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CONCEPT OF CREATIVE CITIES IN SHAPING OF FUTURE OF CONTEMPORARY CITIES

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Abstract: The presented paper encompasses four threads of deliberation that show the essence, cognitive value and utility of the concept of creative cities in the shaping of the future of contemporary cities. These threads are: creative development, a model of a creative city, preconditions of a creative city, and the use of a creative city as a vehicle of development.

Keywords: Creative city, creative development, development vehicle.

JEL codes: R58, O11, R11

Introduction

The first approach to the concept of creative cities perceives *creativity* synthetically as the ability to create the *new*, and combines it with development defined as the process of generating new values. This view gives rise to a specific type of development referred to as *creative development*. The following part of this paper discusses the *creative city* as one of the key concepts that shapes the future of contemporary cities. A creative city as an emerging concept of urban development has gained the right to exist both on cognitive and practical grounds. The life cycle of every city always is, to some extent, creative. The question is what should be done to make cities that care for their vitality more creative and how this should be done. Any success in this field requires the participation of social groups and professional circles, in particular creative entities and groups, in the process of urban development. Business industry,

companies and institutions simultaneously and spontaneously concentrate in local groups. Although their concentration in urban spaces is real, they also become an entity in the virtual world. Another specific approach to creative cities involves their cultural identity and openness to the global world. In the first case, it is an attractive offer of using the genetic code of a city and its built-in creativity. In the latter, infrastructure hubs, infrastructure networks, and the transport and information connectivity cause the creative development of cities, especially at a metropolitan level. This is connected to their participation in international competition and exchange. In both cases, conditions are conducive to the networking of creative cities, which is reflected in, for example, the global alliance of creative cities.

In relation to the above-mentioned deliberations, this paper proposes an original model of a creative city as well as an exploratory and applicatory form of a creative city as a *vehicle of development*. This proposition should be understood as a new value on the grounds of theories and policies of cities and regions, and local and regional development in a broader context. The structure of the paper has been graphically presented in Fig. 1.

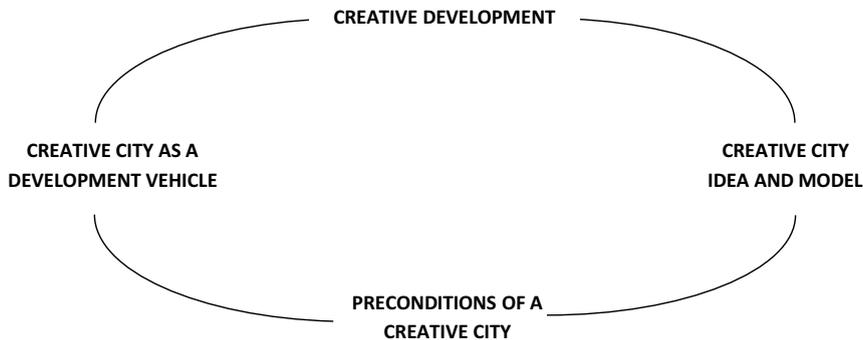


Fig. 1. The concept of creative cities in the shaping of the future of contemporary cities
Source: Own work.

To summarise the considerations on a creative city as a development vehicle, this paper presents some results obtained by Katowice, which, following the path of metropolitan development, took part in the competition for the European city of culture and succeeded by entering the global UNESCO network of creative cities in the field of music.

1. Creative development

Creativity is an entity's, social group's or territorial community's ability to create, invent and imagine. It is the ability to create and make something new and original (Hawkins, Oxford Dictionary 1991; Howkins 2007). Every type of professional, public or communal activity requires, in particular circumstances, a creative attitude and creative conduct. Some professions and activities are inseparable from creativity,

such as artistic professions, various disciplines of art, and research activities in various branches of science. Works, including scientific and artistic works, are combined with business activities in various branches of entrepreneurship, including the increasingly valuable intellectual entrepreneurship.

