

# A comparative approach on creative cities: Creative dynamics in Lisboa, Barcelona and São Paulo

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# Structure

1. Introduction: The Creatcity project  
Framework and methodology
2. The WP6 objectives
3. Governance, city and creativity: some achievements
4. Key principles for policy action
5. Strategic fields for intervention

# 1) Intro: Framework and methodology

## The Creatcity project

CreatCity – A Governance Culture for the Creative City:  
Urban Vitality and International Networks (Funded FCT/MCTES- Portugal)

Drawing on the creative cities debates,  
Improve the knowledge and build strategic action guidelines concerning  
the **governance mechanisms and dynamics to promote and  
embed urban vitality, creativity and cities competitiveness**

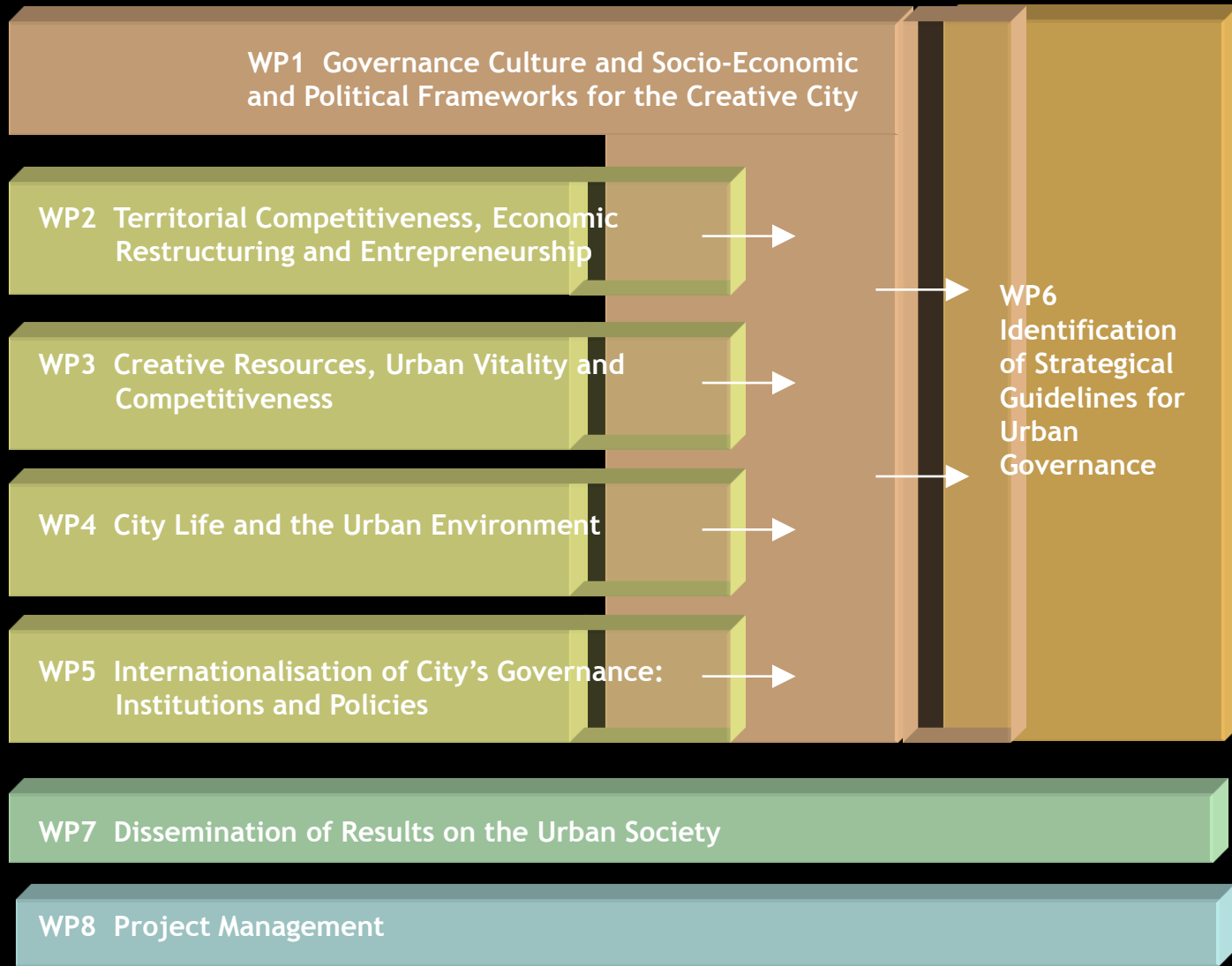
Conceptual/empirical component:

3 cities: Lisboa (Portugal), Barcelona (Spain), São Paulo (Brazil)

-> 10 empirical case studies in the 3 cities

(website: <http://creatcity.dinamia.iscte.pt/>)

# A GOVERNANCE CULTURE FOR THE CREATIVE CITY



# Methodological framework

Transversal analysis of creativity in the 3 cities (with the purpose of acting in Lisbon)

## ***Exploratory interviews***

**22 exploratory interviews: 10 in Lisboa, 6 in Barcelona, 6 in São Paulo**

- **Government authorities (local / regional / central; different fields)**
- **Experts: consultants / academics**
- **Creative / cultural institutions**

***Case studies (10 in the 3 cities)*** (~70 in-depth interviews )

**Lisboa: Bairro Alto, Almada, Alcântara, Martim Moniz**

**Barcelona: Gracia, 22@, Palo Alto**

**São Paulo: Vila Madalena, SP Fashion Week, SESC**

## ***Diverse methodologies for analysis and interpretation***

- ✓ Other methodological approaches (desk research, empirical and conceptual, etc...)
  - ✓ Complementary empirical analysis in the 3 cities (data series, statistical analysis,...)
- and extra field work in some case studies (urban, functional and morphological analysis, photographic survey, image analysis,...)

# An overview of the 10 case studies

Main issues addressed:

- Why? **Which factors are underneath these dynamics?** Why here and not anywhere else? What do they have of specific?
- **Which governance forms** are underneath these dynamics?
- **Are these situations sustainable in the long term?** Will they maintain, and maintain in the same part of town or not? (gentrification risks, conflicts, power relations)
- **Can/should it be any special deliberate (public?) action** to enhance the sustainability of these areas/experiences?

# Typologies of core Spaces and Processes of Urban Creativity (according to exploratory interviews in the 3 cities)

	LISBOA	BARCELONA	SÃO PAULO
1. Creative neighborhoods	Bairro Alto / Bica Chiado	Bairro de Grácia Bairro do Raval	Vila Madalena
2. Alternative / Emergent Spaces	Martim Moniz Braço de Prata	Bairro de Roquetes	
3. Knowledge and Cultural Based Territories and Institutions	Cidade Universitária F.C.Gulbenkian Centro Cultural de Belém C.M.Oeiras	UAB CCCB MACBA	Rede SESC USP BNDES
4. Large Scale Urban Investments	Alcântara Parque das Nações Eixo A5 Arco Ribeirinho sul	Projecto 22@	Bom Retiro / Luz Cidade Itaú
5. Local Origin Social and Cultural Projects	Santos Design District Ass. Pais Telheiras Comp. Teatro Almada Zé dos Bois, Chapitô LX Factory Experimenta Design Luzboa, Doclisboa	Festival Sonar Ateneo Palo Alto	Rede CEU Mov. Nossa São Paulo Fashion Week
6. Classes Social and/or Professional Classes	Artistas Contemporâneos Arquitectos, Designers Investigadores C&T	Artistas Contemporâneos Arquitectos, Designers	Artistas Contemporâneos Classes Pobres Agentes Empresariais

## Diversity of situations:

- Territories vs Projects/experiences
- Bottom-up vs top-down
- Public / Private / mixed initiatives
- Central / peripheral
- Alternative / mainstream activities
- ...

Try to understand each of the 10 case studies

At the light of specific conceptual framework

- CREATIVE MILIEUS
- GOVERNANCE



# The main governance mechanisms and public action

Which kind of governance mechanisms are in the basis of these "success" cases? A big diversity: (I)



# The main governance mechanisms and public action

Which kind of governance mechanisms are in the basis of these "success" cases? A big diversity of experiences: (II)

Territories

Specific Projects:

Cultural Quarters, with many diversified agents  
In regular collaboration

Bairro Alto

B. Gracia

Vila Madalena

Ex-industrial areas in reconversion / rehabilitation

Alcântara

22@

Palo Alto

Spread in different parts of the city

SP Fashion Week

Specific quarters, with many diversified agents, but usually not cooperating together on this

