate impact of Canary Wharf has been to substantially increase land values in the surrounding area. This means that the Isle of Dogs, which had previously been seen as suited for low-density light industrial development, has been up-rated.

In addition, London's **East End** is home to some of the most **vibrant cultural and arts activity**, thriving street markets and the multicultural buzz for which Brick Lane has become famous. It is one of the most creative hotspots of the capital and home to architects, fashion designers, furniture makers, digital media companies, artists and galleries. Famous areas include Hackney, Shoreditch, Brick Lane and Whitechapel. It has always been at the heart of the rag trade, inspired by many immigrant groups throughout its colorful history of silk weavers, dressmakers and tailors. In modern times, emerging designers, stylists and the fashion forward crowd continue to see East London as a hub of inspiration for the latest trends. And, it has more than 80 art galleries. Since East London is too diverse to act under a single brand umbrella, the strategy aims to support the **'destination brands'** within the sub-region - brand awareness of key East London destinations, such as Business Tourism, Cultural Diversity, Vibrant Nightlife, Arts & Culture, Shopping, History & Heritage, Events & Festivals. There seems always something for everyone's taste.

Such as the DIY East London Guide, which offers the visitors a lot of choices through diverse bus routes heading to destinations with different themes to discover by themselves: (DIY EAST, 2009)

- Route 25: Finance, food and fresh air (Bank, Brick Lane and Mile End)
- Route 8: Begels, baltis and an indoor beach (Liverpool Street to Bow)
- Route 135: Dining, docks and Dickens (City to Docklands)
- Route 394: Hats, jazz and markets (Angel Islington to Hackney)
- Route 149: Fashion to flowers (Shoreditch to Dalston)
- Route 277: Art, music, shopping and parks (Highbury Corner to Canary Wharf)



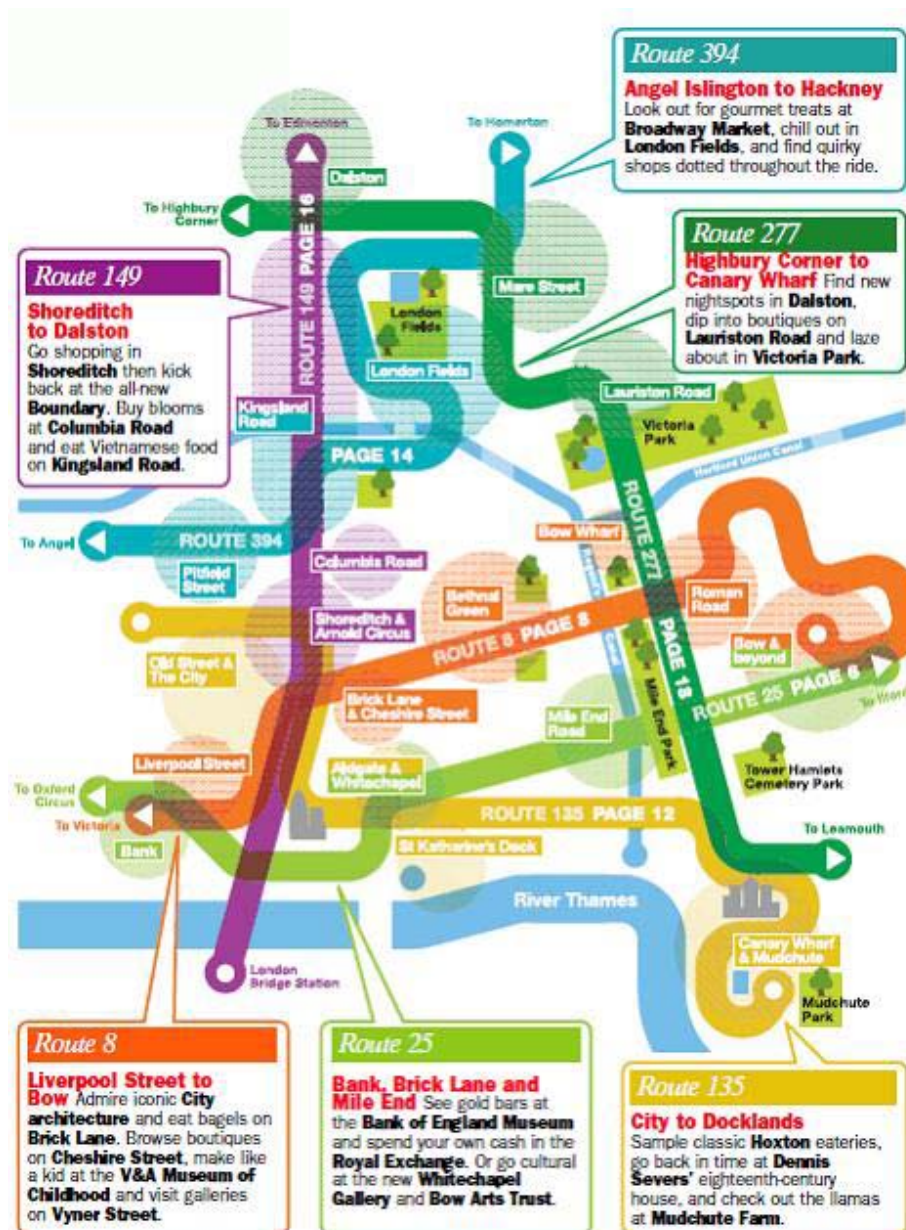


fig. 16 DIY East London Guide (DIY EAST, 2009)

The policy has been focusing on clusters development. The **emerging creative clusters** like Truman's Brewery and Hackney.

**Truman's Brewery** is in the London Borough of Tower Hamlets, which was a former industrial site, now housing over 250 businesses, ranging from cultural venues to art galleries, restaurants, and retail shops, becoming the capital's most exciting venue. The coming events taking place there include the annual event Tent London, the ground-breaking show for forward-thinking design across all disciplines, delivering the very best contemporary and vintage design, architecture and interiors and the world of digital, as part of the London Design Festival.

**Hackney Cultural Quarter** which is the hot music venues with the Empire Theatre and a thriving ocean and evening economy. **Hoxton** is the cultural workshop in Hackney which was once known as 'the leading criminal quarter' of England (Charles Booth). But it is not only the land of the criminal, it has its better side, such like the green environment and a large population of decent, hard-working folk. There are old decaying squares with

Georgian doorways, and a pleasure garden with a stately building - now a technical school. The Hoxton area has been a good place for artists and designers to base themselves, centrally located and saved from the 1980s property boom. In the late 1980s it was characterised by run down buildings – accommodation for artists and fabricators in former warehouses. The potential of the area was recognised as it became increasingly colonised and slowly regenerated by artists, and attracted City Challenge funding. The strategy looked to flagships such as the Lux Cinema and Circus Space, working with creative entrepreneurs. The area is now one of the most sought after in the city, with upmarket bars, cafes, galleries, clubs and residential conversions, and high profile residents. Education provision has improved through the new-build Hackney Community College, including a public art commissions

Because of the success of Hoxton, here are predictions about areas in South London becoming the ‘**next Hoxton**’. Other Creative Hubs are currently being proposed for areas as diverse as Deptford (**East London**, sites for artists and creative business usage have been developed through the re-use of industrial buildings), Haringey (**North London**), Ealing (**West London**) and Croydon (**South London**), attempting to replicate the creativity-fuelled Shoreditch Effect.

➤ **Remarks:**

▪ **Universal model to copy?**

‘It is something of a truism to say that artists are leaders in the process of urban regeneration, and that where they go, fashion, money and commercial development follow’ (Kit Wedd, 2001). According to this, the general model of London is the **artist-led regeneration** (seeing art as a significant indicator of regeneration potential), **rebranding** cultural and artistic quarter with the thriving creative economy emerging from decaying areas and run-down districts (ex-industrial site, run down buildings, former warehouses, brownfield, etc.) and using a city’s spaces (**built form, public and natural spaces**) to house, stimulate, inspire and express the it’s collective creativity.

‘Creative Hubs’ across the capital, using a **bottom-up**, neighbourhood-based model that draws on the experiences of existing initiatives and organizations to focus investment and support in different districts of the city. Ten geographical areas, each with high concentrations of creative businesses, have been identified to become hubs. In each area, a **lead organization** is appointed to **connect all the local organizations** that focus on supporting the creative sector and to develop a long-range plan. The structure of each hub may differ, but all will work to build networks, further develop successful projects, incubate small businesses, offer platforms to showcase work, keep tabs on available property, and challenge existing economic and social barriers (e.g. soaring land values, gentrification etc.). For the realising of effective creative strategies, **multi-level, multi-sector support** is critically essential, and the **strong connecting infrastructure** is needed, both city-wide and neighborhood. The specific Creative London model provides a valuable example of how creative activity and support can be connected at the city level although it may not be completely transferable to other cities.

▪ **External Image vs. Internal Reality:** The Creative London is seen fabulous from outside and often considered as ‘**the capital of everything possible**’. Nevertheless, usually what looks prettier from the outside, what’s inside can be differently as they seem. Indeed, we cannot deny there are much more positive impacts for the city, but it does have some dilemmas.

### **- Creative means gentrification?**

Considering that London's cultural creativity is not only driven by the centre, but also in most inner suburbs such as Hackney, Islington, Camden Town, Brixton or Hammersmith and more recently South of the river Thames to Southwark and Deptford. Indeed, London’s centre has largely become a focus for consuming rather than making culture and in some senses is completely **uncreative**, with the productively creative hubs spread across the inner ring in the vicinity of the centre. Where high value added can be created the West End remains crucial as the headquarters centre, but design consultants, suppliers to the film industry, artists, or music recording businesses are largely locating to inner urban rings or outside the city in a telecommuting mode. The major crisis of escalating property prices which are driving locational choices and causing severe problems for artists or incubating firms that essentially anchor London’s contemporary creativity. The danger is that over time some of these inner areas become **gentrified**, and that in turn pushes out low value uses such as artists or local shops who cannot afford the new higher rents. The artists then in turn look for another low value area ... and so the **cycle** moves on. Today it seems that this revalorization process has been turned into an operating model for local government and the regeneration industry.

For example, in the mentioned celebrated cultural quarter of **Hoxton**, 1,000 local jobs a year have been created, but ‘the local unemployment level never seems to change’. Partly thanks to the success of Hoxton, land values in the area have soared. So locals who do get jobs often have to move outside the borough. The impoverished artists who created the Hoxton experience in the first place have also moved on because of the rise in property prices...’. ‘The artists’ squats have disappeared. Turned over to loft-style living, nearly five years after Hoxton was declared London’s art hot spot: is it still hot, or has it become the Covent Garden of the East? (David Bell & Mark Jayne, 2004)

### **Is there a way out?**

Affordable space for creative activity and enterprise is a consistent and enduring issue.

It seems that the paradox is somehow inevitable. However, probably there is a viable solution from the experience of **Acme Studios** (in Tower Hamlets), the affordable artists’ studios in London.

Established in 1972, Acme Studios is a London-based charity which supports the development of fine art practice by providing low-cost accommodation and studio space for professional and ‘start-up’ visual artists. Since then Acme has been a byword in the surviving parts of industrial London as an organisation willing to manage **short life property** for use as artists’ studios’ (Thorne, R. Architecture Today AT118: 58). The current average cost of an Acme studio is £8.60 per sq ft per year. This is one third the price of a comparable commercial space. The rent is fully inclusive of business rates, insurance and service charges - the only extra cost is electricity. It has assisted over 5,000

artists, with over 20 ex-industrial buildings converted and sub-divided into self-contained, modular, serviced shell studio units.

Acme effectively uses **vacant properties** in derelict areas in the transition, often taking several years, from **degeneration** to successful **regeneration**. Acme also conserves and protects premises for employment and production use, and ensures a mixed-use of economic and social activity. In 1997 Acme was able to access lottery funding at a critical time to move from the management of vulnerable leasehold property to the acquisition of sites to start to build a **permanent** infrastructure. The resulting **long-term** development program will provide up to 400 new studios within ten years. This will double the supply of studios in London and increase Acme's stock to 850 units. (Graeme Evans & Phyllida Shaw, 2004)

With property values soaring in London and suitable ex-industrial property at high values because of residential potential, Acme developed a variety of **strategies** to sustain and expand its provision of **affordable workspace**. For example, in 2000 Acme purchased a major studio site in Orsman Road, Hackney (48 studios - 26,500 sq.ft.) as low-cost studios for artists. To ensure that the whole project was financially viable, by cross-subsidising the studios, it was necessary to develop a small part of the site to create eight work/live units for **open market sale**. The part new-build work/live units were completed in summer 2001 and all 8 units have been sold within a year. through the sale of the units, it have generated capital to make the studio project feasible as low-cost space. From which it can be realized that the link between **creativity** and **space** is strong. Affordable, suitable space is crucial to attracting and retaining creative talent and allowing it to run successful creative businesses. The most effective way to ensure access to affordable creative space and the stability for the survival of certain creative businesses on a long-term basis rest with the **securing ownership** of buildings.

### **- Bridging the gap**

In one of the most expensive cities in Europe, **income polarization** and chronic **social exclusion** present major challenges for creative economy strategies. The Creative Hub strategy promises to provide 'more opportunities for **all Londoners** (majority of working Londoners)' but for instance, the Shoreditch's transformation into a cultural node and night-time economy has had **little positive impact** on the **local residents** (working class) in the surrounding area. Its actual effect has been to escalate property prices out of the reach of all but a **privileged minority**, and drive up the overall cost of living. In order to dealing with the problem of inflation, the Creative Property Advice Service is established to negotiate with councils and developers to create rent caps and special leases. The culture industry will get special privileges but not for **less desirable inhabitants**. So there seems the problem of how to balance the priority (creative class and industry) or the majority (the local). Indeed, the optimal case would be the full participation of all communities to the creative economy and the creative milieu, no matter their economic or social characteristics, instead of the **exclusive** providing of opportunity for talented individuals or **over-emphasizing** the exceptional role of art in the new economy – it is notable that in a city full of vacant property there has been no comparable programme developed for '**uneconomic**' sections of society like community groups or the homeless. However, it is easier said than done and remains difficult to overcome.

## 2 Copenhagen (regional hub)



*"Polls say Danes are the happiest people in the world."*

*Copenhagen is the most visited city of the Nordic countries with 1.3 million international tourists in 2007.*

*Copenhagen has potential to become a creative region. Perhaps not on rank with London or Paris, but a region that really puts its stakes on its creative resources. (Pia Gjellerup, Minister of Trade and Industry, 2000b)*

Copenhagen is something that differs from London. When talking about this Northern European city, you will probably hear dozens of titles of honor, among which the 'creative city' might be not so resounding. Copenhagen is always well-known as the leading 'sustainable city' (or 'eco-metropolis'), 'people-friendly' livable city. The world has seen the untiring efforts she have made for the climate change (e.g. the municipal policy to reduce CO<sub>2</sub> emissions by 20% before the end of 2015), let alone making a model as the city of dynamic 'pedestrian life'.

For a long time, Copenhagen is doing her job without showing off too much. But it has been accumulating the strength for being creative and innovative, a kind of **comprehensive creativity** that is diverse from London's. What Copenhagen has achieved owes to **the gradual approach** and this city enjoys taking it slowly. However, it doesn't mean they don't take it seriously. It is the other way round, much of the city's success can be attributed to a strong municipal policy combined with a sound national policy. As the first country in the world which established the Ministry of Environment (1971) and implemented the environmental law (1973), the Danish style is more step by step together with their constant and firm determination.

As the Danish architect Jan Gehl said, "all the things which has happened in the city and all the effects has had on the way the city was used and the way the city conceived, and the pride in the city which has grown because of all these nice things happening,...they have been very instrumental in changing the face of Copenhagen". (Paul Makovsky, 2002)

Now Copenhagen is even used as a role model for London 'where people are treated very poorly' because of the traffic problem and lack of public life etc.

### - *Preconditions:*

**Greater Copenhagen** – As the capital and largest city of Denmark, whose metropolitan population is 1.8 million (2009), a third of the country's total (it comprises 6.8% of the land area of Denmark, but has 34% of Denmark's population) in a land area of 2,923 km<sup>2</sup>. (Capital Region - Bornholm + East Zealand + Stevns; urban area of





455.61 km<sup>2</sup> with an urban population of 1.1 million (2009) -- is far in the lead in Europe in the field of biotechnology. Copenhagen regularly comes out on top in international studies on competitiveness, quality of life and recreational value.

**Regional Hub** – With its strategic location and the well-established transportation infrastructure (its largest airport in Scandinavia located 14 minutes by train from the city centre), Copenhagen is the **economical and financial centre** of Denmark and also strong business and economic centre in the Scandinavian-Baltic region. In 2008, Copenhagen was ranked 4th by Financial Times-owned FDi magazine on their list of Top 50 European Cities of the Future after London, Paris and Berlin. In 2006/07 FDi Magazine named Copenhagen **Scandinavian City of the Future**, and in 2004/05 Copenhagen was named **Northern European City of the Future** ahead of other cities from Scandinavia, UK, Ireland and Benelux. In the 2008 Worldwide Centers of Commerce Index, published by MasterCard, Copenhagen was ranked 14th in the world and 1st in Scandinavia. Copenhagen is one of the cities in Western Europe attracting most regional headquarters and distribution centres and being a popular location for conventions. There are 2,100 foreign companies located in the Copenhagen area, of which approx. 500 are Scandinavian head offices, representing a **wide range of industries**. Copenhagen is a major regional **centre of culture, business, media, and science** and has a service oriented economy. Life science, information technology and shipping are important sectors. Research playing a major role in the city's economy.

Major Danish **biotech** companies such as Novo Nordisk and Lundbeck, both of which are among 50 largest pharmaceutical and biotech companies in the World, are located in the greater Copenhagen area. The region also boasts the largest **IT**-cluster in Scandinavia with nearly 100,000 employees and the city of Copenhagen is home to Nokia's largest research centre outside Finland.

Copenhagen was mentioned by Clean Edge as one of the key **cleantech** clusters in the book *The Cleantech Revolution* (2008). The city is the focal point for more than 300 cleantech companies drawing on 46 research institutions. The cluster employs more than 60.000 people and is characterized by a close collaboration between universities, business and governing institutions.

Copenhagen has a **well-developed higher education** system of public universities. Most prominent among these is the University of Copenhagen. Founded in 1479, it is the oldest university in Denmark. It is a world-renowned research and teaching institution (also as one of the regions most important cleantech research institution) with campuses around the city and forms part of the International Alliance of Research Universities (IARU), which is a collaboration between international top universities including Oxford, Cambridge, Yale and Berkeley. The University attracts approximate 1500 international and exchange students every year. It is repeatedly ranked

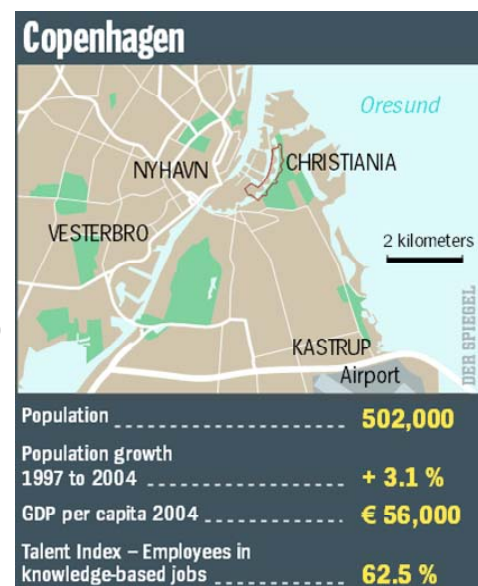


fig. 17 A Creative Class Leader  
(Manfred Ertel, 2007)

as one of the best universities in Europe. Other main universities include Roskilde University, The Technical University of Denmark (DTU) and Copenhagen Business School (CBS).

Out of Copenhagen's residents, 62.5% earn their living in **knowledge-intensive** sectors - the highest percentage in Europe. The percentage of residents with an academic degree is 32.5%, and more than 80% speak English.

Copenhagen has some of the highest gross wages in the world but also high taxes. A **beneficial** researcher scheme with **low taxation of foreign specialists** has made Denmark an attractive location for highly educated foreign labour to settle. However, Copenhagen is also among the most expensive cities in Europe.

Copenhagen has repeatedly been recognized as one of the cities with the **best quality of life**. It is also considered one of the world's most **environmentally friendly** cities. Many years of major investments in sewage treatment has improved water quality in the harbor to an extent that the inner harbor can be used for swimming. The local transportation system consists of a number of different, but combined, train systems and several types of buses and 36% of all citizens commute to work by bicycle, every day cycling a total of 1.1 million km.



fig. 18 City Bike Copenhagen

The City Bike system, introduced in 1995, allows anyone to borrow a bike from stands around the city for small coin deposit. (Photo by Jan Gehl & Lars Gemzøe/Public Spaces-Public Life)

**Bicycle Culture** - Copenhagen is known as one of the most bicycle-friendly cities in the world. 36% of all citizens commute to work, school or university by bicycle and it is municipal policy that this number should go up to 40% by 2012 and 50% in 2015. The city's bicycle paths are extensive and well used. The municipality is developing a system of interconnected green bicycle routes, greenways, so as to facilitate fast,

safe, and pleasant bicycle transport from one end of the city to the other. The network will cover more than 100 km and will have 22 routes when finished. The city provides public bicycles which can be found throughout the downtown area and used with a returnable deposit of 20 kroner.

Copenhagen's well-developed bicycle culture is reflected in the use of '**copenhagenize**' to describe the practice of other cities adopting Copenhagen-style bike lanes and bicycle infrastructure. In 2007 Copenhagen-based Danish urban design consultant Jan Gehl was hired by the New York City Department of Transportation to re-imagine New York City streets by introducing designs to improve life for pedestrians and cyclists. The Danish exhibition 'Dreams on Wheels – Danish Cycling Culture for Urban Sustainability' has been opened in many countries, such as Barcelona, Brussels, Mexico, etc. Cycling is becoming a chic around the world. In recognition of Copenhagen's emphasis on bicycling, the city has been chosen by the Union Cycliste Internationale as their first official **Bike City**. Bike City Copenhagen will take place from 2008 to 2011 and consist of big cycling events for professionals as well as amateurs.

**Pedestrian Life** – Copenhagen is one of the world's great pedestrian cities.

*“I think Copenhagen has taken a very wise approach for two reasons.*

*When all this started 40 years ago, there was no culture of public space and public life. Everybody said: "We are not Italians, we are Danes. It will never work here. It's for the Southern Europeans, and here the mentality is not for mingling in the streets," all this kind of stuff.*

*Then the city closed the first street as an experiment, and people thought this was interesting. Then shopkeepers found out they were doing better economically. Then the next street was closed. And then every year after that, the city put in a nice square or removed some parking spaces. Because the development is gradual, people in this culture gradually came to like this kind of thing, and realized in small steps, that they liked more of this. Because the city also made it gradually more difficult for people to drive and park, people had time to figure out that it's too complicated to take the car, and took the bus or bicycle instead.*

*Gradually the city invited people to walk and use the city more; to cycle more; and made it a bit more difficult every year for the unrestricted use of the car. People had time to adapt to these changes. It's also cheaper for cities to implement these changes this way because they're only doing a small budget every year. When you put all these changes together, it's marvelous.”*

----- Danish architect Jan Gehl interviewed by Paul Makovsky, 2002



fig. 19 Strøget

The world's longest pedestrian street, the stretch of which is 1.1 km long and runs from City Hall Square to Kongens Nytorv. It was converted to be like what we see today from 1962. Besides a shopping street, Strøget is a popular hangout for the city's buskers and street performers. Especially at Amagertorv Square you can often see performances by, among other things, acrobats, magicians and musicians.

**Green City** - Among many big, small and pocket parks, the oldest and most visited park in the city King's Garden of Rosenborg Castle, which attracts more than 2,5 million visitors



every year, and in the summer months it is packed with sunbathers, picnickers and ballplayers. It also serves as a sculpture garden with a permanent display of sculptures as well as **temporary exhibits** during summer time. Other famous comprise the Botanical Gardens and Fælledparken, the largest park in Copenhagen. Fælledparken is popular for sports and hosts a long array of **annual events** like a free opera concert at the opening of the opera season, other open-air concerts, carnival, Labour Day celebrations and Copenhagen Historic Grand Prix which is a race for antique cars. It is official municipal policy in Copenhagen that all citizens by 2015 must be able to reach a park or beach on foot in less than 15 minutes. In line with this policy, several new parks are under development in areas lacking green spaces.

Specially, Copenhagen has the two oldest **amusement parks** in the World. One is the world-famous Tivoli Gardens, opened in 1843, which also function as an **open-air concert venue**; the other is Dyrehavsbakken, a little north of Copenhagen, the oldest surviving amusement park in the World with the free entrance.

Copenhagen is the capital in the world where **organic food** has the largest market share. One in every ten purchases is organic in Copenhagen. With the environmental strategy "**Environment Metropolis: Our Vision 2015**" the politicians wish that solely organic food is to be served in 90 per cent of the Copenhagen old-age homes and residential homes for children and young persons in 2015.

**Cultural Resources** - Copenhagen has a wide array of **museums** of International standard. The National Museum, is Denmark's largest museum of Archaeology and cultural history, comprising the histories of Danish and foreign cultures alike. The National Gallery is Denmark's national art museum and contains collections dating from 12th century and all the way up to present day artists. Among artists represented in the collections are Rubens, Rembrandt, Picasso, Braque, Léger, Matisse and Emil Nolde. Other important Copenhagen art museums are the Ny Carlsberg Glyptotek of sculptures, antiquities and paintings, the Danish Museum of Art & Design and Louisiana - museum of modern art – which is included in the Patricia Schultz book 1,000 Places to See Before You Die.

