



Escola das Artes | Universidade Católica Portuguesa | Porto

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# **I Congresso Ibero-americano Interdisciplinar de Economia Criativa**

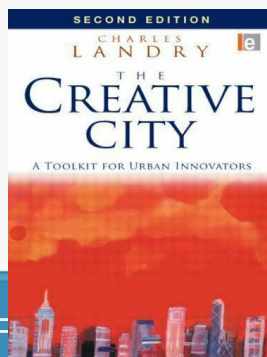
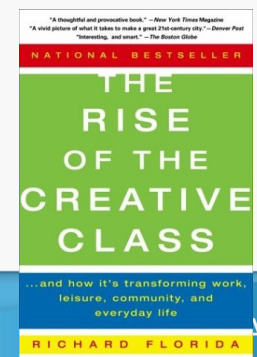
**MESA | CIDADES CRIATIVAS**

**Data: 19/11/2020 (quinta-feira)**

# Defining a Cultural and Creative City

- Definition

- Florida’s theory of the ‘creative class’ has won the attention of policy makers, who appreciate his ‘user-friendly’ approach, which promises growth to cities investing in high-tech industries, a tolerant environment and creative talent (the so called ‘3Ts’)
- First conceptualised in the mid-1990s by Bianchini and Landry, the notion of a ‘**creative city**’ has gained currency over the past two decades.
- Researchers have theorised culture **as a tool for urban regeneration** and the **cultural and creative industries as a motor of economic development**.
- Andy Pratt “The 3 T’s do not make creativity, creative cities or workers, they are simply posited as factors of attraction (or proxies of them)”



# Defining a Cultural and Creative City

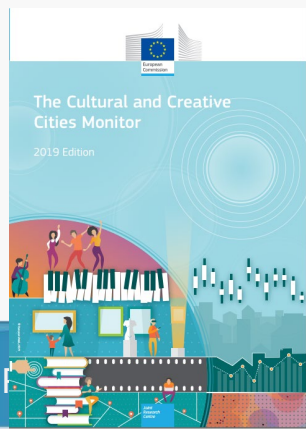
- Smart City versus Culture and Creative Cities
  - **Smart City**: puts digital and communication technologies at the core of its development strategy
  - **Cultural and Creative Cities**: technology as a complementary tool that can help enhance the innovation potential, business opportunities and range of action of cultural and creative professionals and activity
    - inspired by the Urban Agenda for the EU and by the UN Sustainable Development Goals (SDG)



# Defining a Cultural and Creative City

- Definition

- Cultural and Creative Cities Monitor (CCCM) takes a pragmatic approach, focusing **on cities actively engaging with culture and creativity**, as evidenced by concrete and ‘tangible’ initiatives of international relevance.
- Cities which host or support **international initiatives** aimed at promoting arts, culture and creativity coming from artists, creative professionals and the related ‘cultural and creative sectors’ (CCS).
- The goal of these initiatives is to **deliver cultural, social and economic benefits to the local community** – such as greater engagement in culture, strengthened civic identity and pride, the attraction of talent, job creation or enhanced innovation and competitiveness.



# Defining a Cultural and Creative City

- Definition

- Three types of internationally comparable initiatives have been identified in this respect: the **European Capital of Culture** programme, the **UNESCO Creative Cities Network** and **international cultural festivals**.



# Defining a Cultural and Creative City

- Cultural and Creative Cities will have the capacity to launch new waves of local development that:
  - Aligns the cities' economies with their historical and cultural identities (**authentic development**);
  - Empowers culturally diverse people to be the key agents of innovation, entrepreneurship and job creation (**people-centred development**); and,
  - Promotes social interaction and inclusion by fostering the collaborative culture typical of the cultural and creative sectors and by developing accessible cultural infrastructure and public spaces that help connect diverse people, including migrants (**inclusive development**).

# Defining a Cultural and Creative City

- Cultural and Creative Cities are expected **to promote a model of harmonious urban development and wellbeing** which is sustainable for both present and future generations.

