

Connecting the Arts with Economic Growth and Prosperity

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Considerations for a city in transition.

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Executive Summary

The transformation proposed to the structure of Auckland governance raises considerable concerns for the Auckland arts community. Alternatively, the restructuring offers the opportunity to re-evaluate the role that local government has in promoting the arts sector. This assessment is important in examining the contribution that the arts make to the economic development of the region and encouraging further progress in this area. Other cities and regions around the world are going through these same evaluations in order to discover how to improve their competitive advantage and maximise their prosperity. If Auckland fails to match these efforts, it risks losing talented human capital and international recognition and investment to those who are making stronger initiatives to attract them. By examining the progress made by the cities of London and Toronto, Auckland may be able to adapt and build on the real institutional arrangements which these cities have already employed and learned from.

Recommendations

(See Appendix I for full recommendations)

1. Map the current state of arts sector in Auckland and develop a regional arts and culture strategy.
2. Recognise the importance of the arts in regional and regional economic strategies.
3. Facilitate the development of an Auckland Arts Council, as well as other network building measures initiated by the community.
4. Invest in the creative economy.
5. Develop institutions of collaboration and increase community engagement.

Introduction

The report begins by establishing the Auckland context within which the transition is occurring. It goes on to justify why it selected the cases of Toronto and London and applied them to this particular context. A discussion of the different conceptions of the arts and what is meant by a creative economy, incorporates theoretical perspectives expounded by Richard Florida, Meric Gertler and Gunmar Törnqvist. This leads to an outline of why the different theorists consider arts and creativity to be important, both to the economy and to society in general. There is also reference to figures associated with the creative economies of Toronto and London, as further evidence of the potential impact of the arts on city prosperity. The theorists then go on to explain methods for achieving the status of a creative city and effectively supporting the arts sector. Finally, some common themes are extracted from a variety of policy sources on both of the model cities, in order to build a policy framework for future development in the Auckland context. These themes are: building strategies; collaborative government; facilitating connectivity; and targeted support. Recommendations are developed off the basis of these real institutional arrangements, as well as being informed by the insights generated through the study of theoretical frameworks.

Background

At the time of writing, two of three intended bills have been released that will form the legal structure of the new Auckland Council. Presently, the governance of Auckland is managed by two types of authorities. The first is the Auckland Regional Council (ARC) which manages the region's air and water quality, its growth and development, regional parks, public transport, the coastal and marine environment, and natural and cultural heritage sites.¹ The second component of governance is made up of the territorial authorities, which include three district councils and four city councils. Beneath these councils are divisions for wards and community boards; the councils are responsible for legislating and planning for city-wide issues, while the boards deal with more localised matters.² The new structure will see these amalgamated into one council with one mayor for the entire region and 20 - 30 community boards to administer to their respective communities.³ While the developments so far have been mainly of a legal and structural nature and have avoided much discussion of substantive issues, visions and interests have nonetheless begun to be offered and discussed by both the leaders of the changes, and the Auckland community. Whilst there are not yet formal proposals of strategic directions or policies for the new council, it is not too early to begin to speculate on what the agenda might focus.

Concerns have been raised by the local arts and creative community, that the agenda of the new council will exclude considerations of the importance of the arts in the growth of the city. Rodney Hide, as the Minister for Local Government, has intimated plans to strip local funding back to core services and reduce support to sectors such as arts and culture.⁴ The community has held a meeting to address and voice its concerns about its place in the future super-city.⁵ These concerns included: the removal of social and cultural wellbeing provisions from the Local Government Act; the potential lack of recognition of the contribution that the arts sector makes to local and national economy; the loss of progress made and commitments undertaken within strategies formed by the existing councils; and the loss or reduction of funding and provision of utilities by current councils.⁶ A positive potential outcome that was identified was the opportunity to develop a region-wide vision and strategy for the arts sector that could unify the arts community and strategies developed around it.⁷ As the transition legislation proposes to compound the Long-Term Council Community Plans (LTCCP) into one,⁸ as well as to develop an economic plan for the

¹ Auckland Regional Council. (2009). "About the ARC." Retrieved 20th October, 2009, from http://www.arc.govt.nz/council/about-the-arc/about-the-arc_home.cfm.

² Auckland City Council. (2009). "Role of Council and Committees." Retrieved 20th October, 2009, from <http://www.aucklandcity.govt.nz/council/members/roles/default.asp>.

