

**School of Community and Regional Planning (SCARP)
University of British Columbia
COURSE OUTLINE**

Course Number	PLAN 548F
Course Credit(s)	2.0
Course Title	Current Issues in Planning: Cultural Planning and the City
Term	2018-2019 Winter Term 1
Day/Time	Thursday from 2:00-5:00 pm

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Short course description

Cultural activity, including creative production, performance and spectacle, has taken a more prominent role within urban-regional planning and development strategies. Culture is also associated with local housing markets and gentrification, with precarious labour and inequality, with urban design and place-making and marketing, and with innovation in community economic development and social planning—each underscoring the centrality of culture and creativity to city planning in its complex forms. Planning 548F offers a lively and informed perspective on the saliency of creativity to the city and to local planning across a range of instructive case studies of cultural planning.

[No course prerequisites]

Course format

Each class will include a presentation by the instructor, and lively class discussion using a variety of formats, informed by influential readings. The course includes student-led seminars, on a range of topics of special interest to students. We will also undertake a field trip to Vancouver's eastern inner city, to observe complements, conflicts and contradictions within marginal communities, 'new cultural districts', and putative sites of the 'innovation economy'.

Course Overview, Content and Objectives

Culture has always been central to the development of cities, as seen in complex interdependencies between process and place. Cultural symbols, values and practices have shaped the physical city – its spatiality, form, and 'look and feel', as well as affiliated imageries, both in the 'West', as well as in Asian primate cities, and in Africa and Latin America.

The emergence of a 'new economy' over the past two decades or so has in many ways intensified the relations between culture and the city, and has infiltrated the urban studies discourses along with it (Barnes 2001. Most large- and medium-size cities now include policies for cultural industry

development, and culture and creativity are increasingly central to community, neighbourhood and social planning. Cultural planning as domain of city and community planning has evolved since the 1960s and 1970s, and we will be attentive to these shifts, underlying factors, and consequences for different social groups in the community.

Second, the imprints of culture in the city include its role the reshaping of the urban space-economy, taking the form of specialized industrial districts and 'cultural quarters' which in many of the best-known cases (Clerkenwell and Shoreditch in London, Yaletown in Vancouver, South of Market in San Francisco, Wicker Park in Chicago, Suzhou Creek in Shanghai) include production, amenity, consumption, and spectacle. These sites tend to cluster within obsolescent postindustrial districts, stimulating some observers to cast the creative economy as a latter-day phoenix rising from the ashes of the old manufacturing-based economy.

Third, the expansion of the cultural workforce has encouraged Richard Florida and his acolytes to propose not just a new cohort of employment and occupations but rather an entire 'creative class', a descriptor which incorporates housing preferences, identity and lifestyles as well as employment and occupations. But other scholars (such as Ann Markusen and David Ley) insist that new cultural workers can be accommodated within existing class typologies, and others with even more critical viewpoints (such as Jamie Peck, Stefan Krätke and Allen Scott) attack the very empirical and conceptual bases of the creative class thesis.

Fourth, the nature of employment and work practices in the contemporary cultural economy, while a source of celebration for some, also embodies deeply problematic features, including the volatility (and contingency) of labour markets within creative industries, the chronic exploitation of especially younger workers, the asymmetrical power relations between enterprise owners and managers and more junior workers, and persistent gender issues.

Finally, the new cultural economy and its labour cohorts occupy a prominent place in policy debates around place-making and marketing, acknowledged increasingly as an example of the 'entrepreneurial city' argument advanced by David Harvey (1989).

Learning Outcomes

Course structure and content is designed to enable students to develop an understanding of key trends and issues associated with the rise of culture in the economy, society and spaces of the city, including the following critical themes:

- (1) The issue of the capacity of culture to lead urban growth and development;
- (2) A related debate concerning the relative contributions of the production and consumption sectors has generated contestation between scholars and policy-makers;
- (3) The implications of culture-led development for the reshaping of urban spaces and places have included significant contributions from Sir Peter Hall, Trevor Barnes, and Andy Pratt.
- (4) The potential of culture and the arts to lead community regeneration has stimulated a program of research, and including study of governance issues as well as policy régimes.
- (5) Interdependencies between new cultural economy firms and labour, and the highly-textured built environment and heritage landscapes of the city, have attracted the scholarly attention of scholars such as Paul Knox, Ilse Helbrecht, Maria Kaika and K.C. Ho

- (6) The role of cultural industries in promoting gentrification, as acknowledged by urban and social geographers such as Tom Slater, Elvin Wyly and Andrew Harris.

