Creativity and the City
Opportunities and Challenges for Vietnam

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• objective of the conference
• general conceptualization of creativity
• case study: the development of creative spaces in China
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Background as urban researcher
Core objective of „Creativity and the City“

- to contribute to a better understanding about the potential of creativity towards urban development
- to raise public awareness about creativity as a key asset for urban development and city branding
- to provide knowledge transfer by introducing best practice examples from Asia and Europe
- to serve as a platform to articulate needs & aspirations
- to promote a dialogue between the stakeholders, to foster networks and new alliances
Why is promoting creativity important?

- creative industries as one of the "global economic success stories of the last 20 years"
- creative industries have become a major sector for economic development worldwide
- Supporting the movement towards a more knowledge-based economy and thereby increasing competitiveness
- creating new jobs
- Promoting modernization / innovation
- Benefitting from spillover effects, e.g. cultural tourism
Sub-sectors of the creative economy

The creative economy is very diverse

National Strategy for the Development of Cultural Industries in Vietnam
1) Advertisement
2) Architecture
3) Crafts
4) Design
5) Film & Video
6) Publishing
7) Software & Games
8) Electronic Publishing
9) Music
10) Performing Arts
11) Visual Arts
12) Television & Audio Broadcasting
13) Cultural Tourism

Creative Economy Report Hamburg 2012
1) Music
2) Books
3) Visual Arts
4) Film
5) Audio Broadcasting
6) Performing Arts
7) Design
8) Architecture
9) Press
10) Advertisement
11) Software & Games
12) Others (libraries, archives, monuments...)

MOCST/VICAS 2013; Hamburg Kreativgesellschaft (2012)
Specifics of the creative sector

- a high percentage of freelancing individuals and small enterprises (97% of companies in DE < 10 employees)
- importance of professional networks
- new ways of work organization (e.g. co-working spaces)
- new ways of cooperation (crowd sourcing, open source, crowd funding, creative commons)
- new work locations (e.g. self-organized spaces in urban niches / [temporary] use of vacant factory lots)
- various ways of governance (e.g. self, co and top-down)
Creative spaces in the city: pro’s & con’s

- “magic bullet” (Hall 2000)
- social value: integration & cohesion (Evans 2009)
- intrinsic value: promotion of arts (Sauter 2012)
- place-making & marketing, tourism (Daniels 2012)
- “urban utopia” (Lindner 2009)
- gentrification & commercialization (Zukin 1982, Lloyd 2006)
- often only low wage service sector (Bassett 1993)
### First Transition (since 1978)

- export led industrialization of the country
- labor & resource intensive growth
- China becomes “factory of the world”: “made in China”

### Constraints

- labor shortages & rising wages
- global competition in low wage sector
- growing environmental concerns
- appreciation of the Renminbi

### Second Transition (since 2003)

- promotion of domestic innovation “designed in China”
- qualitative economic growth model “created in China”
- development of domestic market “sold in China”
- world leading companies in Chinese possession “owned in China”
### The development of creative spaces in China II

... from local experiments to mainstream urban policies

<table>
<thead>
<tr>
<th>Year</th>
<th>Event Description</th>
<th>Location</th>
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<tbody>
<tr>
<td><strong>1990s</strong></td>
<td>Underground artist villages emerge in Beijing &amp; Shanghai with exhibitions at the 2000 Shanghai Biennial</td>
<td>Local</td>
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<td><strong>2002</strong></td>
<td>Law to protect industrial heritage in Shanghai</td>
<td>City</td>
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<td><strong>2003</strong></td>
<td>“Community movements” start fighting for the protection of Beijing 798 &amp; Shanghai M50</td>
<td>Local</td>
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<td><strong>2004</strong></td>
<td>Round-table events in Shanghai on creative industries; Shanghai Creative Industry Center founded; protection of 798 &amp; M50</td>
<td>City</td>
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<td><strong>2005</strong></td>
<td>Shanghai designates 14 creative industry clusters; Events on Beijing’s creative industries; SZ Biennial on Urbanism</td>
<td>City</td>
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<td><strong>2006</strong></td>
<td>Legal recognition from the central government</td>
<td>National</td>
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<tr>
<td><strong>2006</strong></td>
<td>First annual expo on Beijing’s creative industries</td>
<td>City</td>
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<tr>
<td><strong>2006-</strong></td>
<td>Public-private institutions operate creative spaces</td>
<td>Local</td>
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<td><strong>2007</strong></td>
<td>“Creative Zone Fever” starts in Guangzhou</td>
<td>City</td>
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<tr>
<td><strong>2008</strong></td>
<td>Introduction of “3-Olds Policy” (三旧改造) promotes this</td>
<td>Provincial</td>
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The development of creative spaces in China III
... impressions and lessons learned from various art zones in China

- pioneers like 798 & M50 with an initial period of informality
- today the local state exerts firm control on its development & activities
- the zones benefit from public funding schemes and from a clear regulatory framework and certification processes

Photos: Waibel (2012)
The development of creative spaces in China IV
... impressions and lessons learned from various art zones in China

- fashionable leisure areas with restaurants, bars, wine shops and cinemas targeting the urban middle class and tourists
- increasing commercialization & gentrification
- today "maturing creative clusters" (Waibel/Zielke 2012)

Photos: Waibel (2011-2013)
The development of creative spaces in China V

... impressions and lessons learned from various art zones in China

Promoted as spaces of culture as well as spaces of (assumed) openness and tolerance

“Creative Zone Fever” in China today

Symbol of “Second Transition”, but creative core often remains unclear

Photos: Waibel (2012)
The development of creative spaces in China VI
... concluding statements

- the legalization of creative spaces follows a commonly identified
development path
  - local experiments in the booming cities before they were legalized by the
    national level politics
  - Beijing & Shanghai were spearheads to develop a regulatory framework to
govern creative and cultural spaces, now highly regulated development
  - willingness to learn, experiment & copy determine China’s
    “adaptive governance” (Heilmann/Perry 2011)

- contribution of creative spaces to the Second Transition remains limited
  - rising importance as leisure space <-> decreasing role as art space
  - often only the scenery / façade for real estate driven development
  - in 2011, the cultural industry had only a 3% share of the GDP
  - “creative class“ makes up only 7.4% of China’s workforce
  - ranked only 58th (of 82) on R. Florida’s “Global Creativity Index” in 2011

Zielke / Waibel (2014)
there is no single solution or standardized procedure for the development of creative spaces due to its distinctiveness

often there is a mix of bottom-up and top-down approaches

the effective development of creative spaces usually depends on active pioneers, their collective self-organization, backed by a strong civil society and the support of the local government

Successful creative spaces achieve multiple benefits

- nucleus and stimulus for the creative economy
- popular venue for a wide range of cultural events
- revitalization of derelict factory sites or of neighborhoods
- attractive and vibrant leisure and tourist destination
- integral part of image making and city branding
untapped potential for the promotion of the creative sector in Vietnam.

This is particularly true in the case of Hanoi with its abundant cultural tradition and its charms of the inner city.

Comprehensive approaches needed (e.g. the cooperation between the municipal departments).

Development of a regulatory framework and of certification schemes seems mandatory.

New management institutions (e.g. PPPs) shall be founded.

Vietnam is at the forefront of an exciting development path with many opportunities, but it still has a long road ahead.
Thank you for your attention!
Cảm ơn sự lắng nghe của quý vị!

More information at www.michael-waibel.de
References


