INTERVIEW

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Interviews were conducted by Giannalia Cogliandro, Secretary General

How can we create more just and less unequal creative cities? How do we make creative cities creative for all citizens? What is your personal view point in relation to your experience?

This is a big question! The first point is how is the 'creative' city different to the 'city' (which is unjust and unequal). Obviously, the two are interrelated. If the creative city is the creative ecosystem of the city then there are plenty of issues to focus on regarding the resourcing and sustainability of the creative ecosystem (formal and informal, for and not for profit). The greatest challenges are - I believe - the isolation of creative practice; made worse by the freelance culture of the creative sector. Potential solutions must look to intermediation of the whole creative ecosystem. Intermediation is needed between cultural producers and their co-producers, as well as with their audiences/consumers, between the formal and the informal practices. The lack of these connections sustains inequalities and blocks access. But often the big challenge is the vision (of policy makers and politicians, as well as those in the creative sector), which leads us to ….(Q2)

Do you think that culture is a difficult field to understand and manage? What tools do we have at our disposal for this challenge?

Culture is problematic as we have a traditional view of heritage and buildings, and classical forms (as well so indigenous forms) of cultural expression. This has been the preserve of the nation state/city/region. A new form of cultural practice known as the creative economy, or in Latin America as the 'Orange Economy' (IADB), intersects with, but cuts across this traditional field and civil society, as well as the for profit economy. Generally, we lack a full understanding of the Orange economy. However, see above for comments on key issues. More systematic information, and capacity building is needed in the Orange economy. This requires different understandings and skills to that of 'cultural policy'. Moreover, we need to understand the relationship between 'culture and heritage/policy' and the 'creative economy/policy'. The tools are: more information collection (quantitative and qualitative), and more detailed knowledge of the day to day

practice of cultural production in the city. We need to pay more attention to the nature of labour and the conditions of labour in the creative economy (and the social welfare provisions). Often the conditions are opposite to those we might hope for in an equal and just city.

Who do you think control the access to information in the digital environment?

At a basic level, the availability of infrastructure limits access, as does money. Thus it's a social structural issue. And, it is a political economy issue; and one of the regulation of monopolies. Access is important, but interpretation and evaluation are just as critical. How we value information and knowledge and evaluate its importance is a key cultural and educational skill/ resource. It is the key to articulate local culture with other cultures. The principle of respect for the producer of knowledge and the integrity of their (or their community's) ideas is primary. From that point one can have a debate about sharing and using ideas, and on which terms. The development of common understandings of intellectual property and who has the right to exploit information, and under which terms, is critical. Moreover, in a wider sense, how these understandings relate to/are antagonistic with, international intellectual property regimes.