Cultural Industries and the Creative City Fever in Germany

Outline
1. Creative cities and regions all over the world
2. Seven reasons, why creative cities have become so popular in Germany
3. Cultural industries in Germany
4. A view on selected creative cities in Germany
5. Berlin, Hamburg, Leipzig, Munich, Ruhr
6. Summing-up the German experience

Creative Cities
The World’s Most Creative Cities!

UNESCO
Cities of Craft and Folk Art
Aswan, Egypt
Santa Fe, New Mexico, USA

Cities of Design
Berlin, Germany
Buenos Aires, Argentina
Montreal, Canada

City of Literature
Edinburgh, UK

Cities of Music
Bologna, Italy
Seville, Spain

City of Gastronomy
Popayan, Colombia

• Marseille
• Kabul
• Newcastle/Gateshead
• Austin
• Tijuana
• Cape Town
• Zhongguancun
• Antwerpen

• Athens
• Rome
• Florence
• Paris
• Berlin
• London
• New York
... it all started in Glasgow 1996!

The Creative City In Britain and Germany

By Charles Landry, Comedia, Franco Bianchini, De Montfort University, Ralph Ebert and Fritz Gnäd STADTart, Klaus R Kunzmann, University of Dortmund

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Contents:

- Introduction
- Background and history of the Creative City Project
- The selection of case studies and preparatory working papers
- Preliminary hypotheses concerning the ‘Creative City’
- What is creativity – One metaphor, many interpretations
- What is a creative city?
- What are the criteria that mark out a creative city?

Creative Cities and Regions all over

Projects and networks supported by the European Commission

- Regional Studies Association Research Network on Creative Regions in Europe
- Second Chance (Central Europe Programme)
- Creative Clusters (URBACT)
- Creative Growth (INTERREG IVC)
- CITIES (INTERREG IVC)
- Creative Metropoles (INTERREG IVC)
- Creative City Challenge (North Sea Programme)
- eici (Creative Industries Interest Group)
- ACRE (6th Research Framework Programme)
- CReATE (7th Research Framework Programme)
- ECCE Innovation (Northwest Europe Programme)
Creative Cities

Why Creative Cities?

Seven *mutually reinforcing* reasons why creative cities have become everybody’s darling in the (German) post-industrial society

1. The positive and open concept of creativity
2. The widely communicated message
3. Structural change, the search for new economic potentials, the discovery of the creative economy
4. The return of culture to the political agenda, driven by growing urban competition, the justification and success of cultural flagships and events, and the re-design of the physical urban fabric
5. Demographic change, re-urbanization, urban renaissance and the emerging cosmopolitan knowledge society
6. The appeal of the creative city concept to urban marketing and tourism managers, and to media searching for success stories
7. The opportunity to bridge urban policies, and the revival of strategic planning in urban development

1. The Positive and Open Concept of Creativity

- Creativity is a multilingual term, easy to communicate
- Creativity, like innovation, has always a positive meaning
- Everybody wishes to be creative, to have creative children and students
- The creative city is a magic title, which leaves much space for individual interpretation
- The broad and occasionally fuzzy definition of creativity allows generous identification
- Creative persons are admired from kindergarten to the fine arts, theatre and fashion
- Creativity is an open concept, leaving space for all who wish to change context conditions, approaches or strategies
- Creativity is a survival concept, it provides hope to overcome all kinds of challenges
- It is always good to be, to live in an creative city, as long as creativity is not linked to chaos
- The creative city paradigm is not ideologically burdened, like environmental sustainability
- The creative city/region ideology is an umbrella concept for many stakeholders, sector policies, and academic disciplines
2. A Widely Communicated Message

- The books by the creative gurus Richard Florida, and Charles Landry, have found (too) much attention.
- In many countries the paradigm has been widely communicated, e.g. by Maurizio Carta in Italy and Martina Hessler, Bastian Lange in Germany.
- A growing number of creative city, creative industry, cultural industries reports have been published in the recent decade.
- Numerous seminars have been initiated, and a growing number of diploma and PhD dissertations have been written at universities.
- Special issues on creativity, creative cities and creative industries appeared in scientific journals.
- A plethora of articles have been published in semi-popular and popular media.
- Conferences on creative cities have been held at many locations.

"A creative milieu is a place – either a cluster of buildings, a part of a city, a city as a whole or a region – that contains the necessary preconditions in terms of 'hard' and 'soft' infrastructure to generate a flow of ideas and inventions. Such a milieu is a physical setting where a critical mass of entrepreneurs, intellectuals, social activists, artists, administrators, power brokers or students can operate in an open-minded, cosmopolitan context and where face to face interaction creates new ideas, artefacts, products, services and institutions and as a consequence contributes to economic success."

