

Métropoles, Créativité et Attractivité

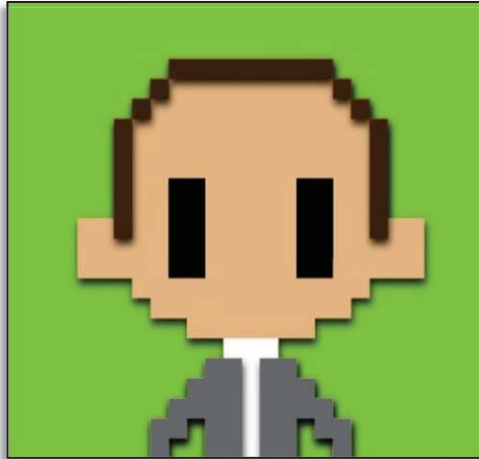
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**Séminaire
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EvoREG 2.0**



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Questions, Info, Gifts, Donations, etc. | Mail Mail Mail

2010

IBM

1,500 CEO

Creativity

**#1 Leadership quality
over the next 5 years**

Top leadership qualities

CEOs cited creativity as the most important leadership quality over the next five years.

Creativity



Integrity



Global thinking



Influence



Openness



Dedication



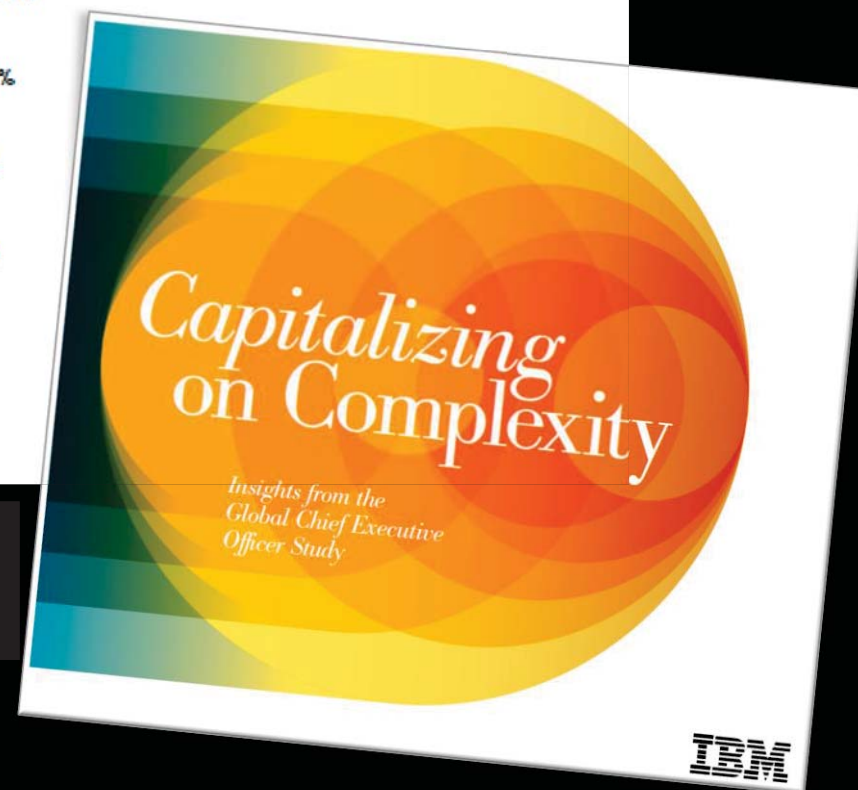
Focus on sustainability




Humility



Fairness





	Analytic	Synthetic	Symbolic
Skills	Know Why	Know How	Know Who
Creative components	Models Deduction	Problem Solving Induction	Creative process
Method	Technology Push	Market Pull	Learning by doing Teamwork Project Design Thinking
Knowledge	Codified Universal	Partially codified Tacit is context- specific	Highly tacit and context-dependant

Source | The Three Knowledge Bases | Asheim and Gertler (2005)



“Choose Among and Shake Together” Koestler (1975)

Situated Process

Human-specific

The Creative Class Thesis (Florida, 2002)

