AUC Conference 2013 Abstracts

Session 1 A: Cultural policy, arts and the city
11:30-13:00 Friday
Chair: Lily Kong (National University of Singapore)

Irene Chini (Università IUAV di Venezia): I*stanbul 2010: the role of culture in the political agenda of the AKP*
In the last decades major changes in the urban governance have occurred, as a result of the increasing competition between cities on the global level to attract money, tourists, and investors. Culture has played a key role in urban development strategies. Such interpretation of culture, however, raises important issues in terms of social sustainability, democracy and inclusion – as it has been employed to foster corporate interests.
As a part of a neoliberal strategy aimed at 'westernising' Turkey and closing the gap with Europe, culture is now perceived by the AKP (the party leading the government) as an extremely powerful instrument for the promotion and the branding strategy of Istanbul. During the European Capital of Culture year, culture as catalyst of corporate interest has been translated into the material transformation of urban space. Such transformation deteriorated the physical, economic, social and cultural tissue of Istanbul and determined problems such as social polarization, gentrification, lack of social cohesion and democratic participation. Districts such as Sultanahmet, Süleymanyie, Sulukule and Tarlabaşı are striking examples.
With a focus on the European Capital of Culture held in Istanbul in 2010, this work investigates the role played by culture in shaping the process and the policies of the urban regeneration of the city. The aim is to understand the renovated alliance between culture and the art of governing territories and people within them, analyzing the exploration of new roles of culture as a tool that appears to be mobilized to improve the governance of Istanbul.

Liam Duffy (4Cities/University of Vienna): *The Artistic Atlas of Galway- conceptual mapping of artistic representations*
The Artistic Atlas of Galway aims to highlight the artistic capital of Galway City and County, the people that live in it and those that pass through it.
In the summer of 2011 canvassing began for poetry, short stories, artwork and photography. With Galway as the common thread.
Since then the work submitted has be compiled into themes based on certain aspects of Galway. From these themes conceptual maps have been drawn up, influenced by the texts and images submitted.
These maps, drawn by artists and designers, will allow people to visit places and read the landscape in different ways. You will be able to walk the land and see its stories, poetry and art in the same way you see its contours, rivers and streets.
Galway is a City of over 70,000 people in the West of Ireland facing into the Atlantic. It is known as Ireland's Cultural Heart it has the youngest population in Ireland and a large degree of cultural diversity.
The process, its contents and the resulting maps will be presented.

Luciana Lazzeretti (University of Florence): *Resilience and Innovations in City of Art The case of Chemical innovations after the 1966 Flood in Florence* **(Co-authored with Francesco Capone, University of Florence)**
This paper aims to contribute to the still under-researched debate on urban and regional economic resilience focusing on the 1966 Florence Flood and innovations connected with it.

According to Hollings, resilience is not only the capacity to absorb shocks and maintain functions, but also includes the capacity for renewal, reorganisation and development. Cultural heritage is considered as a source for innovation and the city of art is seen as a creative and resilient place, able not only to absorbs shocks, but also recombine art and science leading to novelty and renewing.

Combining the resilient approach with the creative one, the paper investigates the heritage and science driven innovations in Chemistry conservation of cultural heritage from famous Ferroni-Dini method to nanotechnologies, developed after 1966 Flood in Florence, reconstructed throughout interviews with key actors and following the snow ball sampling method.

We investigate lateral innovations, developed from cross-fertilisation processes, involving scientific and humanistic competences. The innovations thrive with a cascade effect and they are developed by a cohesive Florentine scientific community.

In the second part, key actors of the scientific community in Chemistry are identified with the application of the Social Network Analysis to international contributions published in last 20 years, in order to investigate the innovations development process and their diffusion. 126 contributions are analysed involving more than 500 authors, underlining a cohesive network localised in Florence with important international relationships. The paper ends with some reflections on the creative and resilient capacity of artistic heritage and the role of scientific communities.

Lucia Parrino (Politecnico di Milano): *Local authority borough museums and 'creative city' policies: a case study of Hackney, London*
The presentation aims at analysing the contribution of local authority community museums to creative city policy in the London borough of Hackney.

This is observed in relation to two specific elements of creative city policies: ethno-diversity advantage and museums. Ethno-cultural diversity is increasingly seen as an asset in the context of contemporary cities as places of information circulation, creativity and consumption. Museums and akin cultural institutions are considered strategic means in the context of culture-led and creative city policies, not without criticisms towards the economic and symbolic meaning of these interventions, as well as to their impacts.

On the other side, museums are seen as resources for addressing social and development issues, with a particular focus on local community.

Ambivalence and tensions on the relationship between museums and local development recall those caused by the mixed motivations for the establishment of creative city policies. The presentation will use the case study of Hackney museum and borough to discuss the positioning of a local authority community museum in the context of this tensions.

