

MR ROBERT HOLMES McNULTY:

Richard said that we have a limited amount of time and that we should use it wisely so I have started my stopwatch. Richard also said that we should give the take-home message up front, so my take-home message under the theme of measuring creativity, happiness and wellbeing, those values are not static, they change with one's age, with one's health and with one's health. So remember that there is no static nature of a liveable community; there is no static nature of happiness. These are values that change as we journey through life, and thus my thoughts on measuring them are measurement is important but action for positive change is even more important.

I have seen many cases where measurement becomes a goal pursuit unto itself that sometimes gets in the way of action to improve the lives of people. So my homily for take-home message is: measurement is essential, people are unique and everyone needs a different vehicle for improving their lives and the aspiration for their children.

What is a liveable community? My organisation has spent 30 years pursuing liveability around the world and we have found that there are some very simple homilies of liveability. One, economic opportunity for all, not just for the wealthy, not just for the educated elite, but upward mobility opportunities for all. A supportive people climate, particularly if you are disadvantaged, in poor health, have a disability, are young, are working families, are elderly. What are the relationships as you go through that life's journey of supporting you, as you go through that change?

Authentic liveable places, places that you enjoy, places that respect your character, your value, your religion, your tradition, your ancestors, but places that are not plastic and that are not isolated.

Innovative and committed leadership, which is one of the most difficult things to measure, but by and large we have

found it in communities across the world, be they in South Africa or Brazil. It's leadership that makes the difference and therefore, many of these indices will be measured as an individual. For example, Hymie Lerner, in Curitiba in Brazil, was able to take a community and make changes so much so that the United Nations recognised him as basically the Chief Architect for Liveable Communities in the World. He is now the head of the World Association of Architects. In a small community, by Brazilian standards, a poor community, he set standards of leadership and imagination.

Then the last is a regional cooperation. Hardly any community in today's world can succeed in a global economy unless it forms boundary crossing collaborations with its neighbours across geographical lines. Like El Paso, Texas and Juarez, Mexico, together make up a unit of 7 million people. 2 million people every week from Mexico cross the border into Texas to shop. Without that ability of having that rich diversity and income the two are not anywhere as competitive in a creative economy or in a liveable community as if they were divided.

So liveability is a key factor. Liveability changes depending upon, remember, your age, your health, your wealth and your circumstances. So measurement of it is an individual criteria as opposed to a group criteria, depending upon where you find yourself in society.

My organisation also spent some five years working with 20 communities across the US and Canada on the creative economy. What did we find were the essential elements of a creative economy and how do they relate to liveability? One, the whole relationship of quality of life is a key attractor in the creative economy. That relates, in a sense, to some of those great authentic places. It also relates to air and water quality, it relates to views and vistas, it relates to wilderness and closed-in wilds, it relates to the parks and recreation; a whole host of issues, of the amenities, the performing arts, the library system, the parks, all of these

are key investment infrastructures in the creative economy.

Two, upward mobility options for working people, people with poor education, new immigrants coming into your country from abroad, traditional people who have been held back by discrimination or prejudice. There has to be mobility for moving into the creative economy for the creative economy to succeed. If there is no mobility then it becomes a class struggle with the "have" versus the "have nots" and that's not sustainable in terms of the creative economy. There can be no barriers to entry in the creative economy.

Three, the sustainability of your setting, that's air quality, that's water, that's energy, that's transportation, that's congestion. Congestion is one of the single greatest problems of success; the more success you have, the greater number of cars you have, the greater number of roads that are built, the greater speed by which they are filled up to capacity within the first three months. Congestion is the enemy of the creative economy.

Last, the whole issue of jobs. The creative economy is just one vision of the wave of employment futures. From the industrial area to the service sector, the create alternative economy, there will be another engine of economics coming in the next 15 or 20 years. But these issues that we are finding, quality of life, equity of opportunity, sustainability of your environment and, once again, regional cooperation, cross-boundary cooperation, can be across national boundaries.

The most competitive unit in Europe is the joint venture between Torino, Italy, Geneva, Switzerland and Lyon, France. Three countries, three cities, all forming a joint venture on economic development, environmental equality and labour force preparedness without agreement of their central governments. Joint venture, three cities, forming a unit.

What does it really take, though, to combine the creative economy and liveability? It takes the issue of

leadership, and that's probably the hardest part to measure, which I am interested to see whether the measures that are being discussed tonight or whether your measures take advantage of how do you measure the will of a community to change, to change for the good? To create a new economic engine that can be equitable, that opens up barriers, upward mobility options and preserves quality of life. We have found in the United States and other countries that it takes some form of process. One, a public participation: setting goals, setting horizons, setting values, setting dreams, setting aspirations for your next generation of your family. Generally that has to go at least 20 years out. Then you have to narrow that down to a three-year strategic investment and then a one-year action plan because once again, dreaming is interesting but action speaks louder than dreaming. You have to have a business plan.