'Culture' is thus both an integrative concept of contemporary urban studies – taking in urban development and industrial restructuring, labour and housing market issues, gentrification, architecture and the built environment, social class change and shifting social identities, and place-making and marketing – as well as constituting perhaps the most insistent focal point of debate and contestation in contemporary urban studies.

Attendance

Students are expected to attend all class sessions and actively participate in discussion.

Planning 548F: Course Format and Assignment Structure

Planning 548F sessions will normally include a presentation by the instructor and seminar discussion. Students will be expected (and encouraged) to contribute strongly to seminar discussion in this engaging field of planning study and practice.

The principal assignment will take the form of individual student seminars, on a subject of each student's choice, and a written piece explicating this theme, in the form of a concise essay, blog, or other format to be negotiated with the Instructor. Themes and prospective projects will be discussed in the first two classes, and might include (for example) (1) culture as instrument of local regeneration in the city; (2) the cultural economy and creative workers in new rounds of gentrification; (3) culture, transnationalism and creativity in the city (4) historical memory and remembrance in the creative city; (5) issues of race, ethnicity, class, gender and sexuality in communities of the city (6) culture, creativity and place re-making in city rebranding schemes. The student seminars will comprise 75% of the final grade; while student contributions to class discussion will account for 25%.

Required Readings

Katherine Burnett. 2014. 'Commodifying Poverty: gentrification and consumption in Vancouver's Downtown Eastside', *Urban Geography* 35(2): 157-176.

Jo Foord. 2013. 'The New Boomtown? Creative city to tech city in East London', *Cities* 33: 51-60.

K.C. Ho. 2009. 'The Neighbourhood in the Creative Economy: policy, practice and place in Singapore', *Urban Studies* 46 (5 & 6), special theme issue on 'Trajectories of the New Economy', edited by Tom Hutton.

Doreen Jakob 2010. 'Constructing the Creative Neighbourhood: hopes and limitations of creative policies in Berlin', *City, Culture and Society* 1: 193-198.

Helen Jarvis and Andy Pratt. 2006. 'Bringing it all Back Home: the extensification and 'overflowing' of work: the case of San Francisco's new media households', *Geoforum* 37: 331-339.

Murray Mckenzie and Thomas Hutton. 2015. 'Culture-led Regeneration in the post-industrial Built Environment: complements and contradictions in Victory Square, Vancouver. *Journal of Urban Design*: 20(1): 8-27.

Kate Shaw. 2005. 'The Place of Alternative Culture and the Politics of its Protection in Berlin, Amsterdam and Melbourne', *Planning Theory and Practice* 6(2): 149-169.

Nancy Stevenson. 2016. 'Local Festivals, Social Capital and Sustainable Destination Development: experiences in East London', *Journal of Sustainable Tourism* 24(7): 990-1006.

Recommended Readings

Tom Hutton (2016) *Cities and the Cultural Economy*. Abingdon (Oxon) and New York: Routledge Critical Introductions to Urbanism and the City.

Stefan Krätke (2011) *The Creative Capital of Cities*. Chichester: John Wiley & Sons

Richard Lloyd (2006) *Neo-Bohemia: Art and commerce in the postindustrial city*. London and New York: Routledge.

Steven Vertovec and Robin Cohen (2002) *Conceiving Cosmopolitanism: theory, context and practice*. Oxford: at the University Press.

Planning 548F Course Program

1. Introduction: culture, creative industries and globalizing cities.

For our initial session we can address the saliency of 'culture' in its various and complex forms in the city, including globalizing tendencies of the cultural economy. These tendencies include the spatial diffusion of production and communications technologies, emergent industries, and social characteristics, as well as issues shaped by gender, race, ethnicity, class and sexuality. The chapter acknowledges the importance of contingency, such as governance and institutional relations, the quality of production systems and networks, and labour—each of which produces 'difference' at the local-regional scale

2. Culture, Cosmopolitanism, Postcolonialism and Transnationalism

In this session we address the broader influences on the shaping of cultural values, practices and systems, including the legacies of postcolonialism, the impacts of globalization, the idea of transnationalism as a challenge to narrowly economic perspectives, and cosmopolitanism as (unrealized) ideal. We will discuss how these pervasive features play out across space, both at the international and national urban system levels, and more exigently at the local scales.