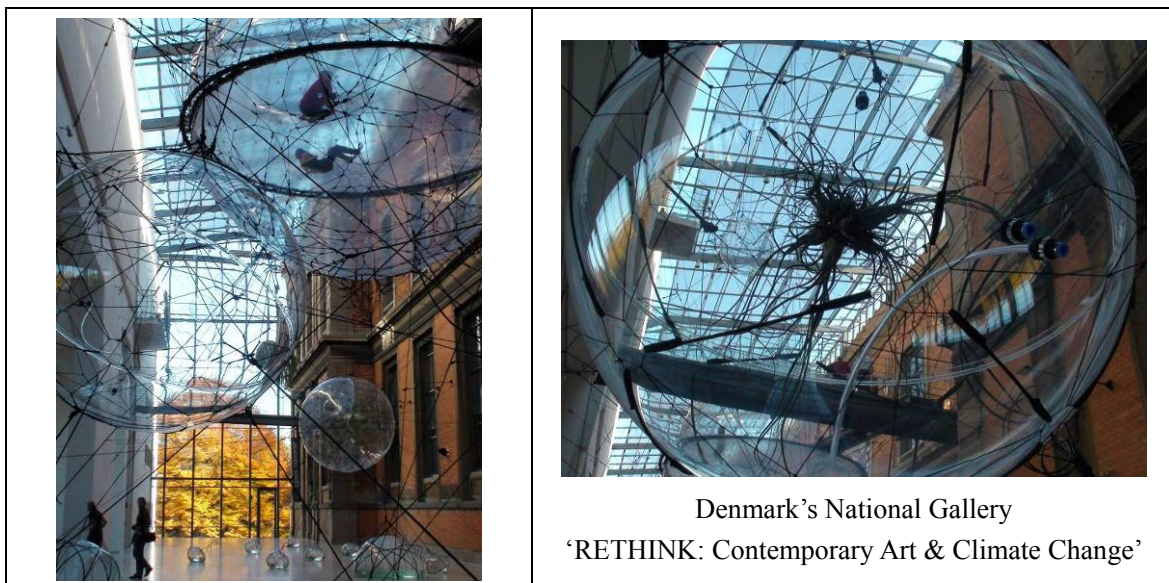


fig. 20 'RETHINK: Contemporary Art & Climate Change', at Denmark's National Gallery (2009.10)

RETHINK is an exhibition containing around 30 works of art by leading Nordic and international contemporary artists, each presenting his or her personal take on the relationship between art, culture, and climate changes. The Nordic Culture Fund has selected RETHINK as "Nordic Exhibition of the Year", making RETHINK the third Nordic exhibition receiving the Nordic Culture Fund's special grant of 3 million DKK.

The important **venues** for **classical music** and performance are the new Copenhagen Concert Hall, Tivoli Concert Hall, The Copenhagen Opera House (in Danish usually called Operaen) and the old Royal Danish Theatre. For modern music, Copenhagen also has significant jazz scenes that has existed for many years since the 1960s. Every year in early July Copenhagen's streets, squares and parks fill up with big and small **jazz concerts** during the Copenhagen Jazz Festival. The most important venue for rhythmical music in Copenhagen is Vega in Vesterbro district which has been chosen as "best concert venue in Europe" by international music magazine Live.

#### - *Creative Copenhagen:*

##### ➤ **How it works?**

The increasingly globalised economy, where knowledge, creativity and innovation are the driving forces for economic growth and prosperity, makes competition on national, regional and especially at city level in recent years. Urban qualities and the consumption of urban culture, entertainment and experiences are believed to be of growing interest generally in society. Urban qualities including a rich cultural life has been promoted more intensively lately. Today it is more concerned with gaining more attention internationally. Therefore, urban cultural policy has gained an increased role in economy and policy considerations. Culture is regarded as indispensable elements for nurturing creativity. Culture and creativity has been deemed as **driving wheels** of development in the urban policy agenda. They have become central to attempts to stimulate the cultural and creative industries and to promote the city at an international level, attracting investment and the "Creative Class". The predominance of major investments in public cultural facilities in Copenhagen by the Danish government in recent years can be interpreted as being partly an outcome of this policy.

*"Knowledge, creativity and innovation are Denmark's most important resources for the future."*

----- Anne Steffensen (Deputy Danish Foreign Minister), 2007

The metropolitan Region of Copenhagen has its priority on knowledge, the arts creativity and communication, as a "**K-region**". Investments are made in research and culture, industry is developing in the direction of high-technology, and with a high quality of traffic connections and electronic communications to the rest of the world.

When it comes to the approach, Copenhagen have been adopting the Nordic approach, which is different from the UK's definition of creative industries. UK approach, the most popular one, defines creative industries as "activities which have their origin in individual creativity skill and talent and which have the potential for wealth and job creation through

the generation and exploitation of intellectual property”; while the **Nordic approach**, which is derived from the concept of an emerging “**experience economy**” based on staging experiences, is related with everything that is considered as such by the consumer. In addition to the scope of the UK “creative industries” it also includes toys/amusement, tourism, sport, and edutainment.

<b>UK Approach: Creative Industries</b>	<b>Nordic Approach: Experience Economy</b>
<ul style="list-style-type: none"> <li>- Advertising</li> <li>- Architecture</li> <li>- Design</li> <li>- Film &amp; Video</li> <li>- Music</li> <li>- Radio &amp; Television</li> <li>- Designer fashion</li> <li>- Performing arts</li> <li>- Publishing</li> <li>- Crafts</li> <li>- Arts &amp; Antique market</li> <li>- Interactive leisure software</li> <li>- Software &amp; Computer services</li> </ul>	<ul style="list-style-type: none"> <li>- Advertising</li> <li>- Architecture</li> <li>- Design</li> <li>- Film &amp; Video</li> <li>- Music</li> <li>- Radio &amp; Television</li> <li>- Fashion</li> <li>- Visual arts</li> <li>- Print media</li> <li>- Books</li> <li>- Tourism</li> <li>- Toys &amp; Amusement</li> <li>- Theatre</li> <li>- Sports Industries</li> <li>- Edutainment</li> <li>- Content production</li> <li>- Events</li> <li>- Cultural institutions</li> </ul>

Source: Adapted from ‘The Economy of Culture in Europe’, 2006

Two reports were published by the Ministry of Culture and the Ministry of Business and Economic Affairs dealt with the Denmark culture industries and the experience economy. In the report "**Denmark's Creative Potential - Culture and Business Policy Report**" published in 2000, the government set its sights on interaction between culture and industry. Two worlds traditionally separate became to converge. (2001) The report suggests that closer interaction between culture and industry can trigger a new social dynamic, which will strengthen culture and the arts, offering new opportunities for development, and add impetus to industrial development marked by innovation, creativity and resourcefulness. It set 4 focal points of cultural industry: film, music, content production for new media and the cultural industry’s entrepreneurs. And, a new orientation in the policy of promoting artistic creativity was introduced.

In the report "**Denmark in the Culture and Experience Economy - 5 new steps**" (2003), attempts towards fostering a closer relationship between art and business and exploring the economic potential of art and culture, the focus of which extending to the sports industry, interaction between cultural institutions and commercial enterprises, design, architecture and professionalising cultural and sporting events.

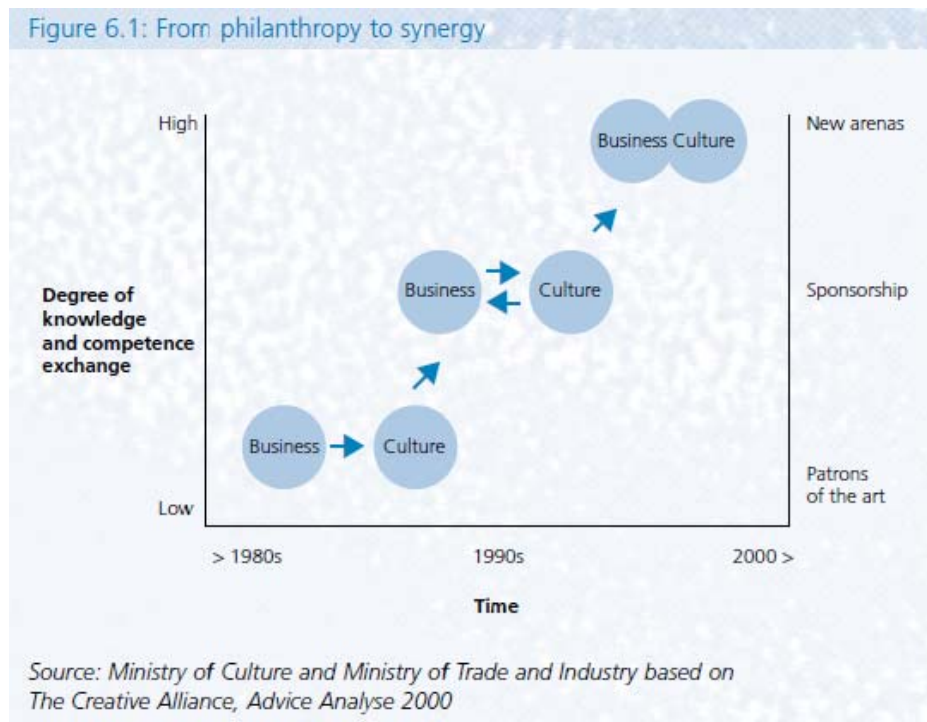


fig. 21 Synergy of Business & Culture (Denmark's Creative Potential, 2001)

## ● Policy Tools

### ➤ Direct measures:

#### Physical:

**Copenhagen areas** - Copenhagen consists of a multitude of areas, each with its own charm, history and distinctive character. Together they make up a dense urban fabric. Though different, the areas have three features in common. The presence of water, parks and bicycle paths.

**Metropolitan Region of Copenhagen:** (see fig. 22)

**Indre By:** Downtown, the historical heart of Copenhagen

**Vesterbro:** Copenhagen's former working-class and red light district is now the city's hippest quarter.

**Østerbro:** Copenhagen's posh area offers exclusive shopping and open green spaces.

**Nørrebro:** Copenhagen's multicultural area is a hub of cafes, shops, restaurants and nightlife.

**Christianshavn:** freetown Christiania is more of an alternative society than it is a district.

**Frederiksberg:** Copenhagen's theatre district with green parks and lots of shopping opportunities.

**Amager:** the island Amager is a complete mix from the classic Islands Brygge all the way to the modern Ørestad development area.

**Northern suburbs:** green suburbs, often known as the whiskey belt due to its up scale nature.

**Vestegnen:** the suburbs west & south of city.



fig. 22 Metropolitan Region of Copenhagen (visitcopenhagen.com)

- readopting the previous **5 Fingers Plan**: the principle of which is ‘the public should have easy access to infrastructural facilities such as green spaces, bike paths, commuter trains and motorways; people should have the possibility to enjoy forests and lakes, agricultural landscapes, rivers, streams and fjords and still benefit from the close proximity to the city centre.’

This plan had major influence on the development of the metropolitan region, in which the green spaces and infrastructures constructing and public life have been insured.



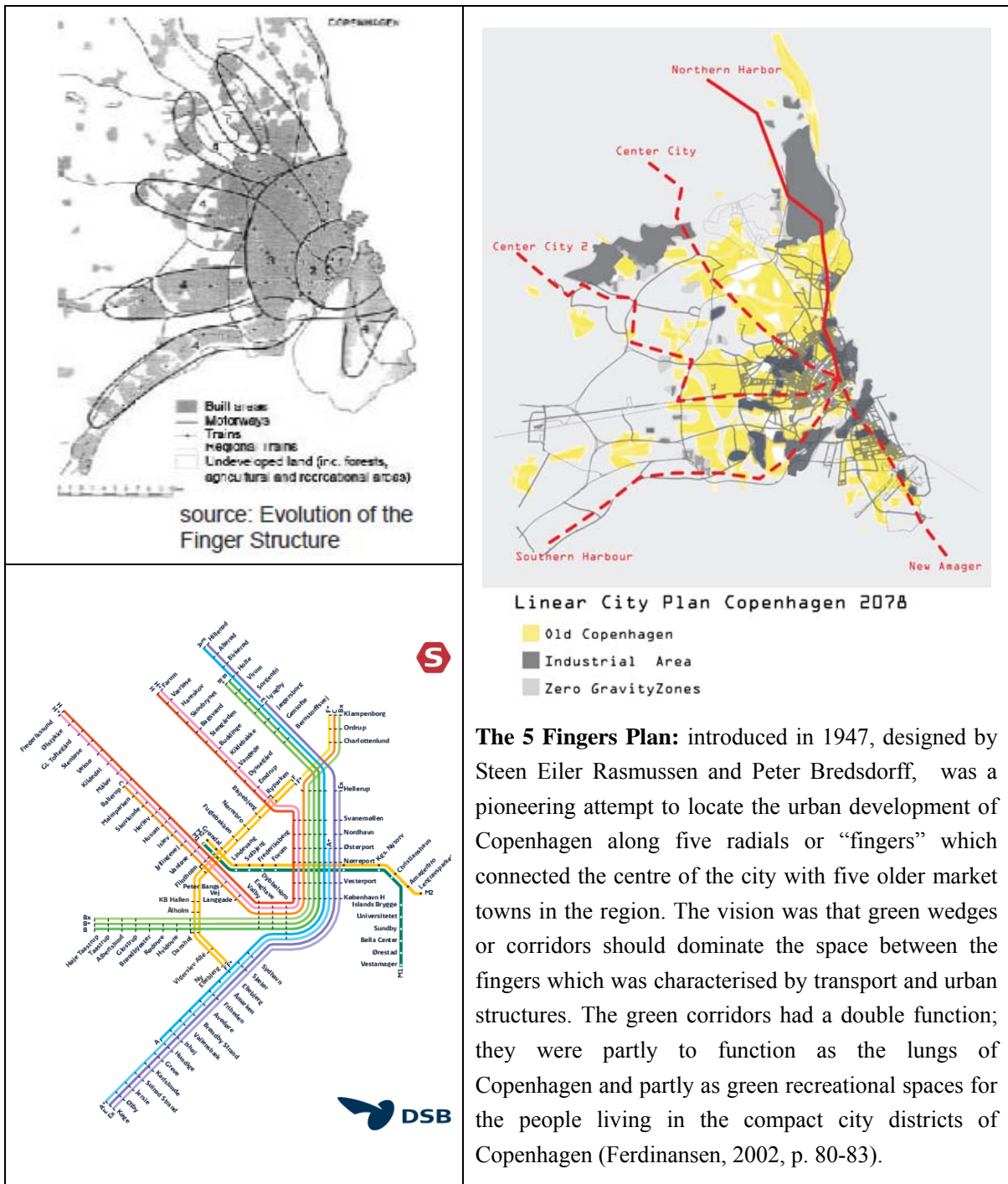


fig. 23 Copenhagen 5 Fingers Plan

- **Road to Pedestrian-friendly City**

*Copenhagen was a messy city 40 years ago...in the last 40 years it chose to follow the vision of a more eco-friendly city where people are motivated to walk and use the public transportation. Through its painful development, the city managed to move forward to where it is today than to where it was years ago. “Now even the city mayor and our royalties use bicycles to get to their work,” so that really kept the culture alive.*

-----Jan Gehl, professor, DR LTT, founding partner of Gehl Architect, responsible in improving the urban quality of Copenhagen from a polluted city to a Bike City (Baby Ruth Villarama, 2009)

Although blessed with certain inherited characteristics - such as a narrow medieval street grid - the city has worked steadily to improve the quality of its street life. In the 40 years since Copenhagen's main street was turned into a pedestrian thoroughfare, city planners have taken numerous small steps to transform the city from a car-oriented place to a people-friendly one. After twenty years of research, it has been proved that these steps have created four times more public life.

**COPENHAGEN'S 10-STEP PROGRAM** (Paul Makovsky, 2002)

1. **Convert streets into pedestrian thoroughfares:** the city turned its traditional main street, Strøget, into a pedestrian thoroughfare in 1962. In succeeding decades they gradually added more pedestrian-only streets, linking them to pedestrian-priority streets, where walkers and cyclists have right-of-way but cars are allowed at low speeds.
2. **Reduce traffic and parking gradually:** to keep traffic volume stable, the city reduced the number of cars in the city center by eliminating parking spaces at a rate of 2-3 percent per year. Between 1986 and 1996 the city eliminated about 600 spaces.
3. **Turn parking lots into public squares:** the act of creating pedestrian streets freed up parking lots, enabling the city to transform them into public squares.
4. **Keep scale dense and low:** low-slung, densely spaced buildings allow breezes to pass over them, making the city center milder and less windy than the rest of Copenhagen.
5. **Honor the human scale:** the city's modest scale and street grid make walking a pleasant experience; its historic buildings, with their stoops, awnings, and doorways, provide people with impromptu places to stand and sit.
6. **Populate the core:** more than 6,800 residents now live in the city center. They've eliminated their dependence on cars, and at night their lighted windows give visiting pedestrians a feeling of safety.
7. **Encourage student living:** students who commute to school on bicycles don't add to traffic congestion; on the contrary, their active presence, day and night, animates the city.
8. **Adapt the cityscape to changing seasons:** outdoor cafés, public squares, and street performers attract thousands in the summer; skating rinks, heated benches, and gaslit heaters on street corners make winters in the city center enjoyable.
9. **Promote cycling as a major mode of transportation:** the city established new bike lanes and extended existing ones. They placed bike crossings--using space freed up by the elimination of parking-near intersections. Currently 34% of Copenhageners who work in the city bicycle to jobs.
10. **Make bicycles available:** people can borrow city bikes for about \$2.50; when finished, they simply leave them at any one of the 110 bike stands located around the city center and their money is refunded.

**- Architecture and Design Boost:**

The city's appearance today is shaped by the key role it has played as a regional centre for centuries. Copenhagen has a lot of districts, each representing its time and with its own distinctive character, making up a dense urban fabric. Sometimes referred to as "**the City of Spires**", Copenhagen is known for its horizontal skyline, only broken by spires at churches and castles. Since the turn of the millennium, Copenhagen has seen a **strong urban and cultural development** and has been described as a **boom town**. The boom in urban development and modern architecture (such as the high-rises) has made some

changes to the city's previous horizontal skyline. Several areas will see or have already seen massive urban development even in the historical centre.

From its humble origins as a fishing village, through its heyday as the glittering capital of the Danish Empire, to the current position as one of the world's premier **design capitals**, Copenhagen has undergone a transformation from a cozy Scandinavian capital to a **cool metropolitan city** of international scope in the league of cities like Barcelona and Amsterdam since the late 1990s. This is partly due to massive investments in cultural facilities as well as infrastructure and a new wave of successful designers, chefs and architects. The recent tremendous boom in modern architecture in Copenhagen owe to both Danish architecture and international architects. For a few hundred years, virtually no foreign architects had worked in Copenhagen but since 2000 there have been more international star architects doing projects in the city and its surroundings. During the same time, a number of Danish architects have achieved great success both in Copenhagen and abroad.

Buildings in Copenhagen have won RIBA European Awards four years in a row ("Sampension" in 2005, "Kilen" in 2006, "Tietgenkollegiet" in 2007 and the Royal Playhouse in 2008). At the 2008 World Architecture Festival in Barcelona, Bjarke Ingels Group won an award for the World's Best Residential Building 2008 for a house in Ørestad. The Forum AID Award for Best building in Scandinavia went to Copenhagen buildings both in 2006 and 2008. In 2008 British design magazine Monocle named Copenhagen the **World's best design city 2008**.

In Copenhagen, planning urban development and building new modern architecture are matters that are taken very seriously by both the government and the public.

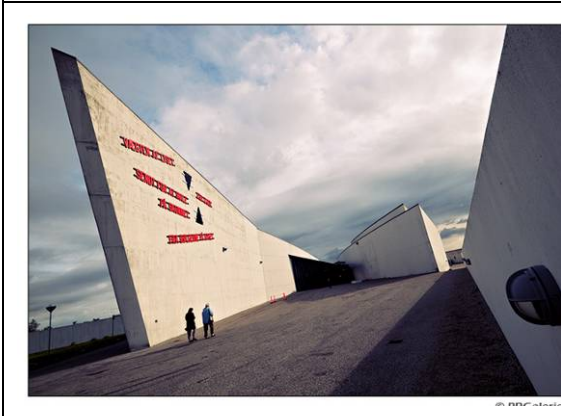
Main prestige/flagship buildings and projects with cultural and creative intention located within the metropolitan region of Copenhagen:

<p><b>Ordrupgaard Museum:</b> in 2005 the new extension designed by the architect Zaha Hadid has improved the space, climate and security conditions so that the museum is now able to present special exhibitions at an international level.</p>	 <p>The extension is constructed in glass and black lava concrete joined together to form a deconstructivist and organic body.</p>
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**National Art Museum:** In 1998, an extension was opened. This new building was constructed in the park behind the original building and is connected to it by a glass-covered walkway, 'the street of sculptures'. The 'street' stretches along the full length of the museum, and within it concerts and dance performances are held.



**Arken Museum of Modern Art:** opened in 1996, situated in the suburb-city Ishøj Strand, it was designed by the Danish architect Søren Robert Lund, and has a very special form of architecture. On 26 January 2008 the museum re-opened after major refurbishing including building of an additional 50% gallery-space.



**Danish Design Center -** In January 2000, the DDC moved to HC Andersens Boulevard in the heart of Copenhagen, designed by Professor Henning Larsen. In addition to offices, the building houses exhibition rooms, a shop, a café and a conference centre; the DDC is developing and carrying out a number of activities to promote the use of design in Danish companies.





**Royal Danish Library** - known as the **Black Diamond**, it is the newest addition to the Royal Library on the waterfront, completed in 1999 and designed by architects Schmid, Hammer and Lassen. The building is one of the most characteristic landmarks of the Copenhagen waterfront. And has become a symbol of the city's cutting-edge design. Three bridges were designed for connecting the Black Diamond with the old part of the Royal Library.

The Queen's Hall - apart from library purposes, the Black Diamond offers exhibitions, a café, restaurant and book shop as well as a concert hall, The Queen's Hall, with seating for up to 600 people. It is primarily intended for chamber music, but also various forms of rhythmic music (e.g. jazz.) and classical music.



**IT University** research & teaching building (ITU): Completed in 2004, in the northern part of Ørestad. Between ITU's two main buildings there's an impressive inner courtyard, an atrium. A number of group and meeting rooms have been extended out into the atrium, suspended like see-through 'drawers' pulled out to different lengths. The inner courtyard has been decorated with a digital art installation. The intention is to make the digital works of art interactive and controllable from computers and mobile phones, or they will be dependent on traffic and temperature inside and outside the building.

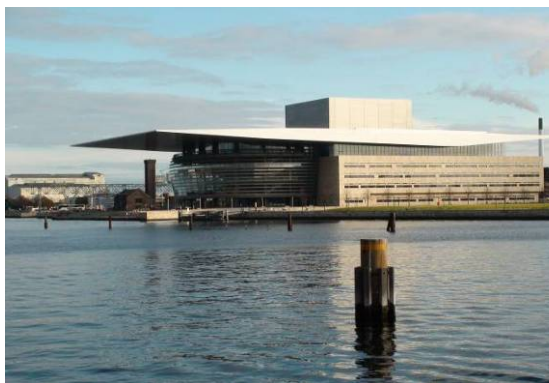


Screens staged on several 'drawers' can display digital images and animations.



**Paustian furniture showroom** - In 1985, Ole Paustian, who headed one of Denmark's leading furniture companies, asked Jorn Utzon's sons to design a new showroom in a waterfront area of Copenhagen Harbor. The new showroom would be an extension of one of Paustian's existing warehouses. Utzon designed the showroom and an adjacent restaurant. In 2000, Kim Utzon completed the complex with an adjacent office building and yacht club.

**Tivoli Concert Hall:** built in 1956, and in 2005 had a major renovation and extension by 3XN where the classical 50's style of the main auditorium was restored while visitor facilities were upgraded and expanded. These include a new gardenside foyer with a two-story bar and lounge and Europe's longest saltwater aquarium in the basement.



**The Copenhagen Opera House** - designed by Henning Larsen, is the national opera house of Denmark and among the most modern opera houses in the world.

In August 2000, the foundation of Mr. Mc-Kinney Møller, who is the prime industrial tycoon in Denmark donated the Opera to the Danish people and the stage opened in 2005. Since then many successful performances have taken place here and the Opera has become an integrated and beloved part of Copenhagen cultural life.





**The Royal Danish Playhouse** – opened in 2008, is a theatre building for the Royal Danish Theatre, situated on the harbour front in the Frederiksstaden neighbourhood of central Copenhagen. It was created as a purpose-built venue for dramatic theatre, supplementing the theatre's old venue from 1874 on Kongens Nytorv and the Copenhagen Opera House, which are used for ballet and opera.

The Royal Playhouse is designed by the Danish architectural practice Lundgaard & Tranberg and received a RIBA European Award in 2008 for its architecture as well as a Red dot design award for the design of the chairs.



The new **Copenhagen Concert Hall** - designed by French Architect Jean Nouvel, located in Copenhagen's new district Ørestad North, has four halls with the main auditorium seating 1800 people. It serves as the home of the Danish National Symphony Orchestra and along with the Walt Disney Concert Hall in Los Angeles the most expensive concert hall ever built.

The concert venue was the fourth and last part of The Danish Broadcasting Corporation's premises, **DR Byen**, opened in January 2009. The blue frontage looks as if the building has been carved out of the sky. The screen is semi-transparent reflecting the environment, weather and current events.



**Osram Culture Centre** - a very attractive energy and indoor climate renovation of a former industrial building, now in use as a cultural centre as part of a neighbourhood renewal project at Nørrebro by utilising daylight and natural ventilation. The objective is to try out the possibilities of accomplishing an effort that will combine improvement of housing and open spaces with improvement of the social environment and cultural life of the neighbourhood. The aim is to turn the trend of development in this part of town, which has experienced increasing social problems and is being physically run-down, and make the centre as an example of energy efficient solutions in older buildings.

fig. 24 Main Prestige Projects in Copenhagen

- In the 1990s, more interest was given to prestigious and well-established cultural houses in the municipalities. This development is now hosted by the new cultural houses, together

with the blooming café-life of the cities that has succeeded the old community clubs.