Creative Class emergence and rise

Cities must **attract** creative people

People's Climate

Jobs **follow** creative people

RUN

JUMP

FLY



Creative Core

**Directly involved
in creative and
innovation
processes
créatifs**

**R&D
Intellectual
Supply**

Creative Pro

**Manage and
foster change
and innovation**

**Entrepreneurs
B to B
Management**

Bohemians

**Directly involved
in artistic
productions**

**Arts, Culture
Design
Medias**



Composition

Mobility

Economic influence

Geography

Location factors

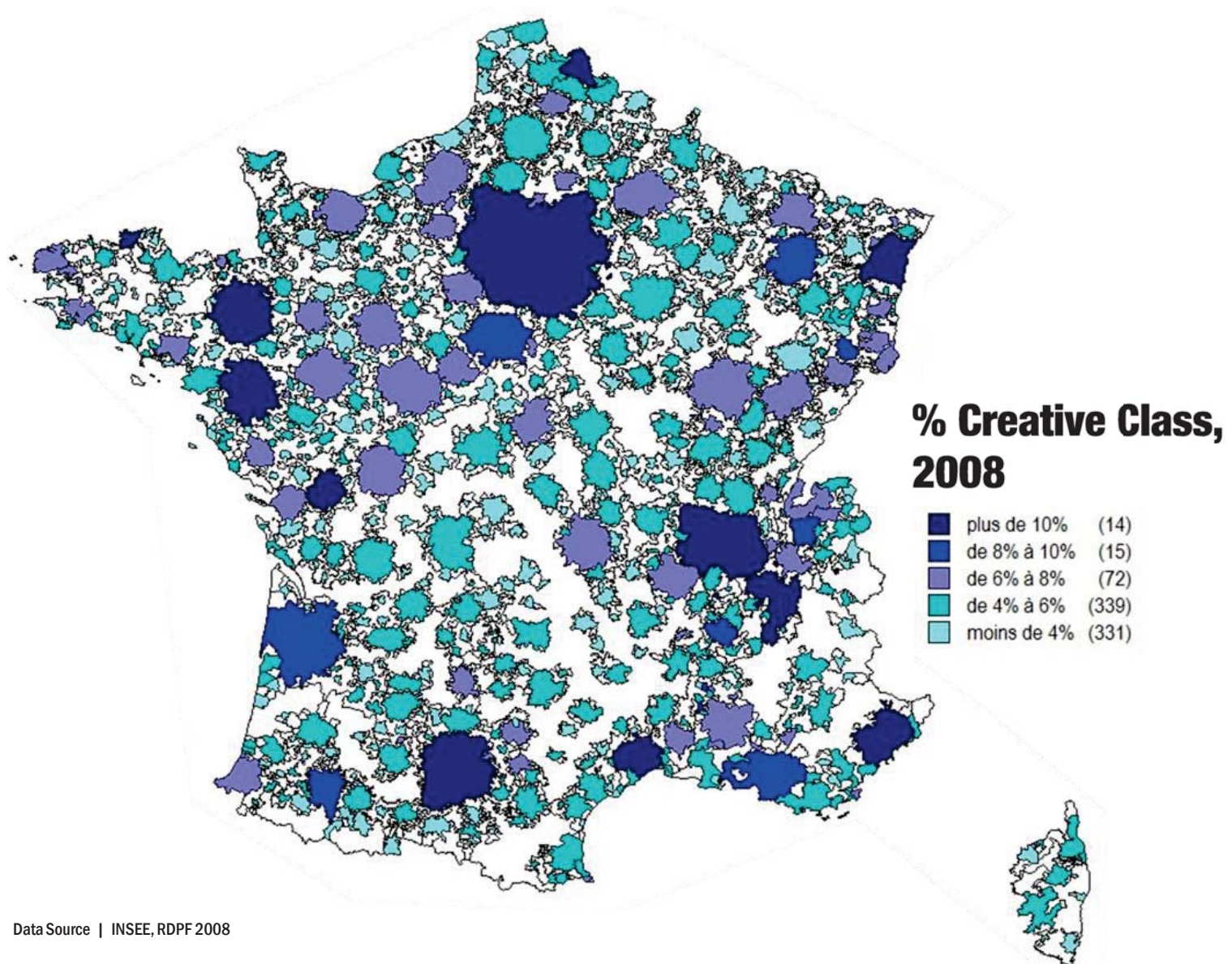


“Why cities without **gays and
rock bands are losing the
economic development race?”**

Richard Florida, Washington Monthly, May 2002

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2011. **La géographie des créatifs en France : une analyse exploratoire de données localisées**
Les Cahiers du Gretha, Bordeaux. With S. Peres and S. Virol. Under review
- 2010a. **Vers une mesure de la créativité : la construction de la classe créative française**
Revue d'Economie Régionale et Urbaine, 3, 511-40.
- 2010b. **La géographie de la classe créative : Le cas des aires urbaines françaises**
Revue Canadienne de Science Régionale, 33 (3), 89-108.
- 2010c. **La Classe Créative Française : Influence Economique, Localisation et People's Climate**
Sarrebruck: Editions Universitaires Européennes, 377p.
2009. **La thèse de la classe créative entre limites et développements**
Géographie Economie et Société, 4(11), 311-34.

