

Creativity and Society

Panel 2B: Creative Cities



Colin Mercer

Professor, United Kingdom
Panel Creative Cities – Moderator

I was doing a presentation on creative industries in Belgrade, Serbia a few years back and I was talking about the creative industries agenda in the UK and someone asked, "Well, we don't have any creative industries in Serbia, so what's the importance of this?" I then went back to the hotel and I walked along by all of the shops. There were about a hundred shops between the university and the hotel. Sixty percent of those shops were selling products from creative industries: fashion products, books, CDs, DVDs, and so on. I got back to the conference and I said, "You have got creative industries here, they're just not your creative industries, they're not indigenous or endogenous creative industries. They are positioned on the demand side, the consumption side of the production chain. Your problem is how to balance that production chain so that you have something coming in from the creation and production side."

It is very important to me that we recognize the importance of cities, places, clusters, energy and its beginnings and the ecosystems.

Curriculum Vitae

Colin Mercer was the UK's first professor of cultural policy at the Nottingham Trent University from 1999–2003. Prior to that he was a director of the Institute for Cultural Policy Studies at Griffith University, Australia. He has led and authored more than 40 policy projects on the cultural sector since 1991 when he completed Australia's first city-wide cultural development strategy. He has worked on 12 creative industries mapping development projects at local, regional, national and international

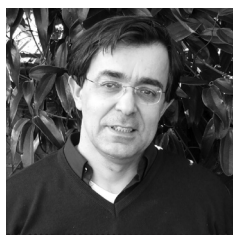
levels in Australia, Asia, the UK and continental Europe and also published widely in the field including *The Cultural Planning Handbook: An Essential Australian Guide* (1995) and *Towards Cultural Citizenship: Tools for Cultural Policy and Development* (2002). His work on urban creative industries and the creative economy includes projects in Nottingham and Brighton in the UK, and Cordoba, Tartu and Bergen in continental Europe. He is now a freelance consultant.

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Franco Bianchini

Professor at Leeds Metropolitan University, United Kingdom
Panel Creative Cities

How difficult it is to actually have a creative city and a range of counter-trends which are actually going in the opposite direction? There are a range of contexts and trends that are actually making cities less creative. For example, we are seeing a growth of cities, a suburbanization of cities, and definitely standardization in architecture and the functions of cities, not only in the urban areas. We only have to look at bank districts and new sorts of shopping malls inside cities. However, this also happens outside of cities, with the growth of new citadels of entertainment focused around cinemas or fitness.

In many cases these trends are competing with traditional city centres. There is a mismatch also with the rhetoric of the environmentally sustainable city and the expansion of European cities without growth in the urban population. The expansion of cities is related to lifestyle preferences. We have a phenomenon of urban obesity increasing and therefore the mismatch between the rhetoric of environmental sustainability and the reality of a city that is not creative. Certainly, these cities are not creative in terms of new transport solutions. They have become more and more dependent on the car.

We are also seeing, of course, a problem in having to manage a multiplicity of different information sources. It is arguable that they are making us more creative. Certainly, they're making us better informed. However, we run the risk of having this make us less thoughtful: People are taking information and putting it in different boxes, different folders, in some cases also in the bin, rather than making a creative analysis of the information.

There are very interesting studies in the US suggesting that although new technology is good for people in terms of soci-`ability, of expanse of opportunities, for contact with others, it can also create an enormous artificial virtual world of soci-ability which erodes the time people can devote to their real face to face interactions.

So again, the consequences of urban creativity on the information explosion are controversial and not totally straightforward. They're not going in one direction. We have seen also the growth of denied time economies. In Britain, for example, I am involved in the liberalization of denied time in Britain with the liberalization of the opening hours of pubs and bars. There's a vision of creation, creative space, where people could interact more freely. In reality, we have seen the space freed by the lib-

eralization of the opening hours of bars and pubs, often occupied by drinking establishments, with the growth of serious problems around alcohol. Alcohol consumption relating to violence, health problems, in many cases are forcing some local authorities to cut their cultural budgets, because they have to spend more on law and order policy. So the reality of the drinking space has often shuttered the dreams around the space of convivial café culture.

