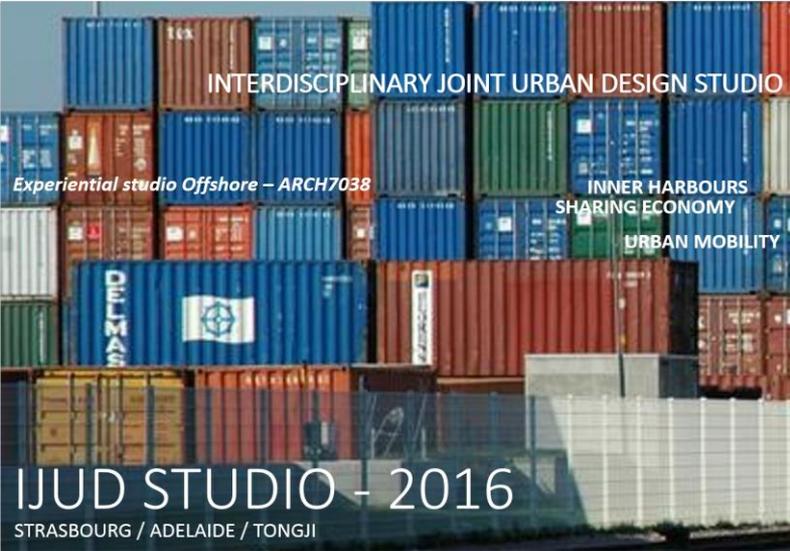


Strasbourg, 3/07/2016



Interdisciplinary Joint Urban Design Studio Strasbourg-Adelaide-Tongji

Anatomy of a creative city

Fostering innovation and urban development from genuine sources of creativity

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Topic and references

- The title of this presentation is - on purpose – paraphrasing Cohendet, Grandadam, Simon (2010) *The Anatomy of the Creative City*

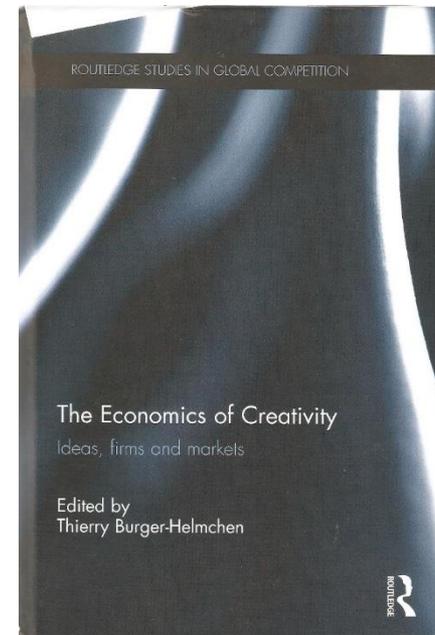
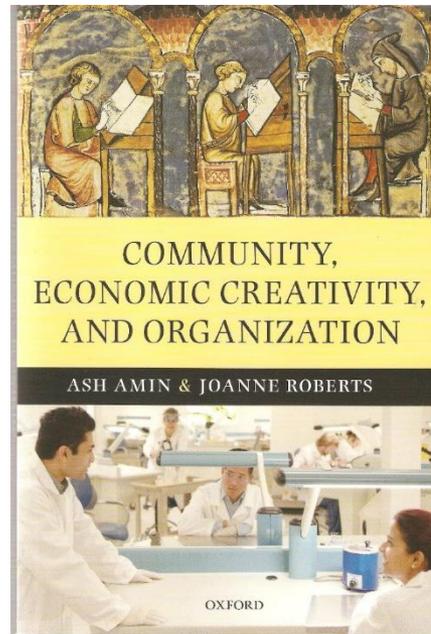
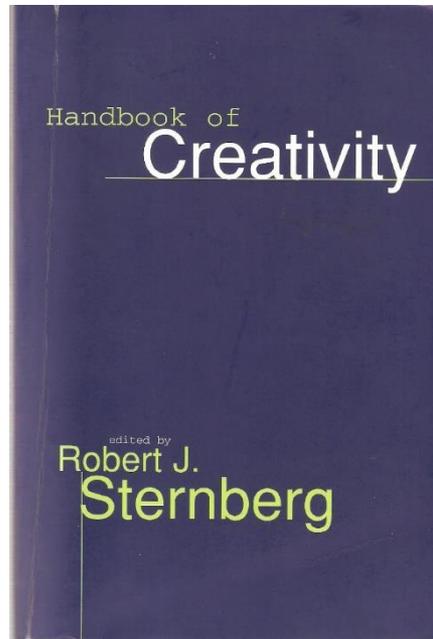
With a case study on the city of Montréal

