



Creative Cities: Importance and Benefits
An Analysis of Communities Responding Successfully to Local and Global Change

**Sponsored by The Center For Business Education, Innovation and Development
and**

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Literature Survey and Preliminary Analysis

The purpose of this document is to summarize the findings of our initial analysis describing the characteristics of a “creative city”, provide examples of creative cities, and detail the attributes of a creative city.

As the leaders of the Center for Business Education Innovation and Development you are the founders of the future. The citizens and other stakeholders of the Fox River Valley communities will expect leaders who will lead with curiosity, imagination, creativity, innovation and invention.

Numerous examples of creative cities will be described herein. It is important to observe that creativity is similar to a rainbow. It forms only when conditions are right and can be seen but not grasped. A set of community assets may be marshaled to produce a dynamic and entrepreneurial climate for growth and the same assets in another community will fall on fallow ground.

Creativity is as much a journey as it is a destination. It must evolve and be nurtured in the continuous process of growth. A critical component of this process is a survey of the capital assets of the communities.

A Capital Assessment format developed by Charles Landry will be pivotal in conversations to discuss the internal and external perception of the communities. What are the self and external perceptions? What is the impact of these perceptions? Are the perceptions factual or merely anecdotal? Is there an ethos for change? It is likely that many members of the community will prefer the status quo. Continuous communication in the Fox River Valley will be necessary to build an ongoing urge to surge forward in this adventurous experience.

The core strategic competencies of the Fox River Valley cities and region must be identified and used to foster a strong local identity. To use a simple example, perhaps the working title “Try Cities” may communicate that Geneva, Batavia and St. Charles are a Chicago area exurban nexus for learning and innovation.

The examples herein of successful city reemergence all have a commonality described by Charles Landry as “origins of interest in a creative milieu” which is described as settings of buildings, social networks, and linkages which encourage the flow of conversation and idea exchange to foster the unexpected and the unpredictable. Creativity exploits and grows these resources. People and how they work together is the critical resource. The setting supports and contributes to curiosity.

Again, creativity is context driven. What is creative in one community may not work in another community. The cultural resources, history, industry, architecture and landscapes of the communities are integral to devising a brand identity which conveys an environment for new ideas. Chicago is home to world class educational institutions and global corporations but the setting and flow of the Fox River offers the case point for the value of a river in the existence and

founding of the Fox River Valley. The “refounding” of the Fox River Valley may be linked to a “flow of ideas”. Measures of urban success as have been identified by the organization CEO’s for Cities.

These measures are:

- Talent churn-identify local talent and nurture it
- Creativity and innovation potential
- Connectivity to linkages and physical infrastructure
- Distinctiveness-benchmark to the best

Another model has been proffered by Richard Florida from his research about creative cities:

- What’s there?
- Who’s there?
- What’s going on?

Successful cities according to Charles Landry have visionary individuals, a creative culture and creative organizations with often risky public and business investment:

- Community radio
- Publishing
- Bookselling
- Film
- Video
- Multimedia
- Design
- Theatre
- Textured street paving for the blind
- Arts and cultural heritage
- Creative business to business services
- Teaching Arabic and Chinese

The mission statement for Google is to raise the IQ of the average person by twenty points. There will then be a new higher average. Microsoft, Google and smart phones are examples of mutual financial, technical, and psychological support increasing efficiency of markets bringing together buyers and sellers. But face to face contact remains key. Electronic contact promotes efficiency but real idea exchange and synergism happens only when people meet in person. In a technology economy wealth is derived from turning information into knowledge and wisdom.

Following are examples of cities which responded to the need for change driven by economic or climate necessity.

Center for Art and Media, Karlsruhe, Germany



As a cultural institution, the Center for Art and Media (ZKM) in Karlsruhe holds a unique position in the world. It responds to the rapid developments in information technology and today's changing social structures. Its work combines production and research, exhibitions and events, coordination and documentation.

For the development of interdisciplinary projects and promotion of international collaborations, the Center for Art and Media has manifold resources at its disposal: the [Museum of Contemporary Art](#), the [Media Museum](#), the [Institute for Visual Media](#), the [Institute for Music and Acoustics](#) and the [Institute for Media, Education, and Economics](#).