We also have the problems of auditing; increasingly recognizable in cultural policy at national and city levels around Europe. We have perhaps overdone it with auditing. Auditing has become, in some cases, a substitute for action and it has taken resources away from creation. We have the increased problem of a lack of risk taking. This is visible in the emphasis, almost obsession, with insurance, at all levels. There are more and more restrictions on children's play, and who can play with children. This pervasive mentality regarding safety frameworks are having a very negative impact on the organization of amateur cultural activities and grassroots cultural festivals.

We also have interesting rhetoric around architecture. If you read the official urban strategy documents, all new architecture is wonderful, creative, innovative and interesting. In reality, if I look around Leicester, where I live, or around many Italian cities, I see a lot of blindness. So we are seeing a problem in terms of cultural expenditure in cities still being focused on buildings. The expenditure on buildings tends to take money away from other projects. Such projects are often the real sources of creativity, and later also of innovation: social and economic innovation. There is an emphasis on iconic buildings, almost as if building an iconic building can be guaranteed. We don't recognize enough that iconic buildings are accidents of history.

In relation to the recession, there is clearly an opportunity for new urban cultural strategies. We will have to seek more inventive ways to reuse empty buildings and empty sites. For example, Britain has thousands of empty flats and offices in city centres, and also construction sites which have been abandoned. Artists can be involved in making of something interesting and useful out of these sites. It is possible that the new urban strategies, in the context of the recession, will have a greater focus on production and skills. It should be evident that cultural policies will have a role in trying to reduce the negative impact of unemployment and in fostering a climate of resilience.

I subscribe to the idea of cultural planning, not the planning of culture, to the culturally sensitive, almost artistic, approach to urban strategy and planning in general. The creative urban strategies in the future will have to be more collaborative and interdisciplinary, more intercultural. They will have to be innovation oriented, critical, and by that I mean honest in the sense of actually acknowledging the existence of conflicts and contradictions in the cities and building, and seeing these conflicts and contradictions as a creative resource. I believe they also need to be cultured and based on the cartography of cultural resources of a place, including those resources which are disappearing or in danger. The cultural plan should act as a sort of orchestrator that links cultural policy more systematically and creatively with other public policy areas, from youth policy to economic development.

Curriculum Vitae

Franco Bianchini was appointed as a Professor of Cultural Policy and Planning at the Faculty of Arts and Society at Leeds Metropolitan University in 2007. He was a Research Fellow at the Centre for Urban Studies, University of Liverpool (1988-1992). He was a reader in cultural planning and policy and course leader for the MA in European Cultural Planning at De Montfort University in Leicester (1992 – 2007). He acted as an advisor and researcher for organizations including Arts Council England, the UK's Department for Culture, Media and Sport (DCMS), the Council of Europe and the European Commission. He has been invited to give lectures, mainly on urban cultural policy issues, in many European countries and also in Japan, China, Columbia and Australia. From 2003 – 2008 he collaborated with the Liverpool Culture Company in developing Cities on the Edge, a cultural co-operation partnership involving Liverpool and five other European port cities (Bremen, Gdansk, Istanbul, Marseilles and Naples), which formed a part of the Liverpool 2008 European Capital of Culture programme.

His current research interests include the role of culture in urban regeneration, with a particular focus on port cities; cultural diversity and inter-culturalism as resources for innovation in urban policy, and the cultural impacts of globalization in contemporary European cities with special regards to the problems of standardization and loss of local distinctiveness.

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Lia Ghilardi

Director of Noema Research and Planning, United Kingdom
Panel Creative Cities

Is there a formula for a creative city? After all, we live in an age of creativity. But we also live in an age of urbanization, of a resurgence of cities. Cities are becoming more important, more people want to live in cities. So, in theory, cities are the focus of future experimentation for policies and ways of living.