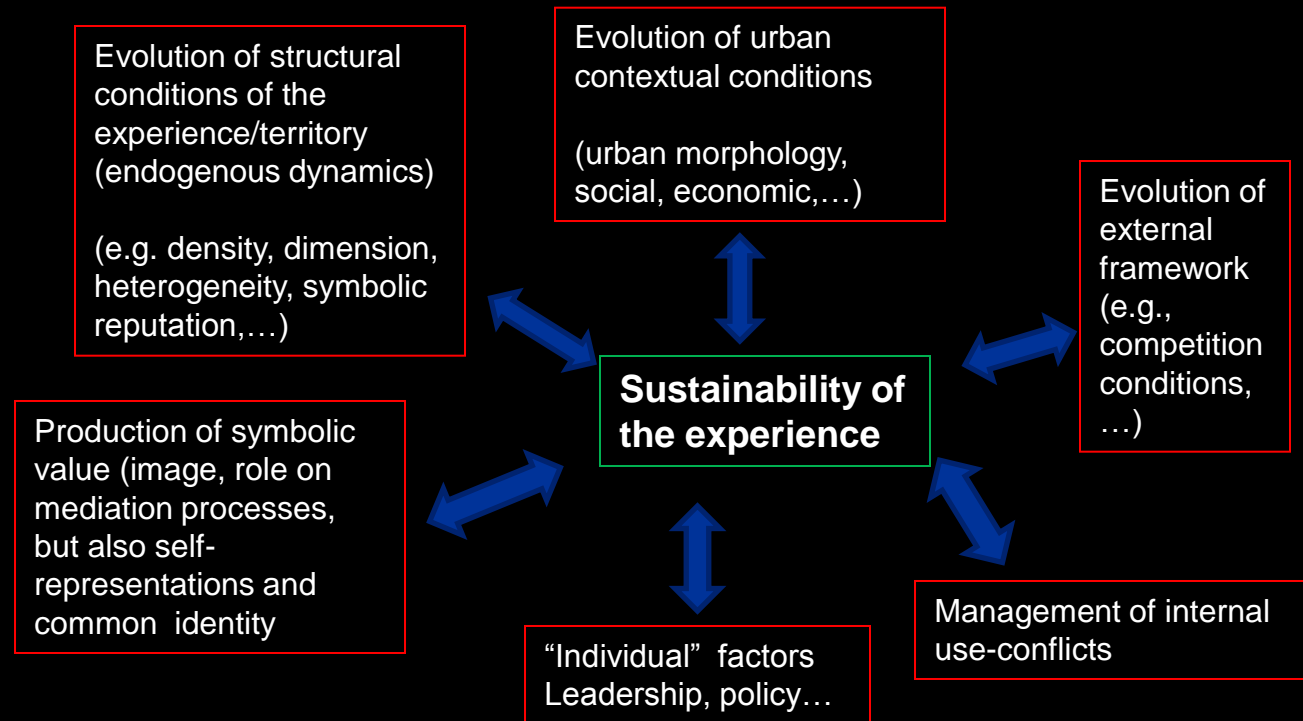
Almada

SESC

M. Moniz

# Crucial factors to sustainability

(a permanent management of (in)visible tensions)



- PERMANENT REINVENTION

-IMPORTANCE OF PUBLIC INTERVENTION (DIRECT / INDIRECT)

# A tentative typology: creative milieus and urban governance

## Types of experiences

A) Decentralized, cooperative and potentially auto-sufficient (self regulatory mechanisms vs risks)

B) Centralized, very dependent of public support or regulation (direct or indirect)

C) Based on private / associative initiative, with evolving objectives (and evolving public support)

D) Market-based, but with long term strategy and strongly defined focus of sustainability

E) More “uncertain” and “casual” dynamics, with weaker self-identity (and dependency of public support?)

## Examples

B. Gracia

Bairro Alto

Vila Madalena

22@

SESC

Alcântara

Palo Alto

SP Fashion Week

Almada

M. Moniz

## Fields for public intervention

- regulation of use conflicts
- context conditions
- ...

- direct or indirect funding support
- regulation, marketing, example
- ...

- regulation
- support for (scope of) activity?
- ...

- incipient (unneeded support)
- partnerships for other policy targets
- ...

- support to several institutions/projects
- important to promote self-empowerment
- ...