Other references include for ex. Barcelona (Cohendet *et al*, 2011)

P. Cohendet has also worked on the concept of collective creativity in more general terms (not necessarily linked to the context of urban development): for ex., the *fuzzy front end of innovation* at firm's level in Burger (2013)

- *Creativity* is a new important field in the economics and management of *innovation*. Many research institutes, including BETA in Strasbourg are working on the topic

Exemples de publications on creativity



Understanding the spatial dimensions of innovation

- For some decades now – worldwide - **innovation policies** have been largely designed as **territory-oriented**: national cluster policies, multi-level policies including local/regional governments, EU structural funds...
- *Territory-oriented* is different from *regionally-oriented*: the existence of a specific local complex system is assumed (**metaphore of an ecological milieu**), not just the administrative perimeter of a local/regional administration.
- Whatever the perimeter issue, regional (or metropolitan) administrations are actors of the innovation governance because, like the nations, they increasingly believe in innovative projects as one of the main driver of local/regional development: **endogenous development** vs « attractiveness policies » or pure infrastructure policy.
- Sometimes their vision of innovation is quite limited in scope: linear thinking **Science>Technology>Innovation**.
- But there are many other potential sources of development (fields of creativity)
- Here we want to underline the **variety** and **local-specificity** of those sources of creativity that can contribute to economic and social development.

The core of the issue is to understand the specific relationship of innovation with the territory

- **Creativity** is not limited to scientific (*discoveries*) or technical (*invention*) activities ; *innovation* is implemented on another level and requires a whole variety of different means in addition to new formal knowledge: **human competencies, smart organizations, cultural attitudes, innovative public policies....**
- Creativity presupposes people able to develop **visions** and to *act as project leaders*
- Political mistake: supporting only knowledge production and diffusion, when in fact the issue is often on the **entrepreneurial dimension**
- **Innovation in policy**: bottom-up approach, starting with project leaders who are potentially creative for the territory – *ie* proposing *novel* and *relevant* ideas with the *willingness* to do it.
 - **Policy = empowerment of such actors.**
 - **In a way, innovation has something to do with the nature and quality of democracy and governance**
 - **This is true for a city as well as for a nation**

Theoretical background

- Innovation as a creative destruction:
Schumpeter, but also Shearmur on the location of creative and destructive impacts.
- Innovation as an act of entrepreneurship
Schumpeter, but also the recent literature on entrepreneurship
- Innovation as a complex mechanism between macro and micro levels
Schumpeter (1947), Antonelli (2015)
- Creativity as a collective mechanism (and the role of *knowing communities*)
Wenger, Cowan, Amin, Cohendet,...
- How do the most creative organizations work? Recommendations for project management?
March, Sarasvathy
- What is a smart (creative) policy?
Foray

Definitions:

*Innovation, Creativity,
Exploration/Exploitation,
Communities of knowledge*



A very basic and widely accepted definition of creativity

- Creativity corresponds to a positive mental attitude towards anything that is new.
- "*Creativity is the ability to produce work that is both :*
 - **novel** (i.e., original, unexpected)
 - and **appropriate** (i.e., useful, adaptive concerning task constraints)." (Sternberg & Lubart: *Handbook of Creativity* (1999, 2008))

(*)