Urban Mapping



Location Factors

**Tolerance and
Openness to
Diversity**

**Bohemian index
Foreign-born index
Women index**

**Amenities and
Urban Vitality**

**3rd Place index
Public index
Coolness index**

**Economic
Opportunities**

**Past job growth
Job density**

**Creative
Class**
without Bohemians

Location Factors

Power Rank	Total Sample	Big-sized Urban Areas	Medium-sized Urban Areas	Small-sized Urban Areas
1	Bohemians	Bohemians	Bohemians	Bohemians
2	Coolness	Foreign Born	Women	Public
3	Women	Coolness	Past Growth	Past Growth
4	Past Growth	Women	3rd Place	3rd Place
5	Foreign Born	Past Growth	Foreign Born	Women
6	3rd Place	Job Density	Public	Foreign Born
7	Public	3rd Place	Job Density	Coolness
8	Job Density	Public	Coolness	Job Density
Obs.	354	78	148	128
Adj-R ²	60%	80%	41%	45%

People's Climate

	Main Location Reason			
	Trajectory	Hard	Soft	Total
Amsterdam	38,5%	35,3%	26,2%	100%
Barcelone	62,0%	27,0%	11,0%	100%
Budapest	70,6%	24,4%	5,1%	100%
Dublin	56,7%	41,8%	1,5%	100%
Helsinki	50,8%	38,7%	10,5%	100%
Leipzig	42,8%	49,7%	7,5%	100%
Milan	63,9%	31,7%	4,4%	100%
Munich	30,3%	59,6%	10,1%	100%
Poznan	74,2%	23,2%	2,6%	100%
Riga	79,5%	16,7%	3,8%	100%
Toulouse	47,1%	42,4%	10,5%	100%
Total	55,2%	35,9%	9,0%	100%

Source | Martin-Brelot et al. (2009) | ACRE Research Project



Partial **answers**

Conditions but not **mechanisms**

Policy questions remain open

A photograph of a person's legs and feet walking on a city street. The person is wearing light-colored trousers and white sneakers. They are walking on a dark asphalt road with a white double line. The background is blurred, showing trees and buildings. Overlaid on the image is a text block with a semi-transparent dark background.

**The great deal is to
understand how cities can
foster the emergence of
new ideas**

A man in a dark, striped shirt stands with his back to the camera, looking out over a city skyline. The skyline includes the Eiffel Tower, the Statue of Liberty, and the Sydney Opera House. The text is overlaid on the image.

City and **Creativity** are made for each other

A creative city is a place where **ideas** can grow up, leading to both **cultural** and **economic** growth



The Creative City can be considered as a
cluster of **creative clusters**

Creative people (Micro/Individual level)
produce, adopt, diffuse, explore micro-ideas (talent)

Creative Industries
identify, exploit, “market” the most promising micro-ideas (macro-ideas)



