

Creative Construct: Building for Culture and Creativity

Note-taking guide for session rapporteurs

METADATA

Session title: Fostering a Creative Economy

Presenter: *Jane Andrew*, PhD Candidate, Creative Economy Research and Development, Australian Institute for Social Research, University of Adelaide
Christian Caliandro, Department of Visual Arts and Design, Iuav University, Venice
Michael Gordon, Senior Central Area Planner, City of Vancouver
Mark Pickersgill, Community Planner, Delta, BC

Host:
John Hannigan, Professor, Sociology, Department of Social Sciences, University of Toronto

Day: Tues. April 29

Time: 3:00 p.m.

NOTES

1. Short overview/summary of presentation

Panel discussed research findings from Australia and Italy about mapping cultural districts and the enabling factors for regional cultural economy policies. In that context, two Vancouver urban planners discussed how policies and levers could be used to maintain commercial live entertainment spaces.

2. Key points and significant themes of presentation

Jane Andrew

- a. Explained the challenges associated to defining creativity and diversity.
- b. Presented an overview of the South Australia Strategic Plan (see link below) provided more details on the objective 4: Fostering creativity and Innovation.
- c. Briefed delegates on the "Rethinking Adelaide" study. This project looks at how creativity and risk management policy interact. It includes a re-mapping of the City of Adelaide that shows the flows of creativity, innovations, decision-making, participation, use of space and potential.
- d. Compared the policy framework developed in Australia with the one developed by David Throsby. The Australia one is linear and traditional. It includes a list of cultural activities such as cultural industries, film, technologies and aboriginal, but does not consider designers, chefs, bookmakers, etc. Throsby's framework is more inclusive and includes all cultural sectors.

Christian Caliandro

- a. Explained how cultural assets were distributed throughout the territory in the industrial economy versus the post-industrial economy and the limitations of these systems in the development of cultural infrastructure.
- b. Presented the maps they developed for the Region of Veneto (Italy). This mapping exercise helped evaluate the cultural clusters, their distribution throughout the territory and how they interact. This study will assist in the identification of future districts (or redistribution of the districts) to allow a complete integration of all cultural components/clusters.

Michael Gordon and Mark Pickersgill

- a. Explicated how challenging it is for policy makers to balance residents' needs for private/quiet environment versus access to live entertainments (small performance spaces such as clubs, bar, café, music events, etc.).

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- b. There is a disconnection between the by-laws, zoning and planners. Decision-makers should address the impacts proactively: acceptance of noise, limitation of hours, encourage responsible/harmonized policies and regulations.
- c. There is a need for champions that will build bridges between the different actors to create balance between livability and vitality of "Cultural District".

3. Notable examples and links to websites

Book

Landry, C. (2004). *Rethinking Adelaide, capturing imagination*. Government of South Australia: Adelaide Thinkers in Residence. Available online: www.sapo.org.au/pub/pub885.html

Throsby, D. (2001). *Economics and Culture*. UK, Cambridge: Cambridge University Press.

Website

South Australia Strategic Plan: www.stateplan.sa.gov.au

4. Interesting questions and/or comments from the audience

- a. Nothing can happen without policies. How can we influence the decisions? Case for culture should be made at the local level. There is a need to involve people in a new ways; make this proximity that respect private and cultural district.
- b. Cultural identity will go away toward global identity.
- c. Developers should help young artists to resolve place issues: zoning (liquors permits), by-laws (opening hours) and regulations i.e. find new ways of looking at culture.

Note taker: Suzie Lanteigne