Creativity realised within territorial entities, such as cities and regions, is closely related to their development. One could say that due to the aggregation of academic and R&D institutions, as well as artistic and cultural circles, including any available service and infrastructure facilities, urban and regional spaces constitute, as a whole, a creative environment, intellectual and material potential which is capable of generating the development of cities and regions at an international level. Local and regional conditions as well as regulatory mechanisms at such spatial scales may induce or limit the creative activity of such communities, attract or repel creative entities, depending on the dynamics of market relations and interventions of public authorities.

The development of a city or a region is strongly determined by the intensity of creation processes in each of the three ownership sectors, *i.e.* the public, private and civil sectors, in their mutual partnerships and cooperative relations, and depends on the extent to which the intellectual potential accumulated in such territorial entities is engaged. The recognition by public authorities of the strategic position of creative circles on a local and regional scale, and their participation in the territorial, local and regional development, allows us to differentiate between *intelligent development* and *creative development*, defined as a specific type of development.

Creative development of cities and regions as a separate type of development is incubated by study projects and conceptual designs, and generated by creation and development projects. It is expressed in the form of new tangible and intangible market and non-market values, which include (Klasik 1996; 2002):

- new activities, companies, institutions, workplaces, goods and services, locations and immovable property, architectural and urban projects, new social equipment, hubs, connections, and networks;
- new information and knowledge, ideas and concepts, technologies and innovations, new professions and professional skills, leadership skills and management methods, and new patterns of behaviour and social communication.

At present, we have cities and regions whose development may be described as to some extent creative in various fields and periods of time. Usually it is connected with cities' and regions' vitality and their resistance to cycles and fluctuations of the economic situation. The "demand" and the stronger binding of urban and regional development with the increasing demand for creation processes is related to the lack of economic stability as well as shaken social and ecological safety.

Increased pressure is put on creation processes in the post-industrial phase of numerous cities and regions whose traditional economic base is characterised by weak development perspectives. Such changed conditions are a medium for radical structural reorientation and transformation of image and identity. The urgent need to intensify the creation processes is also noticeable in cities and regions of metropolitan development whose interregional and international competitiveness is shaped by contact globalisation mechanisms and mechanisms of exchange, networks

and flows, using the unique possibilities posed by information and communication technologies.

Cities and urban complexes at a metropolitan level that benefit from competitive advantage on a global scale obtain good results in various fields of research and development, arts and culture thanks to their original, unique and efficiently implemented creation and development projects, and new, influential trends of creative development.

2. Main ideas and model of a creative city

The concept of a creative city emerged at the brink of the 21st century. It is genetically related to three sources of regional and urban creativity.

The need for creativity and the requirement of its existence drastically appeared in the aspect of structural instability (Andersson 1985). It occurs in situations of crisis and lack of urban or regional resilience to cyclical recession, which in borderline situations may cause the functional imbalance of the city in relation to its surroundings. Another proposed idea of a creative city is an urban genetic code with built-in creativity (Landry 2008). Assuming the above-mentioned approach, every city will always be (to a different extent and scope) a creative city or will be in the process of creative development.

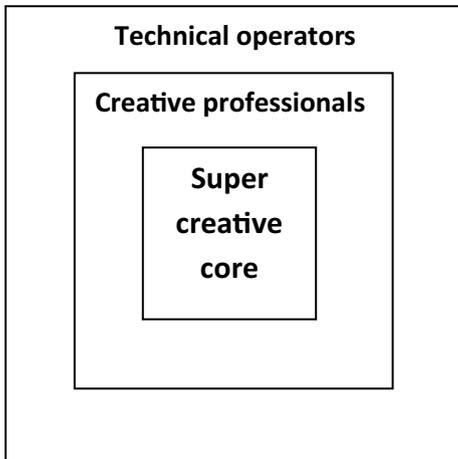


Fig. 2. Squares of the creative class
 Source: Based on [Florida 2002].