# Cultural and Creative Cities Monitor

- How can we measure culture in urban areas?
- Can empirical metrics on culture function as an urban planning tool for cities' well-being?
- A novel dataset (The Cultural and Creative Cities Monitor – CCCM) covers 190 cities in 30 European countries (the EU-27 with Norway, Switzerland and the United Kingdom), 22 more than the 2017 edition, namely:
  - 98 cities which have been **European Capitals of Culture** up to 2019, or which have been shortlisted to become an European Capital of Culture up to 2023;
  - 33 **UNESCO Creative Cities** (up to 2017 winners) - excluding overlap with the European Capitals of Culture;
  - 59 cities hosting at least **two international cultural festivals** running until 2018 or 2017 for biennial festivals



# European Capitals of Culture



- European City/Capital of Culture Programme
  - It was launched in 1985 and the ECoC title has been awarded to nearly 60 cities in 30 countries. .
  - It has become a key platform for city positioning and a catalyst for economic and cultural regeneration.
  - Immediate cultural, social and economic impacts are common and the capacity to secure long-term effects, has grown in key areas such as urban image change and tourism development.

# European Capitals of Culture



- History and development

- Phase 1 (1985-1996): Intergovernmental activity, without a legislative framework. Member states nominate the majority of host cities.
- Phase 2 (1997-2004) : Introduction of selection criteria and bidding deadlines. Cities grow their ambition and capacity for ECoC-specific programming.
- Phase 3 (2005-2019): First legislative framework.  
The Programme becomes a Community Action with formal European Dimension criteria. Stronger selection, monitoring and evaluation processes

# European Capitals of Culture



EUROPEAN CAPITAL OF CULTURE



<p><b>1985-1996</b></p> <p>12 hosts</p> <p>All Member States</p>	<ul style="list-style-type: none"> <li>• Athens 1985</li> <li>• Florence 1986</li> <li>• Amsterdam 1987</li> <li>• Berlin 1988</li> <li>• Paris 1989</li> <li>• Glasgow 1990</li> </ul>	<ul style="list-style-type: none"> <li>• Dublin 1991</li> <li>• Madrid 1992</li> <li>• Antwerp 1993</li> <li>• <b>Lisbon 1994</b></li> <li>• Luxembourg 1995</li> <li>• Copenhagen 1996</li> </ul>
<p><b>1997-2004</b></p> <p>19 hosts</p> <p>2 <i>non-EU</i> 2 <u>accession</u></p>	<ul style="list-style-type: none"> <li>• Thessaloniki 1997</li> <li>• Stockholm 1998</li> <li>• Weimar 1999</li> <li>• Avignon, <i>Bergen</i>, Bologna, Brussels, <u>Kraków</u>, Helsinki, <u>Praque</u>, <i>Reykjavík</i>, Santiago de Compostela 2000</li> </ul>	<ul style="list-style-type: none"> <li>• Rotterdam &amp; <b>Porto 2001</b></li> <li>• Bruges &amp; Salamanca 2002</li> <li>• Graz 2003</li> <li>• Genoa &amp; Lille 2004</li> </ul>
<p><b>2005-2019</b></p> <p>29 hosts</p> <p>2 <i>non-EU</i> 10 <u>new members</u></p>	<ul style="list-style-type: none"> <li>• Cork 2005; Patras 2006</li> <li>• Luxembourg GR &amp; <u>Sibiu</u> 2007</li> <li>• Liverpool &amp; <i>Stavanger</i> 2008</li> <li>• Linz &amp; <u>Vilnius</u> 2009</li> <li>• Essen-Ruhr, <u>Pécs</u> &amp; <i>Istanbul</i> 2010</li> </ul>	<ul style="list-style-type: none"> <li>• Tallinn &amp; Turku 2011</li> <li>• <b>Guimarães</b> &amp; Maribor <b>2012</b></li> <li>• Marseille-Provence &amp; <u>Košice</u> 2013</li> </ul>
<ul style="list-style-type: none"> <li>• Umeå &amp; Riga 2014 ; Mons &amp; <u>Plzeň</u> 2015; San Sebastián &amp; <u>Wrocław</u> 2016; <u>Aarhus</u> &amp; Paphos 2017; <u>Valletta</u> &amp; Leeuwarden 2018; Italy &amp; <u>Bulgaria</u> 2019</li> </ul>		

# European Capitals of Culture



- Delivery approaches and success strategies
  - Greater professionalisation of the hosting process over time leads to common strategies for success:
    - Developing a **vision to transform the city** by using the ECoC as a catalyst for cultural, social & image change.
    - Facilitating **cross-sector agendas** targeted at positioning host city and/or surrounding region.
    - Creating a balanced range of **themed activity** to assist in the distribution of resources & marketing coordination.
    - Growing **grassroots** activities & targeting engagement with **diverse** audiences; strategic **social** programmes

# UNESCO Creative Cities Network (UCCN)

- UCCN was created in 2004 and seeks to develop international cooperation between cities that identify creativity as a strategic factor for sustainable development.
- Goals: promotion and strengthening of cultural industries at the local level and active cooperation at the international level.