Creative City

= Cultural Creativity + Creative Industries

= Creative Districts

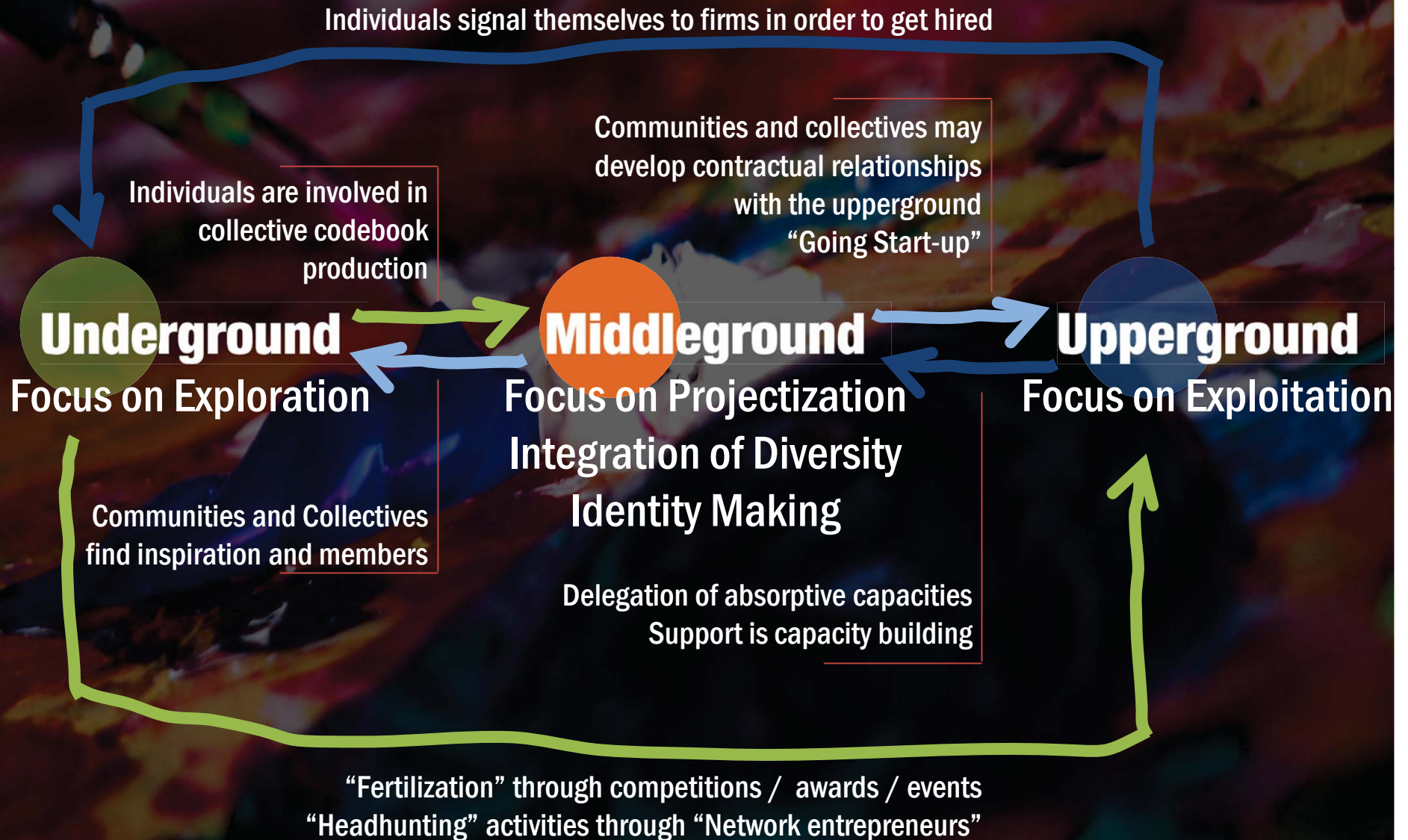
+ Creative Clusters

Talent / Culture	Place	Economy
Consumption	Mediation	Production
Demand	Platform	Supply
Scene / Festival	District	Cluster
Creative Maelstrom	Urban Connection	Firms and Institutions
Social Network Market
Intellectual Capital Identity / Uniqueness Play / Leisure	Communities Knowledge Relationships	Intellectual Property Growth/Competitiveness Work
Cultural Creativity	Creative City	Creative Industries

Source: Creative cities Clash and Complexity | Hartley J. (2008)

The Anatomy of the Creative City

Cohendet P. et al. (2010)



La 'Cantine Numérique' | Rennes

Third Place (Oldenburg, 1991)

Co.working Space

Inter- and Intra- dynamics of collectives and communities

Stimulate creative potential, frictions, spark, etc.

Rennes vs. Nantes on policy issues



A photograph of a brick building at night, with a semi-transparent dark rectangle overlaid in the center. The text is placed within this rectangle. The building's facade is made of red bricks, and a concrete corner piece is visible. Faint graffiti is visible on the wall to the left.

New ideas need

old buildings

Jane Jacobs (1969)



Street Arts in Brest

Underground

Street artists (Talent, but often outlaws) | Liliwenn (fashion leader)

Middleground

Associations (“Sugar rush”, etc.), Street Arts Communities, Neighborhood Collectives

Upperground

Brest City Council (decision makers and planners), Le Fourneau,
Creative Industries (Photo; Music Eds.; Webdesign; Book Eds.; Galleries)

YOUR CONFERENCE PRESENTATION

HOW YOU PLANNED IT:



HOW IT GOES:



Conclusion