Besides being one of the most ethnically diverse inner boroughs in London, Hackney is "home to artists and creative workers, a thriving hub of new media and digital industries". "Creative Hackney" Council policy aims at enhancing the creative character of Hackney also by promoting its diversity.

The study is aimed at verifying if the Hackney Museum fosters the aspirational component of Hackney's creative city policy or if it rather contributes to the industrial one.

Session 1 B: Cultural scenes, cultural clusters and the cultural economy
11:30-13:00 Friday
Chair: Hiroshi Okano (Osaka City University)

Su-Hyun Berg (University of Kiel): *Creative Cluster Evolution: The case of the film and TV cluster in South Korea*
Creative industries and creative clusters have been increasingly receiving theoretical and

empirical attention within the last two decades (Hartley et al. 2012). However, evolutionary and history-informed perspectives are often neglected (Rantisi et al., 2006). This explorative paper, therefore, analyses whether notions of evolutionary economic geography can contribute to analyzing and explaining creative cluster evolution, by investigating the Korean film and TV cluster. With the help of semi-structured interviews with key stakeholders of the film and TV cluster in South Korea I will first identify the main changes and critical events in the cluster evolution. In a next step, the focus will be on examining co-evolution between film and TV firms and their institutional context through time. The paper preliminary concludes that co-evolution fits and/or mismatches strongly affect the adaptability of the creative cluster.

Joan Ganau (University of Lleida): *From subsized muses to private arts? Culture and creative quarters in Barcelona*

In recent years there has been much debate about cultural and creative quarters. Can they be created or they must arise spontaneously? The 22@ district project in Barcelona offers an excellent case study: a large urban redevelopment project (220 hectares) to transform old factories into an area with innovative companies and centres of research, training and tech transfer.
From late eighties, many artists lived and worked in the area, attracted by old industrial building with large spaces and affordable prices. But the Barcelona 22@ project generated an increase in prices that expelled or displaced many of these workshops. Paradoxically, a project aimed to constructing a creative cluster, moved away the target companies.
The top-down approach and the social changes generated much controversy in the city. The public sector built "creative spaces" available for the artists: again a top-down approach with limited success.
In fact, in the last years a number of new collectives of artists, art galleries and cultural industries have emerged in the Poblenou, but far from the expensive new buildings of 22@ project. Finally, due to the economic downturn, property prices have decreased and the Barcelona 22@ project have stagnated. This negative context can generate, paradoxically, interesting and spontaneous changes in the coming years to recover Poblenou as a new creative urban area.

Pei Ling Liao (University of Birmingham): *The CCI cluster policy – the conflict and compromise between policy and local contexts in Eastern Asian cities - A case study in Taiwan*
Cultural and creative industry (CCI) clusters have been a privileged policy approach to expand urban and economic development in Eastern Asian cities, such as Singapore, Hong-Kong, Shang-Hai and Taipei. Most CCI cluster examples in Eastern Asian cities, try to combine both urban planning and economic rationales and take the form of mega-projects, real-estate development and culture-led regeneration initiatives. These restricted economic and planning approaches generate debates on the effects of cluster policy on the economic development of CCIs in Eastern Asian cities because they tend to overlook the cultural specificities of these industries and their local context in terms of existing and potential markets and consumption levels. The article presents a more holistic approach including cultural, economic and planning components to assess the effectiveness of a bottom-up creative cluster initiative in Taipei, Hua-Shan Cultural Park, later on taken over by the public sector. The research is based on a longitudinal approach and discusses the perspectives of the various actors involved in this initiative over time: the cluster operators, the policy makers and the CCI representatives (including individual workers, companies and NGOs). By contrasting these different perspectives, this article demonstrates the types of issues,

conflicts and compromises that can happen during the implementation process of cluster policies as well as potential emerging collaboration and impacts on CCI actors. This article concludes by exploring the implications of taking into account the local context when implementing such policy and further suggests ways for policy makers to better do so in Eastern Asian cities.

Hideaki Sasajima (Osaka City University): *Gentrification and law reform processes in SoHo*
This paper focuses on artists-led gentrification in SoHo in New York City in the 1960s and 1970s. In SoHo, artists started to live illegally in lofts from the late 1950s and created communities. Artists' groups, such as the Artist Tenant Association and SoHo Artists Association, initiated movements for changing building codes and zoning resolutions in order to have the right to live safely. In 1971, artist movements accomplished their goal and the artists' district within the SoHo manufacturing zone was constructed.

Scholars, such as Charles Simpson and Sharon Zukin, have previously examined the processes of the gentrification in SoHo; however, their analyses of the causal relationships were not enough. We should take a look at closely the mechanisms and multiple social relationships around the artist groups there. This study explores the causal relationships in the SoHo's gentrification, especially focusing on law reform processes, such as amendments of multiple dwelling law and zoning resolution.