³ Rodney Hide and John Carter. (2009). "Auckland Governance Legislation Committee report released." Retrieved 4th September, 2009, from <http://www.thebigidea.co.nz/news/industry-news/2009/sep/60163-auckland-governance-legislation-committee-report-released>.

⁴ Creative People's Centre. (2009). "Supercity Plans Endanger Arts Sector." Retrieved 16th June, 2009, from <http://www.thebigidea.co.nz/chat/forums/advocacy-forum/57377>.

⁵ Arts, Culture and Auckland Super-City', community meeting held at TAPAC, Auckland on September 1, 2009

⁶ The Big Idea. (2009). "Strong turnout at Super City arts meeting." Retrieved 3rd September, 2009, from <http://www.thebigidea.co.nz/news/industry-news/2009/sep/60104-strong-turnout-super-city-arts-meeting>.

⁷ 'Arts, Culture and Auckland Super-City'

⁸ New Zealand Government (2009). Making Auckland Greater. Local Government. Wellington. p. 22

region,⁹ the possibility for an arts and cultural strategy to be developed in tandem with these measures is a potentially feasible addition. Whilst the legislation proposals have highlighted various priorities for the future direction of the city, they have made little reference or provision for the role that arts and culture will occupy.

The institutional arrangements and strategic policies of London and Toronto were selected as models for the purposes of this report's analysis. These two cities are examples of regions making deliberate efforts to support and promote the progress of arts and culture within their cities, as well as recognising the impact the sector makes on the growth and prosperity of the city as a whole. Toronto was chosen for this reason and also because it is a city that has undergone restructuring akin to that proposed for Auckland.¹⁰ London and Toronto ranked highly on the Global Cities Index¹¹ as the best cities to get some culture, ranking first and fourth respectively. Further evidence on the impact of the arts and creative industries on the economies of each region is detailed below, in the section discussing the importance of the arts. It is hoped that by emulating these successful strategies, Auckland will accrue similar benefits to the prosperity of its arts sector and its city's economy and wellbeing.

Defining the Arts and Creativity

References to the arts or the arts sector in this report intend to signify a broad range of actors and organisations who would identify themselves as belonging to that sector. Creative industries are seen to be a part of this sector, but not synonymous with the arts which extends beyond those who could be considered purely industry members with business interests. The Organisation for Economic Cooperation and Development (OECD) and the United Nations Educational, Scientific and Cultural Organisation (UNESCO) define creative industries as to which one or other of the following applies: they are distinguished by some form of symbolic meaning; they are produced using some form of creativity; their consumers assign cultural value to it, exercising aesthetic taste or discrimination; and/or they are alienated through some form of Intellectual Property.¹²

Richard Florida has created a concept called the *Creative Class* which encompasses an even broader definition of what it means to be creative than might commonly be supposed. He suggests that while every person has some level of creativity, those who can said to belong to a Creative Class are those who are involved in creating 'meaningful new forms'.¹³ This class includes scientists, engineers, researchers and analysts on top of what might be the more commonly accepted creative, artistic occupations. Florida also identified a subset of this class, the bohemians¹⁴, who fit the conception of an artist more closely. Florida has chosen to focus on people and their

⁹ Ibid. p. 25

¹⁰ Andrew Sancton. "Differing approaches to municipal restructuring in Montreal and Toronto: from the Pichette Report to the Greater Toronto Services Board." Canadian Journal of Regional Science. 22.1-2 (Spring-Summer 1999): 187-99.

¹¹ Foreign Policy. (2008). "The 2008 Global Cities Index." Retrieved 1st September, 2009, from http://www.foreignpolicy.com/story/cms.php?story_id=4509&page=7.

¹² Alan Freeman. (2008). London: a Cultural Audit. London, Munich Personal RePEc Archive. p. 5

¹³ Richard Florida (2005) *Cities and the Creative Class*, New York, Routledge. p. 34

¹⁴ Ibid., p. 118. Bohemians include: authors, designers, musicians and composers, actors and directors, craft artists, painters, sculptors, printmakers, photographers, dancers, and artists, performers and related workers.

occupations as measures of a city's creativity, as he thinks that measuring the producers of creative assets is a better predictor of creativity than measuring the assets themselves.¹⁵ This report will more often refer to the latter type of creatives, but will not divorce the links between the subset and its connection to the wider Creative Class.

