

European Capitals of Culture as Incentives for Local Transformation and Creative Economies

Tendencies – Examples – Assessments

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On the challenge: A look at the debates

- I. From political integration to city-marketing and beyond
- II. On Urban Regeneration and Creative Industries
- III. Creative industries, cities and the ECoC-programme

I. From political integration to city-marketing and beyond

- The origins of the ECoC-initiative: the 1980s
- Glasgow's impact and the changed notion of the ECoC-initiative: the 1990s
- Recent changes of the ECoC-programme: the 21st century

The origins of the ECoC-initiative: the 1980s

- Melina Mercouri's initiative intended to let people participate in Europe through culture.
- The Cultural Ministers intended to strengthen the acceptance of the European integration process.
- In the first years solely well-known and established centres of culture in Europe were selected.
- Glasgow 1990 had a deep impact on the initiative.



ΑΘΗΝΑ
ΠΟΛΙΤΙΣΤΙΚΗ ΠΡΩΤΕΥΟΥΣΑ
ΤΗΣ ΕΥΡΩΠΗΣ 1985



1986, FIRENZE
CAPITALE EUROPEA
DELLA CULTURA

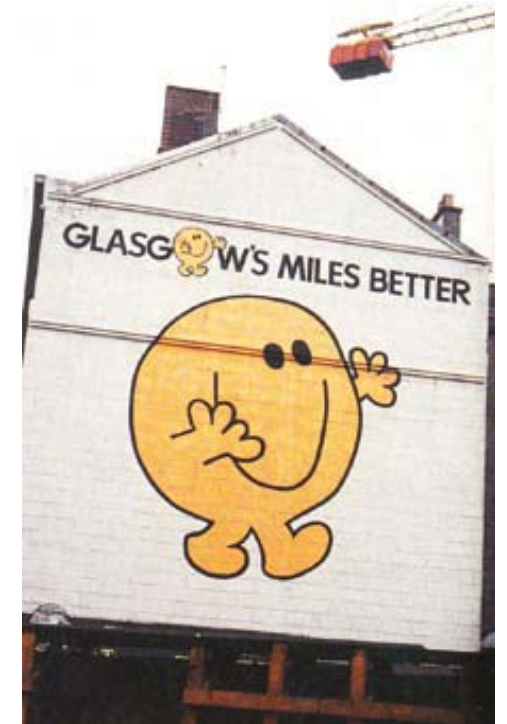


Berlin – Ort des Neuen
Werkstatt Berlin
Berlin in der Mitte Europas



Glasgow's impact and the changed notion of the ECoC: the 1990s

- Glasgow, in contrast to former ECoCs, represented a municipality suffering from structural changes.
- The title ,European City of Culture “was in Glasgow’s case bringing the status rather than the status of the city bringing the title”.
- After 1990 a heterogeneous period began with several cities taking up Glasgow’s pioneer conception.



Recent changes of the ECoC-programme: the 21st century

- In 1999 the EU member states put the ECoC on a regular EC legal base.
- The EU comprised a detailed set of regulations to enhance the benefits for the citizens and the yield for the European integration process.
- Since then, some alterations in the programme can be observed.



II. On Urban Regeneration and Creative Industries

- Creative and cultural industries
- The “creative class”

Creative and cultural industries

- The EU Commission considers the potential of the ECoC-event as still not completely utilized.
- A number of surveys indicates that socio-economic achievements of ECoCs can be better.
- Statistical data has figured out that culture is a relevant factor of economic growth and employment.



Creative and cultural industries

CREATIVE INDUSTRIES MAPPING DOCUMENT 1998 & 2001	
Advertising	Advertising
Antiques	Architecture
Architecture	Art& Antiques Markets
Crafts	Crafts
Design	Design
Fashion	Designer Fashion
Film	Film & Video
Leisure software	Interactive Leisure Software
Music	Music
Performing Arts	Performing Arts
Publishing	Publishing
Software	Software & Computer Services
Television and Radio	Television and Radio

THE ECONOMY OF CULTURE IN EUROPE: CULTURE AND CREATIVE SECTOR	
Core Art Fields	Visual arts
	Performing arts
	Heritage
Cultural Industries	Film and video
	Television and radio
	Video games
	Music
	Books and press
Creative Industries And Activities	Design
	Architecture
	Advertising
Related Industries	PC manufacturers, MP3 player manufacturers, mobile industry, etc.

The “creative class”

- Richard Florida in his economic theory ascribes “the creative class” as the great hope of economic growth.
- The creative class does not only consist of artists but of people from many different sectors.
- Culture and its urban flair attract the creative class.
- Companies start to move to those places where the so-called “high potentials” live.
- There is a need to ascribe a new role to culture as a location factor and to establish new cultural and economic policies.

III. Creative industries, cities and the ECoC-programme

- Perspectives of future European Capitals of Culture
- On the potential of the Creative Industries for the ECoC-programme

Perspectives of future European Capitals of Culture

- RUHR.2010 is the first ECoC that integrates creative industries into the overall concept.
- Creative Industries are considered as driving forces for social innovation and change.
- RUHR.2010 principally intends to nurture structures rather than single projects.
- The structures should pay for themselves from the very beginning.
- Priority is given to the support of synergies and networks instead of physical infrastructure and enormous financial supports.

RUHR.2010
Kulturhauptstadt Europas



On the potential of the Creative Industries for the ECoC-programme

- The focus on creative industries can be considered as a chance to advance the entire ECoC-programme again.
- Ruhr 2010 displays new approaches that go beyond the subsidization of cultural and art projects and suggest that cities are able to act primarily as a facilitator, not as a donor.
- It remains to be seen if 2010 will introduce a new phase of the ECoC-initiative.

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