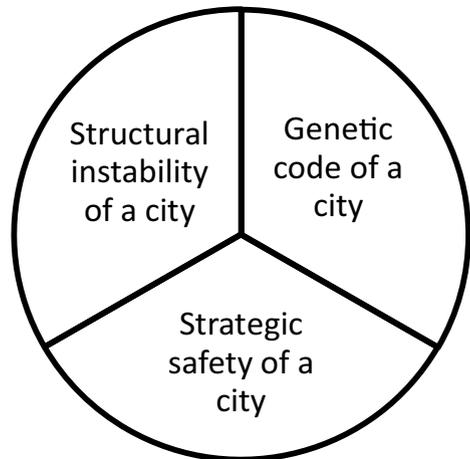


Fig. 3. Genetic sources of urban creativity
 Source: Own work.

Following this train of thought, one could use the concept of the strategic safety of a city within the framework of a creative city which is able to guarantee the maintenance of structural competitiveness at an interregional and international scale to the urban community. The determinant of strategic safety is the ability of a given city to respond to future challenges using its distinctive attributes.

On a global scale, the most influential concepts of a creative city (region) include the concept of a creative class that is applied in various fields and comparative analyses, from metropolitan cities to large metropolitan areas (regions).

The concept of a creative class (creative city) allows us to distinguish between subsequent circles of people of creative and accompanying professions. It leads towards a new, chain-like method of creative education and creative capital in territorial entities in relation to the value creation chains in organisations.

The idea of connecting the development of cities and regions with the category of creativeness as a whole constitutes the creative capital (Creativity index 2004; Creative Economy Report 2008) composed of interacting institutional, human, social and cultural capital assets. This process occurs by *converting* and re-forging one capital into a different form, a new type of capital in a collectively organised creative process involving residents, civil groups and local communities. Their participation in the creation of development projects, decision-making and collective actions requires the use of methods and procedures of creative thinking, co-management and organised action. The creative capital of territorial communities is, to some extent, an analogy of the entrepreneurial capital applied in business (Firkin 2001).

Every city can be presented as an entity composed of four fundamental components (Klasik 2008):

- Space,
- People,
- Activities,
- Infrastructure.

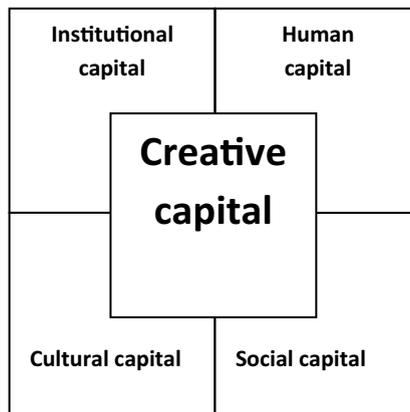


Fig. 4. Creative capital of the community

Source: (Creative Economy Report 2008; A Study On Creativity Index 2004)

The urban space is filled with developed public, business and residential spaces that form the spatial structure of a city. The core of such a structure is the city centre area with districts and suburban areas adjacent thereto. People, residents and migrants form the city's community, which elects and legitimises local authorities in the course of elections. The city is marked with the presence of working people,

their everyday commute and occasional visits of others occurring with different frequencies. The scale of the above-mentioned phenomena impacts the rank of an urban centre. A city is a functional structure composed of activities, organisations and the composition of industry. The core of this structure are specialities and their product offers prepared for external markets, including the global market. The urban infrastructure, varying in terms of the meaning and reach of the service, encompasses devices, equipment, hubs, connections, networks and systems that integrate the internal part of a city and ensures its connection with its close or distant surroundings, as well as the flow and exchange of goods, availability of services, and the flow of people, energy, knowledge and money.

