

## Creative Construct: Building for Culture and Creativity

### Note-taking guide for session rapporteurs

#### METADATA

**Session title:** Cultural Expression, Creativity, and Diversity in a Globalizing World

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**Presenter:** Y. Raj Isar, Professor, Cultural Policy Studies,  
Department of Global Communications, The American University of Paris

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**Day:** Tues. April 29

**Time:** 11:00 a.m.

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#### NOTES

##### 1. Short overview/summary of presentation

What are some of the social, economic, and political contexts of creativity? Globalization propels long-standing and nagging questions about creativity and diversity to another level while also creating new conditions that suggest both great potential and challenges. Who are the “winners” and “losers”?

##### 2. Key points and significant themes of presentation

###### a. Key challenges for policies making

- Need a common definition
- Disconnect between economy, technology and infrastructure
- Provision of infrastructure as a goods
- Representatives of the cultural sector that do not have skills and knowledge to bring a project forward
- Representatives need to be proactively involved in the development of this market
- Cultural industry actors are not understood by cultural planners. Commercial forms of culture are irritants to policy makers
- Cultural policy makers need to acknowledge cultural industries.
- Deeper understanding of the cultural sector
- Need to develop a more efficient way to create competitive opportunities
- The challenge is to think and act transversely; build new infrastructure of public participation.

###### b. Creativity concept

- Culture has moved centre stage, has become a politically generated discourse.
- The way we use the words *creativity*, *innovation*, *diversity and culture* is very large. It is difficult to define these concepts. The use of these words becomes useless: culture speak.
- There is a difference between *cultural identity* and *unify identity*. Not understanding this difference could separate people. Our identity evolves through time. We can have multiple identities. Notions of identity are shifting. Identity is another buzzword. What is artistic creativity? Generation of new ideas and artifacts; problem solving, aha moments, new ways of doing things. Creativity and innovation are closely related.

###### c. Culture and globalization

- Links between commerciality and artistic value
- Artists and cultural entrepreneurs require incentives to produce in global market
- Is cultural expression threatened through globalization or not. Are some art forms being excluded?
- Are there new business models we need to develop for the cultural economy?
- Are there transnational milieux emerging? Is this creating a new map?
- All culture is local. Living locally, thinking globally.

International Symposium 2008

**Creative Construct: Building for Culture and Creativity**

April 28 - May 1, 2008

Fairmont Château Laurier, Ottawa, Canada

www.symposium2008.ca

**3. Notable examples and links to websites**

**Books**

Cultures and Globalization Series

- Volume 1: Conflicts and Tensions
- Volume 2: The Cultural Economy (forthcoming Spring 2008)

**4. Interesting questions and/or comments from the audience**

- a. How make it a local destination within the globalization context?
- b. How can we think about creativity and diversity without knowing the cultural infrastructure?
- c. Are national objectives about Canadian culture still relevant? Definition of national identity is being transformed.
- d. In the global competition not everybody will be a winner. Are some art forms penalized?
- e. Can there be cultural policy convergence? You can have convergence when everybody gets in the same mode of production – capitalist economy model, centralized culture.
- f. To adapt to the way culture is produced in global world we need new skills and language; we need to look at boundaries of commercial and non-commercial art, of high culture (not-for-profit, subsidized) and low culture (for profit)

**Note taker:** Suzie Lanteigne