Currently, scholars and urban policymakers have been focusing on artists living in a city area due to their economic, social and cultural values (e.g. creative cities). In the case study of SoHo, artists' movements were successful. Ironically, however, artists lost their rights to live in the lofts consequently, because institutionalized artists' loft livings led to the opening of the loft housing markets and artists had to move out as a result of rising rents. This paper will also deal with the possibilities for sustainable artist communities by focusing on the light and shadow of SoHo's case.

Session 2 A: Culture, creativity and the Global South
14:30-16:00 Friday
Chair: Jenny Mbaye (University of Cape Town)

Saeed Alamoudy (Salford University): *When creativity is the solution: How to transform Makkah into a creative city*
The topic of this thesis is to explore ways in which the theoretical concept of the creative city can be usefully and practically employed in the development of the urban services and global identity of Makkah, Saudi Arabia. I will introduce the previous studies on creative cities and draw the most prominent active theories to find out the best model which suits Makkah as a religious city although it is located in the Middle East where no research on creative cities has been conducted. The aim is to design a model for Makkah inspired from the experiences of successful creative cities, which will be a key solution to the problems that the city faces, problems largely caused by the growing number of pilgrims every year from all around the world. The thesis will be summarised into four sections as listed below:
What are the key fundamentals that can be distinguished to decide whether a city is successfully presented as a creative city?
• How can theories and concepts be incorporated into the "creative city", "creative class" and "creative economy" in the city development strategies?
• What are the strategies used and how they are implemented in some case studies of creative cities around the world?
What form would a plan for Makkah to become a creative city take?

Gilles Baro (University of the Witwatersrand): *Branding the skyline: The corporatization of Johannesburg's semiotic landscape and implications for a shared public* (co-authored with Mehita Iqani, University of the Witwatersrand)

Sociologists and cultural geographers recognize that one of the key characteristics of the lived experience in cities is that many public spaces are shaped by neoliberal power so as to promote or produce consumption. One way in which consumption is orchestrated is when public spaces are sold off to advertisers, who by virtue of their financial clout are able to insert their own messages and brands into shared public space. In Johannesburg, such outdoor advertising practices have been taken to the extreme. In recent years, a new outdoor advertising trend has fundamentally changed the aesthetic of the city's skyline: entire facades of skyscrapers have been converted to billboards and massive LED lighting screens have been installed on the top of some of the city's tallest buildings. In this paper, we interrogate the extent to which neoliberal capital should be permitted to act with impunity in interposing its messages into spaces that are fundamentally public in our city. Our paper argues that 'out-of-control' advertising of this nature fundamentally compromises the 'public' nature of shared urban spaces.The dominance of corporate visibility through the extreme and obscene corporate branding of Johannesburg's skyline is a manifestation of a political-economy that allows neoliberal power to purchase space that should be shared, and ultimately compromise the possibilities of the city to be a canvas for the expression of a variety of views and messages. When shared public space is appropriated by the corporate aesthetic at the scale in which it is in Johannesburg, less space is available for other forms of encounter and public meaning-making.

Cecilia Dinardi (LSE): *From a postal hub to a cultural centre: Challenging culture-led urban regeneration policy in Buenos Aires*

This paper offers a critical analysis of the politics of cultural policies for urban regeneration. Focusing on an aspect that is often overlooked in the literature - the disputes that emerge out of these policies - the aim is to unsettle the 'culture panacea', that is, the global policy strategy in which culture acquires the form of a universal remedy for myriad urban ills, detached from particular historical contexts and geopolitical configurations. The paper examines how a controversial heritage redevelopment project in downtown Buenos Aires enables social actors to produce and contest meanings of culture, the city and the nation. The project is concerned with the transformation of Palacio de Correos y Telecomunicaciones (the post office national headquarters) into a cultural quarter in the context of Argentina's bicentenary commemorations. Taking the building as the object of study, the investigation draws on interviews, archival research and analysis of discourses and images to shed light on the material, institutional and historical configurations of cultural planning from a sociological cultural perspective. The paper argues that policy-makers invoke culture as a claim to legitimacy that is meant to appeal to those who reject political parties and politicians and that is aimed at wiping out the conflicting social histories of places. The variety of meanings assigned to culture reasserts the contention over the term and demands empirical analyses that, grounded in specific contexts, resist the prevalence of universal cultural regeneration recipes, challenging culture's function as panacea.