The fundamental components align into two criss-crossing axes on which the urban life functions and pulses (Fig. 5). The first axis is made of space and people. The space is where urban development is decided upon. In the different arenas of the development, the stakeholders, beneficiaries, decision-makers and operators shape the future of a city and the well-being of its residents, and resolve any possible crisis situations. The other axis is composed of activities and infrastructure which realistically decide about the vitality, resilience of a city, and the dynamics of its development, in a medium- and long-term perspective. The profitability of activities as well as infrastructural *externalities* give the final shape to the vitality and competitiveness of particular urban centres by positioning urban centres of strategically different scales and ranks in interregional and international spaces.

Using the standard model of a city that involves spaces, people, activities and infrastructure makes it possible to present it in a systemic way that would fully encompass a creative city in the context of its regional and global surrounding.

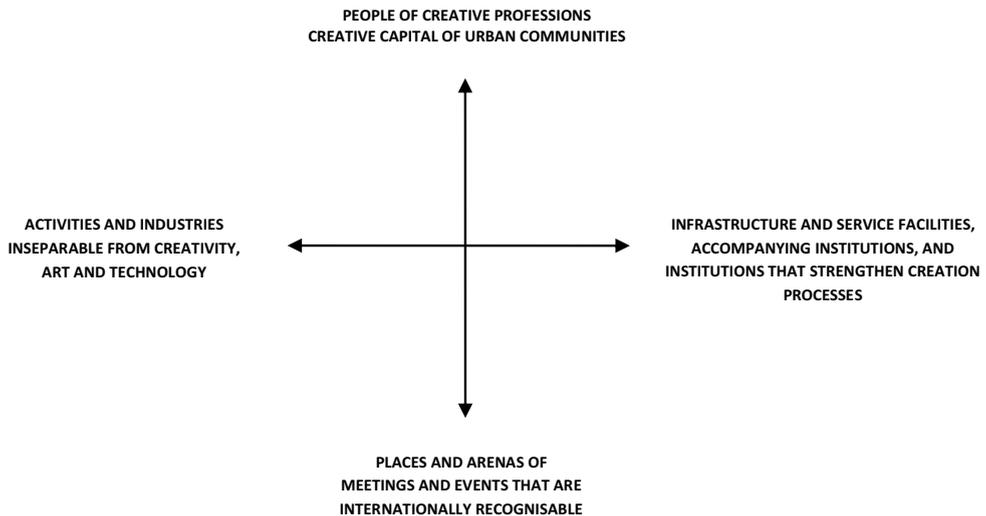


Fig. 5. Model of a creative city

Source: (Klasik 2006; Creative Economy Report 2013).

A creative city is, on the one hand, people of creative professions, independent artists and creative circles of particular fields of art; people stood behind new, original ideas and a broad range of creative professionals that form an increasingly significant intellectual potential engaged by business, all of them acting in the city. Their work in global industries, such as music and entertainment, media and communications, electronics, business services, consumption goods, large-area trade, pharmaceuticals, medicine, the automotive industry, and air transport are the source of creating new values and building international competitiveness. (Klasik & Budziński 2016).

Looking at a city (in particular cities and urban complexes) from the perspective of space makes it possible to see all international centres and areas of art, culture, and concentrations of creative companies and institutions. These are prestigious, symbolic, and image-related places and spaces that attract creative people and activities, places and arenas of new idea incubation, grand meetings and events such as congresses, festivals, concerts and competitions that attract spectators, *etc.* The spatial concentration of such undertakings, especially if they are periodic, ensures the city's economic resilience and international recognisability.

Creative activities that use the basic scope of various forms of intellectual property, genetically related to various fields of research and development, art, culture, technological innovations and innovative projects constitute the motor/driving forces of a creative city. The above is comprised of two groups of creative activities and industries. The first group is oriented towards different categories of households in the framework of free time management, such as music, film, games, entertainment, tourism and recreation. The other group encompasses activities and industries oriented towards business services, such as advertisement, broadly defined design, software development and the growing spectre of so-called modern business services (Staying Ahead... 2007)

The infrastructure of creative cities is the material and technological equipment of educational, research and cultural institutions that develop creative talents and skills, which further generate knowledge and technology. Creative cities provide infrastructural and service amenities, and bring agglomeration benefits that are specific and necessary for people and companies in knowledge and creativity management. The infrastructure of creative cities includes institutions that accompany and enhance creation processes. Metropolitan hubs and transport and information connectivity networks serve an important function.