As a child of the '60s, I always thought that history could teach us something, so in the past few years I went back and did studies on creative cities of the past. These studies looked at Paris in the 1860s, Vienna at the turn of the century, Seattle in the '80s and '90s, Silicon Valley, and so on. Looking at cities of the past, those that really were icons of modernity, those that really made an impact on the imagination of urbanists and artists, were also places that were undergoing change. They were places that were inherently unstable. Nowadays, we tend to think that if we had the formula for the creative city, that formula would be applied in a context of economic stability or in a context where social stability is the key. This was not the case in the past. These were places that were undergoing massive changes in political terms. These were places where the bourgeoisie and the aristocracy lived together hand in hand, where the market was developed for artists, where the artists themselves formed milieus, where the artists themselves formed new schools and where the artists themselves configured their market. To put it briefly, these were places that, in fact, had an ecosystem favouring creativity. These places were not self-consciously creative. They did it organically! They did it for their survival!

When Baron Haussmann redeveloped Paris, it was because Napoleon III told him, "We want to make a statement". What they did was to create a boulevard, spurring a whole new artistic movement, and creating a whole new artistic milieu of criticism and cultural development. These places came so far in spite of the general instability, financial instability as well. These were places where the bourgeoisie was developing, and at the same time, new markets were being created. In the cases of Paris and Vienna, there were empires feeding that kind of economic growth.

What is the formula today? Is there a triple-healing that is going to solve our problems? I don't know. All I know is that over the past fifteen years of my work as a consultant, what I've seen is that some places have it, some places can do it, and some cities make it on the map of creativity. There are a number of reasons for this.

Some are serendipitous reasons or haphazard reasons. Some are hard factor reasons such as cultural inertia, a set of institutions, or a set of learning institutions that work well with the skills of the people and the local communities. Some others are arts reinventing themselves by reviving functions which they had done and had had in the past. But a lot of them end up as if they were in the afterlife, very banal places, not competitive at all.

So the aspiration is always this: Why can we not have the kind of heaven on Earth that is in Barcelona, a city which seems to have it all? But in order to have Barcelona, they go out there and they put a lot of money in urban regeneration, iconic buildings, etc. But they don't look at their own ecology. They don't look at the policies that drive, for example, their regeneration, which are often based on aspirations. And there's nothing wrong with aspiring if you are a civic leader. The problem is that aspiration is often not backed by reality. They end up with a set of slogans which are often Dadaist and unreal, and have nothing to do with the place.

Recently, I saw a slogan for South Africa: It can happen; It's happening; or Step out of the past, turn towards the future. These kinds of Dadaist slogans don't represent the reality of the city. So my argument is if there's a formula for the creative city today, the formula has to be: First, the city is an ecosystem, so that it's constantly moving, mutating, changing; so that it's not a stable system; so that the policy makers have to adapt to this instability and mobility. Second, they need to be proactive and work in teams across professions.

We mustn't leave the artists to work on their own, nor should we leave the politicians to generate and create policy by themselves. We must somehow be able to bridge the gap between community, needs, aspirations, expectations, and resources, because the communities are the resources of a place. So you see, it's also about mapping, mapping, mapping! Understanding what a place is about; understanding what the distinctiveness of the place is; understanding the history of the place; understanding where you can take history in the contemporary world; how you can add value to that, and how you can, by entering partnerships, by working with your communities, become really creative. So it's about a process. It's looking at urban policies as works-in-progress. And it's not a finished product. It's a high risk undertaking.

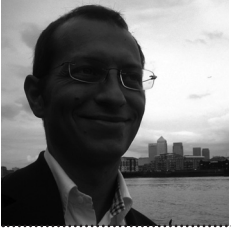
But these cities of the past did take immense risks and they made it to a certain extent. So not being risk averse is another element!