- Preservation and mediation of national monuments: includes providing support for military monuments from World War II and the Cold War as well as other important monuments in Danish history. According to the Minister, the decision to improve and give priority to the knowledge of shared Danish cultural heritage is based on the fundamental idea "that we must know our history in order to know ourselves. A population that loses its connection with its roots loses its identity" (Peter Duelund & Bjarki Valtysson, 2008)

- the new Biotech Research Innovation Center (BRIC) science center in the heart of the city, which is expected to be able to compete with the Massachusetts Institute of Technology (MIT) in Boston on cellular and molecular research, biochemistry and genetics. The government has invested many millions of euro to establish Copenhagen as a base for top-level research.

### **Cultural:**

- City of Festivals: Copenhagen is renowned for being northern Europe's largest festival city. Numerous festivals are held during the year with themes ranging from pop and jazz to film, ballet, design and the visual arts, with internationally recognised high cultural standards of festival scene. There are some most famous and unique ones below, which contributing to branding the city:

- Copenhagen Fashion Week : the largest fashion event in Northern Europe
- Copenhagen Pride: a gay pride festival taking place every year in August
- Copenhagen Cooking: a food festival with a wide array of events all over the city
- Copenhagen Carnival
- Copenhagen Distortion: a youth culture festival, the biggest annual clubbing and nightlife event of the year, which celebrates urban landscapes, mobility, improvisation, late-night chaos, nightlife clichés, fashion, hype, community networks, even cutting-edge marketing as much as it does music by up to 30.000 people in the streets, in shops, galleries, clubs, bars, in boats and buses, with a cultural focus on street culture, art and upfront dance music.
- Copenhagen Jazz Festival: one of the leading jazz festivals in the World, taking place throughout the city in streets, squares and parks as well as in cafés and concert halls which embraces around 900 concerts, 100 venues and over 200,000 guests from Denmark and around the world.
- Copenhagen Architecture & Design Days from 2006, part of Copenhagen Design Week and celebrates the finest of modern architecture and design by inviting the public to show rooms, guided city walks, design attractions, lectures, workshops, auctions, special events as well as the international furniture fair.
- Danish Product Award: Denmark's biggest technology prize, awarded annually by the magazine Ingeniøren
- CPH:PIX Denmark's new feature film festival will unspool for the first time in Copenhagen between April 16 - 26/09. Focusing on new talent and artistic bravery, both in the festival's film program and in its collaborations across artistic genres and cultural institutions.
- CPH:DOX(Copenhagen International Documentary Festival) has become one of Europe's most important international documentary film festivals. It aims to break away from mainstream and present what's new & innovative.

- Copenhagen Gay & Lesbian Film Festival (CGLFF), the oldest film festival in town. For the last eighteen years, the festival has brought numerous homosexually themed short films, feature films and documentaries to the Copenhagen cinema audiences. The film festival has become a fixture in the cultural life of Copenhagen, attracting the gay & lesbian subculture of Copenhagen, but increasingly also a non-homosexual audience, as well as the city's media, cultural institutions and businesses.
- Cultural Harbour: a yearly recurrent harbour festival. With cultural and leisure activities for Copenhageners as well as tourists. Three days of dance, music, theatre, artistry and sports on shore and off shore, all for free.



- New brand for Copenhagen unites business life and organizations: promote a strong brand as a solid platform for city marketing. The new brand, cOPENhagen - Open for you, supports Copenhagen's openness, accommodating attitude and accessibility and simultaneously implies a vision of becoming the most open capital in the world. Wonderful Copenhagen and Copenhagen Capacity have cooperated this time for the new project, cOPENhagen not only about attracting tourists and investments to Copenhagen but also more manpower and knowledge.

#### **Financial:**

- Financing a bigger part of cultural activities by private means e.g. tax reductions. the funding on culture is increasing: In 2006, government expenditure on culture was 1.9 billion euro, share of spending on culture by central government was 63.55 %
- The city has invest DKK 20 million annually in city marketing since 1992
- A big national program going on in Denmark called "Improve the Public Space": A foundation has put forward about \$4 million which is going to be distributed all over Denmark in order to improve the quality of public spaces. The program will not just improve public space projects over a number of years, but it will also introduce a number of new ideas and awareness, so that the idea of "city culture" - the way people think about cities and conceive them - can be developed.
- Tremendous support for the Nordic Culture Fund in the Nordic cultural landscape is going to play a more proactive, outreaching and culturally political role, intending to be a more outreaching, goal-orientated and proactive Culture Fund, work strategically in regard to both the users and the specific activities in Nordic cultural co-operation. (The Nordic Culture Fund awards about 25 million DKK every year to cultural projects in the Nordic Region or Nordic projects outside the Nordic Region. The projects that are supported reflect the entire cultural life and involve all areas including visual art, theatre, music and dance, literature and new media. Education, research and trans-sector projects are also supported, but these projects must have a clear connection with art and culture.)
- The private sector has gained more influence in the cultural sector, due in part to the very liberal *Law on Private Foundations of Public Utility*, which makes it easy for private foundations, companies and individual citizens to support cultural institutions, activities and new projects with tax exemptions. In recent years, several new institutions and projects have been realised according to the private foundation model; an excellent example is the new Danish Opera House.

**Institutional:**

- “Wonderful Copenhagen”: founded in 1992, is the official organisation for Greater Copenhagen’s congress and tourism industry.
- Copenhagen Capacity (CopCap): was officially established in 1994, as the Danish capital Region’s official inward investment agency, focusing on information technology, biotechnology and the environment.
- “Green City Denmark”: established in 1994, is a model partnership between Danish municipalities and counties has resulted in a forum called “The Green Belt” to be Denmark’s official showcase and export agency for energy and environmental technology.
- Since 2003, the secretariat of The Danish Arts Foundation has been administered by The Danish Arts Agency: the Ministry’s administration of the different councils for theatre, music and literature etc. were merged into a new common administrative construction called the Danish Arts Agency. The separate councils for theatre, music etc., were put together in a common body called the Danish Arts Council, with the aim to stimulate a common platform for Arts policy. (The Danish Arts Foundation and the Danish Arts Council are the basic bodies in Danish Cultural Policy for supporting the Arts in the different fields and for promoting Danish creative artists; The Danish Arts Agency is an administrative unit under the Danish Ministry of Culture.)
- In May 2008, a new Centre for Culture and Experience Economy (CCCE), a public independent institution, founded in 2008 by The Ministry of Economics and Business Affairs and The Ministry of Culture, has been established by the national government to improve the cooperation between culture, business, universities and research institutions in the field. The purpose is to stimulate the branding of Danish products in the global experience society.

**➤ Indirect measures:**

- Digitalisation of cultural heritage: the overall objectives for the government’s cultural policies have been to improve the possibilities for the population to familiarise themselves with their shared Danish cultural heritage. The digitalisation of cultural heritage for cultural history museums, the library service and the digital publication of the Danish cultural canon from 2007, have been the key instruments in the pursuit of this cultural policy objective. The goal has been (and remains) to make cultural heritage accessible for everyone through the Internet. (Peter Duelund & Bjarki Valtysson, 2008)
- Preservation of industrial cultural heritage: Since 2003, the Danish National Cultural Heritage Agency has placed a special focus on the preservation of industrial cultural heritage. 2007 was declared the “Year of Industrial Culture”. 25 industrial relics worthy of preservation were nominated by the Agency to be published in a book during 2007. Also, the research and mapping of industrial cultural heritage is underway and a lot of museums are involved in projects concerning industrial culture. The reuse of old industrial buildings or areas for new purposes is being encouraged by the National Cultural Heritage Agency as a way of preserving the industrial relics. (Peter Duelund & Bjarki Valtysson, 2008)
- Danish cultural institutions spend between 350 and 400 million DKK annually on making culture accessible for children. Many museums provide special activities for children, and the Danish Film Institute, some of the higher arts educations and libraries organise



different activities for children. Moreover, there are music schools offering music education for children.

- Active Industry-university networks:
- Industry-academy links in teaching: greater links between the two sectors have been facilitated
- The City of Copenhagen works on a series of initiatives, e.g. Creative Forum, and collaborating with the Danish Fashion Institute about the development of creative business in Copenhagen to ensure a constantly lively and vibrant atmosphere where creative businesses can develop. The Forum has been set up to function as think tank and consultee for the City and to make suggestions for initiatives that will ensure the best conditions for Copenhagen's creative business life.
- Cross-border intercultural dialogue and inter-ministerial or intergovernmental co-operation; Nordic Co-operation Nordic cultural co-operation has been moved from institutionalised, sectarian thinking, towards thematically defined projects and time-limited programmes. This will result in more funds for new initiatives and projects and the new organisation, with less institutions and committees but bigger programmes, making cultural co-operation more user-friendly and visible to the public.
- Direct professional co-operation: numerous Danish cultural and art institutions, artists' associations and regional administrations are engaged in international cultural exchange and in the presentation of Danish culture abroad. Most importantly, artists, curators and cultural institutions from all branches of the arts cultivate contacts and networks abroad, resulting in performances and exhibitions, as well as invitations to foreign artists to visit Denmark.
- trying to use public art project to foster neighbourhood renewal: the project 'Sit Down!', delivered by publik, an artist-focused organisation producing arts projects for public spaces, took place in 2006 in a multicultural working-class district Mimersgade which is undergoing extensive neighbourhood renewal.

*The public exhibition included six linked artist projects: a customised local shuttle bus, ten modified benches, a hilly landscape, a neon sign pointing in the direction of the Mjølnerparken residential area, a video installation and a project involving young students and a local café bar. It tried to explore the role that contemporary art can play and what it offers in the urban regeneration context, and now to use art and artists as 'mediators'.*

Although without a longer-term impact, the project was self-evidently successful in engaging local people, especially children and young people with few places to go, in the process of change and transformation. It offered people a glimpse of a potential new future for Mimersgade, one transcending community divisions and the negative preconceptions that have existed in relation to the area.

- Since 2005, a network of cities in the Copenhagen region has formed a network with the purpose of working with and promoting explicitly cultural planning methodology. The efforts of this network have gained much interest among other Danish cities. Cultural clusters are being promoted in various formats, with various public attentions, and with various forces driving the projects. Quite often the establishment of cultural clusters/districts is being promoted as a flagship for the city.

## ● Uncertain elements:

The doubtful consistency and effectiveness of long-term policies: the frequent occurrence of reform and crisis of some creative industry administration and managing sectors make the result of some policies uncertain and remain to be seen.

For example, for carrying out '5 Fingers Plan', the greater Copenhagen area has struggled with the role that regional government should play in the planning process. The region has experimented with various forms of regional government since 1966. Since 1/3 of the country's population is centered around Copenhagen, the federal government has been reluctant to cede power to a strong regional body. For example, in 1989 the Greater Copenhagen Council was abolished only to be reinstated in the mid-90s as the Greater Copenhagen Authority. The newer body is responsible for transportation planning, regional planning, transit operations, economic development, tourism and culture, but does not do environmental planning. Critics complain that the organization lacks the 'teeth' it needs to effectively carry out its mandate.

### ➤ Creative Clusters: Øresund Region

*Inspired by Silicon Valley, where the IT industry dominates an entire region of San Francisco Bay, the Øresund Region has become known as Medicon Valley among research scientists and companies in the medico-healthcare industry.*

----- Jesper Løvenbalk Hansen, 2008

The new development area Orestad of Copenhagen's sub-region Amager has received most of the attention for quite some time. The strategic alliances between two Nordic cities – Copenhagen (mainly in Orestad) and Malmö as an important creative hub is the most impressive project. So far, it has been considered as a win-win cross-boarder cooperating experiment.

Copenhagen is rich in companies and institutions with a focus on research and development within the biotechnology and life science sectors. Two of the 50 largest pharmaceutical and biotech companies in the World are located in the greater Copenhagen area. The **biotech and life science cluster** in Copenhagen and the rest of the Øresund Region is one of the strongest in Europe. Since 1995 this has been branded as the **Medicon Valley** in a Danish-Swedish cooperation. The aim is to strengthen the region's position and to promote cooperation between companies and academia. The Øresund region is responsible for 60 percent of life science production in Scandinavia and is home to 111 biotech companies

Since the summer of 2000, Copenhagen and Swedish city Malmö have been connected by a toll bridge/tunnel (Øresund Bridge), which allows both rail and road transit. As a result, Copenhagen has become the centre of a larger **common metropolitan area** which spans both nations and is in the process of becoming an increasingly integrating Øresund Region. It is home to the largest concentration of highly educated people in Northern Europe. It is sprinkled with world class innovative environments and boasts a well developed working relationship between industry, higher education establishments and the authorities. The

region is one of the most dynamic regions in Europe - the area generates a quarter of the combined GDP of Sweden and Denmark. In consequence, Copenhagen has gained her reputation as **Europe's leading research location**.

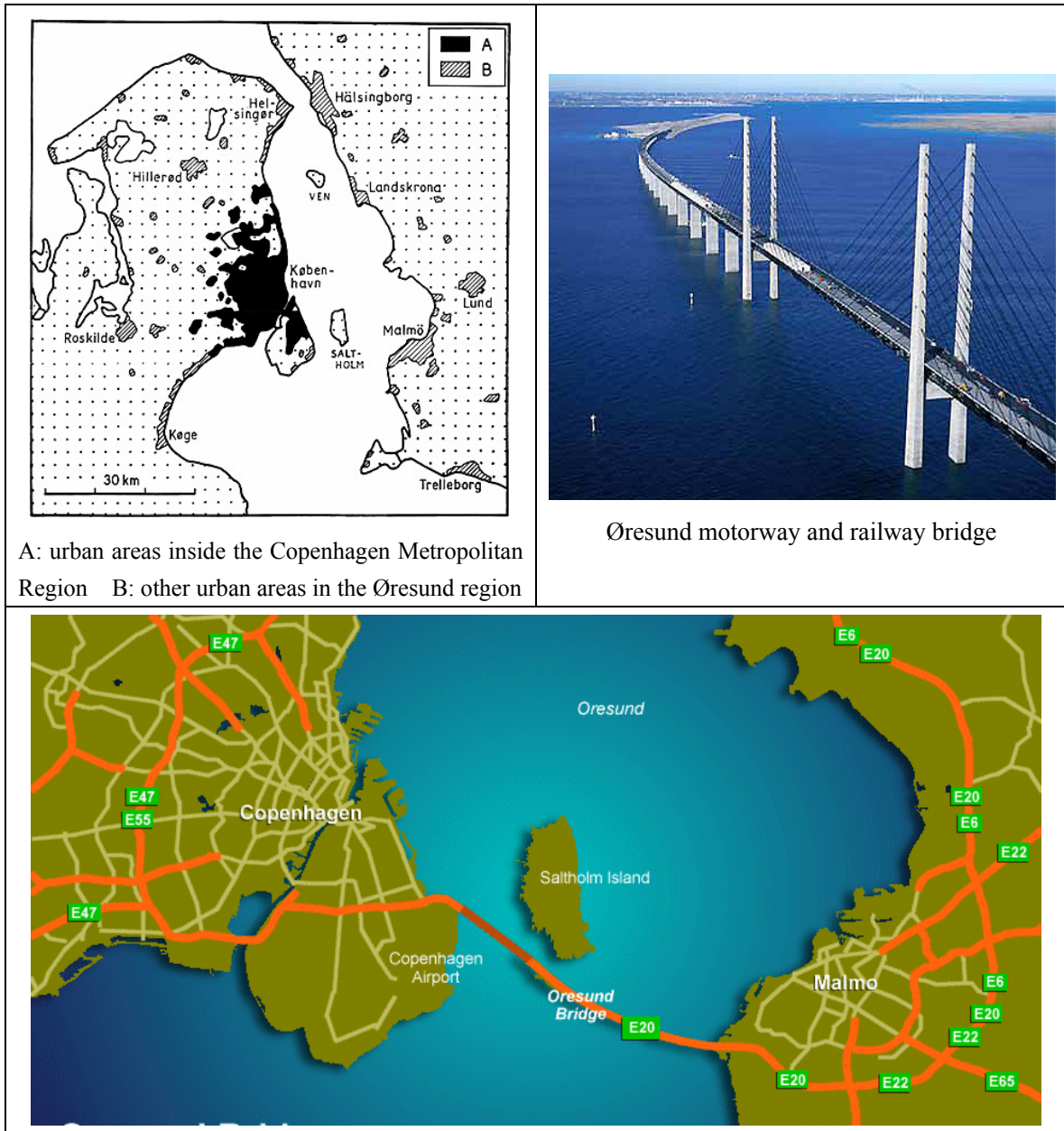


fig. 25 The Øresund Region (Aage Aagesen, 2008)

In the 1990s the location grew from a relatively traditional industrial area into a true "creative hub." The Oresund excels in "health", i.e. all activities to do with health care (e.g. medical technology and life sciences). Next to London and Paris, the Oresund has already gained recognition as one of the top three "hot spots" in Europe in this youthful branch of the knowledge economy (OECD 2003). Cooperation in medical matters has been going on at both sides of the border since the late 1980s. This collaboration was sealed in 1997 by the establishment of the cross-border **Medicon Valley Academy**, a joint venture between local medical technology companies, universities and hospitals. The project got extensive support from the European Union because of its innovative character. Employment in the health sector in the Oresund has shown vigorous growth in the last few years, especially as

regards technically high-flying jobs.

*“The special ingredient is our model for collaboration, involving the region’s private sector companies, public sector authorities and the knowledge and research institutions, the three-part integration model as the ‘triple helix’... ”*

-----Linda Nielsen, the former rector of Copenhagen University

What are the **reasons** underlying the excellent economic achievements of the Oresund? There are at least two success factors have been identified (Maskell, P. and G. Törnqvist 1999; OECD 2003):

- effective collaboration between local parties; co-operation across disciplinary boundaries and organizations

- a clear-cut branding strategy

Indeed, there are few places in Europe where government, education and commerce have operated so effectively in a united manner as in the Oresund. **The Oresund committee**, with representatives from all local parties, opted for the theme "man and his needs" as a local spearhead. Under this banner the committee invested heavily in facilities related to human needs, such as health (medical technology), contact with others (the Oresund Link) and leisure (a varied supply of culture and nature). The local parties realized that the presence of these elements was insufficient to place the region properly on the map. So they also worked hard on making the name of the Oresund familiar in Europe, partly by creating a well-maintained web page and producing innumerable brochures. In the media the region has been actively promoted as "**The Human Capital**"--note the double meaning--offering good living, working and recreation opportunities for modern man (OECD 2003). Today, the region is developing towards a comprehensive model of creative cluster, where IT/telecommunications, food, environment, logistics and design are the thriving industries, apart from medico/biotech.

#### **The process:**

- In 1997, Medicon Valley Academy (MVA) was set up as a regional and bi-national network organisation to be a dynamo for integration and development in Medicon Valley. MVA wants Medicon Valley to be the most attractive bioregion in Europe. The strategy message was: Create, transfer and exploit knowledge. The organisation shares the same Øresund house with Copenhagen Capacity, Wonderful Copenhagen and the Øresund Committee.
- In 2000, Medicon Valley Capital founded, a joint Danish/Swedish biotech fund.
- 2001 A new long-term strategy for CopCap puts Øresund at the centre to attract new investment to Copenhagen.
- 2002, The twin-cities of Copenhagen and Malmö invested a total of DKK 100 billion in an interaction model to attract foreign investors. (Sources: The New Øresund Region, 2001; Focus Denmark. Business and Investment News. June 2002, Danish Trade Council)
- 2003 New brand “Øresund IT – The human tech-region” markets IT in the Øresund region, besides “Medicon Valley”. “Øresund IT- the human –tech region” is another brand to position the Øresund Region as “Scandinavia’s largest IT region”.

➤ **Remarks:**

*Of course we all want things to improve, and if something as unequivocally positive as creativity can provide improvement, what could be better?*

----- *Anders Lund Hansen, Hans Thor Andersen and Eric Clark, 2001*

▪ **Must it be a city for culture or a culture for city?**

The answer from Copenhagen is the interplay of culture, creativity and city planning will make sense gradually.

An important lesson from the Copenhagen experience is that innovative and bold planning initiatives can have lasting impacts on civic pride. Also, innovative planning in the 1970s has had a snowball effect that positively influenced public and political willingness to experiment and fostered a culture of creativity that has ensured Copenhagen international status as a world class city. The city's positive reputation continues to act as an engine for economic growth and prosperity. In this case, a longer period of time is needed in planning, before major results can be expected.

In order to support the competitiveness of the city in the knowledge-based economy, urban cultural policy-making is moving into a new direction: becoming more comprehensive, more inclusive and process-oriented in Copenhagen, and it takes economic and spatial effects and conditions into account.

*"It's a different pace here, a different proximity. The clubs, the night life, the museums and art create spaces of freedom and stimulate the imagination...I can do what I want here."*

----- *Vibskov, a visual artist, filmmaker and the drummer in the hip electro band*

However, there is also the worry about an entirely market-oriented cultural policy. Since the promoting of synergy between cultural and business, the favored programme could be more profit-oriented. The funding and encouragement could be toward some certain big flagship projects or activities.

▪ **the cross-border "twin city": absolutely win-win?**

What both OECD and the EU take special note of is the Øresund Region's ability to bring the collaboration between public and private sector players across the border between two EU countries. For the success of Øresund Region, the clear visions for the central place marketing organisations (Copenhagen Capacity and Wonderful Copenhagen) and the main place marketing brand are the key points. The resources have been focused significantly on bioscience, making use of the regional potential of all Øresund,. The strategic focusing of resources on selected target segments appears to be a major success factor. Furthermore, the region has had much private-public cooperation, which has brought remarkable results in research and business joint ventures. Copenhagen Capacity has never been forced to "go to the pockets" of the private companies, as its sufficient financing has been always guaranteed by the region (now HUR). On the other hand, it is not the custom in Denmark that private firms finance regional promotion (Managing Director Rolf Larssen, Copenhagen Capacity, Interview 16 August 2002 in Copenhagen). This has probably been one reason why the private sector is motivated to participate in meetings and joint operations. Based on the evidence, such as Medicon Valley, it is obvious that the

participation of the private sector in the regional promotion and development has been crucial for the success of the Copenhagen Region. Since the Øresund Region comprises two nations, there is no common governing body. The Øresund Committee, a regional forum for political cooperation which consists of politicians from both countries and has been hard at work eliminating national administrative boundaries since 1993.

As the importance of national borders continues to decline in the new borderless Europe, the Øresund Region is an example of an international region that reflects the modern age: two countries complementing one another in a region without borders.

**Barriers:**


- An imbalance development the two cities: the growing number of Swedes commuting in order to take advantage of the need for labour on the job market in Copenhagen and the higher salaries offered in Denmark, as well as an increased immigration of Danes to the south of Sweden. In 2006, 4,300 persons moved from the Danish part of the Oresund Region to Scania, attracted by lower Scanian real estate prices. Since July 2000, 22,500 Danes have moved to Scania. Apart from work related commuting, Swedes cross over to Copenhagen to enjoy shopping and nightlife, to attend cultural and educational institutions and to use Copenhagen Airport. Nevertheless, since the flow of commuters move mostly in one direction: from the residential side in Sweden to the labor market side in Denmark. Rules of taxation have left the Scanian municipalities with increased costs not covered by increased tax revenues from the growing commuter population mainly taxed in the country of employment.

- Lack of transparency and coordination of the rules for taxes. People commuting to work over the border had a problem receiving information of rules affecting them and risked paying double taxes.

- An ' Øresund identity' has been promoted in the region in order to counter-act various barriers to cross-border cooperation caused by nationalistic sentiments on both sides. But the difference is still existing and the question about what kind of identity, to what extent should it be promoted (by resisting the indigenous heterogeneity of the two nations) is arguable.

Everything has two sides. Copenhagen is making her best to have more positive outcomes. Maybe we just need to be more patient.

### 3 Barcelona (global city)

	<p><i>I'm always amazed, each time I come to this city, at the quantity and ambition of projects underway...</i></p> <p>-----Bruno Giussani, 2006</p> <p><i>Barcelona is designated as a world-class city by the Globalization and World Cities Study Group and Network.</i></p>
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If Copenhagen still can be said as low key, then Barcelona comparatively is definitely a high profile model. It absolutely outshines other European countries (of similar natural hierarchy) during the last two decades, and it has set an inspiring example for those cities which neither have the status, resources or vision as London, nor have the fine tradition, down- to-earth effort or the opportunity of cross-board cooperation like Copenhagen, the best shortcut for them may be the attempt Barcelona have made by using world exhibitions, global sport events, and **mass cultural activities** as vehicles for urban regeneration, as long as they have strong political will and vigor to achieve it. To be frank, there is no easy challenge.

#### - *Preconditions:*

Barcelona is the capital and the most populous city of the Autonomous Community of Catalonia and the second largest city in Spain, with a population of 1.6 million in 2008. It is the **sixth-most populous** urban area in the European Union after Paris, London, Rhine-Ruhr Area, Madrid and Milan. 5 million people live in the Barcelona metropolitan area.

Being recognised as a **global city**, Barcelona has important footing in finance, commerce, media, entertainment, arts and international trade. Barcelona is a major economic centre with one of Europe's principal Mediterranean ports, and the second largest international airport in Spain. Today it is an important **cultural centre** and a major tourist destination and has a rich cultural heritage. Particularly renowned are architectural works of Antoni Gaudí and Lluís Domènech i Montaner that have been designated **UNESCO World Heritage Sites**. It is well known in recent times for the Summer Olympics in 1992, which helped revitalize the city. The city is served by a comprehensive local public transport network that includes a metro, a bus network, two separate modern tram networks, a separate historic tram line, and several funiculars and aerial cable cars.

Barcelona is generally a sunny city. It contains 68 municipal parks, ranging from vest-pocket parks to large recreation areas, among which, the most known one could be Park Güell designed by Antoni Gaudí. It has seven beaches, totalling 4.5 km of coastline.