The fundamental components of creative cities which maintain structural, spatial, social, economic and technical interrelations are of crucial significance for the identification of variables and factors that drive the creative development of contemporary cities and urban complexes, including those that aspire to the metropolitan rank and participation in national and global networks.

3. Preconditions of creative cities

Contemporary cities that are becoming and remaining creative to a greater or lesser extent, in the long-term perspective and from the point of view evolution, require statutory fulfilment and the assurance of various preconditions (Landry 2008, Tab. 1; Andersson 2011).

The seven preconditions of a creative city proposed by Landry are focused on various internal conditions which by definition should be met by a creative city. The internal prerequisites of a creative city compose a “mixture” of creative talents and individualities, strategic leadership, the strong identity of local communities combined with organisational culture, infrastructural and service facilities, as well as the accompanying networks and institutions. All this is to incubate new ideas, create visions of the future, consider changes and prioritise innovative projects and technological innovations. Simultaneous fulfilment of all these criteria to a large extent is difficult, but, as Landry noted, it is enough for the creativity to become fixed in the city’s genetic code.

Table 1. Creative city: preconditions

Creative individuals, people able to take intellectual risk.	Critical mass of the gathered assets and the level of economic growth.
Visionary leadership and the leaders of change.	Large number of residents that increases with migration.
Cultural diversity and abundance of talents utilised for creative exploration.	Resources of educated and competent people prepared for creative and professional work.
Organisational culture and the emergence of innovative environments.	Broad and diversified exchange and interregional flows.
Further strengthening of strong, local identity.	Open, tolerant community with arenas available for the exchange of new ideas.
Urban spaces with opulence of service and infrastructure facilities.	Imbalance between the perceived public and private needs and their present degree of satisfaction.
Networking and accompanying structures (institutions).	Structural instability of the development of institutions and philosophical, scientific and artistic paradigms.

Source: (Landry 2008).

Source: (Andersson 2011).

The general prospective model (Wilson 2008) includes a broader proposition of perceiving it as the DNA of a city. Using this idea and the model proposition of four fundamental components presented herein, *i.e.* people, space, activity and infrastructure and their internal and external relations, this model may be treated as the DNA of a creative city.

The other proposition by Andersson encompasses the same number (seven) of preconditions of a creative city, and may be grouped into assets, market and

structural factors, and internal potentials. The assets of a creative city include the critical mass of the city's development in terms of economy and social welfare, and the critical number of people with a significant positive migration balance. The author considers diversified and intensive international exchange and flows, imbalances between supply and demand in the public and business sectors of the city, the structural instability of international development and paradigms in the field of philosophy, science and art as key structural and market factors of a creative city. The creative city's specific potential is composed of high-quality human capital and an urban community open to new ideas and values.

It seems that every proposition concerning the preconditions referred to above should be treated as a full list. However, the lists are not mutually competitive. Some preconditions are mutually supplementary some assume a different perspective and the context of the surroundings. Altogether, it is a combination of various factors, conditions and situations which, if ensured, will make contemporary cities creative at different stages of their life cycle. Both propositions are types of guidelines which are worth applying in particular cities and city complexes.

4. The creative city as a vehicle of development

One may theoretically and methodologically reflect upon urban development and urbanisation processes assuming various points of view and tools. This study presents the philosophy of local and regional development vehicles as a new style of researching the development and thinking about the future of cities and regions. The philosophy of development vehicles, and their identification and discovery allows us to conjoin new ideas and the mutual inspiration of leadership bodies and creative circles in cities and urban areas. In the context of large cities and urban complexes, the development vehicle *represents the desire for full knowledge of the future through the metaphorical transfer into another, future reality* (Klasik and Kuźnik 2017).