Curriculum Vitae

Lia Ghilardi is the Director of the Noema Research and Planning, an international consultancy specializing in place mapping and strategic cultural planning. Ghilardi's background is in urban sociology (Trento University, Italy), she has an MA in Arts Criticism from the City University (London) and a diploma in creative thinking skills from the De Bono programme (Malta). She is the leader of the policy making module at the City University, London, Department of Arts Policy and Management. The Noema Research and Planning offers a unique and innovative approach to place shaping and regeneration based on the concept of cultural planning.

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Maurizio Carta

Professor of Architecture and Urban Planning University of Palermo, Italy
Panel Creative Cities

I'm a planner and my vision of a creative city is oriented and deformed, perhaps, by my work. I must confess that I hate creative cities. I hate creative cities as rhetoric, as a code for the deformed needs of a city. But I also hate our search for creative cities. I think this is our scenario, the urban age we are in. In this period, I think we have a new urban scenario that can't use enormous flows of financial capital searching to be attached to cultural creative industries. We need a change of direction. I call this change of direction: Creative City 3.0, the third generation of creative cities. It's a creative city that is more filtered, more selective. The question arises, could every city be a creative city, or are there some cities that don't have enough tools, creative milieu, or context? As a planner, I think that creative city is not a keyword, a filter, or an asset of indexes. It's a task. It's a proactive vision for some cities. In the age of cities, we need to use various urban resources, urban regional resources, as the city is the most diffuse settlement. We need to pass from the human footprint, cities as a risk for the planet, to human accessibility, the city as new way to improve the urban metabolism, the urban ecology. I call that a culture-based competitive city. But this can only happen if they are really competitive, and not just rhetorically competitive. So for me, the Creative City 3.0 is an action-oriented manifesto calling us to redefine project planning tools, project planning analysis, and practical tools. I think that Creative City 3.0 has to generate new culture, new identity, and not just use cultural heritage, cultural industries, and cultural economies as buzzwords or as brands.

We need to change from cities attracting a creative class (1.0) to cities that could use creative industries (2.0) to the creative city generating innovation, able to generate new identities, new economies, and new spaces.

In order to not only define but build this next creative city, I have to introduce four components of a creative city: territory; context; real economies, and real social resources.

In my opinion, the Creative City 3.0 calls us to take action, to redefine human settlements. There are three Cs—not as a formula, not as a reset, but as a check list of key factors. The first C is culture: culture as the energy of identity, of cultural heritage, but also the energy for the future. The second C is communication: material and non-material. It's important to build strong communication among the inhabitants and the users of a city. The third C is co-operation. I think that all the diverse layers of the city (economic, social, and cultural) have to co-operate. Strategic planning is a good way of planning the Creative City 3.0: Culture, communication, co-operation. To me, these identify a creative city able to produce resources, tools and a new creative community and not just a new creative background for a community.

Only certain maps are able to define a creative milieu. Only certain maps because in order to create creative milieu we have to do some remapping of European hierarchies: museums, cultural sites and events, international banks, students, conferences etc.

In conclusion, to paraphrase Thomas Edison, "Creativity is 1 percent inspiration and 99 percent perspiration." Our task, I think, is to investigate the 99 percent.

Curriculum Vitae

Prof. Maurizio Carta is an architect and Ph.D. in urban and regional planning, Professor for City and Regional Planning at the University of Palermo, and the Head of the Department of Urban and Regional Planning. He is a senior expert in strategic planning and urban design. His research interest leans towards the value and role of cultural resources as a tool for a more sustainable development and the urban regeneration based on culture and creativity. His research activity has been given a token place at the Institut d'Urbanisme de Paris, at the Columbia University and at the London School of Economics.

Carta is the advisor of local authorities for urban design and strategic planning. In the last years he has experimented in his research in order to renew planning tools.

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Zora Jaurová

Artistic Director for Košice – European Capital of Culture 2013, Slovakia
Panel Creative Cities

I would like to provide you with a case study. I have the advantage that my case study is still a study of a vision because we're just implementing this project. The project for Košice, the European Capital of Culture for the year 2013, is relevant because the European Culture Programme is used as an opportunity for a large urban concept. It is a long-term project dealing with the transformation of a city through culture.

