Cultural urban branding and creative cities: A theoretical framework for promoting creativity in the public spaces

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ABSTRACT

In response to the fragmentation of individuals brought on by globalization, it is important to expand the positioning of the four quadrants of public space, based on cosmopolitanism, in order to re-establish the creativity of cities. By examining cases such as that of cultural urban branding at BMW-MINI, and Montreal's puppet theatre, which chose to adopt the methods of *Bunraku* for its displays, this paper points out a direction for the building of an urban strategic management system that will expand the city's capabilities. For creative cities, it is important to motivate people for implementing cultural urban branding by inserting balance into the process of expanding the four public spaces. Design and the arts can have integrative functions for attaining this.

Introduction

Many attempts have been made to redefine urban spaces by using such terms as world cities, cultural cities, compact cities, creative cities, or endless cities[1] (Sasaki, 1997, 2001; Landry, 2000; Florida, 2002; Burdett and Sudjic, 2007). In the realm of urban governance, many cities have taken up "urban revitalization" as a theme of urban policy making and have begun various actions with the goal to become creative cities.[2]

The research questions here are the following: what kind of factors are there for cities to promote creativity and what are the key roles of stakeholders of cities in the global setting? The topic under discussion is to build a theoretical framework for city governance, and to construct a specific governance system through the mutual cooperation of the various constituents. We discuss global governance and public space, while touching upon the importance of cosmopolitanism, and from a consideration of the relationship between "cultural urban branding" and creativity (Lash and Lury, 2007, Jensen, 2007; Vanolo, 2008; Long, 2009).[3]

In addition, this paper focuses on urban stakeholders, especially business enterprises as one of the important stakeholders of cities and the most influential entity for citizens (customers, employees and so on) living or working in cities. As specific cases, we investigate the "cultural urban branding" of the BMW Corporation (MINI), with its headquarters in Munich, which has focused on the cultural creativity of world cities such as Oxford; and Montreal's Theatre Sans Fil (puppet theatre), the "Canadian *Bunraku*",[4] and then consider the forms of urban management in these creative cities.

In response to the fragmentation of individuals brought on by globalization, it is crucial to expand the positioning of the four quadrants of public space, based on cosmopolitanism, in order to establish urban creativity. By examining cases such those listed—cultural urban branding at BMW•MINI, and Montreal's puppet theatre—this paper points to a direction for the building of an urban strategic management system that will expand urban capabilities. Finally, for creative cities, it is important to motivate people for implementing cultural urban branding by achieving a balance

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[1] Hubbard (2006) in addition to creative cities, lists emblematic cities, everyday cities, hybrid cities, intransitive cities, etc. For a detailed look at urban sociology, see Yoshihara (1994).

[2] One can posit that the selection of creative cities by UNESCO was also a recognition of this trend.

[3] According to Holt (2004), "cultural branding" is the set of axioms and strategic principles that guide the building of brands into cultural icon.

[4] Correctly speaking the Grandes Ecoles, in other words institutions of higher education unique to the Francophone world.
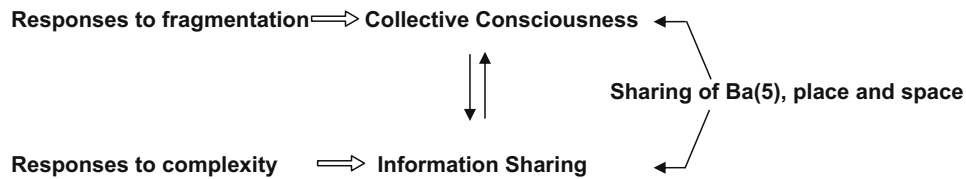
(Source) Itami 1991, p.147.

Fig. 1. Basis of glocal integration.

among the process of the four public spaces. Design and arts could have integrative functions for attaining this.

A theoretical framework for cultural urban branding in the global setting

Globalization, fragmentation, cosmopolitanism

Even as globalization steadily proceeds, various actions and counter-actions against that trend have become apparent. Itami (1991) distinguished three aspects that each person represents:

- "a person as a consumer",
- "a person as an income earner", and
- "a person as a participant in collective life and a cultural actor".