You also then have to set benchmarks and indices to measure whether anyone is doing anything to implement that first 12 months, that three-year infrastructure towards that 20-year goal. You have to put in place a stewardship body, we call it, a non-political leadership body that doesn't change the vision when the administration of the government changes or when the corporate CEO leaves town, but it's a broad-based leadership body that reminds everyone that we have agreed to do this to pursue a 20-year horizon in making our community more liveable, more competitive and more equal in terms of opportunity.

The hardest part then is how do you keep the public engaged? One of the metaphors I would like to use is the state of Oregon in the United States created the best set of benchmarking and indices in the United States. The Kennedy School of Government at Harvard gave it an excellence award, said it was the best use of benchmarking and indices and yet there were 187 of them. The collection of data became so cumbersome that for three years they abandoned the indices. What they did was they came up with a marketing agenda that reminded people of what the values of all those indices were

and this was related to the metropolitan area of Portland, Oregon. Portland set two definitions that the public could remember, that the public could understand, that were metaphors for what the goals for Portland were.

The first metaphor was: can you see Mt Hood, the local mountain, on a clear day? That meant air quality, that meant respect for nature, that meant view corridors that would not be blocked by buildings that were inappropriate for zoning and it meant that there was a relationship between the land and the city that people held as a cherished vision and that was important.

The second metaphor in Portland, Oregon was: can every child safely ride their bike or walk to a local library from their home? What does that mean? It means somehow the library is seen as a welcoming institution throughout the entire city of Portland with centralisation enough that the library was the key cultural institution that was supporting the neighbourhoods. Two, that there was a separation for children's safety between the roadway for cars and the bicycle and the walkway for people. Three, it perceived that safety was strong enough in public safety that children could, on their own, make their way from their home to an institution like the library that was welcoming, that would further their education. It also implied a sense of familiarity and contemporary and also tradition in that the library was formed some 100 years ago as an institution to further the upward mobility of people through reading and literacy and education in America.

So somehow those two standards didn't replace 193 benchmarks and indices but they became what the lay public understood was the definition of their quality of life in Portland. Can you see Mt Hood on a clear day and can every child safely walk or ride their bike to a library?

Those have the power to move people, the power to also inspire people to perceive, "Let's work toward that vision",

and the last thing that is being done by some communities: since most of us went to school, most of us have children who went to school, we are used to reviewing their report cards, the indices are translated into a report card and the report card is published each year or every other year in the local newspaper that gives the grade of achieving goals that have been set of an "A", "B", "C", "D", "E", "F" or "Incomplete". Very easy to understand in terms of perhaps 100 indices go into making up the score card but the grade report card is easy for every parent, for every child even to understand how their city is doing.

So I urge you, as you begin to think of the indices, of the benchmarks; one, don't let that get in the way of action; two, create a slogan or a banner that lay people understand; and three, report upon it regularly through a stewardship body that doesn't change with electoral politics, doesn't change every three or four years, but can hold the course for 20 years to remind people what they have agreed to do.

Let me close in my last two minutes by also saying that we have found that the creative economy must be based upon what's called asset based community development. "Asset based community development" is a term that says if people have deficits in their lives you don't ask them what their problems are; you ask them what skills and values they have that can be put to work.

The World Bank, the Ford Foundation, the Rockefeller Foundation and their Global Funding Program have all restructured their support under the framework of asset-based community development, and thus, in the cultural economy, the creative economy, I use the metaphor from Yo Yo Ma, the great classical musician, "To Ya Ya". "Ya Ya" is an inner city artist mentoring program in New Orleans, in the third poorest census tract in the United States, where the young women and men -- all African American -- have to be expelled from school to be eligible to become an artist apprentice. They enter into a relationship with master artisans who themselves were once

apprentices. They are required to complete an alternative school and in their five years as apprentice artists they learn to design furniture, they learn to design clothing, and upon graduation they become part of a company of master artisans who have designed the faces of Swatch watches, exhibited their furniture at the Milan Furniture Mart and Oprah Winfrey, the wealthy and celebrated American television host, declared they were the best youth development program in America just two years ago. So remember, from Yo Yo Ma "To Ya Ya". Bottom up, top down, the creative economy impacts the lives of everyone and there has to be an open and challenging ability to participate in that. So I close, and remember, benchmarking is key but action is also very important. Thank you very much.