Session 2 B: Arts, creativity & cultural intermediaries in the city
14:30-16:00 Friday
Chair: Edmond Préteceille (Sciences Po)

Marianna d'Ovidio (Università Milano-Bicocca): *Entry mechanisms to the fashion industry of Milan*

The focus of the paper are entry mechanisms of networks in the fashion system of Milan. In previous researches we showed the importance, role and functions of networks: they perform vital functions for creative workers in the exchange of information, in the building of reputation capital, in accessing critical resources and so on. Having such strategic value, these networks are often very closed, with complex mechanisms securing their boundaries. Nevertheless many scholars showed that too closed networks hamper innovation and creativity, because they tend to block external influence and to prevent the diffusion (in space and time) of knowledge and know-how. City policies aiming at supporting creative sectors could have a role in loosening such hard entrance barriers. The mechanisms of network penetration among fashion workers in Milan are thus investigated taking into account the role both of individual social capital and collective actors (interest groups, schools, public institutions and so on) that foster talented individuals to emerge, facilitating the networks opening. Important reflections will be also deduced by a comparison with the London fashion industry.

Mariangela Lavanga (Erasmus University Rotterdam): *Fashion trade fairs as intermediary and temporary clusters*
Fashion industry has grown considerably into one of the world's most important creative industries. The growth and success of fashion firms largely depend on the dynamic network of old and new intermediaries that aim at putting the designers' activities within a business context, acting as connection between the local and the global. However the role of intermediaries in the fashion industry, and in general in the cultural industries, is largely understudied. The paper will try to address this gap by focusing on one specific intermediary: the international fashion fair. It will give a glimpse on the changing role of this intermediary in the fashion industry through the lens of the fashion designers. The relations between designers and fairs will be analyzed via the historical evolution of Pitti Immagine in Florence and interviews with fashion designers in Italy and the Netherlands. We argue that there is a complex intertwinement of roles among intermediaries, designers and consumers reflecting the complexity, fragmentation and segmentation of the fashion industry. The changes in the fashion system have strongly affected the role of the fashion fairs. The main expectation of this paper is that nevertheless the rise in new media and new intermediaries, such as fashion bloggers, fairs continue to play a key role as temporary clusters and nodal points in the geographically dispersed fashion system. Some key aspects will be highlighted: which fair and for whom, distinction between young designers and well-known established ones, quality and reputation of the fair, increasing role of buyers and showrooms.

Oli Mould (Royal Holloway, University of London): *Urban Subversions and the Creative City: The Case of the South Bank's Undercroft*
The 'Creative City' paradigm is largely a rhetoric for neoliberal real-estate led developments (Peck, 2005) which often defenestrate subcultural activity and is characterised by increased private control, securitization and heavy policing. It contains processes and institutions put in place to make sure that that specific areas (cultural quarters and media cities for example) are utilized in the way in which is was originally designed. Touching on the 'Right to the City' debate (Lefebvre, 1968; Marcuse, 2009; Harvey, 2008), these places are restricting public engagement with spaces, which often run counter to the official proclamation of helping to stimulate urban 'creativity' and 'culture'. In some cases, spaces are specifically designated for subcultural activity in order to maintain their economic benefits (such as tourism) while trying to segregate between subcultural activity and more mainstream cultural consumption activity. Therefore, we see the development of skateparks, parkour parks and officially sanctioned places. This paper will exemplify this process through the undercroft area of the South Bank in London and the ongoing campaign to stop the removal of the skateboarders

to a designated, purpose-built skatepark. The paper argues for a rethinking of the creative city narrative (and it's purpose built spaces) that is characterised by an absence of control, and one that allows for informal experimentation, intervention and subversion.

Hiroshi Okano (Osaka City University): *Cultural Editing and Urban Branding for Promoting Urban Creativity*
The purpose of this paper is to examine theoretical framework on urban creativity in which citizen's knowledge is fostered, with a special focus on open space, so dubbed because they are open to all citizens and offer universal access. In particular, this paper looks at Kawachi Ondo (local dance song in Yao City, Greater Osaka) and design activities for Lexus, and examines the roles of the various "*actors*" (not just *people*, but also *things* and *events*) in this space—this "forum," as it were—where creativity is generated. The concept used here is *culture editing based on multi-layered and the significance of improvisation.* In the culture editing concepts, *zurashi*, i.e., the technique of displacing, pushing aside, delay the timing or changing the objective and sharing the roles, is focused. Also the improvisation makes creative activities to aim at the thought of value, and at the same time it is an approach to the music itself. In eurhythmics, *improvising* is a synthetic stage and the base of learning-fields of music. *Sashihiki*, or *Subtraction* of Subject by using *Verb* or *Verbalization* is a technique which is establishing a space of the absence or nothingness.