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PERMANENT DELEGATION OF PORTUGAL TO UNESCO

MINISTRY OF FOREIGN AFFAIRS

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## UNESCO Creative Cities Network

🏠 / Portugal and UNESCO / Culture / UNESCO Creative Cities Network

The Creative Cities Network was created by UNESCO in 2004 and seeks to develop international cooperation between cities that identify creativity as a strategic factor for sustainable development. The objectives of the Network are the promotion and strengthening of cultural industries at the local level and active cooperation at the international level.

Portugal has 5 Creative Cities. Find out more by clicking on each one.:

- [Idanha-a-Nova, Creative City of Music](#) (2015)
- [Óbidos, Creative City of Literature](#) (2015)
- [Amarante, Creative City of Music](#) (2017)
- [Barcelos, Creative City of Crafts and Folk Art](#) (2017)
- [Braga, Creative City of Media Arts](#) (2017)

Consult [here](#) the Network of Creative Cities website.

### Education ▾

UNESCO Associated Schools Network

NatCom Associated Libraries Network

UNESCO Chairs and UNITWIN Networks

### Culture ▾

World Heritage

Intangible Cultural Heritage

[UNESCO Creative Cities Network](#)

# UNESCO Creative Cities Network (UCCN)

- Portugal has 7 Creative Cities:

- 2015:

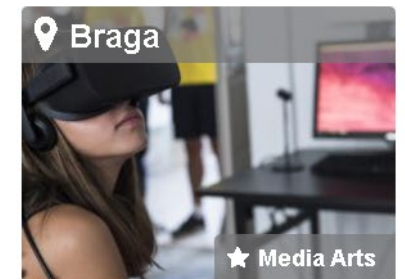
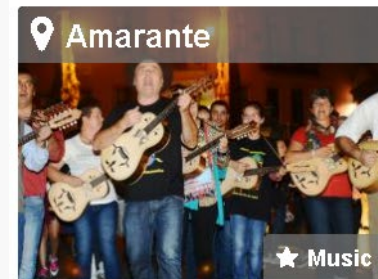
- Idanha-a-Nova, Creative City of Music,
    - Óbidos, Creative City of Literature

- 2017

- Amarante, Creative City of Music,
    - Barcelos, Creative City of Crafts and Folk Art
    - Braga, Creative City of Media Arts

- **2019**

- **Leiria**, Creative City of Music,
    - **Caldas da Rainha**, City of Crafts and Folk Art



# Cultural and Creative Cities Monitor

29 indicators relevant to nine dimensions, and reflecting three major facets of cities' cultural, social and economic vitality:

- **Cultural Vibrancy** measures a city's cultural 'pulse' in terms of cultural infrastructure and participation in culture;
- **Creative Economy** captures the extent to which the cultural and creative sectors **contribute to a city's economy in terms of employment, job creation and innovation**;
- **Enabling Environment** identifies the **tangible and intangible assets that help cities** attract creative talent and stimulate cultural engagement.





# Culture and creativity are measured by:

# 1

C3 Index

# 3

Sub-indices

# 9

Dimensions



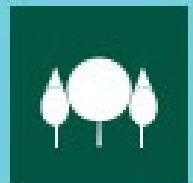
## Cultural Vibrancy

It measures the cultural 'pulse' of a city in terms of:



## Creative Economy

It captures how the cultural and creative sectors contribute to:



## Enabling Environment

It identifies the assets that help attract creative talent and publics:



Cultural Venues & Facilities



Cultural Participation & Attractiveness



Creative & Knowledge-based Jobs



Intellectual Property & Innovation



New Jobs in Creative Sectors



Human Capital & Education












Openness, Tolerance & Trust



Local & International Connections



Quality of Governance

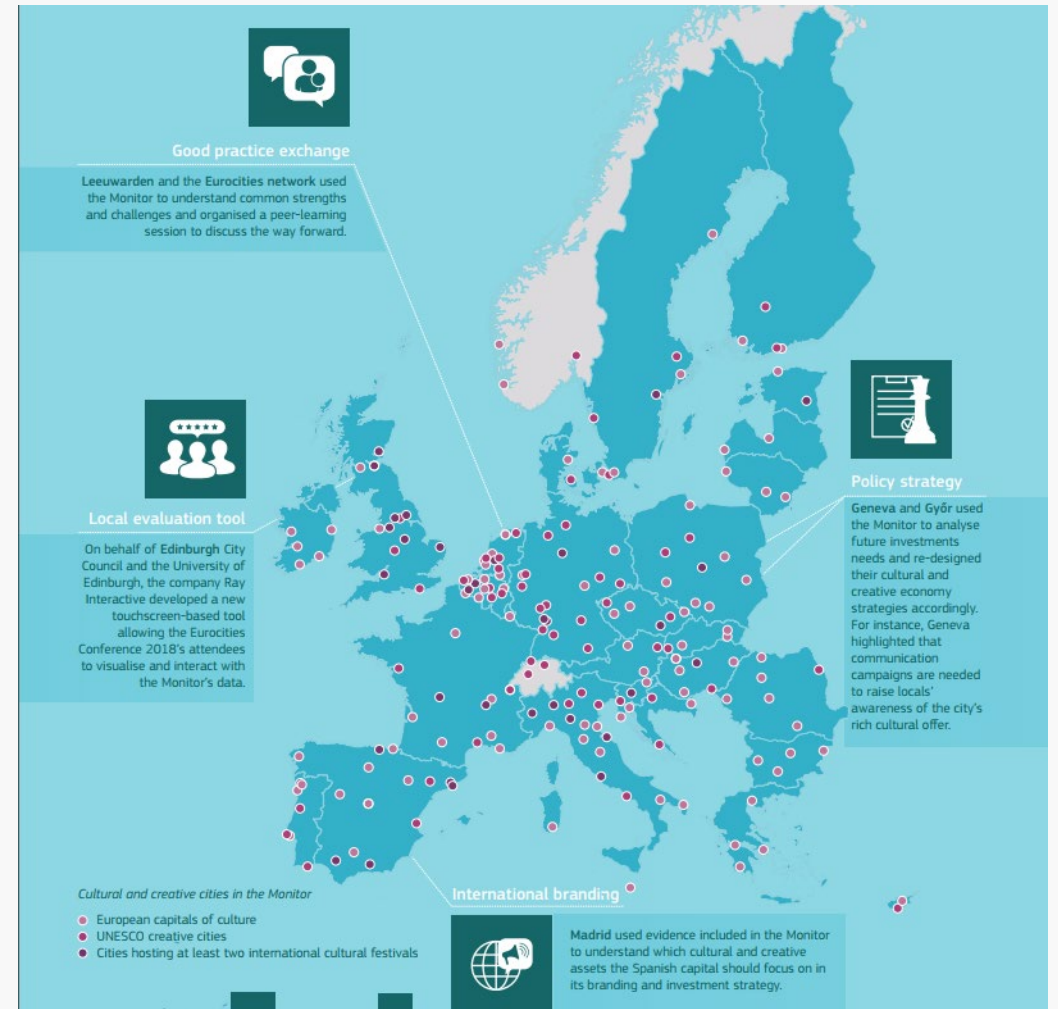
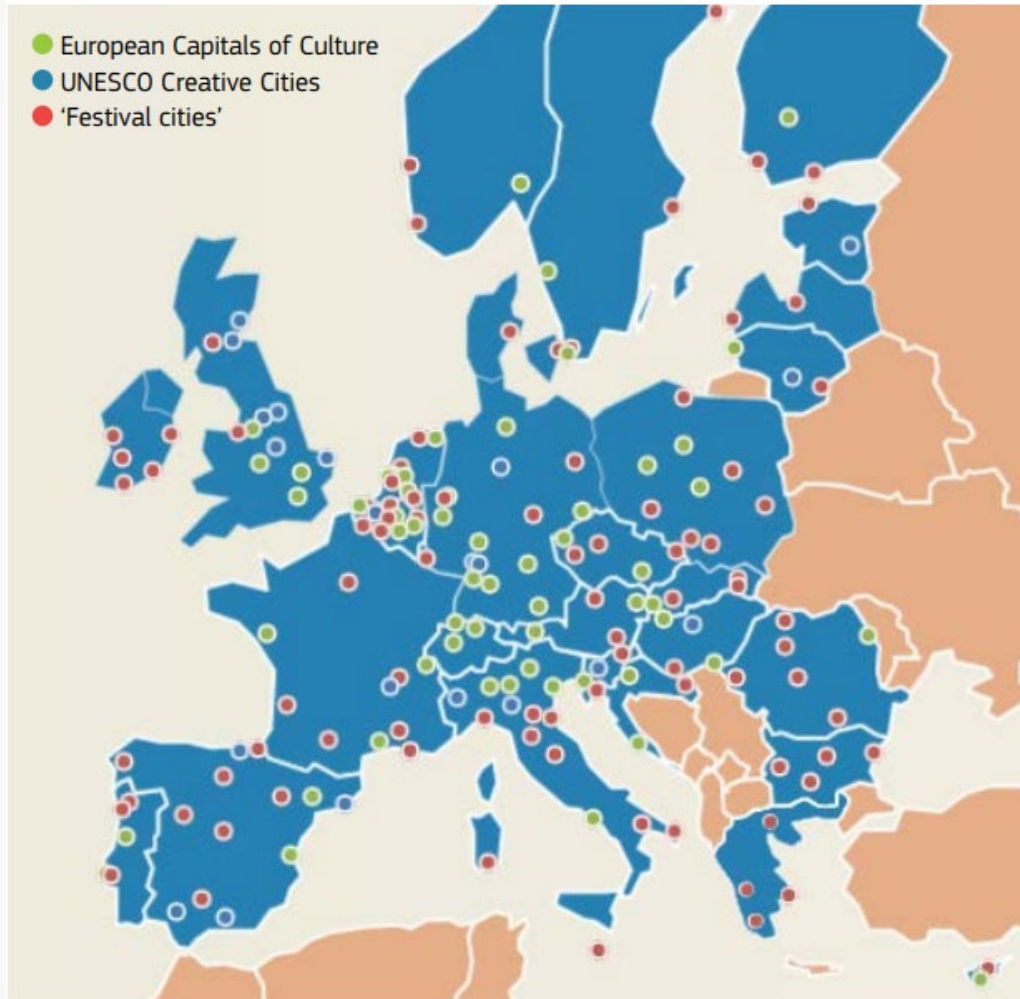
Weight	Sub-indices	Weight	Dimensions	Indicators	
40%	1. Cultural Vibrancy	50%	 1.1 Cultural Venues & Facilities	1	Sights & landmarks
				2	Museums
				3	Cinema seats
				4	Concerts & shows
				5	Theatres
		50%	 1.2 Cultural Participation & Attractiveness	6	Tourist overnight stays
				7	Museum visitors
				8	Cinema attendance
				9	Satisfaction with cultural facilities
40%	2. Creative Economy	40%	 2.1 Creative & Knowledge-based Jobs	10	Jobs in arts, culture & entertainment
				11	Jobs in media & communication
				12	Jobs in other creative sectors
		20%	 2.2 Intellectual Property & Innovation	13	ICT patent applications
				14	Community design applications
		40%	 2.3 New Jobs in Creative Sectors	15	Jobs in new arts, culture & entertainment enterprises
				16	Jobs in new media & communication enterprises
17	Jobs in new enterprises in other creative sectors				
20%	3. Enabling Environment	40%	 3.1 Human Capital & Education	18	Graduates in arts & humanities
				19	Graduates in ICT
				20	Average appearances in university rankings
		40%	 3.2 Openness, Tolerance & Trust	21	Foreign graduates
				22	Foreign-born population
				23	Tolerance of foreigners
				24	Integration of foreigners
				25	People trust
		15%	 3.3 Local & International Connections	26	Passenger flights
				27	Potential road accessibility
5%	 3.4 Quality of Governance	28	Direct trains to other cities		
		29	Quality of governance		

