Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.

THE CREATIVE CLASS PARADOX

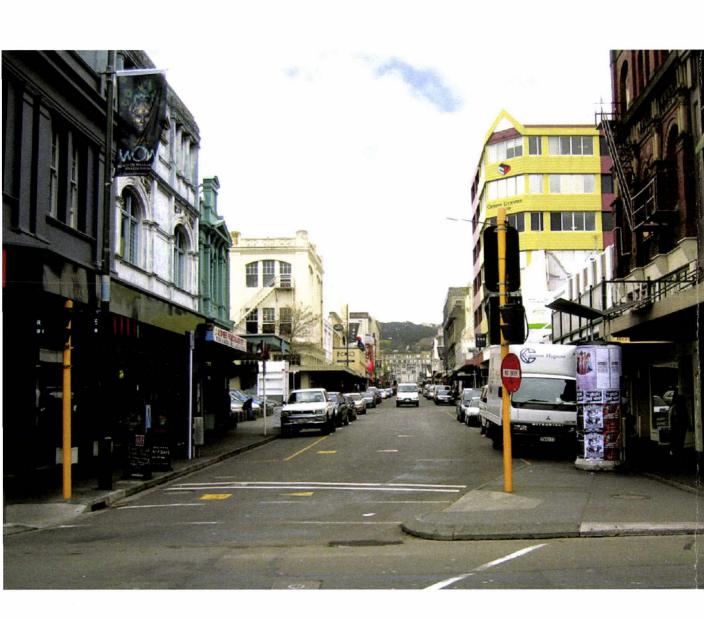




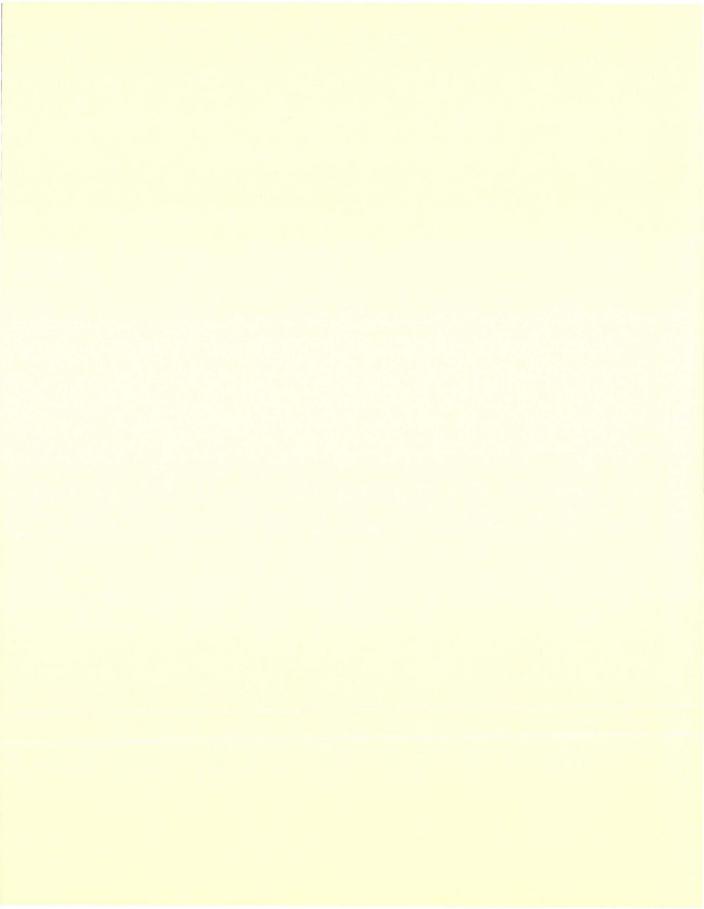
Image 1: Cuba St: Wellington's creative ecosystem, 2005.

		1 1 1 1

THE CREATIVE CLASS PARADOX

A thesis presented in fulfilment of the requirements for a degree of Masters in Design at Massey University, Wellington, New Zealand.