Development vehicles seem to be "mobile structures" generated when imagination and creative invention are used freely. They can be used as a strategic policy tool in the programming of territorial development. Development vehicles connect the virtual world with the real world. They appear in cities and urban complexes of a higher rank which are characterised by the high creative capital of authors and creative circles, groups of creative professionals concentrated in expansive companies and institutions, and the initiative of organised social groups and civil movements.

The basis, or, in other words, structural framework, of the development vehicle is formed by the organisational culture, strong local identity, culture of openness, and information exchange. Within this framework, network and agglomeration effects are of great significance. This component of the development vehicle of territorial entities encompasses unique assets and the potential of research and cultural institutions.

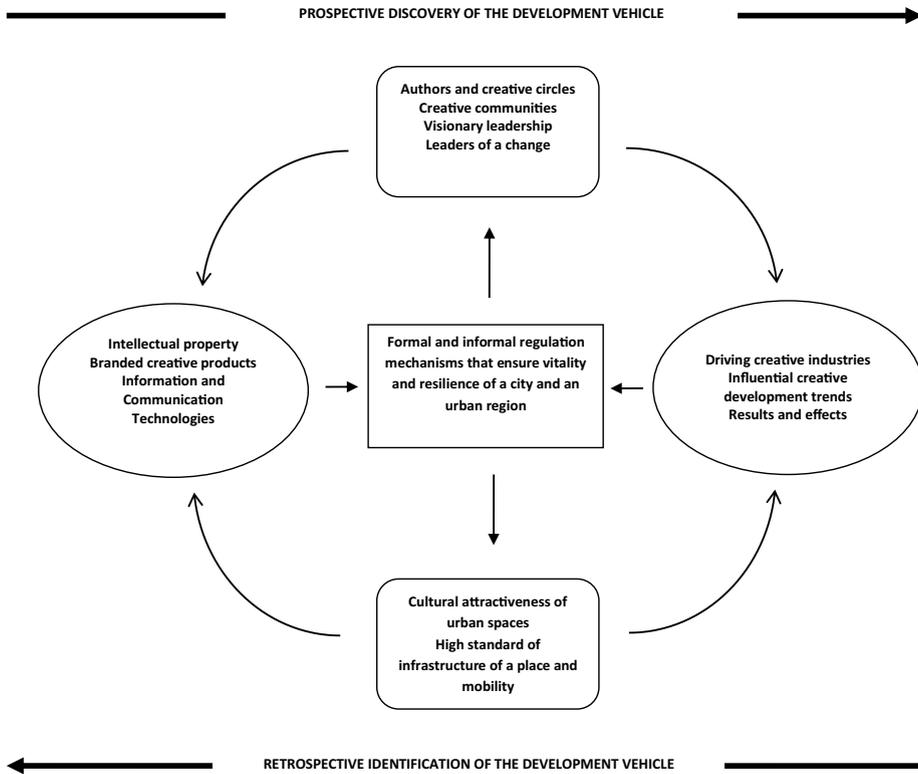


Fig. 6. Industries and creative cities as material for the development vehicle

Source: Own based on (Klasik, Kuźnik 2017).

The integral part of the development vehicle are the development mechanisms of competition and cooperation, investment and intervention, and, in the broadest understanding of the problem, market and political regulation. Within the mechanism-related part of the development vehicle, it is necessary to use investment markets, real estate markets, service and labour markets, as well as spatial policy and planning, which are intertwined with politics and strategic management.

The crowning of the systems and mechanisms that create the development vehicle understood as a mobile structure are motional and expansive industries which drive the development of cities, and urban regions, as well as new trends in such fields as arts, research and education. The influential trends in fields and industries produce the expected values, benefits and results that are potentially and actually obtained by different stakeholders that take part in the game of creative development of cities and urban complexes. The above synthetic description of the main components of the development vehicle may be used to recognise and identify them in cities and urban complexes, urban agglomerations that are becoming metropolitan, and in degraded urban and post-industrial spaces. In the contemporary, increasingly global world, metropolises and metropolitan areas are becoming the development vehicle.