Meric Gertler speaks more generally about creative cities and creative activities. He acknowledges the importance of non-profit creative organisations in the creative economy, in addition to creative industries and the creative capital or talented people that Florida discusses. Sir Peter Hall connects the concept of a creative city with the presence of a 'creative milieu'. The term was originally coined by Gunmar Törnqvist and explains how and why a city can be considered creative, as the mere presence of creative industries does not make it so.¹⁶ Törnqvist establishes four key features which signify a creative milieu: 1) information transmitted among people; 2) knowledge, consisting in the storage of this information in real or artificial memories; 3) competence in certain relevant activities, defined in terms of the demands of an external environment; and 4) creativity, the creation of something new out of the synergy of all these three activities.¹⁷

The Importance of the Arts

Florida recognises people, and particularly creative and artistic people, as essential factors in the economic growth and competitive advantage of cities.¹⁸ His 'creative capital' theory builds on human capital theory that identifies talented workers as the drivers of regional economic growth.¹⁹ However, the theory of creative capital contends that it is a particular type of human capital, creative people, that drives growth and that these people have specific preferences for qualities that attract them to live in a city.²⁰ He has discovered particular evidence that indicates that a high concentration of bohemians in an environment is correlated to a high level of innovation as well as a significantly concentrated presence of high human capital individuals and high technology industry.²¹ Florida implies that the presence of creative people in a city is in a sense self-perpetuating, as it continues to attract more talented and creative workers as well as high technology workers and industry.²² His theory differs from previous conceptions of industry and the choices companies make about locating, as being the determinants of a region's economic growth. Florida argues instead that companies locate according to the levels of concentration of the talented workers they seek to employ.²³ The better a city is able to attract these people and mobilise their talent, the more successful it will be at expanding its economy and competing both nationally and globally.²⁴

¹⁵ Ibid.

¹⁶ Sir Peter Hall (2000) 'Creative Cities and Economic Development', *Urban Studies*, **37(4)**, 639-49. p. 644

¹⁷ Ibid., p. 644

¹⁸ Florida, p. 50

¹⁹ Ibid., p. 32

²⁰ Ibid., p. 34

²¹ Ibid., p. 125

²² Ibid., p. 123

²³ Ibid., p. 139

²⁴ Ibid., p. 29

Gertler highlights various areas where the arts and creativity has a positive impact on city prosperity. He credits the arts with the ability to enhance the 'innovativeness of individual workers, firms, and other organisations that comprise our urban regions.'²⁵ By this he suggests that the arts can impact on development across all industry sectors and in this way improve the 'dynamism, resilience, and overall competitiveness of the national economy.'²⁶ Gertler relies on research conducted by Ann Markusen and David King which documented the impact of artistic workers throughout the economy of the United States. This research identified five key ways in which artists raised the overall productivity and earnings in regional economies:²⁷

- By 'exporting' their work (i.e., by selling their products and services to markets outside of the regional economy, thereby drawing income into the region);
- By using their creativity to enhance the success of other products and services in many other sectors of the local economy;
- By purchasing specialized inputs and services from local suppliers, often inducing significant upstream innovation in the process;
- By helping employers across the regional economy to recruit talent when it is clear that the region offers an abundance of artistic and creative activity;
- By enhancing the entrepreneurial culture of the region's economy, since many artists are self-employed.

In addition to the economic impact of the arts, Gertler also points to the importance of the sector in its capacity to improve the quality of life for a broad spectrum of the citizens of a city.²⁸

The figures showing the size and growth of the arts sector in the regionally economies of Toronto and London provide a compelling example of the potential the arts has in augmenting the economy as a whole. Toronto is the largest Canadian centre for employment in the creative industries, occupying six percent of its total labour force. The sector is the fastest growing industry within Toronto's economy, growing at an annual rate of four percent, which outstrips the growth of any other sector and is also a higher rate than employment and population growth. The sector contributes approximately nine billion Canadian dollars in annual gross domestic product to the regional economy and can account for the arrival of nineteen million tourists each year. London's achievements are even more impressive. It receives more international visitors than any other city in the world, which it credits to its arts and cultural sector;²⁹ pointing to its high intellectual capital score and a creative industries sector which employs one in every eight Londoners.³⁰ It identifies

²⁵ Meric S. Gertler (2004) *Creative Cities: What are they for, how do they work, and how do we build them?* Ottawa: Canadian Policy Research Networks. p. 1