- But, as far as innovation is concerned, something is lacking in this definition: the entrepreneurial (schumpeterian) dimension

Joseph A. Schumpeter
(1883-1950)

Innovation mechanism as the
result of entrepreneurial spirit:
the role of **individual innovators**
(in relationship with the global
system)

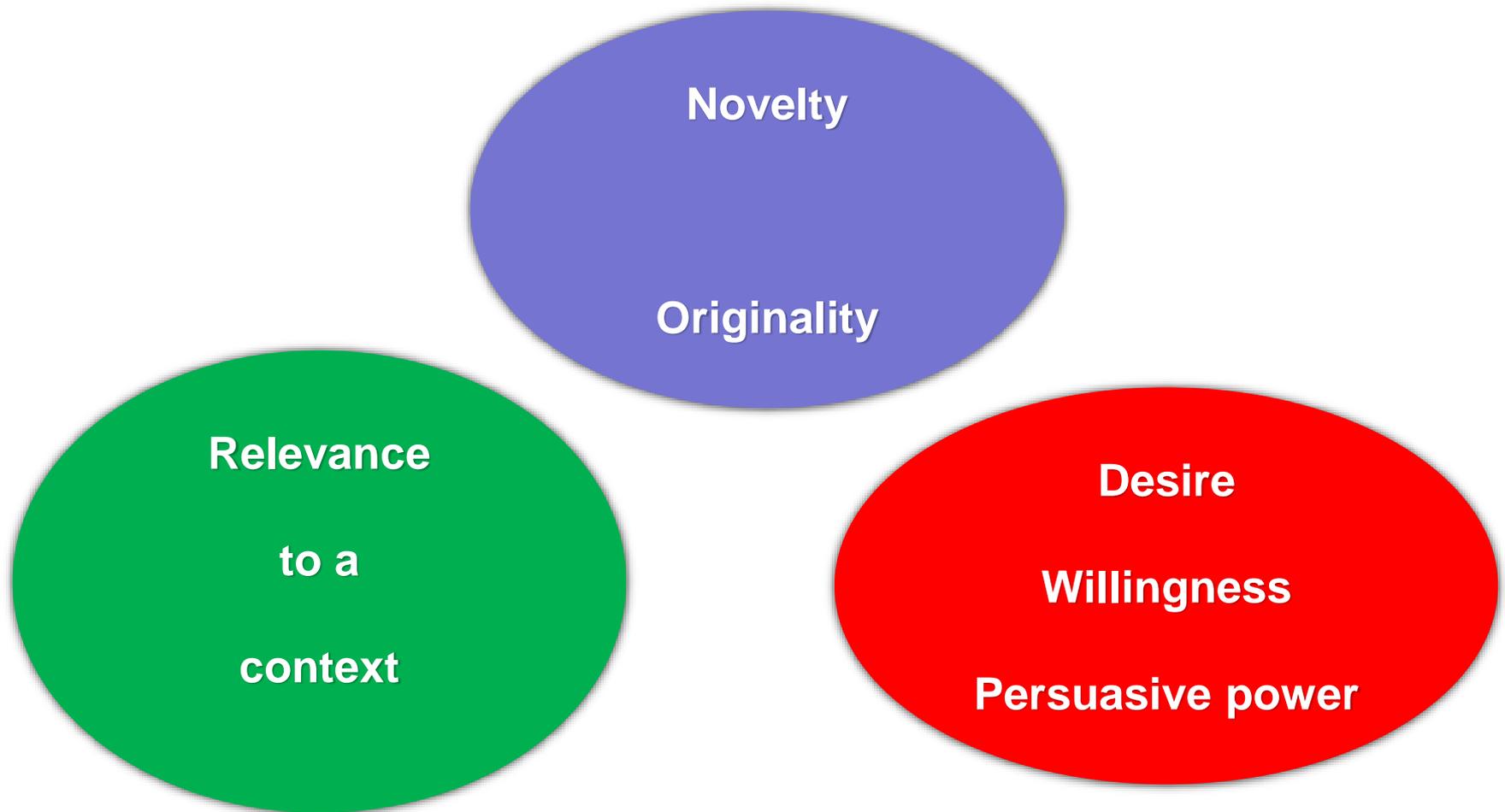


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The creativity triangle



Innovation needs knowledge *and* vision

- A vision is a representation of a possible future
- Without knowledge, it is impossible to realize any plan leading to any desired future
- But planning with existing knowledge leads to nothing really new
- Knowledge is precious but not enough; in certain cases focusing on knowledge is the best way to kill creativity



Which are the typical territories for creative activities?