These beaches were opened as a result of the city restructuring to host the 1992 Summer Olympics, when a great number of industrial buildings were demolished. At present, the beach sand is replenished from quarries given that storms regularly remove large quantities of material. The 2004 Universal Forum of Cultures left the city a large concrete bathing zone on the east most part of the city's coastline.

The area around the Plaça Catalunya makes up the city's **historical centre** and, alongside the upper half of Avinguda Diagonal, is the main **commercial area** of the city. Barcelona has several commercial complexes, like L'Illa in the higher part of the Diagonal avenue and Diagonal Mar in the lowest, La Maquinista, Glòries in the place of the same name and the Maremagnum by the port. Barcelona has several skyscrapers, the tallest being the Hotel Arts and its twin the Torre Mapfre, both 154 m high, followed by the newest, Torre Agbar 144 m.

Barcelona has a long-standing **mercantile tradition**. Less well known is that the region was one of the earliest to begin industrialization in continental Europe, beginning with textile related works from the mid 1780s but really gathering momentum in the mid nineteenth century, when it became a major centre for the production of textiles and machinery. Since then, **manufacturing** has played a large role in its history. The traditional importance in textiles is reflected in Barcelona's repeated attempts to become a major fashion centre. The region's **leading industries** today are textiles, chemical, pharmaceutical, motor, electronic, printing, logistics, publishing, telecommunications and information technology services. The city has one of the highest costs of living in Spain

Drawing upon its tradition of **creative art and craftsmanship**, Barcelona is nowadays also known for its award-winning industrial design. It also has several congress halls, notably Fira de Barcelona (Trade Fair), that host a quickly growing number of national and international events each year, which had also meant the opening of new hotels each year. However, the economic crisis and deep cuts in business travel are affecting the Council's positioning of the city as a convention centre.

Barcelona has a well-developed higher education system of public universities and a network of public schools, from nurseries to high schools and also with many private schools.

### **Culture Resources:**

Barcelona's cultural roots go back 2000 years. It is one of the world's ten most popular tourist destinations, and almost all of its attractions are culture related. The number of tourists visiting the city increased from 1.7 million in 1990 to 7 million in 2007.

Barcelona has many venues for **live music** and **theatre**, including the world-renowned Gran Teatre del Liceu opera theatre, the Teatre Nacional de Catalunya, the Teatre Lliure and the Palau de la Música Catalana concert hall. It's also the home to the Barcelona and Catalonia National Symphonic Orchestra, the largest symphonic orchestra in Catalonia. Yearly two major pop **music festivals** take place in the city, the Sónar Festival and the Primavera Sound Festival. Moreover, the city has a thriving alternative music scene, with groups such as The Pinker Tones receiving international attention.

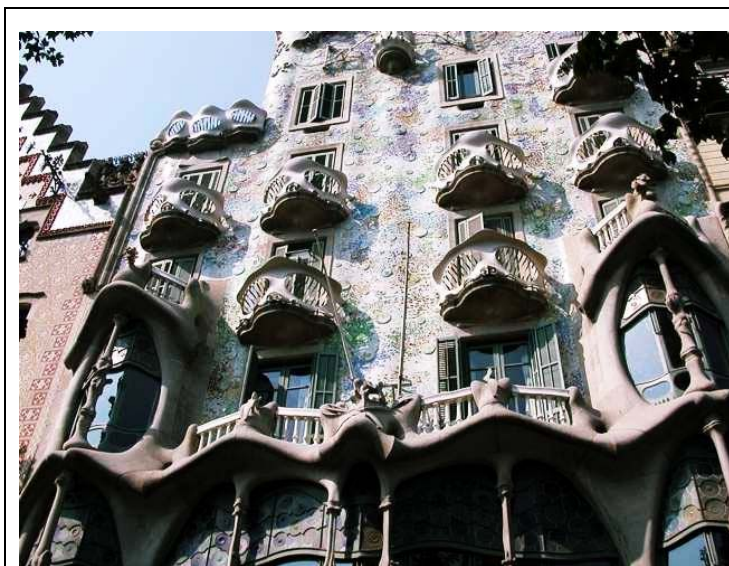
Barcelona has a great number of **museums**, which cover different areas and eras. The National Museum of Art of Catalonia possesses a well-known collection of Romanesque

art while the Barcelona Museum of Contemporary Art focuses on post-1945 Catalan and Spanish art. The Fundació Joan Miró, Picasso Museum and Fundació Antoni Tàpies hold important collections of these world-renowned artists. Several museums cover the fields of history and archeology. Among them, the Erotic museum of Barcelona is one of the most peculiar ones, while Cosmocaixa is a science museum that received the European Museum of the Year Award in 2006.

*Barcelona is a real city of art and architecture. Apart from great buildings I had a chance to see many public sculptures which are everywhere, even along the public beach.*

----- Elwira Kozłowska, 2007

The Barri Gòtic is the centre of the old city of Barcelona. Many of the buildings date from medieval times, some from as far back as the Roman settlement of Barcelona. Catalan **modernisme architecture** (often known as Art Nouveau in the rest of Europe), developed between 1885 and 1950 and left an important **legacy** in Barcelona. A great number of these buildings are World Heritage Sites. Especially remarkable is the work of architect Antoni **Gaudí**, which can be seen throughout the city. Consequently, Barcelona has received the name as 'Gaudí's city'. The artistic tradition of this city has much to offer the visitors. It also closely associates with many famous artists including Picasso and Dali, giving the city a strong creative 'edge' which pervades many aspects of urban life. In addition, Barcelona won the 1999 RIBA Royal Gold Medal for its architecture, the first (and as of 2009, only) time that the winner has been a city, and not an individual architect.



Casa Batlló



Guell Park



fig. 26 Barcelona Architecture and Landscape

Barcelona also has a long sporting tradition and hosted the successful 1992 Summer Olympics as well as several matches during the 1982 FIFA World Cup. It has also hosted the Eurobasket twice and the X FINA World Championships.

### **- Creative Barcelona**

Tales of reimagining Barcelona - dreams coming true: Barcelona is now regarded as ‘the coolest city in Europe’ (Rossi 2004) by Newsweek. However, during the 19th and early 20th century, Barcelona was known as ‘the city of the three sins’, ‘the rose of fire’ and ‘the city of bombs’ because of its turbulent political history. Some notable authors, including Jean Genet, Josep Maria de Sagarra and Manuel Vasquez Montalban, depict the city as a sordid mixture of prostitution, depravity and corruption.

Even from the beginning of the 20th century Barcelona has already starting to make a concerted effort to address its problematic image although which turned out in vain for some decades. What was worse, since the 1970s, the industrial city Barcelona has suffered from de-industrialization.

*Barcelona started a radical re-creation of itself in 1992, leveraging the Summer Olympics as both a reason for massive infrastructural investments and a global advertising billboard. The Barcelonites played both cards so well that that year their city's name started being increasingly associated with "cool". Since, the reinvention of the city has not stopped. Design, arts and culture (think Fura dels Baus, Ferran Adrià, etc), and technology are its new hallmarks.*

----- Bruno Giussani, 2006

From the beginning of the 1990s, Culture was becoming to play a central role in Barcelona’s strategic plan as an engine for urban regeneration processes. Its cultural budget has almost tripled in the last 15 years to a sum of €100M. Barcelona, as the example of culture-led urban regeneration and the ‘Barcelona model’ is being replicated worldwide since her

getting international fame. Distinctive characteristics in this model are the use of major events as catalysts for city renewal, from the Universal Exhibition in 1888 to the 1992 Olympic Games and the 2004 Forum for Cultures.

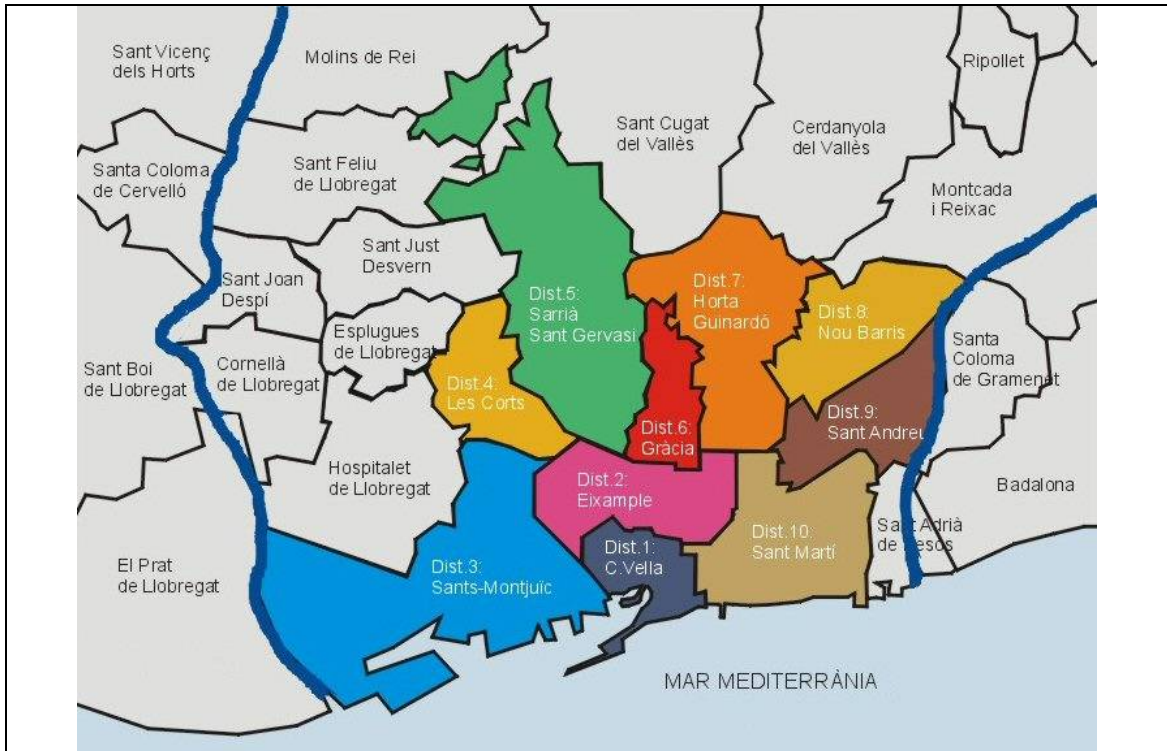


fig. 27 Districts of Barcelona

Since 1987, the city has been divided into 10 administrative districts, each one with its own council led by a city councillor.

### ➤ How it works?

Barcelona's **Cultural Strategy**, as so-called 'Barcelona Culture on the Move' (LDA, 2006), the city's cultural vision is to promote the **City as a Cultural Project**, bringing together the civic, creative and territorial realms for the benefit of Arts, Community and Scientific development. The objective is to manage all of the city's cultural projects globally.

The **Strategic Plan for Culture 2000–2010** has positioned Barcelona as a co-cultural capital and a European and world city of culture. It has made a determination that culture should occupy a central place in the framework of the city strategy and recognition of the link between culture and economic and technological development. There are six strategic objectives for the 10 year plan:

- To strengthen Barcelona as a factory that produces cultural contents
- To make culture a key element of social cohesion
- To incorporate Barcelona into the flows of digital culture
- To dynamise the ensemble of the heritage of Barcelona
- To position and strengthen Barcelona as a singular metropolitan cultural space
- To project Barcelona as a platform of international promotion

**Creative Policies** promoted by Barcelona City Council are those that favor the creative industries and competitive edge of cities.



*It is safe to say that today Barcelona is culturally strong and dense, thanks largely to the fact that it has placed culture at the centre of urban development through cultural policies that are committed to values, innovation, creativity and co-existence.*

*in Barcelona we are working to apply public policies that directly involve people, institutions, companies, public projects and educational centres as key proponents; that generate innovative initiatives, ideas, services and products with added value; that shape an environment that facilitates new creativity; that foster the creative industries that are key to strengthening the city's competitive edge; that foster a business culture that is open to risk and innovation, and public institutions that promote change.*

----- Ferran Mascarell

The **Strategic Metropolitan Plan** of Barcelona came into being as a response to the new economic and social challenges of the 21st century and in order to give shape to a metropolitan area that thinks strategically. (Barcelona Council, 2006)

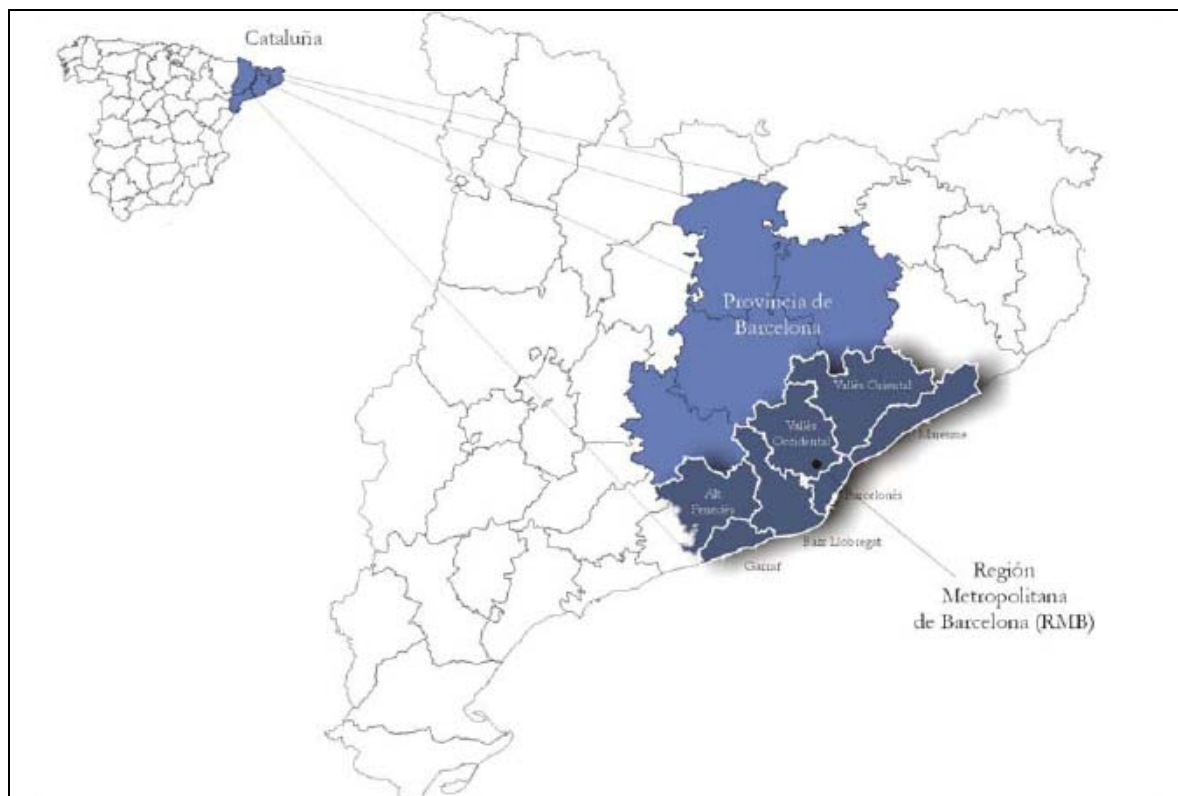


fig. 28 Metropolitan Region of Barcelona (RMB in Catalan)

Formed by seven counties that comprises, in sum, 164 municipalities, and 3,236 sq km, it has 4,539,749 inhabitants and 1,903,291 job places (CPSV, 2001), according to 2001 Census.

*A region with all the problems of all metropolitan regions: saturated territory, insufficient public transport systems and persistent car congestion, social fragmentation, etc. But a region that is very busy in pushing change. Top goal is to "generate, attract and retain creative and innovative talent". Promoting infrastructures is only a part of this, of course. Much more important is to promote the right kind of infrastructures, to properly re-design both the city and the ways it can foster interaction and "fecundation"...*

The 1st Strategic Metropolitan Plan (2003) and 2<sup>nd</sup> Metropolitan Strategic Plan (2007): Promoted by the Barcelona Town Council, Barcelona has reset its vision shifting from a city strategic plan to a metropolitan plan which means a network of 36 cities with about 3 million inhabitants, an approach to regeneration that combines physical restructuring of ring roads, waterfront development with symbolic representation promoting the Catalan/Mediterranean identity in a polycentric manner, creating multiple hubs of cultural and business activity rooted in strongly defined communities in every corner of the metropolis. All social sectors are involved in the Plan by means of a work methodology in which the consensus, joint leadership and cooperation of the stakeholders (agents involved) has to led to the best possible future for the metropolitan area of Barcelona. Having set the planning horizon at 2020, the new strategic model for the Metropolitan Area of Barcelona once again aims to offer ideas for a new wave of expansion and positioning of our metropolis in the world. As a result, the metropolitan centre is emerging as a knowledge city; meanwhile periphery is being transformed into a high technology network.

- **Policy Tools:**

- **Direct measures:**

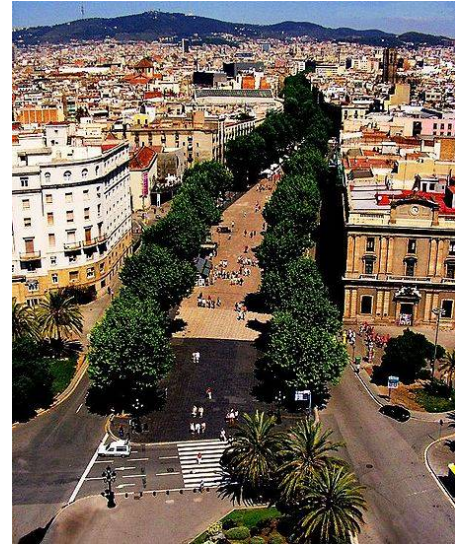
**Physical:**

- La Rambla (Spanish as ‘Las Ramblas’) as the most attractive public space: a 1.2 km long primarily pedestrianised street in central Barcelona, which connects Plaça Catalunya in the center with the Christopher Columbus monument at Port Vell, popular with both tourists and locals alike.

La Rambla are a series of three pedestrian-oriented boulevards that link the city to the waterfront. Its central walkway, 60 feet wide on average, is unique in that it is wide enough to be lined on either side by seating for restaurants, or a flower stand while leaving abundant space to fit hundreds of people. The sidewalks are usually less than 10 feet wide, restricting cars are to narrow lanes. Artists, musicians, and magicians all flock to this street to try and awe and amaze those passing by. People are constantly strolling up and down the promenade at any time of day to catch something new and interesting. It is considered as a truly great public space and is full of life and community. Barcelona city council have restricted traffic flow through this region and you have the overwhelming feeling that pedestrians rule in this area which makes a welcome change.

*La Rambla is the only street in the world which I wish would never end.*

----- Spanish poet Federico García Lorca



The name rambla refers to an intermittent water flow in both Catalan and Spanish, and is derived from the Arabic 'ramla' which means 'sandy riverbed'.

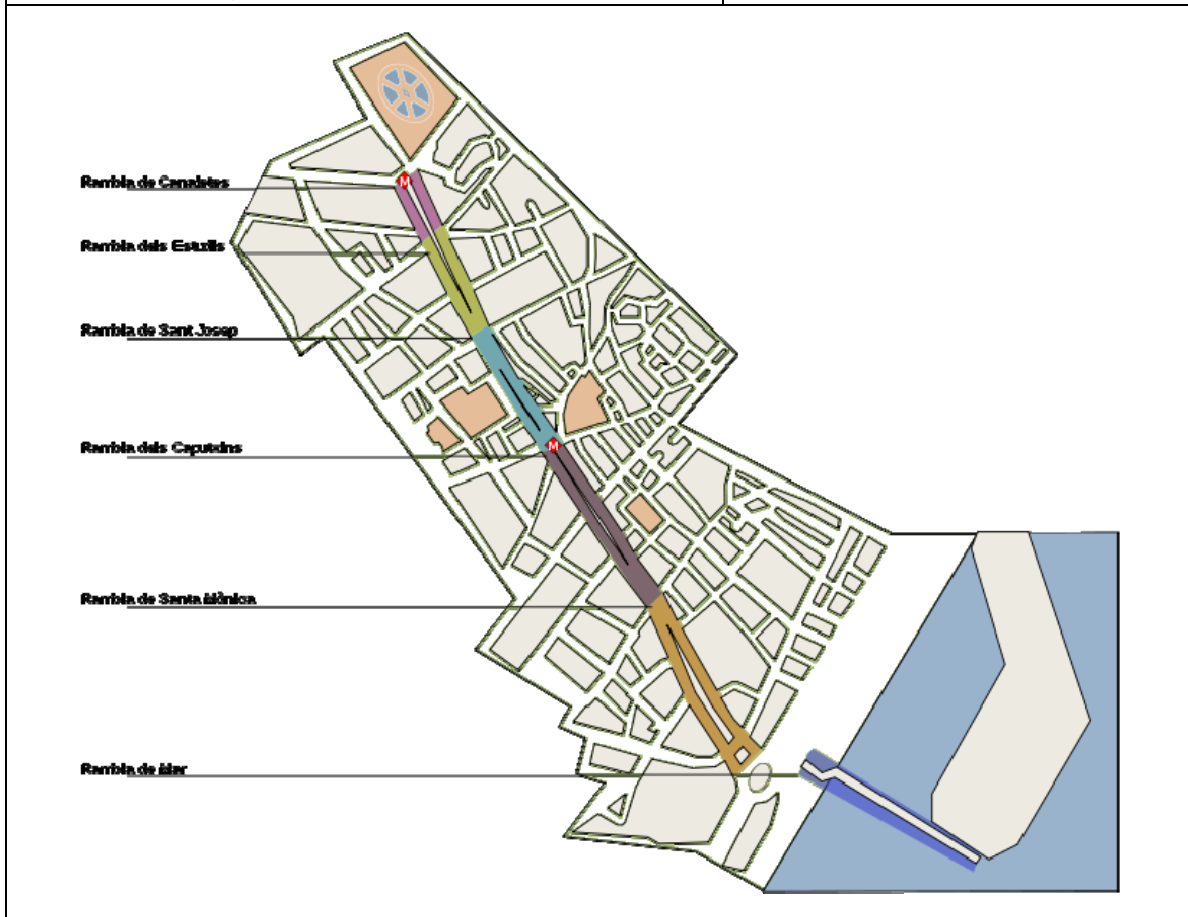


fig. 29 La Rambla

- The modern transformation of Barcelona began with preparations for the 1992 Olympics. Faced with serious problems of urban decay in both inner and peripheral districts, planners took a holistic approach and used the Games as a vehicle for city-wide reforms. Olympic facilities were spread over four neglected urban areas, with the Olympic Village, developed on abandoned industrial land close to the coast, the best known feature of this period. The construction of six artificial beaches either side of the Olympic Port has had the most impact and for the first time in its history, Barcelona has been able to turn and face the sea



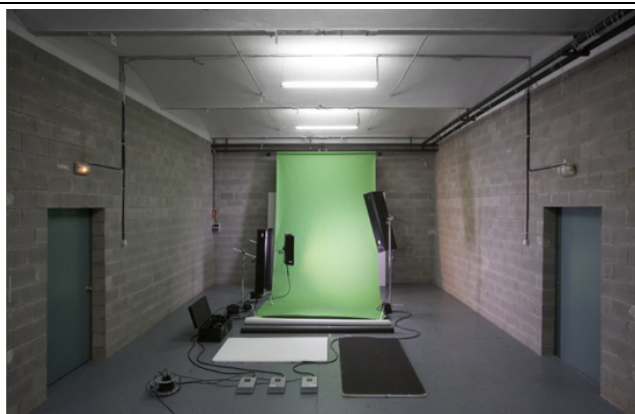
with pride. A radical transformation of inner city districts has begun after that. And now Barcelona has been undergoing a third wave of transformation. A high technology zone (22@), hyper-community (Diagonal Mar), the Universal Forum of Cultures 2004 and a new container port and logistics park are the key developments, all constructed on coastal brownfield and reclaimed land. Many of the residential blocks (the historical ‘Eixample’) which have lost their interior open space to industrial development are seeing a gradual return of communal gardens.

- Major projects and buildings contributing to Barcelona’s holistic image by emphasizing easily readable, iconic images to represent the whole city.



**Barcelona Museum of Contemporary Art (MACBA):** designed by Richard Meier, opened to the public in 1995. The surrounding square and architecture outside of the museum is among the most well-known and respected places for modern skateboarding. Together with surrounding places in Barcelona, it is a meeting ground in youth culture due to its reputation in the world of skateboarding photography and cinema.

**Barcelona Centre of Contemporary Culture (CCCB):** Completed in 1994, is basically a host organisation which actively organizes and consequently produces concerts, festivals, film programs, exhibitions, debates, workshops and courses and a whole plethora of other cultural activities.



**Hangar:** opened in 1997, is a centre for artistic creation located in Barcelona’s Poble Nou district, occupying a refurbished industrial warehouse covering 1.800 m<sup>2</sup>. Its objective is to provide support for a new generations of artists.

**Caixa Forum:** inaugurated in 2002, is the Cultural and Social centre of La Caixa's Community Projects. It is housed in what was once a factory, designed in the Art-Nouveau style by the architect Puig i Cadafalch, and it has become one of Barcelona's most dynamic, active and lively cultural centres and a prominent beacon in the life of Barcelona. There are Barcelona's industrial legacy, the exhibitions devoted to artists such as Dalí, Rodin and Turner, and it also hold concerts, lectures, literary events, multimedia art and many other activities.



**Forum Building:** designed by the Swiss architects Jaques Herzog and Pierre de Meuron (Herzog & de Meuron), is an architectural landmark in Barcelona. It was the symbol of the controversial 2004 Universal Forum of Cultures, with an auditorium of a seating capacity of 3,200 and an exhibition hall covering nearly 5,000 square meters.