Itami pointed out that through globalization, fragmentation is occurring between nations, within nations, and even within individuals. Additionally, he stated the important point re: the "complexity" of project activities that are spreading worldwide, and how to deal with the "fragmentation" this engenders; he has stressed both the necessity for and the difficulty of "glocal integration" (Fig. 1).[5]

However, while it is of course necessary to transcend a discussion of the "international" premised on "nation states", nevertheless the individual, the family, collective bodies, societies, and regions cannot exist separately from the nation state, and in that sense, since the nature of things is always individually specific and "local", it is desirable to have a "global" perspective that has its feet on the "local" ground. What we need are new thinking and new wisdom that enable us to shed a new interpretive light on "local" problems. Obviously there are many different interpretations that can be called "local", and there are many new ones emerging that go beyond what have been the "local" interpretations up until now. In other words, these problems are not necessarily solved by simply combining "global" and "local" into concepts like "glocal". We should keep in mind the possibility that "fragmentation" can in some sense become an "opportunity" or a "source".

Here we bring up "cosmopolitanism" as something which can hold in check the "fragmentation" considered above (Wood and Landry). The word "cosmopolitanism" combines "cosmos" (the world) with "polis" (the city), and it suggests the possibility for a plurality of globalizations to exist. The city, after all, has the nature of a "cosmos", of something which has incorporated many different elements.

However, the "polis" (city) as "space" is in reality quite different from a "cosmos" and tends to become a "crucible" that attracts a concentration of various problems, such as poverty and social ostracism. That is to say, when the affluent class moves to the suburbs, it brings about the effects of inner city decay. Such effects have become exacerbated in the economic crisis of 2008 and beyond.

Landry (2003) stresses the need to consider ethical values that can establish trust and dependability between the people who live in the city, and he emphasizes:

"We must recognize the value of strangers who we do not know. In other words, in "creative cities" a cosmopolitan development is necessary. What should become the core of this is not multi-culturalism but inter-culturalism" (Landry, 2003).

In other words, Landry is stressing that we should not stop at "multi-culturalism" where we simply highlight differences and praise them, but rather we need to encourage shared things as "inter-culturalism" (where we carry out joint activities through some kind of collaboration). At the present time when, instead of cultural exchanges, the importance of cultural collaborations is being loudly advocated,[6] cosmopolitanism based on inter-culturalism should receive increased attention.

Kang and Yoshimi (2001) divided the dimensions of public space into four as follows:

(1) Public spaces that grow rooted in the nature and memories of a specific fixed place (local).
(2) Spaces with a multi-layered identity in the midst of globalization (multiple identities).
(3) Public spaces that reject multiple identities and try to enforce a singular identity based on nationalism, ethnicity, or race (singular identity).
(4) Public spaces of global governance, that operate towards transcending the existing nationalist collectivity in order to overturn the other three types of space (global) (Fig. 2).

In order to foster the 4th public space (global governance), it is necessary to establish a system that transcends the differences between individual countries and is evaluated and regulated from a global perspective, and we can expect that the importance of global governance will be increasingly stressed from now on. Especially activities related to the touch point between global and local and networks that include differences, corresponding to the areas indicated by borderlines (the 1st and 4th quadrant) should be important.

Both BMW"s "cultural urban branding", which will be described in the next section, and the Theatre Sans Fil, known as Canada's *Bunraku* theatre, deserve attention for their role in expanding the 4th type of public space. At the same time, it is necessary to understand the various problems and the dynamics of change on a global level, to come up with effective prescriptions for solving those problems, and to nurture the personnel who can do that.

"Global" means the whole earth on a planetary scale, and not just on a time and space level, but it includes all the various problems of the earth itself, such as environmental problems and

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[5] As for Ba or space, refer to Nonaka and Konno (1998).

[6] Concerning changes of cultural systems in globalization and "new cultural systems", see Kawasaki (2006).