In 1988, the government of the province of Baden-Württemberg, led by Minister President Lothar Späth, voted to establish the Center for Art and Media as a foundation incorporated under public law. With the establishment of the foundation's council in 1989 and the appointment of Prof. Heinrich Klotz as founding director, the realization of a Center for Art and Media started to take form.

Originally, the Center was to be housed in a new building on a site south of Karlsruhe's train station. However, implementing the plans of Dutch architect Rem Koolhaas would have exceeded the allotted budget by far. After long and heated debate, the idea of a new construction was abandoned. Instead, a historic monument was chosen - the vast edifice of a former munitions factory, »Industrial Works Karlsruhe Augsburg«, was to become the home of the new Center for Art and Media. Architects [Schweger & Partner](#) undertook planning, reconstruction and renovation, converting a structure of dominating, static monumentality into a building ideally suited to presenting advanced technologies and artistic experiments. In the early phases of its founding and construction, the Center's offices were scattered across the entire city. Nonetheless, events such as the series »ZKM in the Factory« and the media art festival Multimediale with the Siemens Media Arts Award, gave audiences a chance to experience the broad spectrum of the Center's work even before it opened its doors in 1997.

<http://on1.zkm.de/zkm/e/about>

The Forces of Light- Valon Voimat: Helsinki, Finland

Helsinki, Finland has five months of winter and only six hours of daylight each day during this period. Many inhabitants suffer from seasonal affective disorder which is a condition characterized by moodiness, sleeping too much and a craving for sweets and starchy foods. In order to combat this condition and provide stimulating activities during such a long winter, a festival theme celebrating light was initiated. Technologies such as Skanno's Light Box to combat seasonal affective disorder were displayed. This evolved to an outreach including

“tourism, culture and image-making”. Leading research in light and lighting applications is centered in Helsinki.



<http://www.valonvoimat.org/eng/index.html>



Urban Pilot Project, Huddersfield, England - The Creative Town Initiative

Huddersfield is located in the Metropolitan District of Kirklees in the Yorkshire and Humber region of the United Kingdom. With 130,000 inhabitants, the town has the largest population concentration in the District and is the administrative center of the district. In 1997, the town embarked on an initiative to regenerate its economy through investment in creative individuals and companies and the use of Information Technology via the "Creative Town Initiative". The Creative Town initiative ran from June 1997 until June 2001. A key aim of the initiative was to nurture and support the creative sector in Huddersfield. Following the decline of traditional manufacturing industries such as textiles, chemicals and engineering within the town, the program was developed to diversify the economy and invest in new activities. In addition to job losses in manufacturing, Huddersfield had suffered from a decline in public sector employment, a lack of inward investment [business recruitment] and inactive local business.

The globalization of production activities in recent years and increasing technological change means that cities are moving towards knowledge-based economies. Smaller towns like Huddersfield are finding it increasingly difficult to remain competitive. This problem is exacerbated in Huddersfield by a "brain drain" to larger cities and a failure to retain local creative talent or provide business support to

develop new ideas. Huddersfield had been unable to nurture the ideas of young innovators or provide suitable facilities for creative people or businesses to develop. In addition, the city had focused on traditional working patterns which had not always been conducive to new concepts or ways of working.

In response to these problems, Huddersfield promoted the "Creative Town Initiative". This was an attempt to establish a wealth creating town where talented individuals are given opportunities to develop ideas and products. The vision was "to make Huddersfield, within a defined period of 5-7 years, a place which tangibly enriches talented individuals and provides opportunities for them to bring concepts and products to realization, thereby helping Huddersfield become a wealth creating town".

The project involved the creation of a "Creative Quarter" in a block of derelict buildings around the Kirklees Media Center. The block was to be redeveloped into a "National Center for Sonic Arts", four media production studios, managed workspace and incubator units for new companies. The "National Center for Sonic Arts" sought to provide a national facility for the development and production of electro-acoustic music and sound. It was envisaged that this clustering of projects would foster a critical mass of activity and attract external talent. The refurbishment of redundant buildings was complemented by environmental enhancements creating an attractive quarter that people would want to visit.

A range of training, business support and investment schemes were included in the initiative to stimulate the creation and growth of companies. One such project sought to establish a "Creativity Forum" providing an interface between experienced practitioners and local people with creative potential to facilitate innovative solutions to identified problems. Other projects included the establishment of an advisory service for inventors and a training company providing active learning and business opportunities for young entrepreneurs in cultural industries. Links with schools, colleges and the local university were established and enhanced to encourage a thriving entrepreneurial spirit.