Session 3 A: Co-working, creative spaces and hubs
11:00-12:30 Saturday
Chair: Janet Merkel (Hertie School of Governance, Berlin)

Thomas Ugo Ermacora & Alice Holmberg (Clear Village Charitable Trust): *Designing coworking for communities: the case study of Small Works*
The purpose of this paper is to present a design research project and approach aimed at turning empty urban spaces in deprived social housing estates into assets both for community and social enterprises development.
Small Works is a social design experiment developed as a programme by Clear Village currently operational in two strategically diverse locations in London : Regent Estate in Hackney and Vauxhall Estate in Victoria.
It is aimed both at giving low rent opportunities for emerging social enterprises and incrementally established alternative community centers that can become social service providers in disenfranchised communities or stimulate local enterprise and education in a coworking environment.
Using the case study of Small Works, the presentation will reflect on the design process and challenges through which coworking – traditionally seen as a working environment stimulating knowledge exchange and creative dynamics among coworkers – can become a tool to pursue a double social innovation aim: fostering enterprises' activities and local community development.

Lorraine Farrelly (University of Portsmouth): *An 'Open Innovation' Campus Environment - a university changing local business culture*
The University of Portsmouth sits in a small city on the south coast of England, traditionally influenced by the Royal Navy which has stimulated business growth and supported associated businesses around areas including defence, engineering, electronics and logistics. In the changing industrial culture, businesses have adapted to provide a range of service industries requiring new skill sets. The University is preparing graduates for emerging work opportunities across new technologies in engineering at all scales in creative and cultural

industries, from gaming technologies to digital design and film and media.

The University has been interested to respond to regional businesses to work alongside academic staff by creating a new environment for research and development within the University.
The changing culture means that many of the industries established locally are adapting skills and possibilities, for example adapting from marine and aerospace design to entertainment and gaming systems design.
The 'Innovation Space' is a new small office space right in the city centre, positioned in the heart of the city University Campus. It is a building refurbishment, designed , funded and implemented by the University , revitalising and re-characterising an outdated building .
This creates a collaborative environment for established businesses to relocate alongside new businesses emerging from the University, particularly in the creative Industries and advanced manufacturing sectors accelerating innovation and creating employment.

The 'Innovation Space' concept is developed from the 'open innovation' idea that Universities have been encouraging internationally, particularly in cities where the university has a strong relationship with industry.

Saralara Marquez Gallardo (University of Barcelona): Innovation in the new digitized paradigm': how does the technological transformation activate institutional change trough vocabularies of practise?

Volker Kirchberg (Leuphana University of Lueneburg): *Governing Baltimore by Music Scenes? Insights from Governance and Governmentality Studies*
My criticism of a hierarchically enforced cultural policy is based on the belief that the contemporary governmental obsession about generating 'creative cities' from the top down is an impossible deed to achieving 'creativity'. My understanding of a successful creative self-governance from the bottom up is exemplified here by specific urban structures and socio-political functions of local popular music scenes. I focus on two particular contemporary pop music scenes in Baltimore, the Baltimore Club scene, and the Experimental/Instrumental scene. Both scenes are illustrations for a musical creativity that has prospered in Baltimore because of the lack of any governmental top-down interventions. I link self-governance with the governmentality concept of Foucault and his successors and with the creation of social structures by 'regimes of practice'. There are four empirically observable dimensions of 'regimes of practice': visibility (in this case: auralization), knowledge (about styles, genres and bands), techniques (means of music production, distribution, consumption), and identities (scene cohesion through values and conventions). This 'conduct by self-conduct', as trade-mark of a 'regime of practice', determines a creative process that has become an important political factor in Baltimore because it shapes the community from the bottom up, by musical means. Baltimore's governmental 'laissez faire' attitude toward these cultural regimes is also sustainable because these local music scenes are communities steered by networks of artists and arts institutions that are diverse, resilient to outside pressure, and mostly devoid of coercion, based on volunteerism and inherent gratification.

Session 3 B: Creative Policies and Local development
11:00-12:30 Saturday
Chair: Klaus Kunzmann (Technische Universität Dortmund)

Anda Becut (Center for Research and Consultancy on Culture): *Dynamics of Creative Industries in a Post-Communist Society. The Development of Creative Sector in Romanian Cities*

The purpose of the paper is to offer an insight into the Romanian post-socialist urban environment, with a particular emphasis on the creative sector. How did the creative industries emerge in the Romanian cities during the post-socialist period and what were the premises for their development? How can we explain the differences between the Romanian cities in the development of the creative industries? What are the main difficulties that prevent a more dynamic growth of creative industries in a post-communist society? What are the most successful creative industries and creative cities in Romania? We shall explain the creative potential in relation to the level of the urbanization of the region, to the process of deindustrialisation, to the changes in the labour market and to decentralisation of the cultural activities. The results of our analysis show that the development of the creative sector in the Romanian cities is linked to the industrialisation and deindustrialisation process during the socialist and post-socialist periods. Though data show a positive trend of the contribution of the creative industries to the Romanian economy, there are impediments in their development due to a weak market of creative goods and because of the dysfunctions in the production and distribution system.