Charles Landry 2000, The Creative City, 133

"The city of creativity has different qualities. It goes with and against branded experience. It subverts the readily accepted. It tests convention. It seeks to be its own author of experience, rather than have 'experience' imposed in a pre-absorbed way. Experiences are often contained within a preordained template or theme that leaves little space for one's own imagination. Instead, the city of creativity wants to shape its own spaces. It relaxes into ambiguity, uncertainty and unpredictability. It is ready to adapt."

“The economic need for creativity has registered itself in the rise of a new class, which I call the Creative Class. Some 38 million Americans, 30 percent of all employed people, belong to this class. I define the core of the Creative Class to include people in science and engineering, architecture and design, education, arts, music and entertainment, whose economic function is to create new ideas, new technology and/or new creative content.

Around the core, the Creative Class also includes a broader group of creative professionals in business and finance, law, health care and related fields. These people engage in complex problem solving that involves a great deal of independent judgement and requires high levels of education or human capital.

In addition, all members of the Creative Class – whether they are artists of engineers, musicians or computer scientists, writers or entrepreneurs – share a common creative ethos that values creativity, individuality, difference and merit. For the members of the Creative Class, every aspect and every manifestation of creativity – technological, cultural and economic – is interlinked and inseparable.”


3. The Discovery of the Creative Economy

- Structural change and the search for new economic potentials
- The discovery of future oriented cultural and creative industries
- The growing importance of cultural and creative industries in local economic development
- The influence of new technologies and new modes of production
- The growing importance of design in the hedonistic post-modern consumer world
- A new policy arena in the narrow tool box of business consultants
4. The Success of Cultural Flagships and events

- the re-discovery and return of culture on the political agenda
- The pressure of urban competition for events, institutions etc.
  > The Guggenheim effect
- Successful art exhibitions and art festivals
- The renaissance of symbolic architecture

5. Changing Values and New Lifestyles and the Power of Consumption

- The emergence of a cosmopolitan knowledge society
- The increasingly cosmopolitan character of successful cities > Berlin, London, Amsterdam
- The dominance of consumption
- The locational preferences of the knowledge workers > the creative class
- Urban renaissance and reurbanization as a consequence of demographic change > aging, better education and double career households, etc.
6. The appeal to urban marketing and tourism managers

- An asset in city ranking exercises
- An attractive topic for lifestyle travel and airline journals
- A selling argument for urban marketing managers and urban tourism
- A reason for investors and city managers to invest in architectural icons
- A magnate for young and mobile visitors
- A perfect legitimation for many global conferences on innovation

7. An Opportunity to Bridge Urban Policies

- The re-discovery of comprehensive spatial policies for urban districts and quarters
  > creative governance
- A reason to combine and synchronize sector policies
  > Urban, economic, cultural and social development
- Joint foreign urban policy > marketing the creative city
- Raise interest and commitment to architectural quality and public spaces
- Promoting new partnerships in the city
- Forming strategic alliances with local stakeholders
- Creative flagship projects as policy catalysts
Creative Cities Policies

Creative Cities

The Creative City Fever

A necessary foreword

For some a creative city is a city with many universities, high-tech or bio-tech, or nano-tech research institutions and science parks such as Cambridge, Oxford, Heidelberg or Grenoble.

For others it is

- a city with a rich cultural life and renowned cultural industries
- a mainstream media covered tourist target
- a city creating and promoting new life styles
- a location with many innovative IT enterprises
- a city with an innovative bureaucracy and with good and efficient, forward looking top down city management
- An open city where grassroots movements are mushrooming and influential

> The creative city is perfect fit-all-concept, and a convenient plug-in concept, to escape form debates about sustainability and social justice.
What Makes a City Creative?

> Can every city be a creative city? Should every city become a creative city?

> Knowledge
> Image
> Identity
> Cultural Life
> Townscape > Architecture, parks and public spaces
> Urban Heritage
> Food depending on

- The territorial capital of a city
- The local/regional/cultural perception and definition of creativity
- Actors and stakeholders, who hold the power
- Discourse environment in a city and the openness of the local society for new ideas
- Political and social willingness to accept change
- Windows of opportunity to overcome gridlocks and to change things
- and, of course, Leadership

Creative Cities in Germany

Federal Government Commissioner for Culture and Media
Division K 16 Cultural Industries

The Federal Government’s Centre of Excellence for the Cultural and Creative Industries

For the first time ever, there is now a federal-level platform dedicated to providing information, advisory and networking services for the cultural and creative industries. In addition to these services, the Centre also aims to improve access to existing government support programmes, to promote advanced education and training, and in this way to optimise market opportunities for creative professionals and facilitate their access to international markets.