5. Metropolitan development of the city of Katowice during 2005–2015

The concept of a creative city was translated into the metropolitan development of Katowice during 2005–2015. Its application was conducive to the implementation of the economic and urban development policy of the city's authorities in cooperation with important actors and stakeholders at various levels of the city.

The management of metropolitan development was based on (among others) such important conceptual and programme documents as:

- Katowice 2020. City Development Strategy (approved in 2005),
- Katowice's Cultural Development Strategy 2020+,
- Katowice. City of Gardens. Candidate for the European Capital of Culture 2016.

The vehicle of the metropolitan development of Katowice derived from the concept of a creative city during 2005–2015 is an original attempt (Tab. 2) that has pioneering value as a kind of innovation which is worth verification and should be applied in other cities and urban complexes as an experiment.

Table 2. The vehicle of metropolitan development of Katowice 2005–2015

Creative city as a development vehicle	The city of culture and creative city as a vehicle of metropolitan development of Katowice
Authors and creative circles, visionary leadership, leader of change.	Artistic circles, academic circles, designers from various fields. Willingness and courage of public authorities. Managers of cultural institutions, including musical institutions, ambassadors.
Intellectual property, integrated projects, global creative projects, grand events.	Implementation of large integrated creation and development projects: The European City of Culture Project – Katowice, the City of Gardens, The UNESCO Creative City Project – Katowice, creative city in the field of music. Implementation of a large number of complementary and accompanying projects.
Cultural attractiveness of city spaces. High standard of the location's infrastructure and mobility. Concentration, networks, flows.	City centre space including the alteration of the city centre, a prestige cultural space (technologically modernised "Spodek", registered office of the Polish National Radio Symphony Orchestra, International Congress Centre, Museum of Silesia). Uniqueness of the urban, architectural and industrial heritage that attracts authors, visitors, activities and events.
Formal and informal mechanisms regulating and ensuring the vitality and resilience of the city and the urban region.	Driving mechanisms such as political partnerships, interdisciplinary cooperation of creative and professional circles, international networking of institutions, activities, and events, integrated management of undertakings, combinations of financial capital and public finances.

Creative city as a development vehicle	The city of culture and creative city as a vehicle of metropolitan development of Katowice
Driving creative industries, characteristic trends of creative development.	The industry of events and internationally attractive and recognisable meetings that combine culture, business, the media, tourism, recreation and sport. Continuously expanding offer of metropolitan products.

Source: Own work based on (Klasik, Kuźnik 2017; Klasik *et al.* 2015, Klasik *et al.* 2017).

In 2005-2015, Katowice, as the metropolitan centre of the Silesian Province and the Upper Silesian Agglomeration, underwent a radical strategic and structural change. The strategic change was generated by flagship projects incorporated into the strategy of the city and other documentation of the field. Their implementation allowed the growth of core potentials of the city. A new type of infrastructure was created in Katowice, a type related to the creative and technological economy. The significance of culture and science as branches of Katowice's metropolitan development increased. The modern business infrastructure was expanded, and the business services sector developed.

Structural changes within the culture's sector significantly strengthened the metropolitan character of Katowice. The cultural capital, artistic and cultural education, and the metropolitan product offer became a driving force of the city's development and contributed to the increase of its recognisability on an international scale. In the business sector, the structural changes related to science and academic education led to the international networking of economic and research contacts, and to Katowice's entry into a post-industrial phase with an increasingly dominating service sector. Katowice's position as a hub in Pan European transport corridors was strengthened and the organisation of the city's function as a transport interchange of the Upper Silesian Agglomeration became advanced (Klasik *et al.* 2016)

Strategic and structural changes that took place during 2005-2015 strengthened Katowice's position in civilisation and economic dimensions. They contributed to the transformation of the identity and reception of Katowice in the domestic and international surroundings.

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