Source: S. Chantelot



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Richard Florida

popularised the term *creativity*

Since then many cities and other territories have tried to develop *creativity* policies in order to boost local economic development, sometimes to reinvent a collective vision after a crisis



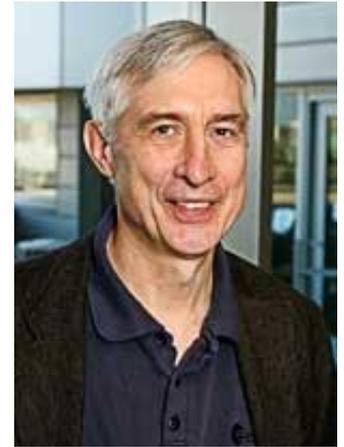
- Richard Florida (2002): *The rise of the creative class*
- To sum up:
 - in the knowledge-based, innovative world – contextual situation of the developed countries -, creative people are the most important asset.
 - Jobs follow creative people: economic development crucially depend on them, for designing, producing and even consuming innovative products or services.
 - If you have not enough of them, try to attract them!
 - People's climate: they need many sorts of urban amenities, but - most important - they like cultural variety and places where their talents can develop with few constraints. Be tolerant!

Creative class typology

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

Source: S. Chantelot

Criticism from researchers like Patrick Cohendet



- Florida's work is an anatomy of the creative class
- We need an anatomy of the creative city (ecosystem of creation and innovation)
 - Innovation is not an individual achievement
 - The role of *knowledge communities* is central, at least for preparing the ground to radically new ideas

Communities of knowledge

Knowledge is produced in communities:

Case of scientific communities (but also artistic communities):
Epistemic communities (David, Cowan, Foray, Cohendet...)

Very general case of ***Communities of practice*** (Wenger)

Communities overlap institutionnal borders.

Individuals can therefore work as "boundary spanners" of their organization or "knowledge brokers" between organizations, with the help of the communities they belong to.

First case study: Montréal (French Canada)



Ubisoft

Cirque du Soleil



James March

Organisational ambidexterity



*Exploration and exploitation in
organizational learning (1991)*



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Complementary roles

- The role of **epistemic communities** is to explore new ways of thinking, new mental representations, new aesthetics
Underground artists as well as pure scientists are trying to invent new forms of knowledge, not to apply knowledge for economic or social aims
- The role of **communities of practice** is to solve (complex) problems, for the sake of action – in particular production and marketing issues
Individuals confronted to the same practical issues are forming such knowledge communities