The idea of building a creative city can transform the reality of Central European post-Soviet urban areas. The concept of building a creative city has a lot of specificities and obstacles in Central and Eastern Europe. City planning starts with the present identity of the city. It starts with what is already there in the city. When we were creating this project we were thinking about the present identity of the city. The city of Košice is in Eastern Slovakia, in one of the eight regions of the Slovak Republic. It's in the complete opposite direction of the capital of the country, which is Bratislava. It is also the second largest city of Slovakia which is another characteristic of the city that has influenced the whole project. It's a city of approximately 250,000 inhabitants. The city is also on the new Schengen border which gives it yet another identity, one of being on the border of Western and Eastern culture. It's also the largest city in the Carpathian region, which is a cross-border region with a long history. Yet, apart from the geographical identity, what is the true identity of the city? What has formed the city up to this point? The shaping of a city is an important basis for building new, creative cities.

This particular city is a post Austro-Hungarian city. One finds a specific type of Central and Eastern European post Austro-Hungarian diversity in the city. It's a city that still has a lot of native bilingual people, speaking Slovak and Hungarian equally. It's a city with a long history of tolerant coexistence, of different nationalities and different religious groups. This is something very different from other cities in Slovakia. It is also a post-communist city, the typical Soviet city with many of the "wonderful" buildings you have seen in other post-Soviet Europe. This, too, is a large part of its identity and it's something that needs to be addressed when you think about the urban transformation. Of course, it's also a post-industrial city.

We came with a vision. The underlying idea of the Košice project was that the relative economic prosperity was not a guarantee of true quality of life, and that this in itself doesn't generate a creative, active, and happy population. Therefore we wanted to create

a fundamental vision of development that would help define the processes in the life of the city with the emphasis on the role of culture in the transformation. The examples of many successful European cities serve as evidence that the presence of high-tech phenomena is no longer the only symbol of dynamic development. There are also the ideas of higher knowledge and high connection which are becoming important elements in ensuring sustainability, creative development and continuous information flow. These were the basis of the new identity of the city which was an essential part of our project. We came with a slogan: Use the City. It should invite people to use it in all ways a city can be used by people, by its citizens, by its visitors. From software terminology we used the metaphor of the city as an interface. We borrowed this metaphor from computer science. Interface is a communication boundary between a user and a programme. It's a translation environment between two entities which do not speak the same language. Actually it enables communication between different entities. Our vision of the city is an interface which enables its users to communicate with each other, with other cultures, and the whole of Europe. We envision a city that enables people to express their creativity and take an active part in the transformation of their own environment. This is a changing model; it's a model that can change all the time.

The main issue here is transformation. We are trying to build a new cultural infrastructure, but it's not just a hard cultural infrastructure, it's also the virtual infrastructure in terms of funding, training, networking, opportunities and learning. We are also focusing on community participation and decentralization of culture. The city should also become a place where there is an interface of dialogue between different groups, between different nationalities. We are looking for a city that can cross boundaries and facilitate co-operation.

Of course a successful creative city has to be focused on environmental issues. It is an issue concerning our future and something that again reflects the central European situation. In central and eastern Europe, especially when you talk to politicians, there is a low level of awareness of these ideas, especially since most of the cities in our part of Europe didn't go through phases 1.0 and 2.0. However, it could also be an advantage because we could perhaps skip those steps and go directly to the new software of 3.0.

We have one more slogan: It gets under your skin! As I have shown, all of these things really begin to get under the skin.