The Creative City Fever

Creative Cities in Germany

- 238.000 enterprises
- 1 million jobs
- 132 billion turnover
### Creative Cities in Germany

#### Kultur- und Kreativwirtschaft 2009

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<th>Unternehmen</th>
<th>Absolument</th>
<th>Anteil an Gesamtwirtschaft</th>
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#### Entwicklung abhängiger Beschäftigung 2003 - 2009

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The Creative City Fever

Creative Cities in Germany

- Berlin
- Hamburg
- Munich
- Leipzig
- Ruhr (Dortmund, Essen, Duisburg, Bochum and many other cities)

and
- Cologne
- Dresden
- Karlsruhe
- Kassel
- Weimar
- Dessau
### Creative Cities in Germany

<table>
<thead>
<tr>
<th>City / Profile</th>
<th>Population 2011 Purchasing power €</th>
<th>Cultural industries 2008 Turnover billion €</th>
<th>Employees 2008 registered for social welfare Unemployment rate</th>
<th>Cultural industries/ Employees 2008 per 1000 inhabitants</th>
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<td>Film</td>
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<tr>
<td>Media</td>
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### Berlin compared

**Deutschlands lebendigste Städte**

Wohnen zieht es die kreative Klasse!

**Berlin**
The Creative City Fever

Berlin

Evolution
• Traditional cultural capital of Germany with rich cultural cosmopolitan milieus and a plethora of high-end and socio-cultural facilities
  > Filmfestival Berlin > Fashion, Design > Karneval der Kulturen...
• 1978–1980 IBA Berlin > Sensitive urban regeneration in Kreuzberg
• Two reports on Cultural Industries 2003 and 2008
• Cultural Capital of Europe 1988
• Thriving creative quarters > Prenzlauer Berg, Mitte, Friedrichshain, Pankow

Creative Action
• Studies on cultural/creative industries in the city, and in city districts
• Numerous initiatives to promote creative industries > CREATE
• Media Spree, an ambitious development project for creative Industries
• Continuous investment in flagship cultural facilities

Assessment
• A long tradition and strong endogenous capital of cultural milieus in the city
• After reunification take-off spirit and
• Considerable political support for creative policies and action in the city
• Unlimited supply of affordable housing and workshop space

Creative Cities

Berlin Cultural Industries > Weather chart

Abb. 75: Zwischennutzungsclima und Unternehmen der Kreativwirtschaft

Creative Industries Report 2008
Creative Cities

**Berlin Creative Spaces**

1. Tempelhof Flughafen - Zweig der Berliner Atmosphäre
2. Lichtenberg - Kunst und Kultur in einem Quartier
3. Kreuzberg - Kreativität und Experimentierfreude
4. Prenzlauer Berg - Die Stadt der Künstler
5. Charlottenburg - Tradition und Modernität

Creative Cities

**Berlin Urban pioneers**

1. Potsdamer Platz - Die neue Berliner Hoffnung
2. Alexanderplatz - Die Oase der Kreativität
3. Tiergarten - Der Park der Inspiration
4. Kreuzberg - Die Vielfalt der Kultur
5. Friedrichshain - Die Arena der Kunst

Creative Tempelhof

Quelle: STADTart/Kunzmann/Dümcke
Precarious work is a term used to describe non-standard employment, poorly paid, insecure, unprotected employees or self-employed, who, according to traditional opinion cannot support a household.

Precarious work is frequently associated with part-time employment, self-employment, fixed-term work, temporary work, on-call work, home working, and telecommuting.

In recent decades there has been a dramatic increase in precarious work due to factors such as: globalization, the shift from the manufacturing sector to the service sector, and the spread of information technology.

Such structural changes have created a new economy which demands flexibility in the workplace and, as a result, caused the decline of the standard employment relationship and a dramatic increase in precarious work.

Creative Cities

Berlin Cultural Industries

Definition: cultural industries, software development, media and marketing

>>> research > education > development > production > distribution > consumption

• 2008 turnover € 17.5 billion > 25 percent increase since 2000
• 22,934 firms and enterprises (with an annual turnover above € 16.617 )
  > not including public museums, theatres etc.

• More than 11 percent of Berlin’s GDP
• 160,515 economically active
• 89,847 employed (50% female)
• 7% of Berlin’s employment
• More than 20 percent growth since 2000

Creative Cities

Berlin Promoting creative industries

Future action areas: economic, cultural and spatial development

• Communication that the sector has economic impact
• Clustering among individual actors
• Promotion of spatial clustering
• Improving regulatory framework
• Promotion of private commitment > civil society
• Export promotion
• Screening of financing programmes
• Linking cultural industries to tourism
• Continuous monitoring
• Start-up promotion
• Establishing virtual infrastructure
• Further qualification of graduates from university of the arts

Source: Senate of Berlin, Department of Economic Development, Kulturwirtschaftsbericht 2005
Berlin  Establishing support institutions

The initiative for creativity and design in Berlin!