Pedro Costa (ISCTE - Lisbon University Institute / DINAMIA'CET-IUL): *Creative milieus, urban vitality and territorial governance: renewing the agenda for urban creativity?* **(Co-authored with Margarida Perestrelo and Cristina Latoeira, Lisbon University Institute - ISCTE-IUL / DINAMIA'CET)**

The paper draws on some empirical results of a broader research program studying the governance forms associated to urban creativity (the "CreatCity" project). Ten case studies were developed in three metropolitan areas (Lisboa, Portugal; Barcelona, Spain; and São Paulo, Brazil), covering a wide range of "potentially creative" situations: three cultural districts (Bairro Alto - Chiado, Lisboa; Gracia, Barcelona; and Vila Madalena, São Paulo), two brownfield areas (22@, Barcelona; Alcântara, Lisboa), a consolidated large scale event (São Paulo Fashion Week), a multicultural based neighbourhood (Martim Moniz, Lisboa), two specific institutional experiences (Palo Alto, Barcelona; SESC, São Paulo) and a "regular" quarter (Almada, Lisboa), aiming to map the more intangible roots and preconditions for creativity. Social, economic, cultural and institutional diversity was privileged in the choice of these case studies, in order to provide a wide range approach to the conditions of creativity which were conceptually developed within this research project. The characteristics and dynamics of each experience are discussed, departing from the representations and motivations expressed by the agents interviewed in each case.

After introductory and methodological sections, this paper explores the main conditions underneath the provision of creative ambiances, in order to understand the outstanding creative resources in each situation, their relation with urban vitality and territorial competitiveness, and their multiple and diversified governance forms. Finally, a concluding discussion is made concerning city planning and policy guidelines definition. The main achievements of these case studies which can inform a renewed policy agenda for urban creativity are particularly focused.

Montserrat Pareja-Eastaway & Montse Simó Solsona (University of Barcelona): *Creative workers in four metropolitan cities in Spain: lifestyles, (net)working and the role of public policies*

Creativity and knowledge sectors have become the basis for a new urban competitiveness in the XXI century. Managers and workers in these activities are affected by the city

attractiveness where they work and/or live. As a considerable body of literature has pointed out (Musterd et al., 2007; DePropis, L., Chapain, C., & Cooke, P., 2009; Scott, A. J., 2010), their working and living environment plays a key role in providing a comfortable climate to develop their abilities and skills.

A survey was conducted in 2012 to identify key aspects in accommodating creative and knowledge workers in four metropolitan regions in Spain (Barcelona, Bilbao, Madrid and Valencia). Three spheres were approached: 1. labour conditions and networking, 2. satisfaction provided by their residential and working location and 3. Institutional context and policies.
Several conclusions can be reached out of the exploitation of the survey results. The importance of networks and co-working in creative sectors, the relevance of the city image in attracting talented people and the lack of adjustment between needs and policies of creative workers and managers are, among others, the most noticeable.

The aim of this paper is two-fold: first, it will provide the characterisation of creative and knowledge workers in relation to the city they work and live. Second, and under the light of the above mentioned results, it will explore potential mechanisms to better design and implement policies and actions addressed to these sectors

Romulo Pinheiro (Agderforskning): *Patterns of collaboration between academia and the creative sector: Mutual disrespect or intertwined agendas?* **(co-authored with Barbara Zyzak & Elisabet Hauge)**
Creative industries and the role of higher education institutions (HEIs) in regional development are gaining attention as engines for regional economic growth (Comunian 2011; Faggian et al. 2013). Ongoing academic discussions highlight the importance of emerging creative industries (Boschma and Fritsh, 2009: 156) and the role of knowledge institutions and human capital (Florida, 2002) to the competitive outlook of city-regions. In addition, scholars have started to shed light on the location effects of the so-called "creative class" (Florida, 2002) on regional development, also across the Nordic countries (Hansen et al. 2009). Notwithstanding, little is known about the cooperation between HEIs and creative industries, particularly when it comes to potential variations across disciplinary fields, and how, in turn, this collaboration benefits the actors involved (students included) and the local economy more generally. Our analysis concentrates on the ties, formal and informal, between creative industries and university sub-units across Southern Norway. Privileged focus is given to: (i) the characteristics and competencies (teaching and research profiles) of academic groups and those of selected creative industries; (ii) key local actors and their (formal and informal) interactions; and (iii) future challenges and opportunities. The main research questions being addressed are: 1) what forms of cooperation between specific academic fields and selected creative industries exist?; 2) what are the tangible benefits (if any) of such collaboration?; and (3) what are the key challenges going forward, and can policy play an enabling role in furthering intra-sectorial collaboration? The data sets are drawn from interviews (Spring 2013) with key local actors and document analysis.