<http://www.kirklees.gov.uk/you-kmc/kmc-partners/hudds-pride/huddspride.shtml>

The "Creative Town Initiative" was administered by Kirklees Metropolitan Council in association with Huddersfield Pride Ltd., the town's regeneration agency. It was managed by a board comprised of major public agencies, the private sector and the local community.

By adopting a strategy of creativity, this project provides "good practice" examples to other European medium-sized, peripherally located towns that wish to compete in the emerging information-based economy. This will be achieved through an international network of smaller creative cities, a new university course on "urban creativity", a landmark conference and a "how to" manual for distribution to interested parties. The mix of investment in both physical infrastructure and support measures to promote creativity resulted in a variety of direct and indirect outputs including new design jobs, visitors to the area, trainees and new business start-ups.



Massachusetts Museum of Contemporary Art

What we do and why we do it...



Mission Statement

MASS MoCA seeks to catalyze and support the creation of new art, expose our visitors to bold visual and performing art in all stages of production, and re-invigorate the life of a region in socioeconomic need.

If conventional museums are boxes, MASS MoCA strives instead to be an open platform -- a welcoming environment that encourages a free exchange between the making of art and its display, between the visual and performing arts, and between our extraordinary historic factory campus and the patrons, workers and tenants who again enliven it. That is, we strive to make the whole cloth of art making, presentation and public participation a seamless continuum.

MASS MoCA's performing arts residencies offer well equipped and professionally staffed technical facilities and stages, and a sophisticated, diverse and sympathetic audience for new work -- especially technically complex work that requires generous allocations of time and space impossible in conventional theatrical settings. MASS MoCA's vast galleries and expert fabrication staff offer visual artists the tools and time to create works of a scale and duration impossible to realize in the time and space-cramped conditions of most museums. We take every opportunity to expose our audiences to all stages of art production: rehearsals, sculptural fabrication, and developmental workshops are frequently on view, as are finished works of art.

If MASS MoCA's mission is to nurture and present exciting new art of the highest quality in all media -- and in all phases of its production -- MASS MoCA works equally hard to leverage the arts as a catalyst for community revitalization: the creation of new markets, good jobs and the long-term enrichment of a region in economic need are all part of our driving purpose. We at

MASS MoCA are convinced that advancement of the arts, increased tourism and community participation, and regional economic redevelopment are mutually reinforcing and inextricably linked, and we act forcefully on that belief.

The arts create and bestow community identity. A strong identity rallies confidence, hope, productivity, pride and economic vibrancy. These are base conditions for a healthy community; they cannot be created, however without risk, adventure, and the willingness to embrace the new.

<http://www.massmoca.org/mission.php>

Iowa City, Iowa: Writers Workshop



About the Workshop

The University of Iowa Writers' Workshop was the first creative writing degree program in the United States and the model for contemporary writing programs. Workshop alumni have won sixteen Pulitzer Prizes (most recently Philip Schultz in 2008), as well as numerous National Book Awards and other major literary honors. Three recent U.S. Poet Laureates have been graduates of the Workshop. In 2003, the Workshop received a National Humanities Medal from the National Endowment for the Humanities. It was the first Medal awarded to a university, and only the second given to an institution rather than an individual.

History

Verse-Making, the first creative writing class at Iowa, was offered in the spring semester of 1897. In 1922, Carl Seashore, dean of the Graduate College, introduced a new model for the academic study of the arts when he announced that the University of Iowa would accept creative work as theses for advanced degrees. The School of Letters began to offer regular courses in writing in which selected students were tutored by resident and visiting writers. The Workshop as an entity began in 1936, with the gathering together of poets and fiction writers under the direction of Wilbur Schramm. From the outset the program enjoyed a series of distinguished visitors, among them Robert Frost and Robert Penn Warren, who would lecture and stay for several weeks to discuss students' work. John Berryman, Robert Lowell, and others came to teach for a full year.

One of the first students to receive an M.A. in creative writing was Paul Engle. He offered as his dissertation a collection of poems, *Worn Earth*, which won him the Yale Younger Poets prize. Paul Engle assumed the directorship of the Workshop in 1941 and held it for 25 years, a period which saw it flourish and become a significant force in American letters. During World War II enrollment was no more than a dozen students, but after the war it grew, attaining in a few years a strength of over a hundred students, and dividing into the fiction and poetry sections which exist today.