3. The political economy of culture: governance, agency and planning

The emergence of the cultural economy of the city over the past three decades is associated in part with the legacies of postindustrialism, and with the proliferation of urban regeneration programs designed to attract capital and talent to low-performing cities and urban districts. Authentic community-based processes and programs endeavor to deploy culture as a tool for socioeconomic renewal, as observed by Ann Markusen, although narrow regeneration strategies focusing mainly on firms, property development and markets have led to social dislocations. There are examples where grass-roots commitment to fostering local artists coexists uneasily with more grandiose policy ensembles, suggesting the outlines of a more complex governance agency.

4. The cultural economy and the urban labour market

A critical field of research in urban studies concerns the positionality of cultural industries in the labour markets of the metropolis. The cultural economy workforce includes a large contingent of new media workers who combine creative talents with technological savvy, as well as established occupations such as artists and curators, and professionals in fields such architecture, industrial design, and film. There are also signifying aspects of gender and demography at play in the cultural workforce. For this session we will discuss where the cultural workforce fits within the structures and systems of urban labour markets, demonstrating the positionality of creative work within 'precarious' labour markets and forms of employment in capitalist economies, as described by Angela McRobbie, Helen Jarvis, Linda McDowell and other critical scholars.

5. Culture, urban housing markets, and gentrification

Cultural workers comprise a significant proportion of the urban housing market, and exhibit in many cases quite place-specific housing preferences, although choice is in most cases constrained by income. Links between artists, other creatives and neighbourhoods have been a central part of the gentrification discourse for decades, including Sharon Zukin's influential 'loft-living' treatise (1989[1982]). As artists formed the initial cohorts of recolonization of postindustrial districts, only to be supplanted by more affluent groups, so have creative firms been displaced both by higher-margin enterprises and upscale housing, and by 'new gentrifiers', including elite creative professionals.

6. Space and place in the cultural economy of the city

Here we will undertake a discussion of the critical spaces of cultural production in the city, including important theoretical contributions. Over the past two decades the rise of 'cultural quarters' which comprise both specialized production and consumption has been acknowledged as a defining spatial feature of the creative city. The ideal of the cultural quarter as a relatively self-contained precinct of specialized production and related consumption, underpinned by localized networks of suppliers and customers, has in many cases been supplanted by a more spatially complex model of 'extended production systems', within which inputs (labour, design, capital and management) are sourced internationally, and where intense competition can take place within globalizing mark

7. [Field Trip]

8. Assessing the policy and planning record in the cultural economy of the city

It has been said that program evaluation and assessment generally represents a 'black hole' of policy studies across a range of scientific and applied fields. Typically few resources are allocated for this purpose, and outcomes are in many cases inflated for political purposes. Evaluative models and tools for culture-led regeneration and development are critical, given the large claims made for such programs, pressures on local-regional revenues and resources, and the complexity and overlaps of cultural programs with other urban policy fields. For this discussion we review some cultural policy and program assessment models, with illustrative cases drawn from both advanced and transitional urban societies.

Academic Integrity

1 Assistance with the creation of a course syllabus is available through the Centre for Teaching, Learning and Technology, www.ctlt.ubc.ca Resources related to the development of assessable learning outcomes can be accessed through <http://ctlt.ubc.ca/resources/webliography/course-designdevelopment/> The academic enterprise is founded on honesty, civility, and integrity. As members of this enterprise, all students are expected to know, understand, and follow the codes of conduct regarding academic integrity. At the most basic level, this means submitting only original work done by you and acknowledging all sources of information or ideas and attributing them to others as required. This also means you should not cheat, copy, or mislead others about what is your work. Violations of academic integrity (i.e., misconduct) lead to the breakdown of the academic enterprise, and therefore serious consequences arise and harsh sanctions are imposed. For example, incidences of plagiarism or cheating may result in a mark of zero on the assignment or exam and more serious consequences may apply if the matter is referred to the President's Advisory Committee on Student Discipline. Careful records are kept in order to monitor and prevent recurrences.

A more detailed description of academic integrity, including the University's policies and procedures, may be found in the Academic Calendar at <http://calendar.ubc.ca/vancouver/index.cfm?tree=3,54,111,0>.