**Barcelona International Convention Center (CCIB):** completed in 2004, designed by Josep Lluís Mateo, was part of the controversial 2004 Universal Forum of Cultures in Barcelona. It has the capacity to hold congresses of up to 15,000 people. The Convention Center fill the city's former shortcomings in the sphere of congresses, as its capacity will make it the largest in Southern Europe. This multi-purpose cultural building includes a very large auditorium, a multi-functional performing space, exhibition spaces, meeting rooms, and a restaurant and foyer, etc.



**Jaume Fuster Library:** completed in 2005, designed by Josep Llinas and Joan Vera, it was awarded the most prestigious contemporary design prize FAD Architecture Prize of 2006. It is one of the most modern and biggest public libraries of the city with an auditorium, amphitheatre, exposition room and special kids-spaces.



	<p><b>Can Framis Museum:</b> completed in 2007, designed by Spanish architect Jordi Badia, as the new Fundació Vila Casas museum, it is located in the 22@ District, an area where Barcelona City Hall has promoted a full redevelopment of a former factory/heavy industry zone by substituting premises with light service industries. It is now primarily a high-rise, heavily built-up area housing service/hi-tech industries. The project consists in restoring the two current factory buildings which are connected by a new linear block. A new courtyard therefore is formed to define an entry plaza to the project.</p>
<p><b>Teatro Mercat de les Flors (Flower Market Theatre):</b> with its history back to 1983, the theatre was announced in 2009 as the HQ of the European DanceHouse Network (EDN), and will direct and coordinate Modul-dance. It was chosen from a total of 40 other proposals, for its experience in supporting dancers and choreographers, and its relationship with other EU institutions. It will be converted into a Centre for Movement Arts as a space for specialised dance creation and co-production.</p>	
	<p><b>Media-TIC:</b> will complete in 2010, designed by Enric Ruiz-Geli / Cloud 9. It is located at the heart of the 22@ district, at Poble Nou, near the Parc Barcelona Media. The building is designed to be a communications hub and meeting point for businesses and institutions in the world of information and communication technologies (ICTs), as well as for the media and audio-visual sectors.</p>

fig. 30 Major Projects in Barcelona

- New-generation cultural facilities: including the Borne Cultural Centre (8,000 m<sup>2</sup> of space recovering the historic memory of the city) and the Cultural Centre for Design (new facilities measuring 20,000 m<sup>2</sup> that will become a platform for the promotion of design developed in Barcelona and Catalonia)
- the city has invested substantially in public art and ‘outdoor museums’ with over 1,000 sculptures created in city spaces, including installations by Miro, Lichtenstein, and

Calatrava.

**Cultural:**

- The first major step was hosting the 1992 Summer **Olympic** Games, which have fundamentally reinvigorate Barcelona's image, as 'from non-existence to fame' (Marco Bontje & Montserrat Pareja, 2007).

The organization of the Olympic gave the sea back to the city, and the present operation attempts to complete this structural reform at even larger scale. Barcelona's seaside has turned into the gold coast of the city since the Olympic games enabled a renewed interconnectivity between city and sea. This event also brought about culture-led momentum that hasn't stopped to even today. The city's old Gothic Quarter was renovated subsequently, a museum for contemporary art was built, a center for contemporary culture was opened, and a number of festivals and cultural events were held, such as the Barcelona Forum 2004.

- Barcelona's Universal **Forum** of Cultures, the largest and most ambitious of all the cultural projects of the past decade, is another major attempt made in order to 'push' the city ahead. In fact, the forum is more a cultural manifestation than a pure physical urban project. The objective is to mobilise social and economic energy for a structural transformation of the urban fabric, to regenerate the degraded parts of the city and to develop high standard physical urban qualities.

The Forum was a cultural and tourism event held over a period of five months and cosponsored by the City of Barcelona, the Spanish government and UNESCO. This event was an engine that spurred the construction of several large-scale projects, such as the Center for Peace, the Forum Conference Center, the Water Theater and a municipal amphitheater. In addition, formerly industrial areas were allocated for use as work spaces for local artists. An extensive facility was set up near the sea and most of the events were held there.

There were more than 450 dance performances and theater productions, performances by famous singers and countless street performances, circus acts, puppet shows, dance and cooking workshops, all taking place in an international atmosphere of cultural exchange and diversity. Furthermore, there were public dialogues between intellectuals from all around the world on topics relating to culture, art and human rights, as well as a parliament on religions. As part of the Forum there were four major exhibits held at the Miro Museum, the Picasso Exhibit, the National Museum of Catalonian Art and the Museum of Modern Art. Millions of visitors and tourists have attended these manifestations. All cultural energy was mobilized in order to create social consensus and momentum for a more structural economic and spatial transformation.

- events and festivals: Festival of the Three Wise Men (a family oriented event, especially ideal for children), the Sonar Music Festival, the International Jazz Festival, the cultural fair Forum Barcelona, Grec Festival (a festival of creation with a firm commitment to creative people), as well as BAM Urban Music Festival (contemporary art, theatre, dance, children's shows, and music)

- promoting theme years: including Gaudí Year (2002), to contribute to the revaluation of heritage and collective memory itself; the Year of Design (2003), to promote design, one of

Barcelona's most powerful creative industries; the Year of the Book and Reading (2005), to support the publishing industry and foster the habit of reading; the Year of Science (2007), an instrument to endorse the integration of the scientific culture in the city's overall cultural construction.

**Financial:**

- 7.8% of the municipal budget allocated to culture and an expenditure of €94 per inhabitant, what they have in fact is a culture budget for a capital, as well as for local communities (creative policies in Barcelona)
- Risk Capital Funds for cultural projects as an innovative tool within the public administrations that gives priority to cultural sectors and are considered to be strategic for the upcoming years. It promotes the audiovisual or multimedia sector, publishing, the performing arts sector, and that of the plastic arts.

**Institutional:**

- Barcelona Culture Institute (ICB): created in 1996 by Barcelona City Council, promoting the City's arts and cultural facilities and programmes, and facilitating the development of the creative economy which guided by a ten year (2000–2010) Strategic Cultural Plan. Its objective is situating culture as one of the principal elements in the development and projection of the city, through the running of municipal facilities and cultural services and by promoting and facilitating the emergence and consolidation of the numerous private-sector cultural platforms and projects in the city. (Barcelona Institute of Culture, 2006)
- The Fundació Barcelona Cultura: this foundation was conceived with the aim of creating closer connections between the business world and the social dimension of culture.
- Barcelona Activa: the Local Development Agency of Barcelona City Council which provides incubator facilities and enterprise support to SMEs including creative industry firms. Services include enterprise start-up/creation, business development and growth support, training/mentoring, and incubator workspace provision. Over 60% of coached business start-ups are transformed into companies in one year. The first year after a three-year incubation period, 92% are still operating. In 2003, 1,414 jobs were created with 84% of post-incubation companies still active in their fourth year.
- Barcelona Creative Tourism: is a new form of discovering a culture in which the visitor takes part in creative and educational activities during his stay, and by this way, has the opportunity to exchange enriching experiences with native people. With its main resources as local culture, human relationships and creativity, It promote event organisation: project design, programming, coordination, technical production, press and communication.
- The Barcelona Plató Film Commission: a promoting body for film production, which is being expanded throughout Catalonia to promote the entire region as a setting for international and regional filming
- Hager: a not-for profit organization created by the AAVC (Association of Visual Artists Visuals of Catalonia), offering the rental spaces (studios) at very affordable rates, access to equipment, programmes and qualified technicians specialising in creation using digital technologies, and international exchanges and residence schemes for artists. Additionally, it offers visibility to the artists organizing projects like Show Rooms, All Open, video

programs and exhibitions, promoting visual art, street performing art, multimedia, video, etc.

➤ **Indirect measures:**

- creation of environments linked to the creative industries, for example, public-private initiative Barcelona Media Park offers technical spaces and offices for media sector
- support and partnership with the existing initiatives in the creativity field and the richness that it generates, creation of clusters with both public and private presence
- support to entrepreneurs and sharing projects in the creative industries field
- support of the internationalization and network creation, for instance, Creation Factories (Institute of Culture of Barcelona) create a network of areas for the artistic activity and ensures that it is distributed along all the districts of the city
- Creamedia Program (Barcelona Activa) offers learning courses on business plans and management, as well as personal tutorship
- FAD Incubator offers scholarships for young professionals in the design, architecture, arts and graphic communication fields in order to facilitate their beginning in the professional life
- promote the educational dimension of culture
- facilitate the incorporation of the cultural sectors into the flows of the digital age
- articulate actions to improve cultural provision in the districts and neighbourhoods of the city
- Barcelona is working for interculturalism. The 'Barcelona intercultural Plan' is going from multiculturalism towards interculturalism. The City Council has presented some of the specific measures this March, aiming to turn make a "great opportunity" out of its diversity through a cross-cultural model based on people's interactions. These measures encouraging the setting up of "co-existence committees", using the ground floors of buildings as meeting points and promoting inclusive education (encouraging immigrant children to go into post-secondary school education and officially recognising academic qualifications from abroad). For the Mayor, Jordi Hereu, this is the social strategy of the next decade.

➤ **Creative Clusters:**

**22@ Barcelona**, the innovation district (Poble Nou district, Science/Media Park):

Located in one of the poorer districts in south-eastern quadrant of Barcelona, Sant Marti, 22@ District was once the industrial hub of Barcelona (cotton industry, textiles and metalworking) in the 19th century. Since the 1970s, the district had suffered a major decaying due to the changing technologies, outsourcing, and the relocation of heavy industry away from city centers. It lost quite a lot of population and businesses.

A regeneration plan, the 120-hectare public-private re-zoning project, was approved in 2000 to transform this district into the new knowledge hub of the city. The regeneration programme, now in place, is designed to transform the physical infrastructure, aims to create five high-tech commercial and research hubs – dedicated to media, renewable

energy, medicine, information technology and design – interspersed with subsidised and private housing, green space and public schools, sports facilities and medical clinics.

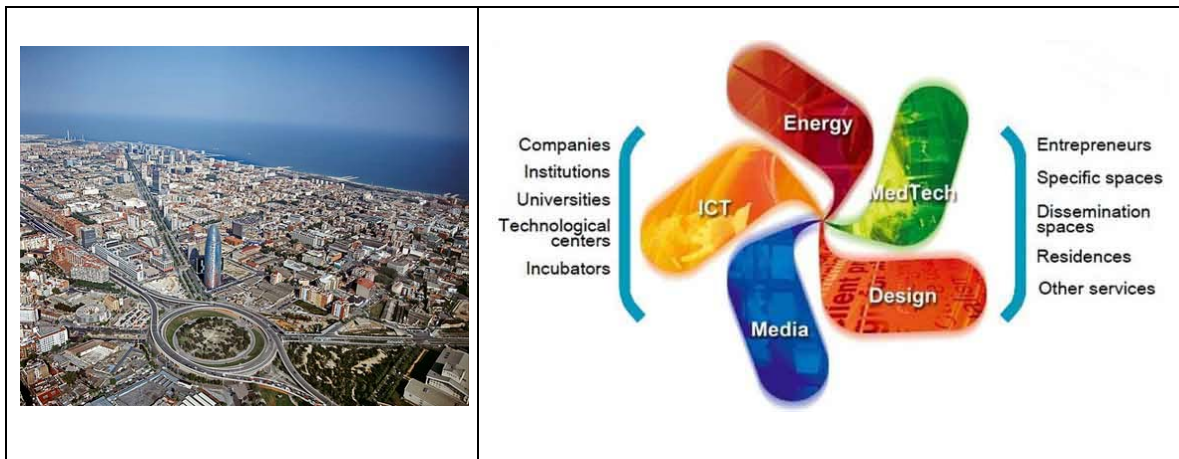


fig. 31 22@ Barcelona: Clusters & Activities

Each hub involves a dedicated locality within the 22@ District, the relocation of leading firms within those industries, research centres, university departments and their technology transfer offices, dedicated space for SMEs, as well as provision of space for start ups, incubators for new ventures, and appropriate residential and leisure amenities. Such a clustering approach, the triple helix, has been more generally exploited, but what makes Barcelona and the 22@ District unique is the proximity not only of the four clusters to the city centre, but also to one another. The strategy for economic development of Barcelona recognises that innovation occurs not only within each of these four industry clusters, but also through interaction and collaboration between them. The vision of the plan includes provision for housing and social amenities, in a specific attempt to provide an environment in which the 'creative classes' would feel at home and would have maximum opportunities to interact both with other nationalities and local residents and business people. The plan aims to promote the new 22@ District as the new international heart of the city and a significant presence of knowledge-based activities.

*The city has taken a strategic approach to the development of this district, balancing the creation of new employment, mixed residential development including social housing, live-work spaces, relocation of universities, and the development of leisure facilities, new green spaces, and rapid transportation systems both within the district as well as between it and the rest of the city. The objective was always to exploit the centrality of this district and dramatically increase the density of employment and workspaces, rather than see new industries develop on the edge of the city.*

----- Nick Leon, 2008





**Barcelona’s eastern transformation:** One of the stopping places of AVE (the connection of high speed between Madrid and the French frontier) will be the station of Sagrera (the future central railway station) situated in the northeast of Barcelona.



**The scope of the 22@Barcelona Plan** covers the land in Poble Nou highlighted in the map: from Gran Via to the beltway and from the Olympic Village to Rambla de Prim, which is the equivalent of 115 blocks in the Eixample

fig. 32 Eastern Barcelona Transformation

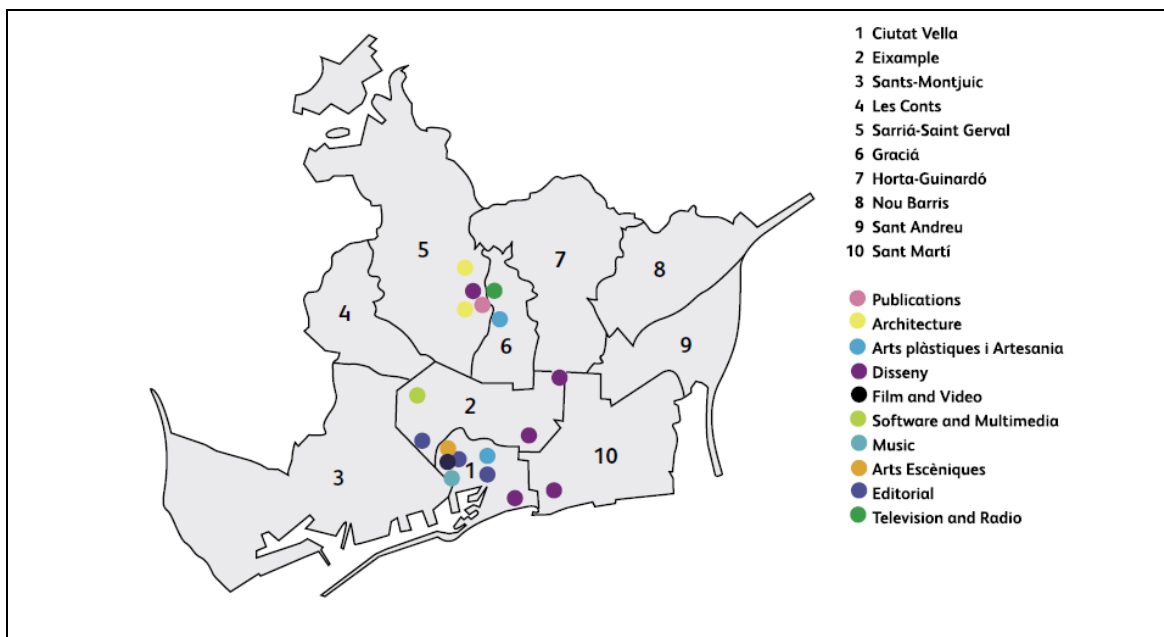
Recently, the once-derelict district has become one of Europe’s biggest building sites. According to Josep Miquel Piqué, chief executive of 22@Barcelona, the development is now 70% schemed out, and 35% completed. At the end of 2008, Poble Nou was home to 1,441 companies employing 42,000 people. According to several studies, about half the

district's workers are university-educated. Most innovative companies co-exist with research, training and tech transfer centers, as well as housing (4,000 new subsidized residences), facilities (145,000 m<sup>2</sup> of land) and green areas (114,000 m<sup>2</sup>). This model city coexists with the neighborhood's industrial heritage. For instance, the former flour mill has been used as La Farinera cultural center, which was founded in 1999, and the Technological Center of Catalonia, which is housed in a building that was once a factory.

Besides the Poblenau project two of the most decayed residential areas (La Catalana and La Mina) has been regenerated. The European Urban Program sponsors the plans for these areas. The city planners aim at upgrading the quality of life (new constructions, large public spaces and mixed activities). Finally, the urban project at the Forum area itself is representing a huge transformation of neglected urban space into a new international center of culture and communication. Many additional facilities are provided for recreation and entertainment of inhabitants and visitors at and near to the Esplanade (beaches and dunes, a yacht harbor, a new zoo, a health complex, hotels, retailing, etc.).

**Other Creative industry clusters:**

Almost half of the creative enterprises located in Eixample and Sarrià-Sant Gervasi districts. The Eixample accounts for almost a third of all creative enterprises in the city and Sarrià-St. Gervasi for a further 17%. Other notable concentrations are found in Les Corts, Ciutat Vella and Gracia.



Source: Interarts (2004)

fig. 33 Creative Industry Clusters

Almost all of the major creative clusters are located relatively close to each other and within easy reach of the city center.

Each district of the city has developed its own creative specialization and identity. Ciutat Vella and Sants-Montjuic have a particular concentration of ‘cultural’ enterprises, while in Sarria-Sant Gervasi and Les Corts are more specialized in ‘creativity or applied arts’. Different areas tend to feature particular clusters in different districts of the city. For

example, the proportion of architectural practices is especially high in Les Corts and Sarria-Sant Gervasi, while the visual arts and publishing firms are more located in Ciutat Vella. The geographic centers of the clusters in each district also tend to be relatively close to each other, such as multi-clusters.

### ● **Uncertain elements**

- There is a reported reluctance for creative firms to ‘grow’ (Balaguer, 2005). The high tax burden makes it difficult for new enterprises to establish themselves, and these uncertainties lead to an unwillingness to invest or to plan long term.
- The goal of the city is highly ambitious, but the early stage funding is scarce, especially under one million euros (Guillot 2006). And, there is the doubt of how much attractive the 22@ District in Barcelona could be for international businesses, not as the question of how attractive the city is for tourism.
- The 22@ District still needs to build more effective networking programmes

### ➤ **Remarks:**

#### ▪ **Barcelona Model: A legend?**

The aggressive use of mega-events as symbolic devices to boost local pride and establish a Barcelona brand reflects a **top-down approach** to cultural representation. Now being considered as an example of good practice worldwide, Barcelona has been promoting itself and making its own path as a European capital of culture in the last decade, by situating culture as one of the principal elements in the development and projection of the city. What is the most stirring and intriguing in the **Barcelona case** is its self-created success in attracting cultural events like convention and exhibition to the city, the prestige projects of positive city images helping to boost the city’s image, and its consistent effort of keeping the city in the public eye on the world stage on a regular basis (the so-called attention-seeking strategy or the international promotion strategy for the city), all of which have made Barcelona a cultural metropolis.

Barcelona’s success also attributes to its running of municipal facilities and cultural services and by promoting the emergence and consolidation of the numerous private-sector cultural platforms and projects in the city: facilitating enterprising spirit, public-private collaboration, seeking multi-level and multi-sector consensus, citizen involvement, and so forth.

Barcelona never stops **thinking and rethinking**, it’s trying to tailor the strategic vision of the current plan in accordance with the position that it seek and the parameters of the milieu, such as its endeavor to adapt to the new trends of innovation and creativity. It always helpful to reflect the past and understand what lessons were lectured, in order to deal with matters lying ahead without or less repeating the mistakes. Barcelona’s experience can offer many inspiring clues for other cities: cities should exploit its downturns so as to seize opportunities through facing difficult times. However, due to the particular circumstances of Barcelona, its experience may not likely to be wholly transferable to other cities.

▪ **Side effects of fast reimagining the city**

Barcelona's creative scene is full of projects and programmes in various fields. And, the risky new buildings and innovative urban design regimes also create an environment where further highly-visible creative experimentation is encouraged. In Barcelona, priority is given to urban design and the quality of the public realm, combining built heritage with modern architecture, contemporary design, and public art. This imaginative built form is seen in Barcelona's interesting use of color and public squares, inspired by Gaudi's buildings and the longstanding craft tradition. But these building projects are also **costly**. And, which building will stand the test of time in terms of physical, economic and social **sustainability** (environment-friendly, energy-saving, long-term profitable, activity amply even after events, the participation and involvement of citizens, etc.) remains to be seen. What's more, the **gap** between the original purpose of the project and the realistic operation has to be count. Some planning and design of the project has been criticized being out of the designers' prize or residents and citizens' need. Because even if image enhancement is secured with the result in more tourist visits, the benefits of physical transformation, prestige projects and mega-events are not necessarily redistributed among urban residents. With local identity being used as a marketing device for the city, what real benefits for the residents apart from pure pride.

*The Catalans manage to project themselves to the world as an innovative nation in direct response to the challenges of globalization, but the organization risks to loose popular support and citizen involvement at a very local scale. In Barcelona's case, the planning authority seems to have failed in proving and explaining to all social agents how a new global event will bring prosperity to the most disabled communities instead of pushing them to the outskirts of the metropolitan agglomeration.*

*Forum building: the serious flaws that arose during its construction were widely covered in both the Spanish national and foreign press. The building has become a political bone of contention, with the opposition parties in both Barcelona Council and the Parliament of Catalonia demanding to know why it cost so much (of the order of US \$144 m).*

Another question has been posed - does the collective images from all the iconic architectures in the city really **compatible** with each other? As many people considered that Barcelona is a dynamic and ever changing city with unique artistic feature and identity. Nevertheless, as different audiences may use different images, the critical mass of iconic edifices now present in Barcelona may be beginning to confuse the city's image, rather than enhance it. There remains the possibility that tourists may suffer from what Rybczynski (2003) terms '**architectural fatigue**' and become indifferent to the new buildings, however spectacular their design are.

Despite the iconic status, Balibrea (Balibrea 2001:204) implies that Barcelona's recent cultural monuments are rather devoid of meaning, because of the conspicuous absence of historical significance. However, although they may lack grounded meaning, these monuments do connote ideas such as cosmopolitanism, globalism, and designer status which have enhanced Barcelona's tourist image. As Therborn (2002: 46) argues, this 'globalistic iconography and monumentality' is designed to connote 'impressiveness and attractiveness' to international visitors, the direct influence of which is its becoming one of

the trendiest tourism destination. However, Barcelona may have become one of the **'aesthetic cosmopolitanism'** that dominate the urban tourism market rather than industrial.

▪ **Still, lack of interconnectivity...**

All plans for cultural and physical regeneration are initiated by the public sector, in particular the municipality of Barcelona, which is actively involving private actors by inventive methods and business type implementation of the plans. But Barcelona's economy is not strongly positioned in the international economic networks and the shifting hierarchies of the international knowledge economies since the early 1990s. Regarding the inner metropolitan interrelationships, it's troublesome between the bottom-up centripetal initiatives by the core city and the top-down tendencies into more polycentrism by the Catalanian government. Consequently, Barcelona's urban strategies start with reflecting on its potential position in global networks.

Weaknesses are also evident in terms of the creative economy which is not well-diversified and is over-concentrated in architecture, art and design, although film/TV, radio and live theatre are re-emerging. Interaction, intermediation and intervention are needed to support well-developed networks for creative clusters. It is the time to think about heading towards a more comprehensive creative manner.

## Chapter 4 Creative Cities in China

*In some respects China is exceptional. It is different from its East Asian neighbours in many ways. Politically, it is still a one-party state, economically it is a manufacturing powerhouse, geographically, it has several distinct regions (the coastal area, the far west, etc) and thirty-one provinces, and socially, it is experiencing unprecedented unemployment and class fragmentation. All these factors are important in the China puzzle.*

-----Keane Michael, 2006

China is so large that it's always not an easy task to briefly sketch out the whole environment relevant to creativity for the time being. As is known to us all, this ancient country has a multitude of creativity in her history, and for the last century she has went through so many changes, during which 'learning from the West' is always the theme topics. Urban regeneration through **culture-led creativity** is certainly among recent new ones. Although you may hardly heard 'creative' when talking about China (mostly are merely about culture), it could be the time for starting to pay attention to the new transformation.

Within the context of Asia, China has been under the cultural influence of Japan for a long time, which has a strong culture export, as well as the recent South Korea. The new wave of 'creative city' from European and American cities has inspired the Asian cities, firstly Tokyo, Singapore, Hong Kong, Seoul etc. And, the international trends is now both an opportunity and a challenge confronting Mainland China, which is being able to modernize without losing its own culture, and becoming internationally creative while maintaining a **Chineseness**.

China, a country often identified as having an overly regulated cultural sector (Keane, Michael A. 2004), has had an **emerging creativity** these years. Perhaps this is the time to think about gaining the strength from the richness of her own culture resources, but not wondering around elsewhere. Or it still needs more time to figure out how to utilize its much too resourceful culture for the development of real creativity. However, most policy and strategy intend to a relatively short-term boost. There will be a long road lying ahead for exploring the way that **fit to respective cities**. First to know how to be creative, and then how to maintain creativity, or namely, how to be holistic and sustainable creative, which can never be achieved in a fast strategy. Nevertheless, China is always ambitious for a new objective of this new century.

The Chinese government officially recognized the importance of developing 'cultural industries' at the Chinese Communist Party's 15th Central Committee in **2000**. The Ministry of Culture formally instituted a Cultural Industries Department within its responsibilities in 1998. A Cultural Industries Research and Innovation Centre was founded at Shanghai's Jiaotong University, which in collaboration with the Chinese Academy of Social Sciences launched a series of industry reports. In 2003 the Ministry of Culture gave the go-ahead for a second institute this time located in Beijing: the State Cultural Industries Innovation and Development Research Institute (Keane, Michael A, 2004). With the help



of a series of cultural industry reforms, China is gradually **shifting** to a more creativity and knowledge-based economic structure.