Elsa Vivant & Alexandre Blein (Université Paris Est Marne la Vallée): *The promotion of creative industries as a tool for planning. The case of the Territoire de la culture et de la creation in Paris Region* **(co-authored with Anna Aubry)**
The use of cultural amenities as a tool for strategic planning and the incorporation of symbolic value of culture by capitalist modes of production had been widely studied. At the same time, following the analysis of post-fordist modes of production (flexible specialisation) and debates surrounding the rising concepts of creative economy and creative industries

had nurtured economic development strategies promoting clusters of creative activities. The case of the Territoire de la Culture et de la Creation, in the Paris northern suburb, opens new perspective on the use of culture in urban strategies. This case illustrates the hybridization of these two kinds of strategies. As we will explain in this communication, the promotion of creative activities (mainly TV and cinema industries) in the frame of this large urban project should not be understood (solely) as an economic strategy but as a planning strategy. Here, supporting creative industries is not the aim but the tool of the urban project. It is a mean to valorise this regenerating industrial land. This precedes the realisation of a large and expensive urban project which needs private investors.

After presenting the case and context, this paper will present the weak reality upon which this strategy is built. Then we will explain how and to what extend can planning documents can support (or not) the making of this Territoire de la culture et de la creation. How do real estate, planning and political actors use the image of creative milieus? What are the limits and risks of this strategy?

Session 4 A: Creative work, precarious labour and the city
14:00-15:30 Saturday
Chair: Allen Scott (UCLA)

Michael Bailey (Essex University): *The wretched of the earth? Rethinking the "raggedy proletarian" in the films of Penny Woolcock*
It is often said that representations of working-class life are a quintessential part of the British imaginary. Ever since urbanisation and industrialisation got under way in the late eighteenth-century, a great deal of Britain's culture has been concerned with the condition of the working class. Perhaps the most notable shift in terms of working-class representations in recent years has been the increasing attention paid to what is variously known as the 'impoverished underclass', 'the undeserving poor', 'the social residuum', and 'the lumpenproletariat'. Drawing on the present resurgence of working-class studies in the social sciences and humanities, the proposed paper is an attempt to rethink these social categories in and through the so-called 'underclass films' of the 1990s and 2000s. And I particularly want to focus on the films of Penny Woolcock and to argue that, whereas other contemporary filmmakers have tended to concentrate on the loss or remaining vestiges of traditional working-class culture, Woolcock invites us to critically question representations of working-class life that amount to nothing more than feel-goodism, fairytale endings, romanticised nostalgia or male heroism, by exploring the gritty reality and less appealing facets of Britain's working-class underbelly. The paper will pay special attention to Woolcock's later films that focus on 'estates culture' in the inner cities of Sheffield, Leeds and Birmingham.

Karenjit Clare (Oxford University): *All Work and Little Pay: Internships, Risk and Uncertainty in the Creative Economy*

Roberta Comunian (King's College London): *Music graduates: creative work and careers in the UK* (co-authored with Alessandra Faggian, Ohio State University, and Sarah Jewell, University of Reading)
The presentation examines the connections and dynamics linking higher education and music careers. The emerging literature on the role of higher education in the creative economy reveals a growing interest in the sector, which is expanding courses in this area. However, creative graduates face great difficulties in entering the professional networks and employment opportunities of the creative sector. Drawing on statistical data from HESA (Higher Education Statistical Agency) we explore the career patterns and trajectories of

music graduates and their employment after graduation. This is preliminary presentation while further qualitative data collection is taking place through a set of focus groups with music graduates.

Marta Rabikowska (University of Hertfordshire): *The back and the front room of the O'Dowds Pub and the community arts project: Two worlds of social engagement in an urban context*
Arts activities in urban communities can take very different shape, from informal groupings doing art, to community driven initiatives, to publicly funded arts projects. Their impact on the life of people is equally diverse and difficult to measure, however the increase in self-reflectivity and social engagement has been already widely argued. In this presentation I will discuss the impact of one arts community project, undertaken in South East London on the community's life, with the special emphasis on the processes of mediation between the participants, the space, and the time. I will apply a phenomenological perspective of 'becoming' to look at different levels of communication and articulation between people, art, and space, and I will observe how the mediation between their discourses influenced change within the community.
I will apply authoethnographic self-reflexive approach to my analysis, while drawing upon the concept of rhizome by Gilles Deleuze.