²⁶ *Ibid.*, p. 1

²⁷ Ann Markusen and David King (2003) *The Artistic Dividend: The Arts' Hidden Contributions to Regional Development*. Minneapolis, MN. AA1, in Gertler, p. 4

²⁸ Gertler, p. 1

²⁹ Freeman, p. 82

³⁰ *Ibid.*, p. 3

the tendency of innovativeness of the sector to spill over into other industries, which is why, it says, that the headquarters of many large multi-national companies have chosen to locate in its city.³¹ At times the demand in the United Kingdom for creative products has been so high that it even outstripped the demand for food.³² Both cities agree that this level of growth in the sector would not have occurred without targeted support from local government and regional organisations.

Pre-requisites for a Creative City

Florida's theory on how to attract the members of his Creative Class who are so vital to a region's economy, places a lot of emphasis on the quality-of-place that the city can create. He identifies various amenities that have been named as personal preferences for a location and community by members of his focus groups. While recreational facilities and other lifestyle amenities are regarded as important, a key component of city attractiveness was the level of arts and cultural amenities it was perceived to possess.³³ However, this did not refer to the typical assets of arts and culture (such as the symphony, opera, theatre and ballet) that have been given attention during the industrial ages of city development; rather, it was a more ephemeral cultural quality that was identified. Participants expressed a preference for more casual, open, inclusive and participative activities and environments.³⁴ Areas with high concentrations of bohemians created a type of cultural milieu that was very attractive to other talented workers, whether they too had a bohemian occupation or not.³⁵ Creatives looked for communities which were accepting of diversity, provided a support network to link in to, which would validate their identities as creative people.³⁶

Talent, Technology and Tolerance are identified by Florida as the three T's of economic development. The third, tolerance, encompasses the notion of diversity and acceptance of difference within the community of the city. Focus group evidence conducted by Florida indicated that one of the most important amenities desired by young creative workers was a diverse and cultural demographic population.³⁷ Arts and culture have a role to play in establishing this kind of environment, and are often seen as signifiers that tolerance and diversity exist.³⁸ Through her own research, Jane Jacobs also supports that a strong connection exists between 'creativity, bohemian diversity and vibrant city life' and similarly, that there is a connection between 'cultural assets, human capital and innovative industries'.³⁹ If a city was able to develop these kinds of sentiments within its community, then it was likely to rate high on Florida's Creative City Index⁴⁰ and exhibit

³¹ Ibid.

³² Ibid., p. 15

³³ Florida, p. 99

³⁴ Ibid., p. 85

³⁵ Ibid., p. 114

³⁶ Ibid., p. 36

³⁷ Ibid., p. 76

³⁸ Ibid., p. 128

³⁹ Ibid., p. 114

⁴⁰ Ibid., p. 44

signs of strong growth and prosperity. In other words, within the global arena of cities, these cities were considered to form ‘the advance guard of the new place-based creative economy.’⁴¹

Like Florida, Gertler also sees the main task for a city towards becoming a recognised creative city, is the attraction and retention of talented individuals. However, he has some additional insights into how this should be done. He points to the level of ‘connective tissue’ within the sector as being essential for its developmental success.⁴² By this he means the sense of community within the sector and the institutions and events which exist and allow opportunities for the sector to network within itself and share knowledge and resources.⁴³ Examples of this, such as the ‘Spadina Bus’ network, are discussed below in the analysis of methods to increase connectivity in the cities of Toronto and London. The existence of vibrant networks, together with a climate of strong financial and moral support for the arts, are identified as the prime methods for attracting and retaining creative workers, as noted in the research of Markusen and King.⁴⁴ Gertler points to the need for policy which embodies these considerations and creates space in which the sector can contribute to achieving this kind of environment.⁴⁵ He also addresses the need for physical space to be reserved at affordable rates in which the creative sector can flourish, through the use of careful zoning policies that promote this.⁴⁶

Building Strategies

An essential factor in the development of the arts, and therefore the creative and regional economy, is the level of resources available on the status of the sector and the progress it is making. Once the assets and creative human capital of the sector have been accurately mapped, then strategy can be developed to aid its advancement.⁴⁷ Local Government has a crucial role to play here, in that the cultural mapping that it does would unlikely to be able to be carried out by many, if any, other organisations within the sector. Attached to this role is the task of disseminating and promoting the importance of the sector and its contribution to regional growth. Both London and Toronto incorporate these responsibilities into their own strategies for economic development and cultural advocacy. Toronto has developed numerous strategies over the past decade,⁴⁸ and continues to provide for further research, evaluations, and programmes to be undertaken and developed.⁴⁹ Research undertaken on London, emphasises the importance of continual policy development and promotion of the sector to ensure that its progress is maintained. It argues that the asset of a strong cultural environment is not unconditionally available and would not endure without this kind of approach.⁵⁰ London has therefore