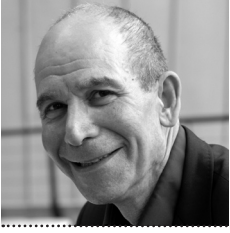
Curriculum Vitae

Zora Jaurová has been working as an independent playwright and critic since 1998. She graduated from the Academy of Performing Arts, Bratislava. She has experienced working in different types of theatre projects (state theatres, independent companies) as well as journalistic and research work. She writes regularly for newspapers and journals in Slovakia. She worked extensively in the international context as a CEE consultant for foreign institutions (an international film company, various international NGOs). Since 2003 Jaurová has been working in the Cultural Contact Point Slovakia. She was appointed a director of the department in 2005. She was nominated as an expert of Slovak Republic within the Cultural Affairs Committee in the Council of the EU (2004 – 2006). She is active in various European cultural networks, being an executive board member and vice-president of Culture Action Europe. Recently, Jaurová has founded the Institute for Cultural Policies, an NGO platform for research, analysis and advocacy in the field of cultural policies. Since 2007 she has worked as a chief consultant for the city of Košice in their bid for European Capital of Culture 2013. After Košice won the competition in 2008, she was appointed the Artistic Director of the project Košice – Interface 2013.

Jaurová was also a member of the artistic board of the International Theatre Festival Divadelná Nitra and a jury member of several national art competitions. A number of her translations of British and American plays were published and staged in Slovak theatres.

Link:

www.kosice13.sk/index.php/en



Robert Palmer

Secretary General/Director of Culture,
Cultural and Natural Heritage, Council of Europe, France

Panel Creative Cities

I've worked in 20 cities and it's very difficult to start working with a city or developing the concept without a strong belief. One of my beliefs has been that the creativity of cities is not just the property of exceptional people. It's the exceptional property of all people. In the work I've tried to do, that belief was a starting point. It is a kind of a "creativity for all" approach.

Yet the point that I want to make is about diversity: It goes beyond simple respect for cultural difference, beyond policies which guarantee equal opportunities for residence. This is based on an assumption that creativity is a genuine exchange. It's a by-product of a genuine exchange. It is a reciprocal and open exchange between people who are different, but have some shared excitement about their future. It's about developing this approach by trying to look specifically at the methods and the practice of how to manage diversity in cities.

The Council of Europe with the European Commission, last year launched a project that we called Intercultural Cities. This project is about the science of stitching cultures together in cities. It is about the practice of creative exchange. We've discovered that diversity management is no longer about simply promoting inclusiveness in a city. It's about developing civic allegiance, mutual trust, a climate of allowance that is not motivated primarily by political correctness. This is difficult, as many cities aspire to do this but find it extremely difficult to grasp the need for very significant change. There were about sixty European cities that wanted to join this pilot project. In the end, we selected twelve.

Twelve European cities were selected from twelve countries; from Oslo in the North to Patras in the South, from Lyon in the West to Melitopol in the East of Ukraine. The most significant difference we found with the intercultural approach was the assumption that serious creative changes are not required by the majority of the population but mainly by the minority. Yet the intercultural approach seeks to adapt policies equally to all population groups in a city. There are a number of very specific themes that we are working on: on civic governance and the role of the media. We're looking at the development of media ethics on the local level and on the city level. We're also looking at the impact of certain types of activities like community journalism, which can counter some of the negative impacts and often some of the mistrust that the local media has for the city's migrant population. We are examining the processes

of mediation. Mediation results in city policing, education, and healthcare systems. A part of the project deals with the public space and the planning of public space. Urban design can either promote or constrain both creativity and issues connected with diversity.

We're also examining cities' cultural lives, the work of cultural institutions, cultural offers, and the work of artists in the cities. Through all of this there have been some extraordinary projects that have resulted, and these projects are being combined to form a kind of learning community. These twelve cities are only a small microcosm of what is happening elsewhere. I'll mention one insight I've taken from this project, that grass-roots innovation in cities is, in the vast majority of cases, the affair of women. They seem to be the ones to create innovative health and employment initiatives, who create the most vibrant neighbourhood clubs and child centres, and highly imaginative schemes for welcoming migrants. Women have the greatest openness to new ideas. When we think about creative cities or creativity in cities, I think now we have to also think about the importance of diversity. Because when we lock the doors to our cities, we only lock ourselves in.