Philosophy

The Program in Creative Writing is known informally as the Iowa Writers' Workshop, and these two titles suggest the duality of our purpose and function. As a "program" we offer the Master of

Fine Arts in English, a terminal degree qualifying the holder to teach creative writing at the college level. As a "workshop" we provide an opportunity for the talented writer to work and learn with established poets and prose writers. Though we agree in part with the popular insistence that writing cannot be taught, we exist and proceed on the assumption that talent can be developed, and we see our possibilities and limitations as a school in that light. If one can "learn" to play the violin or to paint, one can "learn" to write, though no processes of externally induced training can ensure that one will do it well. Accordingly, the fact that the Workshop can claim as alumni nationally and internationally prominent poets, novelists, and short story writers is, we believe, more the result of what they brought here than of what they gained from us. We continue to look for the most promising talent in the country, in our conviction that writing cannot be taught but that writers can be encouraged.

<http://www.uiowa.edu/~iww/about.htm>

Ankeny, Iowa

Ankeny is located ten miles south of Des Moines which is the capital of the state of Iowa. The state of Iowa ranks first in the United States in pork and corn production and second in the production of soy beans.

Ankeny has a population of thirty six thousand people and approved \$153 million of new construction in the fiscal year ending May 31, 2009.

The largest community college in Iowa is located in Ankeny with local branches of two public universities. The highly educated Ankeny workforce was a primary reason that four major agribusiness firms located in Ankeny.



<http://www.ci.ankeny.ia.us/Index.aspx?page=2>

Meyer Tool and Manufacturing Oak Lawn, Illinois

The following excerpt about Meyer Tool & Manufacturing is selected to suggest a focus for creative enterprise and entrepreneurship that is likely provided by the fact Fermilab is located in the Fox River Valley. Major research institutes like Fermilab (and Argonne, where Meyer got its start) are hubs for highly skilled machinists.

The logo for Meyer Tool & Manufacturing, Inc. features the word "MEYER" in a large, blue, serif font. The letters are slightly shadowed, giving them a three-dimensional appearance as if they are floating above a dark blue horizontal bar.

Tool & Manufacturing, Inc.



Multi-port cylindrical vacuum vessel

A small sampling of products include:

- ASME Code Pressure Vessels
- Cryogenic Dewars
- Cryogenic Distribution Boxes
- Cryostats
- Custom Cryogenic Systems
- Custom Heat Exchangers
- Helium Refrigerator Cold Boxes
- Precision Assemblies Mechanical/Electrical
- Precision Machined Parts
- Radio Frequency Components
- Thermal Shrouds
- Ultra High Vacuum Chambers
- Vacuum Chamber Technology

Frank Meyer started Meyer Tool on part time basis in his garage in 1966, while working as a Machinist Training Instructor and Lead Machinist at Argonne National Laboratory. Taking the first of many risks that led to great things, Frank left Argonne in 1969 to found Meyer Tool. In his capacity as a lead machinist at Argonne, he saw a need for industrial suppliers able to provide the complex high quality products needed to support scientific research and development. Originally conceived as a machine shop, Meyer Tool soon became involved in the disciplines of vacuum and cryogenics technologies.

Around the same time Frank incorporated his fledgling company, Fermilab, then known as the National Accelerator Laboratory was being built. Meyer Tool became a key supplier of cryogenic equipment to Fermilab during its construction in the 1970's. Frank's ability to understand and meet the needs of the engineers and scientists at Fermilab led to a decades-long relationship that continues today.

Recognizing a good thing when he saw it, Frank took another risk and transformed his original idea of a machine shop into one of supplying custom manufactured assemblies for science and industry. Frank developed his company into one with a reputation for the very best in quality and service. Meyer Tool is known best for its ability to successfully build complex assemblies that others are incapable of doing. This is due in great part to Frank's "can do" attitude that permeates his company's culture. We continue that tradition every day for every customer. This risk paid off not only for Meyer Tool but also for our many customers, who continue to return with new projects year after year.