⁴¹ Ibid., p. 128

⁴² Gertler, p. 4

⁴³ Ibid., p. 9

⁴⁴ Ibid., p.4

⁴⁵ Ibid., p. 7

⁴⁶ Ibid., p. 9

⁴⁷ AuthentiCity (2008). Creative City Planning Framework. Toronto. p. 30

⁴⁸ These include but are not limited to: Culture Plan for the Creative City (2003); Imagine a Toronto... Strategies for a Creative City (2006); and Strategic Plan for Toronto’s Screen-based Industry (2007);

⁴⁹ AuthentiCity, p. 17

⁵⁰ Freeman, p. 4

implemented policies to recognise the contribution of its arts sector to its economy and developed cultural strategies that affirm the sector's identity and sense of direction.⁵¹ It has undertaken responsibilities of pushing for improvement in services for the sector, setting milestones for achievement, and conducting analysis into business needs.⁵² In this way, the local authority can be seen to have a crucial role as a surveyor, researcher, analyst, planner and advocator.

Collaborative Government

New models of collaborative governance are being looked to, that encourage civic engagement and community participation in decision-making.⁵³ These kinds of models are becoming increasingly useful to government and public agencies, who are required to produce positive outcomes under ever tighter fiscal constraints. If the authority can coordinate and align resources from a variety of stakeholders with its own, it can leverage its limited resources to produce maximum benefits for the targeted communities.⁵⁴ Toronto's economic strategy *Agenda for Prosperity* calls for local government to 'work collaboratively to strengthen and expand key industry and geographic clusters',⁵⁵ such as the cultural industries. It makes recommendations for the city to 'support and work with organizations and facilitate joint action among lead firms, suppliers, labour and economic foundations such as education,' through the use of jointly resourced action plans.⁵⁶ Another strategic document of Toronto, the *Creative City Planning Framework*, highlights the importance of cross-sectoral collaboration and decision-making within its analysis.⁵⁷ It links this approach with evidence of cities who were able to sustain continuous innovation and tackle complex urban challenges in order to drive their creative economies.⁵⁸ These cities had developed 'institutions of collaboration', which were dedicated organizational structures that supported ongoing learning and engagement among stakeholders.⁵⁹ Examples given of shared governance in action, included task-based working groups and forums, and cross-sectoral round tables, such as one referenced in this report, the *Roundtable on Economic Competitiveness and Social Inclusion*.⁶⁰

London's policies also have suggestions to make towards this new role for local government, stating that it should be 'more facilitative than directive'.⁶¹ In the latest comprehensive strategy towards the arts and culture, *London's Cultural Capital*, the priorities set for the Mayor, include

⁵¹ Greater London Authority (2004). *London Cultural Capital: Realising the potential of a world-class city* (highlights document). London., p 8-9 and p. 14-15

⁵² Greater London Authority (2008). *Cultural Metropolis: The Mayor's Priorities for Culture 2009-2012*. London.p. 8, p.11 and p. 23

⁵³ University of Toronto (2007). *Prosperity and Opportunity in Toronto: Getting it Right*. [Roundtable on Economic Competitiveness and Social Inclusion](#). City of Toronto. p. 5

⁵⁴ Randall Hansen speaking at *Prosperity and Opportunity in Toronto: Getting It Right*. p. 12

⁵⁵ Toronto Mayor's Economic Competitiveness Advisory Committee (2008). *Agenda for Prosperity*. Toronto. p. 24

⁵⁶ *Ibid.*, p. 41

⁵⁷ *AuthentiCity*, p. 30

⁵⁸ *Ibid.*

⁵⁹ *Ibid.*

⁶⁰ University of Toronto

⁶¹ Kadie Ward and Kate Graham (2008). *Building London's Creative City? A Municipal Innovation Case Study*. Ontario. p. 19

advice that he works 'in partnership with the cultural agencies', in order to maximise the effectiveness of their delivery and to aid their restructuring.⁶² It is with the same aim of effectiveness and desiring to 'make a real difference', that further reports recommend working in collaboration with trade associations and industry experts in policy development;⁶³ and welcome community boards and other local authorities to develop and contribute their own cultural strategies.⁶⁴ By approaching governance as a shared objective, a city can relieve some of the burdens associated with the responsibility of administration; placing itself in the role of a consultant and collaborator.