## 2. WP6: Objectives and methodology

- WP6' objectives:
  - Identification of strategic guidelines for urban governance
    - > for the specific case of Lisbon metropolitan area
- Synthesis of team's reflections/discussions (involving all project team members) – resulting from:
  - reflection/conclusions of the sub-themes in precedent WP's
  - team discussions, brainstormings -> synthesis
  - prospective work (in parallel)
  - parallel applied work for some LMA city councils (Lisboa, Cascais)

# 3. Governance, city and creativity: some achievements

- 3 main ideas to highlight (from “creativity” debates and “creative cities” rhetoric)

a) **High potential of ‘urban creativity’ to urban development**

( -> new paradigms for analysis/ intervention in the city - transversal to all economic and social activity, less hierarchical)

b) **But risks: fragile foundations of actual policies and concepts**

(questionings: which role of policies / policy priorities / which impacts on urbanism / which role of urban planning / which articulation between action based on conventional concepts/frameworks and new global processes / ...)

c) **How to construct consistent policy action?**

-> **relation politics, administration and governance**

(which policy aims and urban consensus? / space for new urban emancipations? / alternative policies? / need to adapt technical and administrative rationalities? / ...)

# Catalytic Factors of **Governance** for Creativity

## *Cultural policies not as ghettos, but as transversal networks*

### The Spaces

- ❖ The Urban Environment: Functional Complexity and Centrality: the daily life in the society of hypertext
- ❖ The best creativity is not in large institutions / Creativity comes more relevant in small spaces and in small circles - while connected to more collective landscapes and resources
- ❖ Spaces of experimentation: multifunctional, coexistence of uses, rents reduced. The 'spatial venture capital'
- ❖ The mediation spaces and (physical and virtual) territories of symbolic statement, the importance of urban sociability for the creation and legitimization of the creator and his work

# Catalytic Factors of **Governance** for Creativity

## *Cultural policies not as ghettos, but as transversal networks*

### The networks

- ❖ The huge relevance of mobility (social and spatial)
- ❖ Interconnection between networks of production and consumption. However, emphasis on productive factors, particularly those related to the creation and legitimization
- ❖ Risk financing for collective / cooperative projects (not intervening in the contents)
- ❖ The access to information and exposure
- ❖ Proactive education: projects development and leadership training / entrepreneurship
- ❖ The meetings: places for meeting and discussion / Cooperation and relationship networks / joint formation of directorates / Local XXI Agendas
- ❖ New institutions and new public officers / technicians



# Catalytic Factors of **Governance** for Creativity

## *Cultural policies not as ghettos, but as transversal networks*

### Cosmopolitanism

- ❖ Freedom and Rights in the City. Citizenship seen not (only) as a result, but as a principle
- ❖ The strengthening of the symbolic capital of the 'new town'. The Knowledge Planning: The city of learning and of knowledge
- ❖ The strategies: to imagine / believe in what you want and what you can do
- ❖ Do not confuse "creativity" with "culture" (or cultural activities)
- ❖ The city as a meeting place / city of flows / city of diversity
- ❖ The city as a place of mediation and symbolic statement
- ❖ The city made up of spaces for transgression and lower social control / open and tolerant city

# Processes for Building Governance Networks for Creativity in the City

Urban Governance Vectors	Urban Governance Instruments	Operational Lines
<b>Vectors of Shared Debate</b>	Dissemination of information	The existence and broad dissemination of information and knowledge (including scientific knowledge) is one of the most important vectors of democratic transparency, socio-political inclusion and co-responsibility..
	Debate forums and workshops	Instruments for the participation of certain agents, representing concrete interests and / or civil society in general.
	Participative civic involvement	Development of instruments for the participation of civil society actors in the processes of reflection and policy-making in the city.
<b>Vectors of Shared Strategy</b>	Shared construction of collective strategies	Processes and forums for discussion, consultation and contracting between different actors, involving them in co-responsibility for a collective project.
	Deliberative civic involvement	Promotion of social co-responsibility, and of increasing levels of cultural motivation for involving themselves in social policy decisions.
<b>Vectors of Shared Administration and Accountability by Project / Program</b>	Processes of decentralization and reformulation of attributions	Reconfiguring responsibilities at different levels, from the metropolitan / regional, to the community / neighborhood.
	Vertical cooperation (public-public)	Deepening actions based on the principles of subsidiarity and reciprocity between different levels of administration.
	Horizontal cooperation (public-public)	Extending the policies and actions of horizontal co-responsibility, especially at more local levels.
	External and international cooperation	Expansion of initiatives fostering interrelation and joint action between public and private agents from different cities or territories.
	Public-Private Partnerships	Development of projects and collaborative work actions between the public and private sector.
	Evaluation processes	Existence of lines of inquiry and independent critical analysis ( preferably scientific), towards an effective evaluation and accountability of actions.