TIM PARKIN, 2007



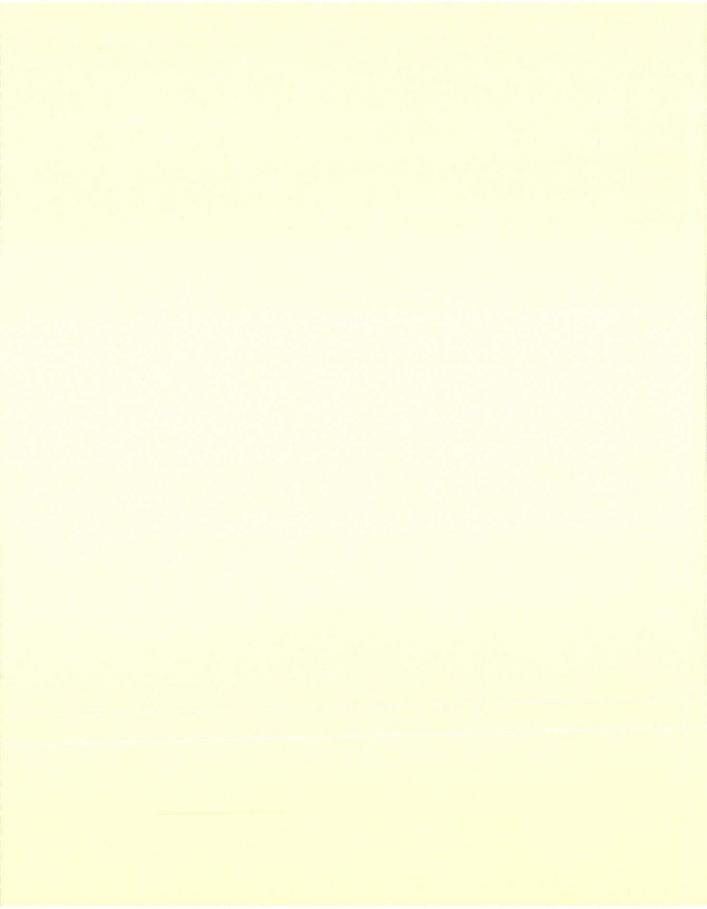
ACKNOWLEDGEMENTS

Thankyou to:

my primary supervisor Dr Claire Robinson, and to Roy Parkhurst for their guidence and advice;

the founding members of Save Our Streets:
Laurie Foon, Ashely Owers, Thomasin Bollinger, Natasha Naus,
Steven Jessop, Jeremy Randerson;

and a final thankyou to Laurie, Lily-mai and Miriana for their support and patience during this roller-coaster ride of a project.



In an effort to encourage Wellington's economic growth the Wellington City Council (WCC) integrated the principles of Richard Florida's (2002) Creative Class theory into their strategic vision – *Creative Wellington – Innovation Capital*. This initiative influenced the WCC's resource policies with the aim of attracting and retaining creative people and innovative businesses.

Within the Creative Class paradigm the value system used is predominantly economic, with creative assets and success being defined in terms of commercial gains. Consequently, the types of creative individuals, innovate businesses and physical environments that the WCC's policies prioritised were ones with high revenue earning potential.

Such a restricted definition of creativity raises the question of how do Wellington's alternative forms of creativity and innovation fit into the WCC's *Creative Wellington* – *Innovation Capital* strategy? Are their contributions to be ignored and their futures compromised in the WCC's drive to attract members of the Creative Class or do they have a role to play within the Creative Class paradigm?

My thesis investigates these questions by critiquing the WCC's implementation of the Creative Class theory. I also investigate the impact that the WCC's actions have had on Te Aro, a suburb on the outer edge of Wellington's central business district that is home to a diverse array of creative practices and small innovative businesses.