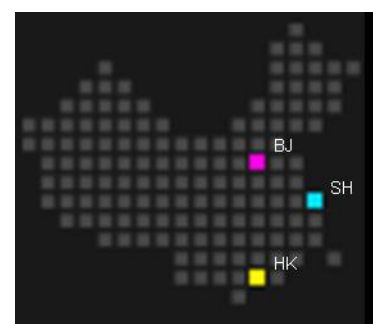
Since China's entry into the WTO in December 2001, a consumer market had begun to drive production, particularly in new media value-added services. The creative industries obtained formal status in China in 2005 with documents from the **11th Five-Year plan** outlining models of development. A report noted that 2006 was the year in which the concept '**cultural creative industries**' (wenhua chuangyi chanye) entered into mainstream discourse (Keane, Michael A 2006). The government's current Five-Year Plan (2006 – 2010) has determined there would be a creative industries and creative cluster-led renaissance (Michael Keane, 2008). While a flurry of activity has stressed scientific and technological innovation, look a little closer and you'll see that creativity in art and industry - in design, fashion, media, and the like - is fast becoming a driving national mission. (Aric Chen, 2007)

As China has rapidly embraced market socialism since 1980s, there is a increasing demand of cultural consumption after the general material prosperity. If we look at **mega-cities** such as Beijing, Shanghai, Guangzhou, Chongqing, and Tianjin, we find a strong level of cultural consumption. As Culture industry is booming in China, the growing affluence enables many more people having money to spend on art exhibitions, as well as watching films, and all sorts of drama performances. And, Chinese society has started to recognize the importance of creativity and individual expression. However, China's cultural economy is situated precariously between innovation and imitation (Keane, Michael A 2004). The **core creativity** is somehow missing, with a '**borrowed creativity**' from elsewhere. After a period of imitation, the Chinese are beginning to remember their own extraordinary heritage. And, there is a strong current inclination of the advent of the next cultural revolution - from 'made in China' to '**created in China**'.

Awareness of the value of creativity is just beginning in China, while within a few years, many cities have already begun to explore the creative industries, especially the cosmopolitan Shanghai, Beijing and Hong Kong refashioned and identified themselves as '**creative cities**'. We will talk about these three cities later. The reason I initially focusing on these cities is because they're the Chinese cities with the most economic strength. I'm not denying that potential creativity also emerges from the second and third tier cities, such as Chengdu, Chongqing and Dalian. And, the long-term creativity needs the dynamic economic context to flourish. Otherwise it will be the songs of high-brow type but with very few people to join in the chorus. Since it's just sort of the natural law of evolvement of city's development, it's simple to understand that only some cities in China have on the track (or the potential/possibility) of 'creative city' for the time being.

## 1 Status Quo Overview

Before looking at the specific three cities in China, it's necessary to know a little about the specific three economic area at first. These are the three economic prosperous zone which identify themselves with the major metropolitan city as Beijing, Shanghai and Hong Kong (Guangzhou, if in terms of



inland China) respectively (from the north to the south).

✚ North: Beijing, Tianjin (**Hebei Province**), this is more clear without more explanation

✚ Middle: **Yangtze River Delta** (Golden Triangle of the Yangtze)

Covers Shanghai, southern Jiangsu province and northern Zhejiang province of China, the area is home to an economy the size of a medium-sized developed country, encompassing a GDP of some \$2 trillion US, which is 40% of the national economy. The urban build-up in the area has given rise what may be the largest concentration of adjacent metropolitan areas in the world. It covers an area of 99600 km<sup>2</sup> and is home to over 80 million people as of 2007, of which an estimated 50 million are urban. It includes one of the world's largest cities on its banks—**Shanghai**, with a density of 2,700 inhabitants/km<sup>2</sup>. From late 19th century to early 20th century, Shanghai was the biggest commercial center in the Far East. And the Yangtze River Delta became the first industrialized area in China. After the Chinese economic reform program, which began in 1978, Shanghai again became the most important economic center in mainland China, and is emerging to become one of Asia's centers for commerce. In modern times, the Yangtze Delta metropolitan areas are centered at Shanghai, and also flanked by the major metropolitan areas of Hangzhou, Suzhou, Ningbo, and Nanjing. This area is the center of Chinese economic development. In the 16 cities that belong to the Yangtze delta, 14 are boosting creative industries.

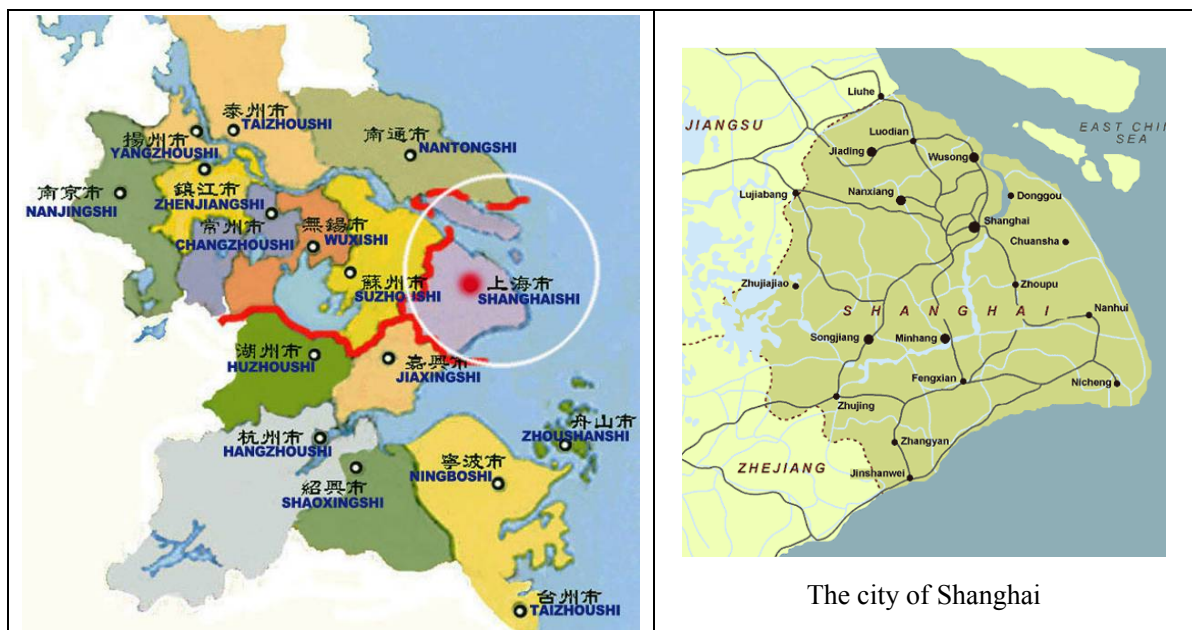


fig. 34 Yangtze River Delta

✚ South: **Pearl River Delta** (PRD)

Since economic liberalisation was adopted by the Chinese government in the late 1970s, the Pearl River delta has become one of the leading economic regions and a major manufacturing center of China and the world. Covers nine prefectures of the province of Guangdong, namely Guangzhou, Shenzhen, Zhuhai, Dongguan, Zhongshan, Foshan, Huizhou, Jiangmen and Zhaoqing, and the SARs (Special Administrative Region of the

People’s Republic of China) of Hong Kong and Macau. It had a population approximately of 60 million people in 2008, with the key cities as **Hong Kong** and **Guangzhou** in inland China (the capital of Guangdong province, creative industry ranks among the top three in all cities in China, second only to Beijing and Shanghai).

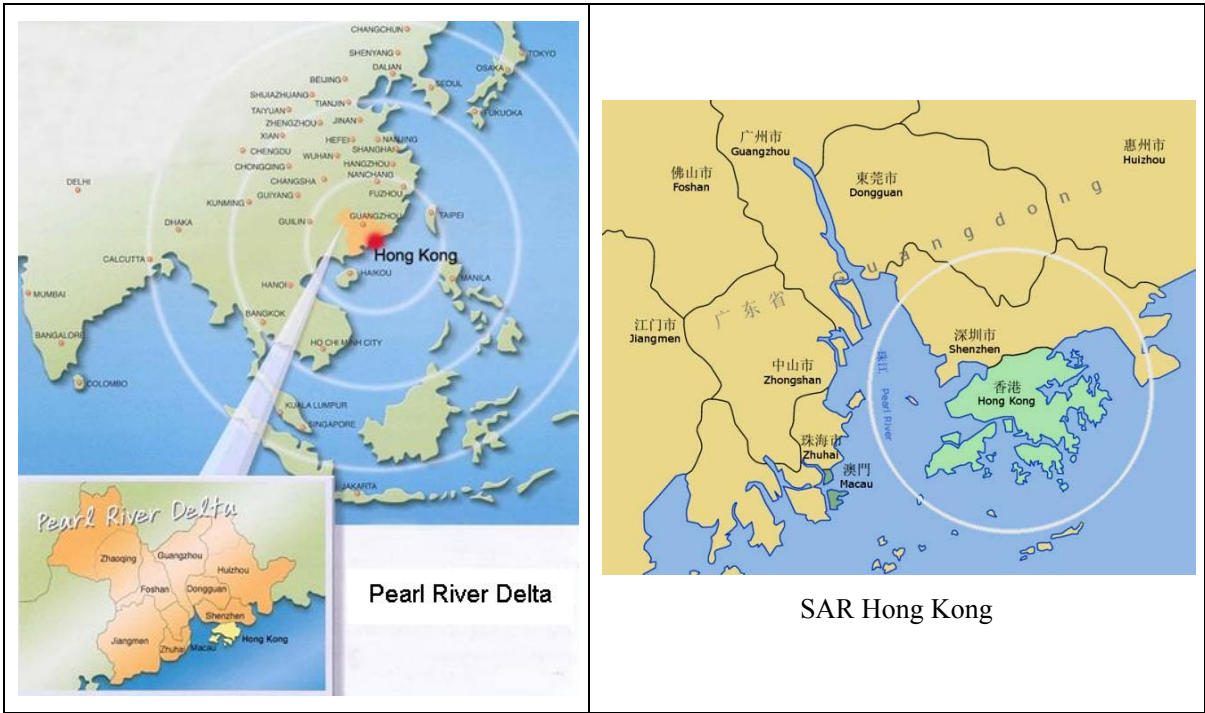


fig. 35 Pearl River Delta

**2 Hong Kong**

We begin with Hong Kong, the pioneer innovative city, which stands tall as a Chinese city with a global cultural brand, mainly acquired through its movie industry. Here, I don’t want to stress on the past history too much, since it has already been more than ten years after the HK’s reunification with the Mainland. Of course the past of Britain’s occupation for about one and half a century has exerted great impact on Hong Kong even lasting until today. However, a blend of eastern and western influences has also offered an advantage for Hong Kong to become a creative city. The special administrative zone is regarded as a creative centre in Asia, its film and music industry, exemplifying action aesthetic and Canto-pop respectively. Moreover, this densely populated ‘hub’ with its history of entrepreneurial activity, is also with cross-fertilisation of creative ideas which is common among the film, television, comics and game software industries.

*Extraordinary times call for extraordinary measures....The measures adopted must be tailored to the circumstances but each must be consistent with the overall philosophy...This will require creativity and innovation on the part of Government.*

----- Duncan Pescod, 2008



fig. 36 Hong Kong

*As Professor Warren G Bennis, Founding Chairman of the Leadership Institute at the University of Southern California has said, "There are two ways of being creative. One can sing and dance. Or one can create an environment in which singers and dancers flourish." As you no doubt appreciate, Government doesn't sing or dance. So the only way forward for us is to create an enabling environment.*

*----- Duncan Pescod, 2008*

Situated at the south-eastern tip of China, Hong Kong is ideally positioned at the center of rapidly developing east Asia. With a total area of 1,104 km<sup>2</sup>, it's the major international trading centre, global services center, international financial centre and "Exposition City" (convention center for technology, information and communications, trade, and the exchanges of human resources cultures). As the key gateway to the mainland, Hong Kong has the world's third-largest container port, an excellent airport and a highly skilled entrepreneurial population. It advocates and practices free trade and Free Market. In 2007, the World Bank ranked the area No.3 for ease of doing business, compared with No.89 for the rest of China. It also has a small and efficient government structure applying 'maximum support, minimum intervention'.

Hong Kong is also known as the "**Events Capital of Asia**" with arts as well as international festivals throughout the year. The array of world class events ranging from the performing arts, sports, Broadway shows, festivals and concerts performed by international stars. Specially, Hong Kong is a major film center and theater productions include dramas, Broadway musicals, contemporary and Chinese dance, as well as ballet. With creative minds, the film industry players had produced a large number of high quality movies. Film products exported by Hong Kong in 2006 amounted to a total value of \$15 billion.

Hong Kong, which lacks natural resources, has no raw materials and a land supply that is never going to be enough, has had a tradition of building her success on the resource her people. The creative industries have become an important element in Hong Kong's economy and a strong driving force for the territory's future development. Hong Kong has developed a leading edge in key areas of creative industries like film, television, music,



design, architecture, comics and animation, games and digital entertainment, etc. According to the latest statistics, Hong Kong has around 32,000 creative industry-related establishments, with more than 170, 000 practitioners engaged. The industries create an added value to Hong Kong's GDP of more than \$60 billion annually, representing around 4% of the GDP. And, the government has committed some \$600 million from 2006~2008 for the creative industries in all. Obviously the creative industry has been a central target for the government's work.

When talking about the city branding, Hong Kong has begun much earlier than other Asian cities. **Brand Hong Kong**, or (BrandHK), was launched in 2001 as a government programme designed to promote Hong Kong as **Asia's world city**, not only a major city in China. BrandHK, standing for excellence, quality and creativity (more precisely as excellence, enterprising, innovative, free and quality living), has been used to represent Hong Kong at a wide range of functions, both at home and around the world. The Hong Kong Government manages BrandHK and seeks to ensure its proper use as a promotional tool for the city's development. In 2010, following a major review and public engagement exercise, BrandHK was updated, incorporating changes to its visual identity, core values, attributes and brand platform.

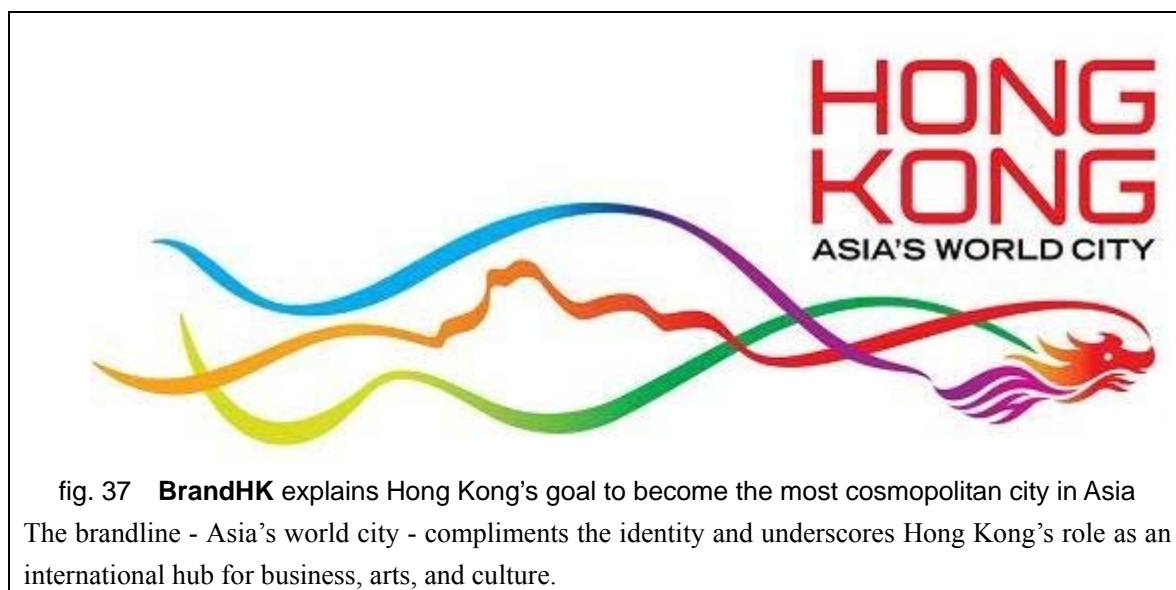


fig. 37 **BrandHK** explains Hong Kong's goal to become the most cosmopolitan city in Asia  
The brandline - Asia's world city - compliments the identity and underscores Hong Kong's role as an international hub for business, arts, and culture.

In 2003, the Hong Kong Government has undertaken a review of Hong Kong's long-term development strategies in response to the many challenges in the face of globalization and the emergence of a knowledge-based economy. Hong Kong has set itself on course to become the center for innovation and technology in east Asia - a **cyber city** in the cyber century.

Hong Kong's IT flagship - To facilitate Hong Kong's development as a leading digital city in the region, **Cyberport** (won the internationally acclaimed Intelligent Building of the Year Award 2004 in New York City and many other awards) as a HK\$15.8 billion (US\$2 billion) **landmark project**, has been built and managed by Hong Kong Cyberport Management Company Limited and owned by the HKSAR Government. The project is being developed on a 24-hectare site at Telegraph Bay in the southern district of Hong Kong Island. It is creating an interactive environment as home to a strategic cluster of more

than 100 information technology (IT) companies and more than 10,000 IT professionals. This clustering of local and overseas companies and professional talent is envisioned as a catalyst and hub for the growth of local and regional IT industries, with particular emphasis on IT applications, information services and multimedia content creation. Cyberport will also provide IT education for the broader community.

The government support for the Cyberport's Incu-Train Programme where some \$56 million has been earmarked from the Innovation and Technology Fund to support start up companies in the digital entertainment field.

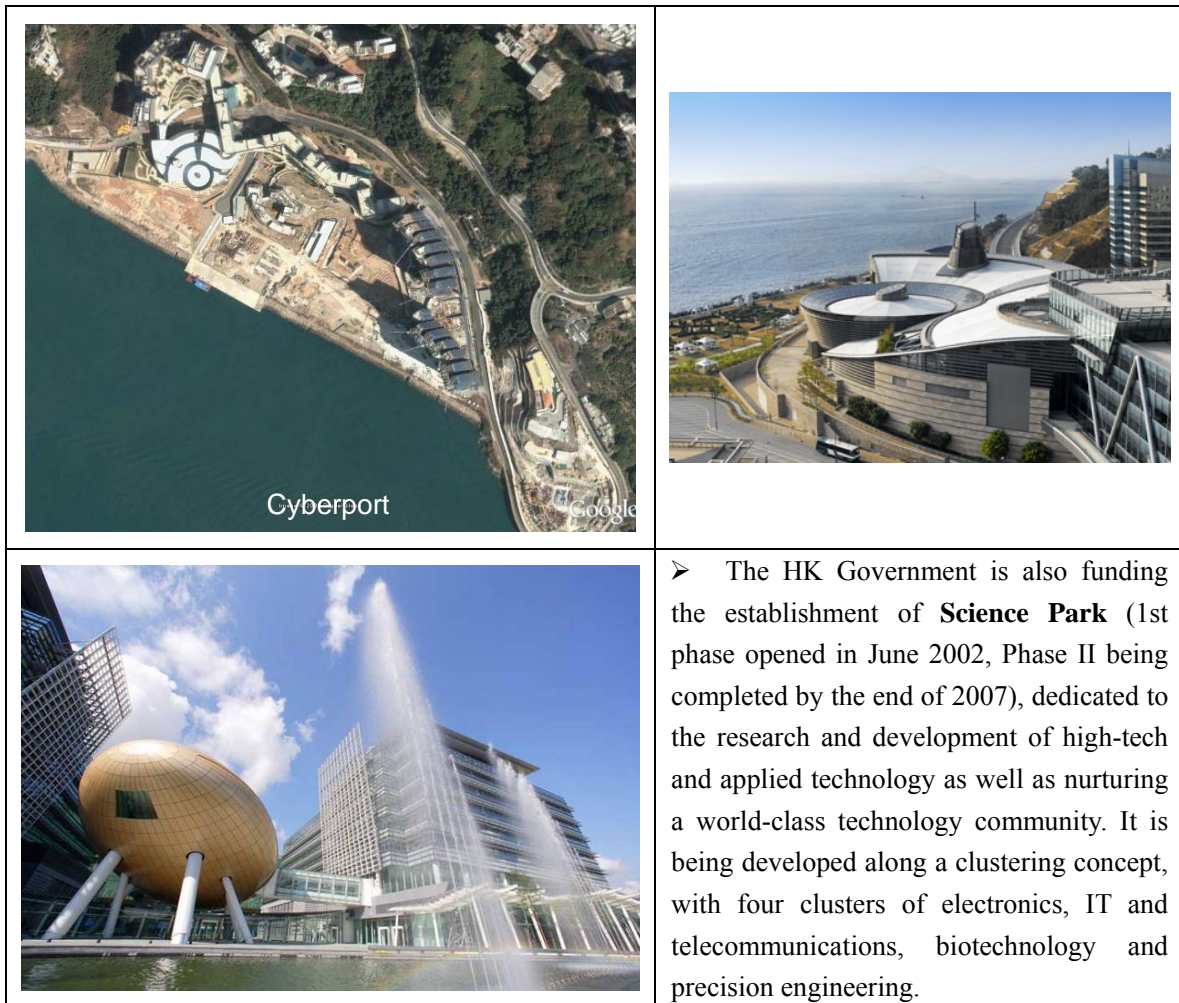


fig. 38 HK Cyberport

Another major project is the Norman Forster designed **West Kowloon Cultural District** (WKCD), the intention of which is to boost cultural and entertainment establishments and to develop the area into an arts, cultural, commercial and entertainment district with a distinctive identity. The West Kowloon Reclamation Project created approximately 340 acres of new land and will provide housing for a population of 190,000 people. The SAR Government plans to establish a waterfront cultural district at the southern tip of the project that will combine culture, art, leisure, and commerce. The district features a new modern art museum, numerous theatres, concert halls and other performance venues under the management of the West Kowloon Cultural District Authority, which is directly financed by the government with a one-off funding of 21.6 billion HK\$ for construction and operation. The project was first proposed to attract tourists to Hong Kong, but the focus



thereafter has turned to the benefits for the local residents, both intellectually and economically.

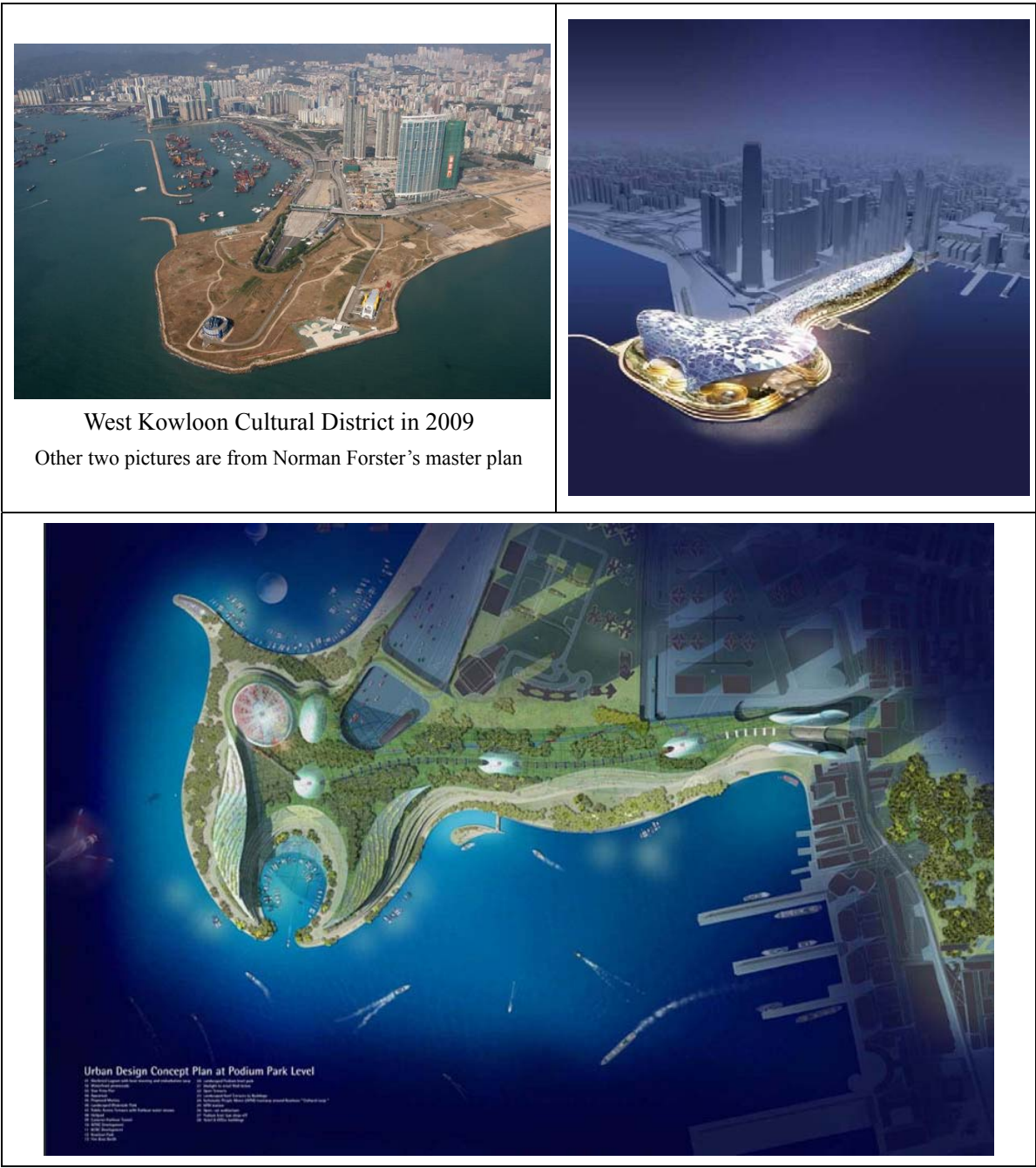


fig. 39 West Kowloon Cultural District

In 2006 the Hong Kong SAR Government established five research and development centers to promote innovation and development in the areas of communications and information technology, logistics and supply chain management, automotive components, and nano technology, as well as advanced materials, textiles, and the garment industry. In 2009, the Government dedicated to developing **Hong Kong as creative city**. To co-ordinate the development of a creative economy, the Government has set up a dedicated office, "**Create Hong Kong**".