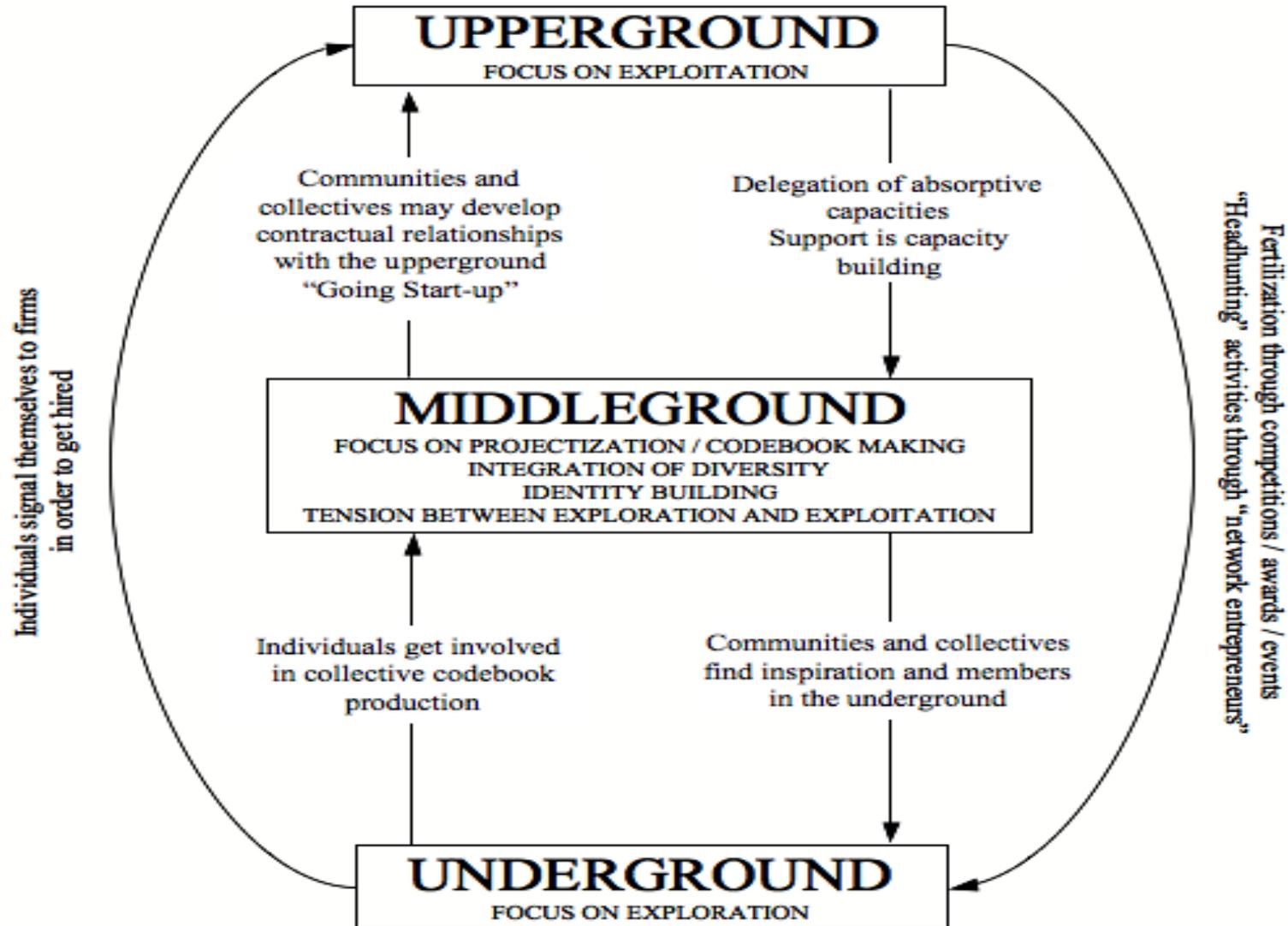
Epistemic communities are involved in **exploration** activities

Communities of practice are more interested in **exploitation** activities

The anatomy of the creative city

- In creative cities there are many favorable factors for creativity and innovation: large and small firms, infrastructures, classical human resources, specific competencies like scientists or artists...
- But their presence is not enough: how are they articulated?
- Does it exist good communication between the firms and the scientists (not belonging to own R&D departments)?
Between artistic urban underground and creative industries?
- Do firms and public institutions benefit from the exploration activity of the epistemic communities?

The Cohendet *et al.* (2010) model



Various forms of *middleground*

- **Places**: the realm of near, intimate, and bounded relations, physically established
- **Spaces**: the realm of far, impersonal, and fluid relations, cognitive constructions (Amin 2004)
- **Projects** : engage local communities in conversations and common working
- **Events**: open the small local worlds to new global influences (Bathelt et al. , 2004).

Thank you for your attention

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