There is one more point for better understanding the link between creativity and human rights. It's not terribly fashionable, but I've begun to believe now that it's really the core of our work. It has been the cornerstone of the work of the Council of Europe for years, focusing a great deal on the principles of creativity that are essential to democracies. People who feel respected, who feel they are treated in a dignified way, in a way that reflects the equal dignity of all, feel more inclined to unfold and offer their creativity. The creative spirit is one of the most powerful forces in human history and the most powerful force in creating cities. The job of developing creativity in cities is to release imagination. Creativity is not only a result of strategy but of inspiration, and we need to move from being creatures of circumstance to being creators of circumstance.

Curriculum Vitae

Robert Palmer is the Director of Culture and Cultural and National Heritage at the Council of Europe, based in Strasbourg, France. The Council of Europe now has 47 member states and the Culture and Heritage Directorate manages more than 50 different work programmes including the monitoring of cultural and heritage policies, capacity building projects and training seminars, and activities linked to cultural diversity, intercultural dialogue to major exhibitions. Robert Palmer has worked in the cultural sector for more than 20 years, and prior to joining the Council of Europe in 2006 was an adviser to several cities and regions on cultural development and regeneration, cultural tourism, festivals and arts policies. He has been very involved in European Capitals of Culture and was the Director of two: Glasgow (1990) and Brussels (2000). Palmer is a Board member of various arts institutions and international festivals, the chair of European arts juries and is asked regularly to speak at international cultural conferences and workshops. He has been given various awards in recognition of his work.

Link:

www.coe.int/interculturalcities

Concluding Remarks Given by **Moderator Colin Mercer**

There are no simple or single models for creative city strategies, whether it's for a long-term, sustainable, creative city or whether it's for a one-off event for a European Capital of Culture, which may or may not become a creative city.

If there's a message for the European Commission then it is this: The more emphasis you put on the sustainability and legacy of capitals of culture, in this context using that as an opportunity for developing a creative city and creative economy, the more effective your policy measures will be. There is, I think, a consensus that in the context of various reviews and more recent analyses, the European Culture Programme is not quite doing its job in this sense, at the moment. There has been an emphasis for the need of consultation, for detailed quantitative and qualitative mapping of people's investment and interest in the cultural field. In other words, detailed programme of cultural mapping before you go about planning and developing strategies. To find out what people are doing, why they're doing it, how that relates to their lifestyle, their sense of identity, their sense and recognition of diversity, and so on. So that we know what we're talking about, and what we're making policy about, and what we're planning, which in general terms is people's lifestyles, their quality of life, their quality of community, their sense of place, how they relate to their place.

There are positive and negative factors involved: Zora Jaurová speaks of the fantastic work being done in Košice in terms of regenerating old Soviet-style housing estates, and particular facilities that they have changed into community facilities. But there has also been a sense of the possible dangers in the arts-led, creativity-led, urban regeneration work that can lead to cases of social exclusion. And indeed it has led to this, in my experience, in Europe, Australia, and North America. In other words it has led to forms of ethnic cleansing in areas, the emptying of city areas of culturally diverse populations.

Diversity is the next key ingredient, I think. Recognizing diversity and not simply in ethnic terms, and moving the diversity debate away from its concentration on ethnicity and recognizing the various forms of cultural diversity which exist in our societies: socio-economic, gender-based, age-based, subculturally-based, and so on. We must recognize the key challenges for cities, or the four Ts. The fourth T stands for Territory, the sense of place, and how you organize and plan space so that people come together, interact together, and can engage with other cultures. It is what I see happening in skateboard parks with my twelve-year-old son in Bristol, where he meets more people from other cultures and other walks of life than in any other place, and so the skateboard park is his cultural centre and an area that we need to be attentive to places where cultures can interact and negotiate dialogue with each other.

That was the final theme, if you like. It is feeding these various perspectives on the organization of place, planning and policy regimes, the ways in which creativity depends upon the diversity of cultural experiences and ethnicities and ages, and genders, and subcultures, as it's striving forward.