CREATE BERLIN is the connecting platform by and for Berlin designers, representing the creative diversity of the Berlin design scene. CREATE BERLIN brings together energies and ideas and provides creative talents with opportunities to realise their visions by strongly believing in the importance of the creative industries in the city’s economic development.

The design-initiative CREATE BERLIN was founded in 2006 by 15 established Berlin-based creative businesses. CREATE BERLIN is a supporting hub for creative minds and ideas in and around Berlin: as a network active internationally it curates and manages various design projects in Germany and abroad, and has over 60 members representing diverse Berlin creative industries.

By supporting innovative projects CREATE BERLIN promotes the economic potential of Berlin’s design industry; it strengthens Berlin's reputation as a unique and aspiring major city for design and as the UNESCO designated “City of Design”.

Creative Cities

Hamburg

Evolution

- A rich city with affluent citizens and style
- A traditional centre of publishing industries
- Continuous gentrification processes across the city

Creative Action

- New museums
- Hafen City development
- New Philharmonic
- IBA Hamburg–Wilhelmsburg

Assessment

- Local conflicts caused by gentrification processes and developer–led creative urban regeneration
Creative Cities

Hamburg Urban potentials

Creative Cities

Hamburg Creative milieus and locations
Creative Cities

**Hamburg** Creative scenarios

Evolution
- Since 1960s: Numerous strategies to restructure the region based on mainstream innovation areas
- 1989–1999 IBA Emscher Park a strategy to re-imagine the region and to preserve the industrial heritage by numerous creative culture related projects
- 5 governmental Reports on Cultural Industries in North Rhine Westphalia since 1991
- Creative islands evolve all over the region on derelict coal and steel precincts
- The Ruhr 2010: Cultural Capital of Europe

Creative Action
- Development of creative quarters in the Ruhr: providing space for creative and cultural industries
- > The U-in Dortmund
- Creative industries cluster one of 20 clusters supported by the state government

Assessment
- A creative late comer: we too are sexy and creative . . . though mindsets slowly change
- The pragmatic regional decision-makers think predominantly big
- Other limits to creativity are the lack of urban quality and a weak discourse milieus
- The Ruhr 2010 project may trigger off new local initiatives and encourage creative actors
Creative Cities

Ruhr Creative Quarters

- Deliberate gentrification of declining urban neighbourhood
- Stabilizing declining urban neighbourhoods, formerly dominate by coal mining and related urban functions
- Attracting creative pioneers
- Reuse of derelict industrial buildings
- Promoting the reuse of properties owned by the coal industry

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Creative Cities

Ruhr Dortmund

The Dortmunder U, a centre for culture and creativity

A symbol of structural change

A brewery turned into a multi-functional cultural centre
Heavily subsidized by the state government (NRW)

The centre hosts

- A museum of modern art
- A centre for media art
- A campus outlet of the two local universities
- The European Centre for Creative Economy
- A centre for cultural education

A new cultural flagship for cultural representation in a city with a limited cultural image, not really a centre of creativity
Leipzig

Evolution

• World renowned book fair
• Music: City of Music > Gewandhaus Orchestra
• Academy of arts
• Abundance of work space and affordable housing in inner city quarters
• Proximity to Berlin

Creative Action

• Private entrepreneurship: Spinnerei
• City planning support
• Creative Leipzig City Report
• Conferences on the theme
• Policy studies

Assessment

• Late comer, jumping on a mainstream trend,
• Though quite moderate in its urban marketing rhetoric

Munich

Die Kreativwirtschaft in München: Medien und Design setzen Maßstäbe

Creative Cities

Munich

The creative city fever in Germany is nurtured by the
• pressure of re-urbanization
  > Urban renaissance
• revitalization of derelict industrial sites and structures
• political interest of neo-liberal communities to wrap the social
  and ecological challenges of the cities
• forces of metropolization in the age of globalization
• search for new approaches to urban development
  > mapping creativity in the city
• need to explore uses for conflicting (creative) spaces in the city
• the will to defend Europe in times of global competition
• need to legitimize cultural budgets and the desire to build cultural flagships
• power of urban marketing and branding
  (agencies and consultants)
• discovery of creative products by the affluent consumption society
• search for a new post-industrial, post-modern, post-fordist urban economy
• entrance of a new generation art and media university graduates in
  the arts, media and design fields into the job market
• crisis of local economic development agencies searching for new action arenas
• media, benefiting from the positive concept of creativity
• promise of a golden urban future

The creative city fever in Germany is a temporary paradigm change for local
economic policies in larger cities, though most likely not a sustainable one!
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The Anglo German Foundation for the Study of Industrial Society 1996

Criteria: What makes a City Creative?

1 "Hard' factors are a precondition to unleash creativity potential
2 History – A trigger for creativity?
3 The importance of individuals and open communications
4 Networking
5 Organisational capacity
6 The recognition that there is a crisis or challenge to be solved
7 Catalyst events and organisations
8 Creative spaces