## Some institutional & financial measures of Hong Kong for creative industry

**Create Hong Kong:** Create Hong Kong is a brand new office dedicated to promoting the development of creative industries in Hong Kong was set up under the Communications and Technology Branch of the Commerce and Economic Development Bureau in June 2009. It provides one-stop services and better support to the industries. The office is responsible for the administration and management of funding schemes related to creative industries: CreateSmart Initiative (\$300 million, established in 2009), DesignSmart Initiative (\$250 million, launched in 2004), Film Development Fund (\$300 million, expanded its scope in 2007), etc.

As part of the continuing support for the development of creative industries, the Government has set up a dedicated **Creative Industry Office** in 2009. This new Office will co-ordinate the work of different departments covering television, entertainment, innovation and technology and trade and industry, and will provide more effective support and a one-stop-shop for the industry. The Government has also invested in a number of initiatives, including the **Hong Kong Design Centre** and the **InnoCentre**, Hong Kong's artist facility aimed at cultivating a cluster of high-value added design activities among design professionals and user industries. The Government has earmarked HK\$100 million to support the Hong Kong Design Centre and to make the InnoCentre a magnet for design activities.

**Hong Kong Design Centre:** has been a strategic partner of the Government in promoting design since its establishment in 2001. Founded by five leading design professional bodies in Hong Kong and supported by the Government, the Centre aims to promote design as a value-adding activity; raise design standards and foster design-related education; and raise the profile of Hong Kong as an innovation and creative hub. The Government has earmarked an additional US\$12.82 million (HK\$100 million) since 2006 to support the Hong Kong Design Centre holding exhibitions, conferences, workshops, networking functions and professional education and training courses.

**InnoCentre:** opened in November 2006, is Hong Kong's first facility aiming at cultivating a cluster of high-value added design activities among design professionals and user industries and promoting creative industries by making the InnoCentre a magnet for design activities.

**Innovation Technology Fund:** supports mainly applied R&D private companies that contribute to innovation and technology upgrading in industry.

**Film Guarantee Fund:** assists local film production companies to obtain loans from local participating lending institutions for producing films (a loan guarantee scheme) and helps create an environment conducive to the development of a new financial infrastructure for film production.

Some culture clusters in HK (especially in terms of art):



fig. 40 The Cattle Depot Art Village

The Cattle Depot Art Village: located in Kowloon, the site was originally used as a slaughterhouse from 1908 to 1999. It was renovated and developed into a village for artists in 2001. It is now home to around 20 art groups in Hong Kong. In 2003, there was Cattle Depot Festival. In recent years, the Cattle Depot Book Fair is held annually. The village arouses people's interest in knowing the artistic development in Hong Kong. There is also

discussion on what should be done by the Hong Kong government to preserve cultures in art.

Fotan – a growing cluster of art studios in Hong Kong: a fading industrial district which is now a place for local art and home to more than 50 art studios and 180 artists. Each year in January many of Fotan’s artists invite outsiders into their studios to show their work and to exchange ideas and dialogue.

**Other initiatives:**

Hong Kong, as a market place is really very small, but it has the rest of the Pearl River Delta (PRD) cities and the vast mainland China. Therefore, the cooperation with neighboring cities, particularly the Pan-PRD region, is always on the policy agenda. However, recently this tendency has become more ambitious, with also the strong promotion and support from Guangzhou (Guangdong Province).



fig. 41 The Future Great Pearl River Delta, Asia’s largest cities

South China's mainland cities in the Pearl River Delta in Guangdong Province with Hong Kong and Macau, is going to integrating into a single economic circle, namely "**Great Pearl River Delta integration**" plans to gradually concrete. (SkyscraperCity, 2008)

In 2009, Hong Kong's "South China Morning Post" reported that Guangdong Province and Hong Kong SAR Government has recently spent 14 million HK\$ for services rendered the study to allow time for experts to develop "joint development of the Pearl River Delta, the study report" and introduced the relevant content . The report suggested that the current Guangzhou and Foshan, Shenzhen and Hong Kong, Zhuhai and Macau in these six urban development into **three major clusters** (mega cluster), and then integrate them into an economic circle, to build **Asia's largest cities** (Megalopolis). In particular, the report will be Hong Kong, Shenzhen and Macau, Zhuhai area named as the "**Gold Coast**", and suggested that the development of the region into the United States as the San Francisco area called the "**Asian Bay Cluster**". The six cities are currently seven airports, including five international airports. The formulation of a research report suggested that these



airports with high-speed railway and bridges and other facilities to link up. In this way, no matter at which cities can be within one hour to the rest of the Pearl River Delta in five cities. New transport links between Hong Kong, Macau and Zhuhai in the PRD are expected to open up new areas for development and facilitate trade within the whole region. The proposed 50-kilometre Hong Kong-Zhuhai-Macau Bridge will be the longest in the world.

If this integration of six cities together, then a population of 33,410,000 (to the end of 2007 whichever is the greater), with an area of up to 1. 61,310,000 square kilometers, GDP reached 700 billion U.S. dollars of Asia's largest economy will be the birth of the cluster.

Follow the lead of Hong Kong, the Pearl River Delta cities are going to enjoy a bigger boost than ever before. But the road to success is not straight. And, this plan is much more complicated than the Øresund Region. Could it achieves a more creative future as a whole and also individually? Let's wait and see.

### 3 Beijing

Beijing, long regarded as conservative and political, now becomes China's intellectual hub, as well as the most likely place to incubate creativity, evident in the rock music and avant-garde art scenes. With the 2008 'Olympics factor', Beijing has obtained a cultural boost and opportunity to rebrand itself in the new century. The subsequent impact is enormous.



fig. 42 Images of 2008 Beijing Olympics

*Supporting the renaissance in Chinese art are museums, hundreds of which are being renovated and built across the country. The nationwide goal is to add 1,000 new museums by 2015.*

*With fast expansion of theatres, Beijing's film box office receipts increase by more than 25% every year. Up to February, there were 65 film theatres with 250 screens, and their*

*annual revenues reached 360 million yuan (about 36 million euro) in 2007, a historical record. And the total revenue of culture industry also took a record 10% of Beijing's 2007 GDP, as probably a new engine for its economic growth.*

*Beijing's newly finished National Grand Theatre has boosted the market for show business. The number of dance, music and drama shows surged from several thousand in one year in the 1990's to 17,000 in 2007 in the city, making the capital China's center of show business.*  
-----Stephen, 2008

Jiang Gongmin, Head of Beijing Culture Bureau said "We encourage the development of the culture industry and support them with favorable policies." Beijing has taken powerful measures to support its creative industries which is there for all to see.

At the end of 2005, Beijing began its drive to become “**a capital of creative industries.**” This was followed by a municipal decision to invest 500 million yuan (US\$73 million) in cultural and creative industries. In 2005, assets of the cultural and creative industries in Beijing were valued at 453.7 billion yuan (US\$66.72 billion), 8.8% of the city's GDP. These industries yielded 10.3 billion yuan (US\$1.51 billion) revenue and generated taxes of 11.6 billion yuan (US\$1.71 billion). In 2008, Beijing's culture and creative industries yielded 100 billion yuan (US\$14.70 billion) in added value, second only to the financial industry. From January to August, the industries realized an income of 335.42 billion yuan (US\$49.33 billion), increasing by 23% year-on-year.

*From 2004 to 2008, the added value of the cultural and creative industry to the Beijing regional GDP rose from 10.1% to 11%. In the first half of 2009, despite the global economic crisis, the cultural and creative industry accounted for 11.4% of the capital's GDP, a new record, making it a vital part of the capital's economy and a new growth point in it.*

----- Cai Fuchao, Vice-Mayor of Beijing  
director of the Publicity Department of the CPC Beijing Municipality, 2009

**Beijing Cultural and Creative Industry Promotion Center** was established in November 2006. As the permanent institution of Beijing Cultural and Creative Industry Leading Group and its General Office, the Center specializes in promoting the development of Beijing's cultural and creative industry. The purposes of the Center are putting people first, stimulating creativity, creating classic works, and expanding the industry.

Creative companies are enjoying quick growth and development in Beijing. **Bank of Beijing** was the first bank in China to finance the industry. It first signed a cooperation agreement with the Beijing **Creative Industry Development Center** in November 2007, setting a 5 billion yuan (US\$732.41 million) credit for creative enterprises. Since then, other financial organizations have followed suit. The Beijing branch of the Industrial and Commercial Bank of China also signed a cooperation contract with the Beijing Creative Industry Development Center in January 2008, offering 10 billion yuan in credit annually. And, the **Beijing Culture Bureau** signed a contract with Bank of Beijing for a total of 10 billion yuan (US\$1.46 billion), according to Chinanews.com.cn. The money will go to support creative enterprises in fields such as animation, performance and art trade. Bank of Beijing also signed a cooperation agreement with the Beijing Animation and Game

Industry Alliance. The bank will offer financing products of more than 70 million yuan (US\$10.25 million) to the China Acrobatic Troupe Company, China Associated TV & Film Investment Company and JoyChina Internet Technology Company.

The Beijing Municipal Government has continued to encourage the industry’s development and listed it in its **11th Five Year Programme** (2006–2010). It includes plans for nine centres to be built during this period: the National Artistic Performance Centre, Publishing Distribution and Copy Right Trade Centre, Radio and Television Programme Production and Trade Centre, Anime Game Research and Development Production Centre, Advertising and Conference Exhibition Centre, Antiques and Artworks Trade Centre, Design Creative Centre, Culture and Tourism Centre and Culture Sports and Entertainment Centre. As outlined in the Plan, by the end of 2010, there will be **30 cultural and creative industry clusters** in Beijing. 21 clusters already exist, generated 47.8 billion yuan (US\$7.03 billion) in operational income, accounting for 13% of the total income of this industry.

With “Inspiring Cultural Creativity and Promoting Sustainable Development” as its theme, the Fourth ICCIE (China Beijing International Cultural and Creative Industry Expo, on November 25, 2009) amounts to a step in the implementation a specific strategic orientation and focus detailed in a **Cultural Industry Promotion Plan** approved on July 27, 2009 by the State Council. The Plan calls for creating a service platform for the cultural trade that will allow domestic and foreign cultural enterprises to conduct product promotions, trade in factors of production, exchange industrial information and communicate in a forward-thinking way.

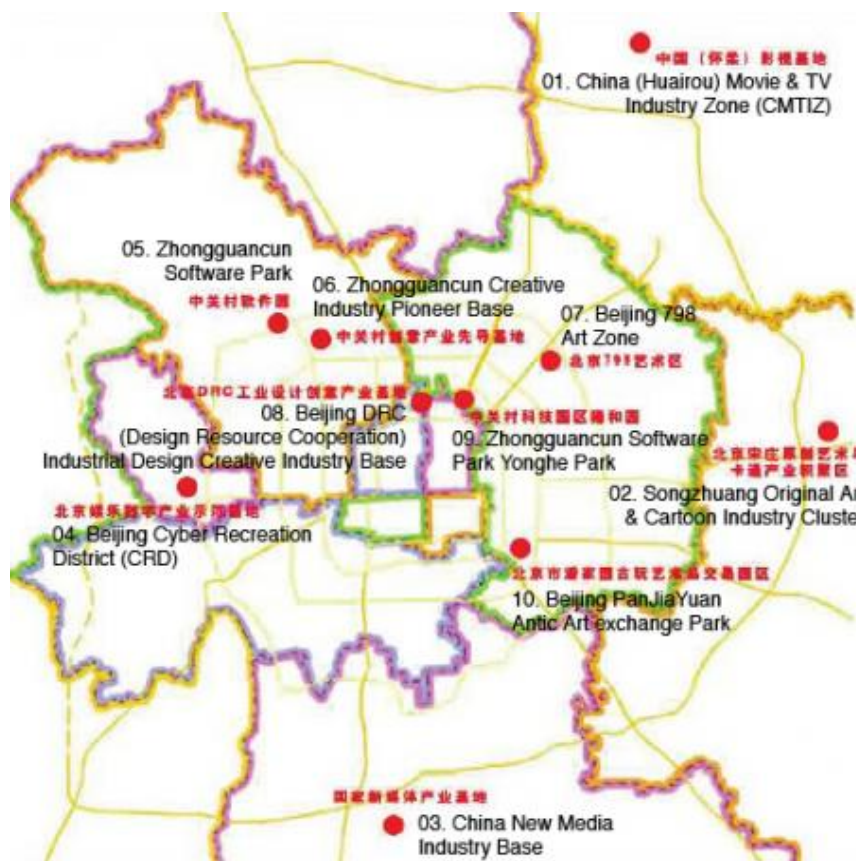


fig. 43 10 major cultural and creative industry clusters Area in Beijing (Government sources)



*In December 2006, during the first Beijing International Culture and Creative Industries Expo (ICCIE), 10 cultural and creative industry clusters were officially affirmed, including the Zhongguancun Creative Industries Pilot Base, Beijing Digital Entertainment Industry Demonstration Base, Beijing Digital Entertainment Industry Demonstration Base, China New Media Development Zone (CNM), Beijing 798 Art Zone, Beijing DRC, Industrial Design Creative Industry Base and the Zhongguancun Software Park. Since 2006, the government has allocated 5 billion yuan (US\$735 million) each year to fuel the development of the cultural and creative industry. In the following three years, about 1.5 billion yuan (US\$220.6 million) has been spent in project allowances, interest payments on loans and other incentives.*

*In early 2008, in anticipation of the 2008 Olympic Games, Beijing announced the establishment of 11 more municipal-level cultural and creative industry clusters. These included the Beijing CBD International Media Cluster, Shunyi International Exhibition Industry Park, Liulichang Historical Culture Creative Industry Park, Tsinghua Science Park, Huitong Times Square, Qianmen Traditional Culture Industry Cluster, Beijing Publishing Distribution Logistics Centre and Beijing Happy Valley Eco-Culture Park.*

From the picture above, we can see that the emergent cultural geography of Beijing is highly dispersed. Many of its most important creative clusters sit on the edge of the city, beyond Beijing's fifth ring road because of the low cost.

### **Cultural clusters in Beijing:**

With the unexpected but rapid development of new cultural clusters, initially 798 Art District, and then Jiuchang, Caochangdi, Huantie, Heiqiao and 318 International Art Village – to name a few centers which have flourished since 2000 – that art districts were officially recognized as a part of the city life and opened a dialogue with society. These recent centers are all well-organized, hybrid communities often chosen for their strategic position, characterized by the unprecedented coexistence of two dominant forces: creative (artists' studios) and commercial (galleries, and various art institutions). (Manuela Lietti, 2008) They have become key clusters for artistic appraisal and consumption; for better and worse, they have transformed into fashionable entertainment centers attracting both experts and ordinary people.

The famous two cultural clusters are in Chaoyang, the eastern district of Beijing, with the Herzog & de Meuron 'bird's nest' Olympic stadium, and OMA's extraordinary (also controversial) building for China's national broadcaster CCTV, has been the iconic global urban destination. Chaoyang has certainly gone global, but not only in architectural terms. As the city's major business, financial district and shopping center, Chaoyang also has a beautiful park and the resources of contemporary culture. It holds the Chaoyang Music Festival which pulled in 300,000 visitors to the thriving cultural quarters annually.

▪ **798 Art District** (No.798 Art Factory)

*The entire area has turned into a site for cultural leisure, allowing foreign and local visitors to gaze at what is thought to be new Chinese culture at its best.*

----- Thomas J. Berghuis

*lecturer in Asian Art at University of Sydney, Consultant Lecturer at Sotheby's Institute of Arts in Singapore*

*If Factory 798 began its life in the 1950s as the sober product of central planning, it has become a dynamic art district due largely to accident, and the laissez-faire encouragement of the government.*

----- Alex Pasternack, 2008

The best known Chaoyang quarter is 798, a very large Bauhaus-style electronics factory complex, designed by architects from East Germany in the 1950s. The former factory 798 located in the neighborhood of Dashanzi, northeastern corner of Beijing. After decades of disuse, firstly became a temporary studio space for the sculpture department of the China Academy of Fine Arts in 1995. By 2002, artists and galleries from China and abroad began to divide and rent out the factory spaces, converting the obsolete small-sized factory buildings and warehouses into studios, exhibition halls, design firms, cafes and shops and later on bars, restaurants, dwellings, offices and performance venues with their respective unique styles. The former industrial zone has become a trendy cultural district, and a site for fashionable marketing of contemporary popular culture. There are now nearly 150 cultural enterprises there, from contemporary art galleries to restaurants, from fashion boutiques to advertising companies, from design studios to a serious art bookshop, Timesone8. Here also organises the Dashanzi International Art Festival (created in 2004), an important international event.

There is even a saying that 798 is of being to Beijing to the 21st century what Soho was to Manhattan to the 20th century (in terms of footing), although might be too extravagant. what Manhattan was:

*'I never visit 798. From the very beginning, it was going to be a shitty place. You're using art for the wrong reasons. It never really served in the way that art should serve a community. It simply became a carrier for other kinds of ambitions.'*

----- Ai Weiwei, an influential Beijing-based artist

Unfortunately, a similar fate has overtaken 798 as in the way that London's Hoxton success has driven up rents. 798 has shifted from a bohemian creative zone into a mere display case for creativity, where rents are too high for artists and everything is on sale. However all that has happened is that another art and design district has been born, Caochang-di in where else Chaoyang.



fig. 44 798 Art District

#### ■ Caochang-di

*Forget the once-celebrated 798, Beijing's new district for contemporary art is Caochang-di. But hurry: everyone's catching on fast.*  
 ----- Philip Dodd

A distinct alternative to 798 lies a few kilometers northeast in the village of Caochang-di. The difference is signaled by the prevailing architectural style: modern, sober grey-brick courtyards whose imposing walls seem to turn their noses to tourist groups and local villagers. The area is still very much a thriving village, catering to a local population, not bohemian tourists. The 'art action' has moved from 798 to Caochang-di, a gallery quarter where the most interesting buildings have been designed by Ai Weiwei, one of the two or three most important contemporary Chinese artists. The list of interesting galleries there grows and grows, and New York galleries are moving there as quickly as they can. But there is the saying that 'go there soon – before it becomes another tourist destination', in other words, another 798. Could there be a way out this recurrence?



fig. 45 Caochang-di

## 4 Shanghai

The general impression is that Beijing serves as the cultural heart while Shanghai remains essentially a commercial center. The place promotion in Shanghai is under strong state support to identify its unique role as a financial and trade center in China, seeking to position itself as a **world class city**.

Shanghai is unique, its strategic location is thought to be an obvious advantage. Shanghai is the place where traditional China confronts the emerging, modern West. It's the place where China comes to meet the modern world and where the world meets China. The most recent focus is the coming Shanghai 2010 Expo is going to receive a lot of attention from all over the world..



So far, 187 countries and 47 international organizations have confirmed participation, the biggest number of participants in the Expo history. Organizers are expecting 70 million visitors over the event's 6 months run, which would also be a record high. It's expected to bring about the 'snowballs effect' and continues on with more good change.

fig. 46 2010 Shanghai Expo (5.1 ~ 10.30): 'Better City, Better Life'

In the past few years, an urban regeneration strategy has been adopted in Shanghai, which is based to a large degree on a **culture-led policy**. The strategy consists of developing cultural industries, holding large cultural events and building new cultural institutions. **Cultural industries** are developed by promoting three main industries: film and television, print and publishing, and art and entertainment.

In order to become a global cultural center, a number of huge cultural buildings were constructed in the city. Mega urban developments are specially encouraged by the government because of their quickly transformation urban landscapes. Behind the monumental construction projects is the belief that the size of these projects can create a pro-development atmosphere. These include the Shanghai Center, the Oriental Pearl TV tower, the East Concert Hall, the Yangpu and Nanpu Bridge, the 88-storied Jin Mao Mansion and the 94-storied Shanghai World Financial Center which became symbols of Shanghai. The cultural monuments such as Shanghai's Museum, Library, and Grand Theatre have given the cities some **iconic cultural structures**. The budget earmarked for developing cultural infrastructure was doubled between the years 1996 - 2000. It has used various investment resources to develop **large-scale exhibitions**. In 1995 alone, Shanghai organized over 100 international exhibitions. The "99 Fortune Globe Forum" was also held in Shanghai. Shanghai used this event to show spectacular urban infrastructure projects to

the world. These include the new Shanghai Pudong International Airport, a 100m wide Millennium Boulevard threading more than 100 skyscrapers in Pudong, the Shanghai Information Tower and so forth.

Hosting national and international **cultural events** become an integral part of an urban promotional strategy to promote new urban image of Shanghai. Throughout the 1990s, a large international cultural event was held at least once a year, such as the International Film Festival, a television festival, an arts festival, an Asian music festival, fashion festivals and other cultural events.

Shanghai seeks to develop the cultural and creative industry as its edge. The **Cultural Industry Development and Innovation Centre** was established in 2002. In early 2005, the Shanghai Municipal Government launched extensive creative industries plans, including a research institute, the **Shanghai Creative Industries Research Centre**. This is even ahead of Beijing, which eventually followed suit in December 2006 with the 1st International Beijing Cultural and Creative Industries Expo.

*“2007 International Forum on Urban creative industry” which is one of the highlights of Shanghai International Creative Industry Week, the reporter was announced that Chinese and foreign experts believe that Shanghai has become China’s leading cities of creative industry, as in London, New York, Tokyo after yet another world-class creative industry center. (SCIC)*

**Shanghai Creative Industry Center (SCIC)** was established on November 6th, 2004 and began to function on April 28th, 2005. Established with the approval of the Economic Commission of Shanghai Municipal Government and the Shanghai Municipal Administration of Social Organizations, Shanghai Creative industry center is a specialized organization in promoting the development of Shanghai’s creative industries. The center’s mission is to coordinate resources, formulate development targets and strategies, strengthen the guidance, construct a platform, promote the assembly, and establish a system, thus gradually forming a modern industry structure supported by the individual creative industry enterprises and clusters on the platform of “Shanghai Centre of Creative Industry”, and driving the overall development of Shanghai creative industry.

The Shanghai Municipal Government has stated that the development of creative industries is one of its priorities during the **11th Five-Year Plan** period (2006-2010). According to the Shanghai Creative Industry Center, 3,000 companies from 30 countries had entered one of the 75 new creative industry parks (2.2 million m<sup>2</sup>) around the city, creating job opportunities for more than 25,000 people. In 2005, the creative industries of Shanghai realized an increase of 54.9 billion yuan in turnover, nearly 18% higher than that of the previous year, accounted for 6 % of the GDP of the city.

*"Creative industry is a name card for Shanghai," says He of the Shanghai Creative Industry Center. "They seemed to become popular overnight, but problems arise when too many competitors are striving in the same field and economic conditions are not ideal. That's especially so in the arts that are influenced by the global financial crisis."*

----- Nie Xin, 2009



Shanghai has divided its development of creative industries into **three stages**: creative-industry parks, creative-industry clusters and creative-industry projects.

- Stage 1. **Creative-industry parks**: the model of old factory warehouses plus artists. In the first stage, many old warehouses in the downtown area were renovated and furnished to become modern office buildings while retaining some of their original equipment and appearance. These buildings are usually spacious with high ceilings, making an ideal environment for the start-up of creative businesses by artists and entrepreneurs. Since these buildings were almost useless in the past, the rents were comparatively low and thus good for creative companies and individual artists. This model has proved to be quite successful: by the end of March 2007, **75** creative-industry parks had already been built in Shanghai. Since most creative businesses start small and are modestly capitalized, these creative-industry parks play an important role at bringing such businesses together and providing an enabling environment. In addition, they may facilitate marketing such companies since the clients may approach creative-industry parks when searching for suppliers. This model has proved to be very successful from a business perspective. However, it has some shortcomings. Creative-industry parks remain owners, while creative businesses are renters. As real estate values increase and rents rise, some companies and artists are forced to relocate, consequently hindering the industries' development.

Here the creative-industry parks mainly refer to the city's preserving and developing of old industrial structures, actually more similar to what the term used in this article of 'cultural and creative clusters'. Just have an overview of this development, we will see that the Suzhou Creek takes the center stage as it is lined with famous creative industry parks like Creativity Warehouse, Zhoujiaqiao Center, E Cang on Yichang Road, M50 Park on Moganshan Road, Jing'an Creative Art Park on Changhua Road, Tian Zi Fang on Taikang Road, Red Town on Huaihai Road W., 1933 Old Millfun (former 1933 slaughterhouse) in Hongkou District and Bridge 8 on Jiangguo Road M.



fig. 47 Creative-industry parks in Shanghai -1

In 1995, the Shanghai Economic Committee began reconstruction of industrial buildings and set out policies for creative industry spaces. One of the first and most famous is the art hub **M50** (No.50 Moganshan Road). It's an old warehouse in the old Shanghai Chun Ming Textile Factory and many artists opened painting and sculpture galleries and studios in the 1990s due to the cheap rent. When it became an official creative industry park in 2002,



today more than 130 galleries and studios were operating and still are. Within two years the area turned into an important site for contemporary art in Shanghai. It has attracted artists and tourists from all over the world and has also caught the attention of local and foreign media as well as the municipal authorities, leading to the area being identified as one of the creative districts in Shanghai and a new name, 'M50'. It is a good example of the many creative-industry parks. With the support of the government, owners of culture-industry parks are able to convert unprofitable warehouses into prosperous office buildings. In turn, the surrounding environment also improves. However, rentals have increased and now the hungry artists have moved out, the richer folks and tourists have taken over.