Through this investigation I discover parallels between Te Aro's unique characteristics and the criteria Florida argued as being necessary to attract the Creative Class. I argue that for this reason Te Aro, and the forms of creativity and innovation that it supports, meets the value and lifestyle needs of the Creative Class and are therefore assets in the WCC's Creative Wellington – Innovation Capital strategy. My thesis concludes by using these findings in a graphic design led strategy that seeks to enhance Wellington's unique creative dynamic by broadening both the community and Council's concept of capital, assets and success.



CONTENTS

		List of Images	13
		Introduction	15
CHAPTER 2		The Richard Florida Effect	21
	2.I	A Summary of the Creative Class Theory	23
	2.2	Jane Jacobs: Diversity, Creativity & Homogeny	30
	2.3	The Creative Class Paradox: Critique of Florida's Creative Class Theory	36
	2.4	Research Aims	43
CHAPTER	3	Methodology	45
	3.1	Case Study Outline	47
	3.2	Applied Design Components	49
CHAPTER	4	The Creative Class Theory's Implementation and Impact in Wellington	53
	4·I	How the Wellington City Council Translated the Creative Class Theory's Principles Into Practice	55
	4.2	Te Aro: From Undesirable to Creative Ecosystem	64
	4.3	Wellington's Creative Ecosystem: Here Today, Gone Tomorrow	97
CHAPTER	5	Exegesis	105
	5.1	Save Our Streets: Campaigning for a Creative Quarter	107
	5.2	Proposition	IIO
	5.3	Graphic Design Led Strategy	124
	5.4	Design Outputs	130
CHAPTER	6	Conclusion	.161
		Bibliography	171

LIST OF IMAGES

Image 1:	Cuba St: Wellington's creative ecosystem, 2005.	2-3
Image 2:	Wellington lifestyles, WCC brochure, 2004.	59
Image 3:	Wellington business, WCC brochure, 2004.	59
Image 4:	Wellington culture, art and events, WCC brochure, 2004.	59
Image 5:	Cuba Street montage, 2005.	68-77
Image 6:	Wellington's shopping 'quarters', 2005.	81
Image 7:	One off, owner operated stores, 2006.	82-83
Image 8:	Reflections of the past in the present, 2005.	88-89
Image 9:	Stop, 2005.	90-91
Image 10:	Closed for business, 2005.	92-93
Image 11:	Demolition, 2005.	94-95
Image 12:	Here today, gone tomorrow, 2007.	101-103
Image 13:	Anti by-pass posters, 2005.	115
Image 14:	'Join the fight' billboard, 2005.	116
Image 15:	'Fuck', 2005	117
Image 16:	'Stick it Kerry' billboard, 2005.	118
Image 17:	Conflict of interests poster, 2005.	119
Image 18:	Hotel Wellington construction site, 2005.	121
Image 19:	Community and council dialogue, 2005.	122-123
Image 20:	Positive protest at the Cuba Carnival, Steve Thomson, 2005.	128-129
Image 21:	SOS wordmark on badge, 2004.	131
Image 22:	Cuba St. signage, 2004.	132-133
Image 23:	SOS letter forms, 2004.	134-135
Image 24:	SOS logo, 2004.	136-137
Image 25:	New Zealand's Heritage cover.	139
Image 26:	Photo shoot, 2004.	141
Image 27:	Tee shirt designs, 2004.	142-143
Image 28:	Tee shirt advertisements, 2004.	142
Image 29:	Advertisement detail, 2004.	145
Image 30:	SOS postcards, 2004.	147
Image 31:	SOS website, 2004.	150
Image 32:	'Creative Quarter' advertisement, 2004.	151
Image 33:	Community newspapers, 2004.	151
	'Creative Quarter' poster, 2004.	151
Image 35:	Presentation brainstorm, 2004.	155
Image 36:	SOS presentation at the WCC Economy & Arts meeting, 2004.	156-157
Image 37:	Powerpoint presentation for the WCC General meeting, 2004.	158-159
All images as	nd design outputs created by Tim Parkin unless otherwise stated	