# 4. Key principles for policy action

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- 1) Need for understanding the dynamics and formal and informal forms of governance existing in the territory

(Understand that action can be harmful)

(Combine the understanding of these dynamics with the design and form of institutional action)

- 2) Specificity

Action necessarily diverse and related to the variety of specific situations (in terms of existing resources, institutional logics and dynamics)

# Key principles for policy action

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## 3) Cooperation and articulation

- Multi-scale (or poly-scale) policies in terms of levels of intervention (community, local, metropolitan, regional, national, transnational);
- Diverse forms of governance, requiring multiple platforms for action across public, private and 3rd sector;
- Combining "bottom-up and top-down" perspectives;
- Assumption of effective practices for strategic planning, involvement, citizenship

# Key principles for policy action

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## 4) Transversality

- Policies and instruments for cross sectoral action
- (crossing culture, education, social, economy, innovation, environment, ...)
- Link cultural strategies to urban policies (competitiveness, urban regeneration and vitalization processes, social inclusion, ...) ...
- ... designing and seizing specific forms of governance at local, municipal, regional and inter-municipal levels

# Key principles for policy action

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## 5) Expand, cross and contest hierarchy of concepts

(eg, arts and heritage, cultural industries or creative industries, ...), **not forgetting the maintenance of traditional action in the cultural field**

- Do not replace the "core" cultural policies (or any other policy) with the "creative" rhetoric;
- Culture as the "end" of development and not as mere "instrument"

## 6) Do not institutionalize to much

Do not forget the intrinsic nature of creative processes and artistic activity

# 5. Strategic fields for intervention

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## I. Work hard – and with real bounds – the inter-institutional coordination

- sectoral
- multi-scale
- public-private-3rd sector

## II. Promote intra and extra-institutional reflection and (re) organization

- The metropolitan imperative / Lisboa Region
- The functioning of local governments, central / regional public institutions, municipal firms

# Strategic fields for intervention

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## III. Facilitation

- Huge dynamics existing in Lisbon MA (S and D)
- Fundamental role in promoting key relationships / contacts, facilitation of the conduct, promotion and symbolic legitimization, ...

## IV. Vast dissemination of information and communication of projects, calls, ideas, opportunities



# Strategic fields for intervention

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## V. Support skills endowment

Development of skills / training (technical, artistic, organizational) / promotion of cultural and artistic practices and consumptions / support attractiveness conditions

## VI. Support the densification of entrepreneurial fabric and professionalization

Development of cultural business structures / incentives for entrepreneurship / economic and cultural sustainability / Venture Capital

# Strategic fields for intervention

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## VII. Support for creative environments/milieus

- Promote conditions for the development and exploitation of "creative milieus" situations and conditions for the development of critical thresholds
- Encourage interaction with urban policies - multifunctionality / experiencing of public spaces and sociability / agglomeration / proximity and relational density / ...

# Strategic fields for intervention

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## VIII. Promote cooperation between cultural, creative and economic agents and insertion and operation in networks

- Development of specific models of governance and institutional frameworks for the cultural / creative sector (e.g., funding mechanisms dependent of cooperation and joint networks; or locally based support to associations and community dynamics);
- - Encouragement and support to mechanisms for coordination between cultural and creative agents; and between these and remaining economic tissue and local knowledge and innovation system;

# Strategic fields for intervention

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## IX. Mobility for cosmopolitanism

(especially international: insertion in knowledge networks, external circulation, etc.).

(including hosting and internal contact)

## X. Exploitation and enhancement of audiences crossings and of collaboration logics in proximity contexts

(Local community dynamics, but also the economic reconversion of abandoned spaces or urban revitalization based on the recovery or dynamization of derelict buildings)

# Strategic fields for intervention

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XI. Promotion of diversity, heterogeneity and density of social practices and attention to social control mechanisms

(openness, tolerance, freedom)

XII. Viability (and / or public provision) of premises (temporary or permanent) for experimentation / informality / transgression

(for creation / production, mediation, sociability)

(conditions for the development of liminal spaces)

# Strategic fields for intervention

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## XIII. Careful intervention in the symbolic field and in the image of the city and its diverse territories

(action, but with particular care)

(Importance of valuing local identity, in continuous evolution and construction)

## XIV. Study / understand / perceive the city

Develop systems for obtaining, collecting and monitoring information on these activities and their dynamics in the city

# Strategic fields for intervention

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## XV. Active urban land policy in support of creative dynamics