Session 4 B: Attractiveness, art, tourism and local creativity
14:00-15:30 Saturday
Chair: Walter Santagata (University of Turin)

Joao Martins (New University of Lisbon): *The"ALLGARVE" program: urban tourism on a Mediterranean seaside area*
The introduction of a Seaside tourism model towards North European tourists and foreigner residents since the 1960´s transformed a Portuguese southern region, the Algarve, particularly near the waterfront: an urban morphology suitable to leisure and consume under a polycentric mobility structure; a local working context strongly dependent on the Seasonal Tourism economy; and thirdly its Leisure structure, the creation of a symbolic field where the seaside territories, the identity and cultural production of local communities is mobilized in order to respond to different travelers enjoyment expectations. A diverse image of the region and their uses is in question: the seaside resort model, the discovery of the local historical heritage, the local festivals related to jazz and world music, the massified consume, all under a certified marketing label. The "ALLGARVE" campaign started in 2007 as an attempt to diversify the traditional Sun and Beach and its effects (high unemployment and temporary jobs, low tourist occupation from November to March) throughout a set of arts, cultural and sports events. A controversial program by the choice of its own name (double LL), the nature of its events, the participation of local partners, its funding and continuity as a public policy regarding urban leisure. The program ended in 2011, under economic austerity measures, compromising an old imperative: the tourism diversification of Algarve and its modernization. A field investigation was developed in 2012 in order to remark urban entertainment changes under a financial bailout and its effects on Algarve.

Carlos Oliveira (University of Porto): *Urban creativity, attractiveness factors and the 'reinvention' of Porto city-centre* **(Co-authored with Isabel Breda-Vázquez)**
The thriving literature on the 'creative cities' inspired many urban policy initiatives focused on city-centres, often seen as the privileged setting for creative blossoming. However, as creativity may assume different forms, creative industries usually cluster for a wide range of reasons, including aesthetics, heritage, skills or opportunities for networking. Since all these

aspects intertwine in multiple ways, the urban creativity scene often reassembles a mosaic rather than the product of universal, inevitable trends. On the other hand, the same attractiveness factors that contribute to the clustering of creative industries in certain cities may produce opposing effects among the so-called 'creative class'.

The paper addresses these issues by focusing the case of Porto (Portugal), a city struggling to redefine its identity, from the core of an industrial region to the hub of a creative one. In the last decade, urban creativity emerged in varied ways, such as the rising number of creative industries in some of the city-centre narrow streets. Some clustering processes are observable in new art galleries, design studios and nightlife establishments.

The paper analysis the role of different attractiveness factors in these clustering processes, while equally addressing their influence in the residential choices of talented people. Research suggests that urban creativity processes in Porto City-Centre diverge considerably from those described in much literature on the subject. They not only assume different forms regarding the specific cluster and its location, as they do not seem to influence creative people in the same way as creative companies.

Daniel Paül i Agustí (University de Lleida): *Differences in the localisations of urban museums and its impacts on urban areas*

Recent years have witnessed the emergence of a proliferation of museums and galleries as European cities have embarked upon a strategy aimed at boosting both their images and economies by attracting new visitors and sources of investment.

Traditionally, museums and galleries have tended to be located in the central areas of cities, thereby reinforcing existing dynamics and limiting their potential impact on more peripheral areas. The present study examines the locations chosen for relatively new museums that have been opened in three of Europe's major cities: Barcelona, Paris and Turin. It shows how the locating of museums and galleries has not been homogeneous and how each potential location has its strengths and weaknesses. This is particularly evident when we consider such factors as the environmental impact of museums and how they influence the commercial offer, image and attractiveness of their host city.

It is within this context that the present research seeks to emphasise the importance of choosing museum locations on the basis of relevant economic, cultural, social and urban considerations. It should be remembered that the location chosen may, to a large degree, determine the extent of the impact that the museum in question has on the city as a whole.

Maria Psarrou (Panteion University): *Festivals and Creative Cities: The Greek Local Governments and the Festival Sector*

Since the 90's, the concept that access to cultural resources and cultural consumption is the cornerstone of urban development strategies, has strongly affected the urban management theoretical framework. The term "culture" has semantically broadened to include social, economic and political aspects, being currently associated with urban development. Therefore, cultural planning is fundamental for the evolution of prosperous cities.

Festivals are often exploited in the frame of urban strategies with social or economic impact. They are also considered as major factors of urban life as well as catalysts of urban regeneration, due to the fact that they can attract tourism and investment, enrich the city image, boost local pride, form strong cultural identities and create new jobs.

In order to fully exploit festivals, city- makers ought to be market oriented. We can distinguish the following three dimensions of market orientation: audience orientation (deep understanding of the festivals' audience needs and preferences), strategy evolution (evolution of a strategic plan) and strategy implementation (the actions needed to turn the strategic plan into operational actions).

The research hypothesis can be defined as follows: with a market orientation local

governments could use festivals as strategic tools to promote urban regeneration, city branding, cultural production, social cohesion and job creation, as well as adding value for the community.

Through exploratory data analysis of 100 municipal festivals, we aim to give an in depth description of the festival sector in Greece. Correlation and regression analyses have been conducted in order to reveal any associations of Market orientation with the above mentioned municipal goals. Market orientation in the sample seems to have a positive association in particular with the notions of cultural provision, job creation and community adding value.