**Highstreet Loft** on Jianguo Road W. in Xuhui District opened in December 2008. It's the site of the Shanghai Textile Group's Shanghai No.9 Knitting Factory. It took a year to plan and another year for reconstruction. "The idea was to establish a SOHO in Shanghai's center by using the powerful background of our textile group and attracting fashion labels. However, "the arts atmosphere is hard to copy," says Ma Ni, vice general manager of Shanghai Highstreet Loft Investment Co. In early 2007, the occupancy rate of creative industry parks was over 90%, but it dropped to 80% in one year. Many fashion shops and design studios left when they found the location unsuitable. After many changes, the concepts of "showroom" and "fashion social" have evolved in this old factory creative space.

**SVA Yuejie** (means "beyond boundaries"): a new creative center in an old TV factory which renovation took off in 2004, opened at the beginning of 2009 in Xuhui District. In just a couple of months, Yuejie has attracted offices, a gym, a cinema, restaurants, cafes and other facilities. Unlike other creative centers that focus on art and design studios and galleries, SVA Yuejie's main space (70%) is office. Besides targeting a different client, it offers relatively lower rental and a natural environment that includes 30-year-old trees in large green space.

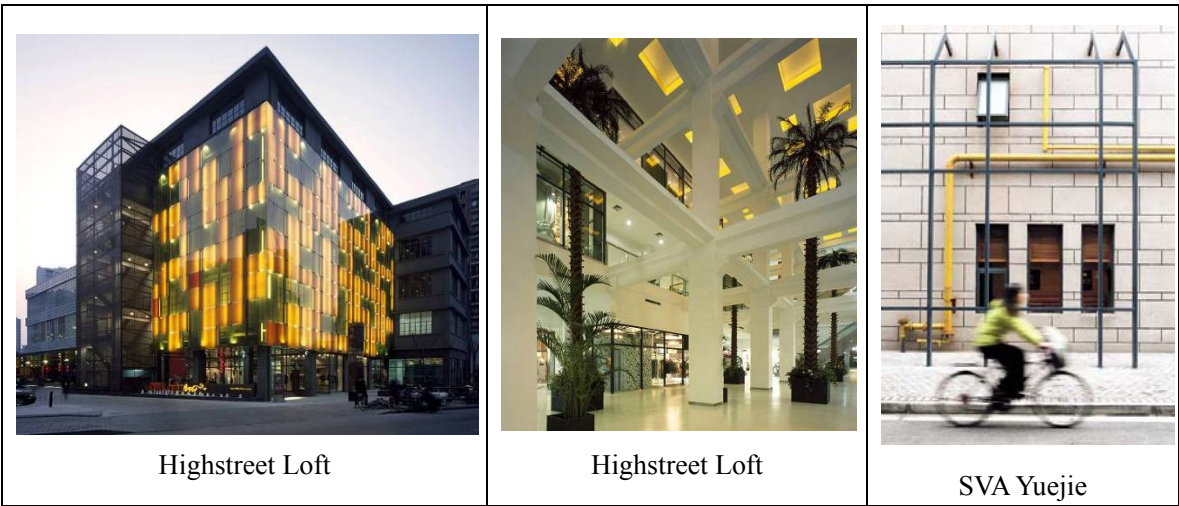


fig. 48 Creative-industry parks in Shanghai -2

**Red Town:** As one of the promotion of Expo 2010, the renovation of the abandoned Shanghai No.10 steel factory in Hongqiao in 2009 now houses the Shanghai Sculpture Space with a collection of cafes, gift shops and offices. Pitched as a "creative zone," it has become popular with families and weekenders who come to picnic among the freestanding sculptures in the grassy central areas. It represents the inclination changing from sporadic

artistic action to organized construction and management of spaces for the creative industry.

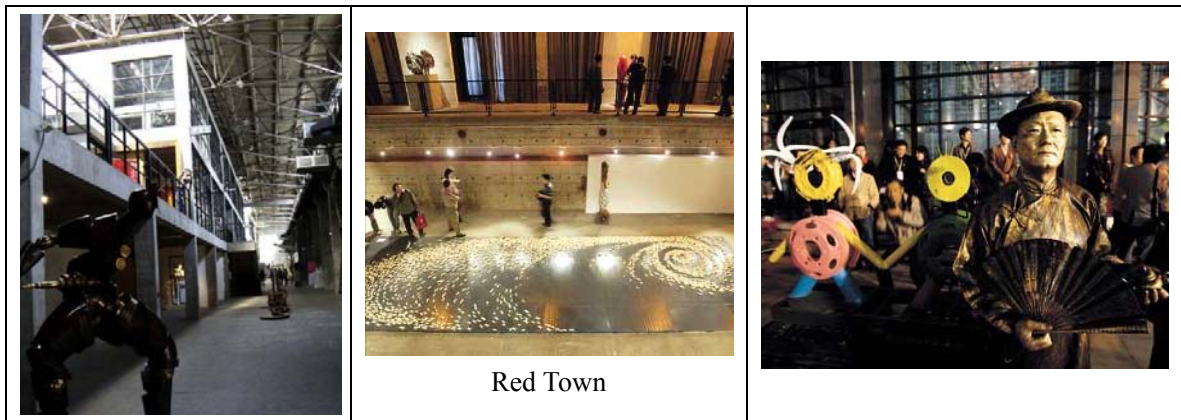


fig. 49 Creative-industry parks in Shanghai -3

- Stage 2. **Creative-industry clusters:** clusters formed according to the local art and cultural resources. Eventually, creative-industry parks were found to be insufficient to fully support the development of the creative industries. The Shanghai Municipal Government has stopped building new creative-industry parks but continues to maintain and develop the existing 75 parks. Based on the latter, the government starts to explore the development of creative-industry clusters, which take into consideration the characteristics of the local art and culture and intentionally focus on certain industries. The main industries include: the theatre and performance-art cluster, the film and television cluster, the comic cartoon and game cluster, the gallery cluster and the intellectual-property cluster. For example, the Zhangjiang Culture and Technology Creative Cluster has attracted enterprises relating to comics and cartoons, games, television and movies, and post-production services. At present, this cluster concentrates 70% of the total production value of game software in China, including some of the top game businesses.

- Stage 3. **Creative-industry projects:** big and important events and projects based on the value chain. Shanghai is also trying to promote such projects in the creative industries. For the 2010 World Expo, a creative project is being carried out that will place in one service system all the elements attractive to a participant in the World Expo, including clothing, food, accommodation, travel and entertainment. This kind of big project has great potential to promote the creative enterprises in Shanghai.

➤ **Remarks:**

As an old Chinese saying goes, ‘while the prospects are bright, the road has twists and turns.’ Or else, it is the best of times; it is the worst of times. This is exactly the current situation of Chinese cities in terms of creativity. As anywhere else, there still remain many impediments to realizing the creative future.

Substantial investment, however, has gone into building the hardware of creativity and improving physical infrastructure, and less has been done in the way of supporting creative

process and talent. Therefore, some cities are experiencing the drying out of public funding for cultural and research activities as new grand infrastructure is being built. China has to **reposition** itself in the global creative economy exporting its culture to the world, to rebrand itself as a significant exporter of cultural goods and services rather than simply a low cost location for manufacturing. More innovation than imitation, from ‘made in China’ to ‘created in China’. Hence **investment** in creative talent and **liberalization** of the cultural climate need to be a key element of the future strategies (Weiping Wu 2004), in order to provide a successful combination of local innovation capacity and supportive environment. There is the need for strategy of 'multi-dimensional creativity', not only in terms of prestige projects or events promotion as the catch-up strategy. Furthermore, for China, the target should extend beyond merely GDP increases and includes the exploration of the potential of deeply-rooted Chinese culture for making creative products rich in Chinese culture and heritage.

- In Chinese cities’ cases, the policy-led ‘top-down’ creative cluster development is important. Indeed, ‘**planning**’ and ‘**creativity**’ are not necessarily opposites or mutually exclusive. However, there is still the danger that the original creative spirit moves elsewhere as has occurred in Beijing’s 798 art district. In some models, governments have partnered with corporate management to ensure that there is a balanced mix of participants, in turn facilitating a learning and cooperative environment. This dilemma is hoped to have some resolution. Moreover, the government role in leading the creative movement, should better reduce direct subsidy to producers but act as a **facilitator** or mediator of creative goods and services. And, to ‘think local, act global’ should be remembered.

- Institutional problem: The governmental **division** of sectors restricts inter-industrial blending, and the inflexibility of the dominant industrial. The creative industry in China is under the administration of several different government departments and the administration has many different levels. The first level participating directly in the management is the Ministry of Culture. The second level is the State Development and Reform Commission, the Ministry of Finance and the departments in charge of labor, industry and commerce and taxation, etc. There are about 18 ministry-level departments participating directly in the management of the field of digital content, for instance. As a result, the administration coordination wastes both time and energy and it is very difficult to have the administrations standardized (Wang Xian 2007). However, to break institutional and political barriers is not an easy task in practical terms.

- Educational problem: The problem of ‘is there really space for creativity’ has been posed for some time. Overall, China’s **education system** reflects what is defined as a ‘circular system’, repeating over and over a standardized educational framework, which does little to inspire. In addition, Chinese artists and producers are arguably as creative as their peers in South Korea, Japan or the U.S. for that matter or being said as lack of creative originality. Moreover, take Shanghai for example, since the success in a creative field is much harder than that in business, it is still in the **periphery** compared to other types of so-called ‘mainstream success’. Shanghai’s commercial milieu seems always presenting its urban image in terms of facilitating “doing business” even when comes to cultural and creative promotion. There seems to be a **lack** of excitement or interest in doing

something creative just for the love of creating. Even if there are creative people, some of them may have not choose the creative field. The problem is that creativity, if it is to be distributed, has also to be **channeled** into designated areas.

However, the value of creative talents is increasingly recognized in the society, with schools encouraging greater creativity among its students, a change that may influence China's entire education system. To properly understand and take advantage of this trend, the Ministry of Education has started a three-year research project on China's strategy towards the creative industries. This exemplifies China's commitment and vision for development. In fact, China has to make the transformation from an economy that over-emphasizes learning from others to a creative economy where **creativity** is the **priority** strategy and originality that is acknowledged and valued. With the retrospect and reflect of its own culture and policy side, China will be more confident for its own creativity.

▪ Sustainability problem:

- **Physical** sustainability: for example Beijing, along with the unpredictable expansion has posed questions about its cultural and economic sustainability. The problem of transportation, air pollution and so on have made it a less habitable city than before. This definitely also impedes the creative class locating in the city, let alone the native residents moving out. However, the topic is still waiting for an objective and comprehensive response.

*My beloved Beijing, which is no longer livable (written by a native Beijing girl):*

*20 years ago, I never thought of leaving the city, because when I was 10 years old, Beijing was still very comfortable to live;*

*Now, I do not want to abandon this city, although Beijing is indeed no longer habitable;*

*In the future, maybe we have to flee the city, because when cars outnumber 6 million, when the house price exceeds 70,000 RMB/m<sup>2</sup>, when the 'Beijing Accent' (the Beijingers) are pushed into the Hebei Province of the 8th ring road, is here still Beijing? At least, it's not my once beloved Beijing...*

- **Social** and cultural sustainability: for instance the Shanghai Grand Theatre, completed in 1998, provides a space for the performing arts. According to Lily Kong (2009), the dimensions of the theater's program of performances and its audience profiles show how the construction of a cultural monument does not occur together with a city's cultural development. 'If cultural sustainability entails the nurturing of a local cultural idiom and a sense of local identity and community, and if social sustainability requires social inclusion, the Grand Theatre does not yet herald sustainable sociocultural development in Shanghai.'

*The vast majority of performances were foreign in origin, with less frequent performances of a more local flavor, such as that by the Shanghai Chinese Orchestra or a Chinese drama. In this sense, although the Grand Theatre may have been an achievement in some ways, it has nevertheless not had the effect of stimulating production of original creative content in Shanghai. Perhaps this was not even the intention of the cultural monument. Nevertheless, its presence has **not contributed to the nurturing and development of significant local cultural content.***

*Given the types of performances at the Shanghai Grand Theatre, it is no surprise that the audiences are mainly expatriates and visitors to Shanghai, as well as "work groups" who work for the company and get the tickets but don't necessarily relate to this. No way they will pay 200 or 300 RMB (U.S.\$25 or U.S.\$38) for these performances...even though Swan Lake and all that is politically correct for this setting. For many Shanghainese, the Shanghai Grand Theatre remains an alien space in the new urban landscape. As showed in "Cultural Icons and Urban Development in Asia" (2007), even a new generation of independent young workers are unlikely to have ever been inside the Grand Theatre. It as a place for the "**high class**". In fact, for the city's ordinary people, the theater is **non-inclusive** space. It's more like a **symbol of urban pride**.*

In brief, the passion and ambition is not enough to go on with a Chinese way of cultural and creative development, which needs more long-term consistency and sustainability. However, on a more positive note, that's it: time. China just needs time. Chinese potential cities are ready for an urban renaissance of culture-led creativity.



## Chapter 5 Summing up

*One of the most important roles that we play as city-builders is instilling a sense of hope in the future. What gives you hope when you think about the future?*

*I find it hopeful despite all the doom and despair out there that there is a growing consciousness about the role of creativity in our lives.*

*More than any other time it feels like a culture of creativity and innovation is taking root and is becoming deeply imbedded in our lives and hard wired into our economy. So even though our problems may be bigger and more complex than ever, we're responding as humans by demanding, expecting, and requiring more creativity and innovation.*

----- Tim Jones, 2007

The creative age is coming. A multitude of cities which run into the rush to become 'creative' and are ambitious to compete each other globally in the knowledge-based economy. Building capacity for becoming the nurturing place of creativity is now the urban policy focus. Culture, as a limitless resource, is considered to be of the pivotal role in both economic and social development strategies. Culture-led urban regeneration is contributed to the regeneration of declining city parts or their former industrial base. Cultural policy has been highlighted for its potential contribution to urban economic and physical regeneration. And, Arts and the creative industries plays an increasing important role in developing or reviving cities.

How to become a creative city? The precondition is indispensable, but not every city can be creative even with some certain conditions. And, The city has to attract the creative class locating there to develop the culture and creative industry. Indeed, the policy can increase the chance for creativity and using policy tools is only what policy makers can do to achieve urban regeneration by culture-led creativity. But creativity can hardly be copied anywhere. The reason why some cities adopting this strategy are just because of the fear of being lag behind, without even thinking about have they already been qualified or if the strategy is tailored to their local context.

The policy tools in terms of direct measures (namely city branding), indirect measures and the integrated one – cultural & creative clusters strategy have been applied in many cities around the world. Furthermore, the cluster development is increasingly at the forefront of city-level interventions. In this thesis, I have made three case studies of European key creative cities: London, Copenhagen and Barcelona. Among them, London is the pioneer in this field and I perceive that it is still at the cutting edge. Copenhagen is a relative new focus with a pleasant reputation, and Barcelona is often used as an exemplar, whose city's approach to urban planning and regeneration have strong connection with cultural strategy or contain important cultural components. It did not take long for Chinese cities to embrace the fashion of culture-led urban regeneration. Forerunners are Hong Kong, Beijing and Shanghai. For these Chinese cities cases, I suppose that I have merely scratched the surface of this complex issue. There is the regret that time is limited for further studying of the Chinese cities.

*While I do believe that culture-led regeneration initiatives can have an impact on city development, I would advise local authorities against believing that such initiatives alone can resolve all city's economic and social ills.*

*Culture-led regeneration should be understood as a factor that can contribute or advance the case for some issues (particularly in terms of local identity, self confidence and external perceptions) but cannot resolve structural problems on its own. This should not be a deterrent against the value of investing and supporting such initiatives. It is just a reminder that the value of culture should not only be measured on the grounds of the economic, social or environmental returns it can provide.*

*The 'cultural' impacts of culture-led regeneration (such as strengthening people's creative development, expanding cultural participation and engagement, strengthening notions of cultural citizenship and civic involvement, overcoming cultural, religious and ethnic identity barriers etc) should also be considered as positive and necessary elements of any given regeneration process.*

----- Beatriz Garcia, 2007

All the cases have achieved some sort of success even with the unavoidable flaws. Of course, every strategy has its drawbacks, and this one is not an exception. And, Culture can not be perceived as the solution to all. Culture-creative strategy is not a panacea for urban regeneration. No need to deny the existence of certain policy dilemmas, from which the **lessons** are expected to be learned.

- Creativity instruction and activity in the public **education** system is a vital component of prioritising and supporting the cultural & creative industries. Cutbacks in the public education system often impact creative curriculum most severely, as these disciplines are perceived by decision-makers as less important than other topics (Graeme Evans et al. 2006). In today's creative economy, visual and performing arts education, music, creative writing and libraries in the school system are as important as science and math in improving the aggregate productivity and innovative capability.

- Introducing creativity to children through the public education system and community programmes, training future artists and creative workers, create future cultural consumers with appreciation of the important role creative expression plays in the city, teaching all young people (including those who will not pursue creative careers) to think creatively.

- The **paradox** of the cluster strategy: the typical story is by now well known. A once thriving part of the city – normally former industrial buildings, warehouses or sites – after a period of decline, the unused or underutilized buildings become inhabited by artists in search of urban space that is affordable, and the neighborhood becomes being recycled, upgraded and renewed by these artists (with their artistic activity), with the vicinity of transports, shopping, cafés, clubs, bookstores, art schools, and so on. Other creative activities and business, industry may also inhabit such spaces alongside the artists. The next phase in this process is the rising land values and rents (**'gentrification'**), reflecting the increased productivity and desirability of the neighborhood. However, this artistic regeneration ultimately leads to the geographical displacement of those same artists, who

can no longer afford the rents. The creative core moves to somewhere else, and the cycle continues going on. Affordable space for creative activity and enterprise is a consistent and enduring issue.

➤ The most effective way to ensure access to affordable creative space on a long-term basis is by securing ownership of buildings and trying to satisfy the needs and interests of creative people.

▪ The **synergy** between culture and business is a double-edged sword: Culture needs to be transformed into market value to make a living, but the over-commercialization normally kills the creativity. The market/profit-oriented cultural policy should be channeled into the right field. Otherwise there will be the hidden danger that the funding and encouragement could be toward certain projects, activities or artists that seem have more secure profits.

▪ **Thinking & Rethinking** - the flexibility and consistency of policy making: The policy orients a long-term implementation can have positive lasting impacts of the city. The downturns or crisis may offer opportunities for the urban transformation as well. Therefore, the policy-making has to adapt to the new situation and new trends in order to tailor the strategic vision of the current plan in accordance with the position that it seek and the parameters of the milieu (namely ‘repositioning’). The one solution for all doesn’t exist. And, the fast branding strategy should move towards a more sustainable way with a long-term vision, which could be conducive to reduce side effects.

▪ **Sustainability** issue: working on bridging the **gap** between rhetoric and reality on the creative city front (the creatives & the non-creatives, the tourists & local residents, etc.)

In terms of city branding, the prestige projects, high profile cultural events holding, and strategies focusing on cultural consumption, which are costly but do not necessarily offer economic benefits to local residents. And, over emphasizing of attracting creative class may undermine the disadvantaged groups of society. There is the critique that what seems to be beneficial for the talents and the creative class is not necessarily good for everybody. Creativity may be encouraged by fragmentation, but certainly not by marginalisation” (Landry in Skot-Hansen, 2005b). The urging need is to address the importance of prevent social divide and social exclusion, which perhaps the biggest enemy of creative strategy. As J. Wang and S. Li said in their paper ‘not only the whole society is divided into creative group and non-creative group, the category of creative class is further divided by the market, that is, those who industrializes creativity and make it profitable through massive consumption, and those who are not yet.’ (J. Wang & S. Li, 2009)

➤ This work entails sustaining creativity at a broader community scale. And, there is a pressing need to engage in social and community renewal through culture and creativity (LDA 2006). Besides, the measures of impact should focus increasingly on long-term sustainability, both physically and socially, rather than focusing solely on economic impacts. Measures refer to which promote social cohesion and enhance the quality of public spaces and integrating infrastructure that can connect and coordinate creative elements at and between both city-region and neighborhood level.

When talking about urban regeneration, it refers to a **holistic regeneration**, not just confined to economic regeneration, which some of cities simply goes for. In fact, Keith

Bassett, has already argued that economic regeneration is **not necessarily accompanied** by cultural regeneration, which involves community self-development and self-expression (1993, 1778). In short, there should be a sustainability that goes beyond economic terms and considers issues such as social inclusion, social cohesion, and community development. Otherwise, what you get is only a lack of sustainable outcomes.

- **Vision** forward: Multi-level, multi-sector collaboration of cultural & creative economy is critically important. The supportive environment shaped by the government in the realm of cultural & creative policy is of significant function. The consensus and citizen involvement on developing and promoting cultural & creative strategy is vital for the implementation.

- There is the need to point out that better not only do creativity for creativity's sake, since sometimes you don't get the thing simply by focusing on it. It is therefore likely that future creative strategies will require urban cultural-creative policy becomes more **comprehensive, inclusive** and process-oriented. It entails a **holistic and interdisciplinary/multidisciplinary** approach: inter-culturalism or multi-culturalism. And, it should encompass other policy such as tourism, transport, infrastructure, education plus commercial, retail and residential development all factor in the area's vitality and success. This seeks to multi-level and multi-sectoral or cross-sectoral collaborations with blurred policy boundaries. In this case, the question of which city can be more creative is open ended.

When the paths to develop creative cities being compared between European cities and Chinese ones, it seems that there is not so many differences can be observed. But, it has to be noted the three Chinese cities' cases are all the most developed ones located in Eastern China. They are capable to follow a western approach and to be one of my three European cases is obviously their objective in the near future. For other Chinese cities, the situation is diverse from one to another. Cities in central China are not ready for the over-promoting cultural and creative industry yet, a more synthetic development method for all the industries is suitable. And, for the more under-developed cities in Western China, promoting certain kind of cultural industry which has the local roots (e.g. tourism, crafts, etc.) could also work. In a nutshell, exploring the most suitable way for each city which has the potential and intention of cultural and creative urban development is the appropriate and feasible one.

There is a saying that 'Culture is the soil, creativity is the seed, and industry is the fruit.' However, for Chinese cities, the strategy might be focusing on the industry part too much with overlooking of culture and the creativity development. Indeed, China is so rich of culture and everyone seems already comfortable with that and takes it for granted. While keep on looking at the bright side, it is true that Chinese culture is a powerful and everlasting resource, but the fragility has to be remembered since it is easy to be lost and the consequence is irreversible. It is rather embarrassed to admit the fact that China is a rich country of cultural resources, but a poor one in terms of cultural industry. Even with a quite richness of culture heritage and resource, some cities couldn't recognize and make a further development of it, needless to say creativity.

To discover and make full use of cultural resource rooted in each city with unique local

features is vital, such as promoting local brands, local crafts with high quality and an organized management since what is local can work even on a global base. 'Going with the flow' doesn't work for cultural & creative industry, the creation of originality and especially with a local cultural root obviously receives more recognition from the citizens, no matter it is music or films. Chinoiserie and Chinese style are still appreciated in many people's hearts, although they might also be interested in international brands or products. Marketing and exporting Chinese traditional culture is both important for the Chinese people as well as peoples of the world as in a globalised situation localization matters for every locality itself.

What's more, culture can embody on the product or service, or be of a cultural function. The preservation and reuse of old traditional buildings (not necessarily the former industrial ones) and the constructing of new ones (with compatible forms to the adjacent environment) for cultural and creative activities should be promoted in Chinese cities. Artistic activities, local heritage, architecture, and landscape have been valued through culture-oriented development. For instance, the infrastructure that helps to increase knowledge, imagination or with arts, crafts, technical elements that facilitate to promote the potential and endogenous creativity embedded in local roots deserve much more attention, besides the city marketing mainly through tourism and prestige projects and events.

Education is the root of promoting culture and creating creative seeds for Chinese cities. Bringing about a temporary solution of a problem, but not get at the root of it is useless. The reform of education system is imperative and essential. The way of teaching should be reconsidered with more diversity, not simply seeking for the uniform answer. The curriculum relating to cultural & creative side has to be drawn on increasing attention and be promoted in schools, colleges and universities, etc. There should be some measure taken to bridge the gap between educating and occupation, such as specific and necessary training by the cooperation between colleges and career service or some companies. The improving quality of the creative workers and managerial personnel is also required.

The institution system reform is also necessary, carrying on a strategic cultural structure restructuring and acting as a more facilitator than director. In addition, the ongoing process of the institutional transfer of public undertakings to enterprises in cultural and creative industry is making some progress. Letting market do its job plus mitigating the administrative control has improved the core-competitiveness within the industry. Strengthening the protection of intellectual property right and the originality of products and service are particularly important during the reform of cultural system.

The development of culture and creative industry doesn't merely equal to cultural & creative clusters constructing, which requires also the relevant policy supporting a creative milieu and the talented people as the creative seeds. A more liberal, free and individual cultural atmosphere, as well as the encouragement of cultural diversity and individuation will bring about thriving creativity eventually. Establishing governmental and non-governmental organizations (NGOs) on culture and creativity facet are conducive to the communication and collaboration among different culture and industries, at home and abroad.



In a word, Chinese cities are experiencing a change which is brought by the culture and creativity as the catalyst. And, they would carry on more experimental strategies and approaches for every opportunity of seeking the seed to enable the realizing of that change. And, the advent spring of Chinese creative cities will provide further knowledge resources for other creative cities elsewhere.

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Beijing This Month: <http://www.btmbeijing.com/>  
UNCTAD: <http://www.unctad.org/Templates/StartPage.asp?intItemID=2068&lang=1>  
DCMS (department for culture, media and sport): <http://www.culture.gov.uk/index.aspx>  
PICNIC: <http://www.picnicnetwork.org/>  
Beijing Cultural and Creative Industry Promotion Center:  
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