- Conditioning uses and rules of urban property with a view to urban revitalization and the provision of spaces for the dynamics associated with creativity (more active regulation and fiscal/land policies in the field of gentrification)
- Metropolitan strategy for brownfield areas redevelopment
- Strict regulation and / or revision of fiscal system concerning taxation of real estate property (e.g., progressive taxation for vacant or unused property)

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3 brief conceptual contextual insights:

A) On the importance of agglomeration

B) On the strategic role of cultural gatekeepers and gatekeeping processes (including artistic socialization/conviviality) in cultural and creative provision

C) On the “creative ambience” and the building of a “milieu” (and its sustainability)

# A. Agglomeration and creative dynamics based on cultural activities

## Agglomeration → S and D of cultural activities

### Relational densification / Gathering

Density of practices

### Dimension / Critical mass / Thresholds

Dimension (qual./quant.)

### Diversity / Heterogeneity

Tolerance (?)



↓ distance

↓ transaction costs

↑ aggregated scale and  
variety economies

↑ externalities

Image / symbolic meaning

- Interdependent  
network operation

- Flexible local  
labour markets

- Competition by  
qualitative attributes

*project oriented work*

# Agglomeration and creative dynamics based on cultural activities

**Relational densification /  
Gathering**

**Dimension / Critical mass  
/ Thresholds**

**Diversity / Heterogeneity**

**+ GATEKEEPERS /  
CULTURAL MEDIATORS**

**+ NODES OF  
CONVIVIALITY**

**+ SPECIFIC MATERIAL  
ATTRIBUTES OF SPACE**



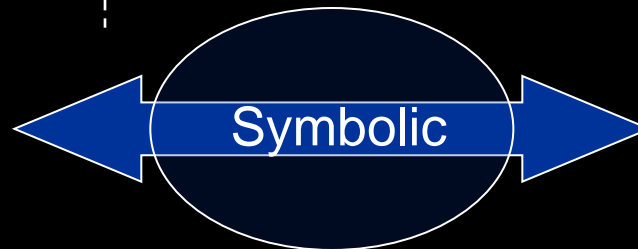
↓ distance

↓ transaction costs

↑ aggregated scale and  
variety economies

↑ externalities

Image / symbolic meaning



**IMAGE / REPRESENTATIONS  
(the "buzz" / the "hype")**

Formal / informal exchanges  
(products, tacit knowledge,  
information, technology,  
inputs,...) - reciprocity

New possibilities / markets/  
experiences (S/D) / vibrancy

Collective learning / Diffusion  
and accumulation of cultural  
capital / knowledge /innovation

Social / Relational Capital  
Legitimation / Reputation /  
Direct Contact with mediators

Shared / Enhanced Identities

Combined, of course, with other “strongly territorialized” (or site-specific) aspects...  
(whereas in urban space or not)

Insertion on internal/external networks

Possibility of developing specific governance mechanisms / importance of institutional framework

Territorial specificities

Local/Endogenous characteristics:

Symbolic meaning, Specific Territory's Assets and Image, Local History, “Culture”, Heritage,...

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# B. Legitimization and cultural gatekeepers

## Specificities of creative goods, as:

### Infinite variety property

Multiplicity of substitute goods; need to select, without tasting all

### A list / B list property

Extreme asymmetry; strategy of concentrating markets, investments, promotion efforts, in order to minimize risks

### Nobody knows property

Symmetric ignorance; S/D uncertainty, risk



Essential role of gatekeepers and intermediation processes

Filter and select  
Provide information  
Directly promote  
↓ risks  
↑ symbolic value  
Conventions  
...

both in:

- mainstream
- independent

markets

*Caves, 2000*

# Gatekeepers and value creation in CI's (and places)

- Importance of building and maintaining conventions

Reduce uncertainty / certifying artistic quality - (create value)

- Rational addiction of cultural consumptions

Depends on previous consumptions; “stock” of cultural capital

- Functioning of “Art Worlds”

Social well defined set / multiple crossed legitimizations occur

## Crucial role of gatekeepers:

- a) on the supply side

(training artists, entering in markets, making them known, enhancing contacts, providing social capital, joining together skills, establishing and maintaining conventions,...)

- b) on the demand side

(selecting, filtering, providing information, testing markets, ...)  
fans, buzzes, scenes: consumption by integration/differentiation

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# C. “Creative ambiances”

## Similarities with the Innovative Milieus approach:

### Localized production system

Territorial embedded, more or less diversified, production/consumption driven

### Governance system

Specific set of coordination mechanisms (market, public, other)

### Representations System

Self representations and external representations



**Creative Milieu**  
(with creative ambience)