Facilitating Connectivity

A variety of policy recommendations from research conducted by both London and Toronto suggested the need for local government to actively participate in facilitating networks within sectors. Effective manifestations of this were identified in both cities and were able to provide evidence of policy intentions leading to positive practical outcomes. The importance of encouraging this kind of 'connective tissue' was linked with a number of desired consequences. Firstly, it is said to help organize the economy, allowing new sectors to emerge quickly, while more established sectors will be helped to be more adaptable.⁶⁵ It also produced a level of social cohesion, engendering a sense of belonging among the members of the arts community and a shared purpose.⁶⁶ The goal in developing these networks was to build the capacity of the sector and enable more effective communication between its members. As well as strengthening intra-community links, it also hoped to improve connections across industry sectors outside of the arts and with shared governance partners.⁶⁷ In Toronto, local government plays a key role in supporting the organisation of *Spadina Bus*. The organisation represents over 2,000 creative workers in Toronto's e-industries and is responsible for organising multiple events in which the community can network with each other and share resources.⁶⁸ For an industry sector which is typically dominated by freelance project-based work, the organisation plays an essential role in facilitating the circulation of knowledge locally.⁶⁹

The Greater London Authority is very clear about its role as a facilitator of networking amongst sectors in the arts. Its goals are to coordinate groups and guide them according to the research and strategies it has developed, in order to produce the most effective outcomes for those groups.⁷⁰ It acts as a gatherer of information for the sector, listening to the needs of various parties, drawing together and coordinating a range of initiatives in order to avoid the waste of

⁶² Greater London Authority (2004), p. 22-23

⁶³ Greater London Authority (2008). p. 11

⁶⁴ Ibid., p. 23

⁶⁵ City of Toronto (2007). Cluster Overview. Toronto. p. 12

⁶⁶ AuthentiCity, p. 24

⁶⁷ Ibid., p. 30

⁶⁸ Gertler, p. 9

⁶⁹ Ibid.

⁷⁰ Greater London Authority (2008). p. 23

duplication.⁷¹ London policies indicate the need for further development of a co-ordinated approach and ‘a single voice for culture in London’.⁷² These kinds of proposals culminated in the creation of the *London Cultural Consortium*, which is a body with a strong voice that lobbies on behalf of the arts; advocating and promoting its cultural assets, nationally as well as regionally.⁷³ It connects cultural and creative industries and supports public as well as private members of the sector and not-for-profit partnerships.⁷⁴ A final measure to develop connectivity can be seen in the effort to allow space for cultural ‘hubs’.⁷⁵ These are geographical concentrations of interconnected individuals and organisations involved in the arts.⁷⁶ Their effective development produces a type of creative milieu within parts of the city, attracting further members to the network and encouraging growth.⁷⁷

Targeted Support

Finally, the welfare and success of the arts sector relies to some extent on financial provision from the city. London and Toronto make allowances for these kinds of demands and see them not as philanthropy, but as investments in wealth creation.⁷⁸ The uniquely high growth rates of the sector and its expanding level of employment ensure that it is a worthy receptor of capital to further stimulate its growth. In its economic development strategy Toronto stipulates for the funding of initiatives that will ‘maintain and grow employment’ in creative industry sectors.⁷⁹ More specifically, it set a target, to be reached by 2008, of CAD\$ 25.00 per capita to represent its total cultural investment.⁸⁰ It has a dedicated funding agency, the Toronto Arts Council, in charge of distributing capital and supporting locally based individuals and organisations of the arts sector.⁸¹ Similarly, London’s cultural strategy calls for the funding of areas in the arts that add value for London, such as: international promotional festivals for business and public audiences; training, business advice, and support; and networks or initiatives that encourage collaboration and investment within the creative sector.⁸² Other reports emphasise the need for targeted support of the sector, suggesting that it is liable to suffer from ‘the aura of exceptionalism’; the presumption that simply being creative is enough to turn a profit.⁸³

⁷¹ Ibid., p. 11-14

⁷² Greater London Authority (2004). p. 22-23

⁷³ Ibid., p. 8-9

⁷⁴ AuthentiCity, p. 27

⁷⁵ Greater London Authority (2004). p. 16 - 17

⁷⁶ Toronto Mayor's Economic Competitiveness Advisory Committee, p. 43

⁷⁷ Ibid.