Starting with Fermilab, Frank and his company provided components for, just to name a few, the Tevatron Accelerator at Fermilab, the Continuous Electron Beam Accelerator Facility, the Mirror Fusion Test Facility, the NOVA Laser, the Superconducting Supercollider, the Advanced Proton Source, the National Ignition Facility, the Spallation Neutron Source, the Large Hadron Collider, as well as many smaller but just as important projects. Meyer Tool has equipment installed in scientific installations across the US, in Europe and in Asia.

http://www.mtm-inc.com/about_us

Summary Comments

This report for the CBEID is not an endorsement any particular development strategy but rather contains examples of how local culture and the natural beauty of an area have been utilized to develop and promote an ethos of creativity and entrepreneurship.

Each city, community or business which has been reviewed herein is unique as are the people inhabiting and working in these communities. The creation of an environment of innovation will require an introspective examination of the physical and human capital resources of the Fox River Valley.

Extending the conversation into the communities will likely generate synergisms and ideas which will establish the Fox River Valley as a core location where new ideas will thrive and draw people and businesses to such an environment which is about new ideas and growth.

Center for Art and Media, Karlsruhe, Germany

The idea for the Center originated in 1980 consisting of local politicians and representatives of the university, the State Music Academy, the Center for Nuclear Research and other institutions in Karlsruhe. Their vision was to bring together art and new media in theory and in practice. Karlsruhe via the University of Karlsruhe was the internet capital of Germany and provided the technological synergisms and a highly educated and creative work force.

The Forces of Light - Valon Voimat: Helsinki, Finland

With only six hours of daylight for five months of the year, many of the citizenry suffered from seasonal affective disorder which is a condition characterized by moodiness, sleeping too much and a craving for sweets and starchy foods. The Festival of Light changed darkness to an asset with celebrations of light, leading light research and tourism.

Urban Pilot Project, Huddersfield, England - The Creative Town Initiative

Governmental and business leaders responded to the globalization of production activities and increasing technological change requiring cities to move towards knowledge-based economies. In response to these problems, Huddersfield promoted the "Creative Town Initiative". This was an attempt to establish a wealth creating town where talented individuals are given opportunities to develop ideas and products. The vision was "to make Huddersfield, within a defined period of 5-7 years, a place which tangibly enriches talented individuals and provides opportunities for them to bring concepts and products to realization, thereby helping Huddersfield become a wealth creating town". Training, linkages with local universities and investment were provided to encourage local individuals to start and grow new technology based businesses.

Massachusetts Museum of Contemporary Art

The museum is located in North Adams, Massachusetts which is in the north central portion of the state, just south of the Vermont border. It is the largest center for contemporary visual art and performing arts in the country. Manufacturing on the site dates prior to the Revolutionary War. In 1986, after manufacturing ceased on the site, the business and political leaders of North Adams were

seeking ways to creatively re-use the vast complex. Local museum leaders were looking for space to exhibit large works of contemporary art that would not fit in conventional museum galleries. When Mayor John Barrett III suggested the vast Marshall Street complex as a possible exhibition site, the idea of creating a contemporary arts center in North Adams began to take shape.

It took a number of years of fund-raising and organization to develop MASS MoCA. During this process the project evolved to create not only new museum/gallery space but also a performing arts venue. The museum was granted \$18.6 million by the Commonwealth of Massachusetts after a public/private coalition petitioned the state government to support the project. In 1999, Massachusetts Museum of Contemporary Art opened its doors.

Iowa City, Iowa - Writers Workshop, University of Iowa

The first creative writing class titled Verse-Making was offered at the University of Iowa in 1897. This represented a new model in the academic study of the arts and was the first in the United States. Three recent U.S. Poet Laureates have been graduates of the Workshop. In 2003, the Workshop received a National Humanities Medal from the National Endowment for the Humanities. It was the first Medal awarded to a university, and only the second given to an institution rather than an individual.

Ankeny, Iowa

With an agricultural heritage and home to the largest community college in Iowa, local government and business leaders leveraged these assets to attract four agribusiness companies to locate in Ankeny.

Oak Lawn, Illinois - Meyer Tool and Manufacturing

Frank Meyer located his business in Oak Lawn, Illinois because of low cost manufacturing and office space, proximity to Argonne and Fermilab and the availability of a highly educated and experienced work force.

Conclusion

We have observed that creative communities and institutions are able to access and marshal local educational, environmental, geographic, labor, governmental and investment resources to foster new businesses and new jobs for continuing life style improvement. Similarly, there are comparable blue ocean innovations in the Fox River Valley yet to be revealed.