⁷⁸ AuthentiCity, p. 3

⁷⁹ Toronto Mayor's Economic Competitiveness Advisory Committee, p. 41

⁸⁰ Toronto Culture (2008). Culture Plan Progress Report II. Toronto. p. 9

⁸¹ AuthentiCity, p. 13

⁸² Greater London Authority (2004). p. 11

⁸³ Greater London Authority (2008), p. 27

The Case of Auckland

Jacobs sees cities as uniquely positioned to attract creative people, who in turn help spur economic growth.⁸⁴ Florida himself names New Zealand as a place with the potential to embrace this new approach to economic development. The reasons he gives are that we have a small, nimble society which has a high level of social cohesion as well as exhibiting the three T's of economic development.⁸⁵ He suggests that with a commitment to open-mindedness and tolerance, as well as being able to 'mobilize their own creative energy from all segments of society', we have a good chance of competing effectively for global talent.⁸⁶ We need to realise our 'capability not just to spur innovation and creativity, but to respond to and to internalize the tensions and externalities the creative economy implies.'⁸⁷ Sir Peter Hall, in his analysis of historically creative cities, makes an interesting point about the relationship of structural uncertainty to the enhancement of creativity in cities.⁸⁸ According to his observations, Auckland is well placed in this period of transition to begin a transformation of its social relationships and its values and views of the world; and to progress into new unexplored modes of organisation.⁸⁹ This kind of environment, observes Hall, delivers opportunities for the development of a creative milieu and as such, a creative city.⁹⁰



⁸⁴ Florida, p. 32

⁸⁵ *Ibid.*, p. 176

⁸⁶ *Ibid.*

⁸⁷ *Ibid.*

⁸⁸ Hall, p. 645

⁸⁹ *Ibid.*, p. 646

⁹⁰ *Ibid.*

Recommendations for the Auckland Council		
BUILDING STRATEGIES	<p>1. Map the current state of arts sector in Auckland and develop a regional arts and culture strategy.</p>	<p>a. Conduct a scoping study of the Auckland art sector; mapping assets as well as creative capital. Renew this study annually to chart progress and growth of the sector.</p>
		<p>b. Develop a regional cultural strategy for Auckland in collaboration with the sector. Incorporate progress made by the existing strategies of Auckland, Manukau and Waitakere City Councils.⁹¹</p>
	<p>2. Recognise the importance of the arts in regional and regional economic strategies.</p>	<p>a. Incorporate recognition of the importance of the arts sector to economic development within the regional economic plan for Auckland.</p>
		<p>b. Incorporate provisions for the recognition and consultation of arts and culture, and other insights gained through the cultural mapping process and cultural strategy in to the Long-Term Council Community plan for the region.</p>

⁹¹ Auckland City Council (2007). Blueprint: Growing Auckland's Creative Industries. Auckland, Auckland City Council.; Manukau City Council (2004). Creative Manukau Strategy and Action Plan. Auckland.; Waitakere City Council (2003). Arts and Cultural Strategy. Auckland.

FACILITATING CONNECTIVITY	3. Facilitate the development of an Auckland Arts Council, as well as other network building measures initiated by the community.	a. Facilitate the development of an Auckland Arts Council, as an advocate and united voice for the Auckland arts sector.
		b. Facilitate the development of organisations and groups who advocate for sub-sectors of the arts and provide support for networking events held by the groups.
		c. Develop creative hubs for the arts sector through the use of zoning policies and reduced rates for the lease of buildings. Encourage concentrations creative people towards the development of creative milieux.
TARGETED SUPPORT	4. Invest in the creative economy	Invest in the arts sector in areas which add value to Auckland. Support the expansion of employment and asset investment in the arts. Conduct research and establish indicators to measure growth, and set targets for a level of investment to achieve.
COLLABORATIVE GOVERNMENT	5. Develop institutions of collaboration and increase community engagement.	a. Investigate further into ways to incorporate the sector into the structure of local government and decision-making processes.
		b. Invite submissions from the newly established community boards as to how to best work in partnership to foster the arts and culture in their area.

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