# City types and for benchmarking purposes

## City peer groups

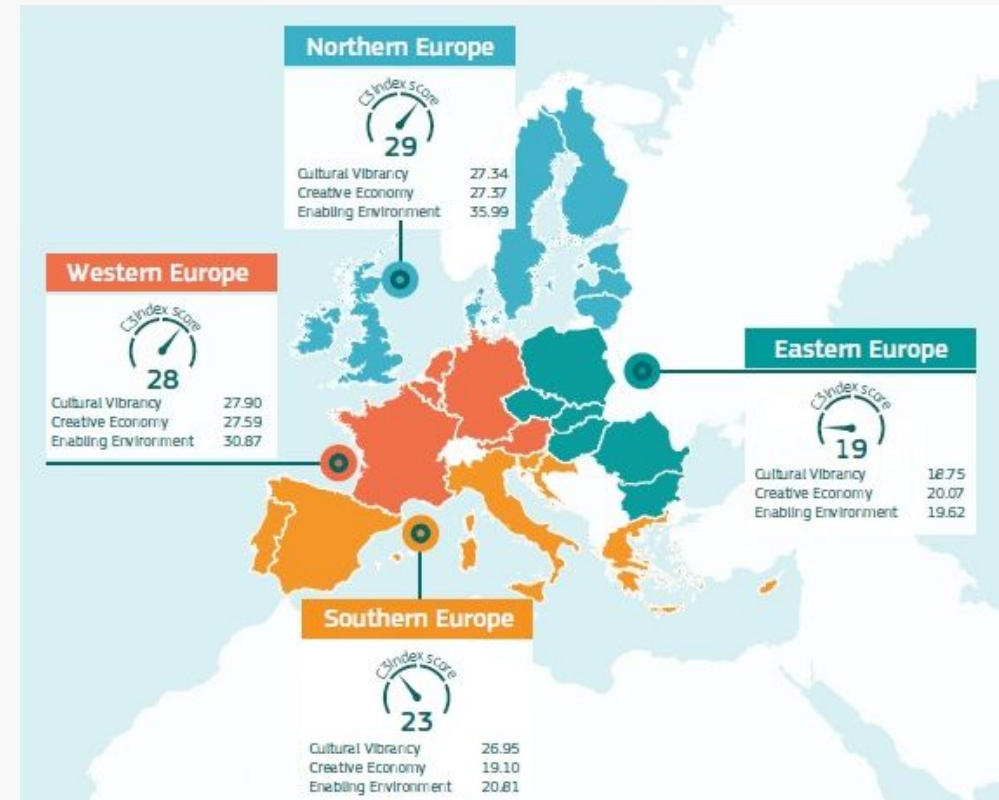
GDP per capita groups (in PPS)	Number of cities	Employment rate groups	Number of cities	Population groups	Number of cities
> 35,000	40	> 74%	47	> 1 million	21
30,000-35,000	26	71-74%	22	500,000-1,000,000	36
25,000-30,000	38	68-71%	24	250,000-500,000	38
20,000-25,000	27	65-68%	31	100,000-250,000	54
< 20,000	37	< 65%	44	50,000-100,000	19

# City types and for benchmarking purposes



# Cultural and Creative Cities Monitor

- 2019 edition
- Northern Europe does best overall,
- Western Europe leading in ‘Cultural Vibrancy’, followed by Northern and Southern Europe.
- Western Europe leads in ‘Creative Economy’, with northern Europe coming close behind, while Northern and Eastern European cities claim the best job creation dynamic.
- Top performers overall in 2019 are Paris, Copenhagen, Florence and Lund in terms of population.



## Explore the Cultural and Creative Cities Monitor

Find out how your city performs:

Search cities by: name or code

Sort cities by:

Cultural and Creative Cities Index

Sub-index

Cultural Vibrancy

Creative Economy

Enabling Environment

Dimension

Cultural Venues & Facilities

Cultural Participation & Attractiveness

Creative & Knowledge-based Jobs

Intellectual Property & Innovation

New Jobs in Creative Sectors

Human Capital & Education

Openness, Tolerance & Trust

Local & International Connections

Quality of Governance

Visualise ranking by:

POP GDP BMP

### XXL (> 1 million inhab.) +

1. Paris France
2. Munich Germany
3. London United Kingdom
4. Milan Italy
5. Berlin Germany

### XL (500 000 - 1 million inhab.) +

1. Copenhagen Denmark
2. Lisbon Portugal
3. Stockholm Sweden
4. Dublin Ireland
5. Stuttgart Germany

### L (250 000 - 500 000) +

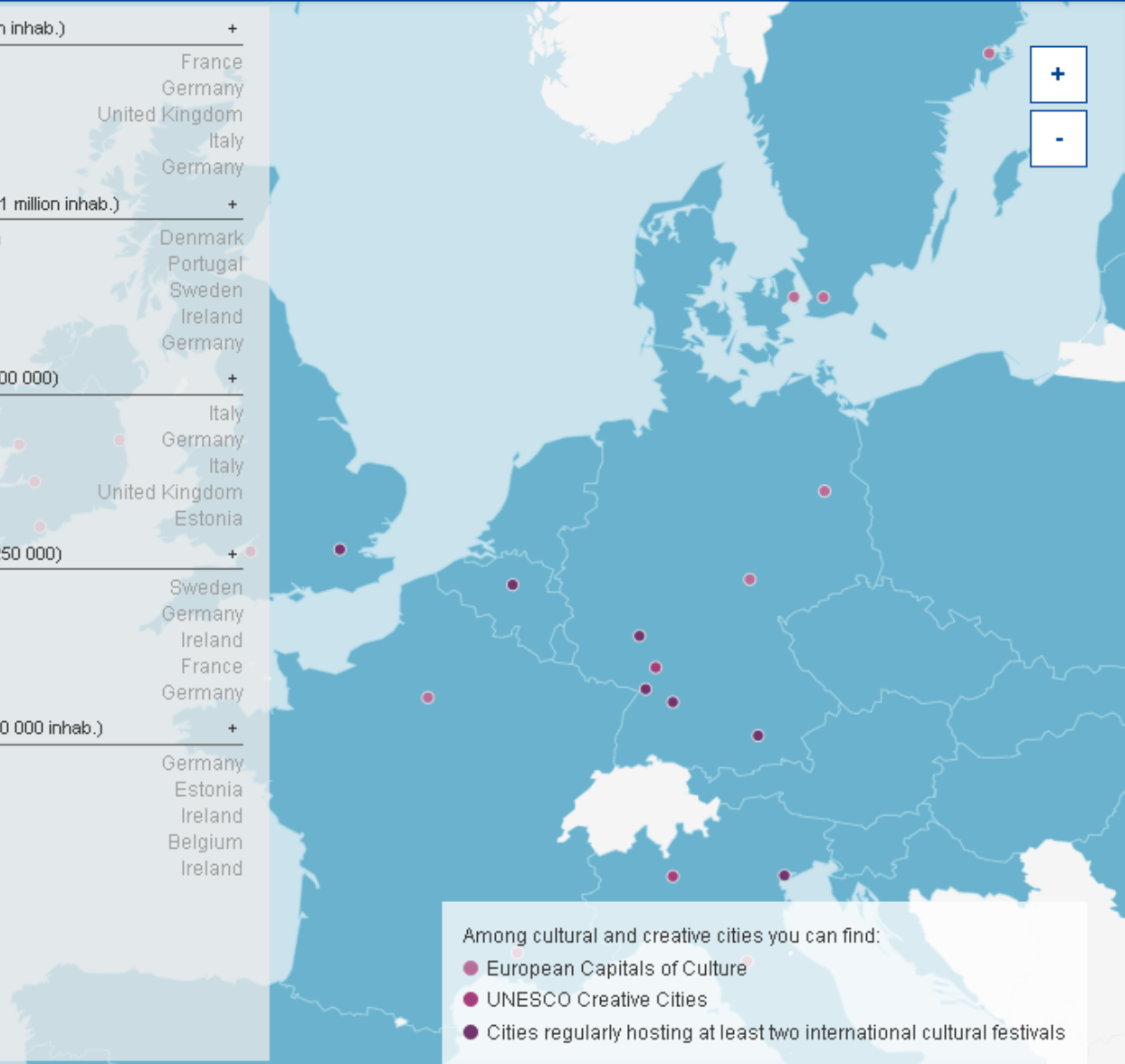
1. Florence Italy
2. Karlsruhe Germany
3. Venice Italy
4. Bristol United Kingdom
5. Tallinn Estonia

### M (100 000 - 250 000) +

1. Lund Sweden
2. Heidelberg Germany
3. Cork Ireland
4. Avignon France
5. Mainz Germany

### S (50 000 - 100 000 inhab.) +

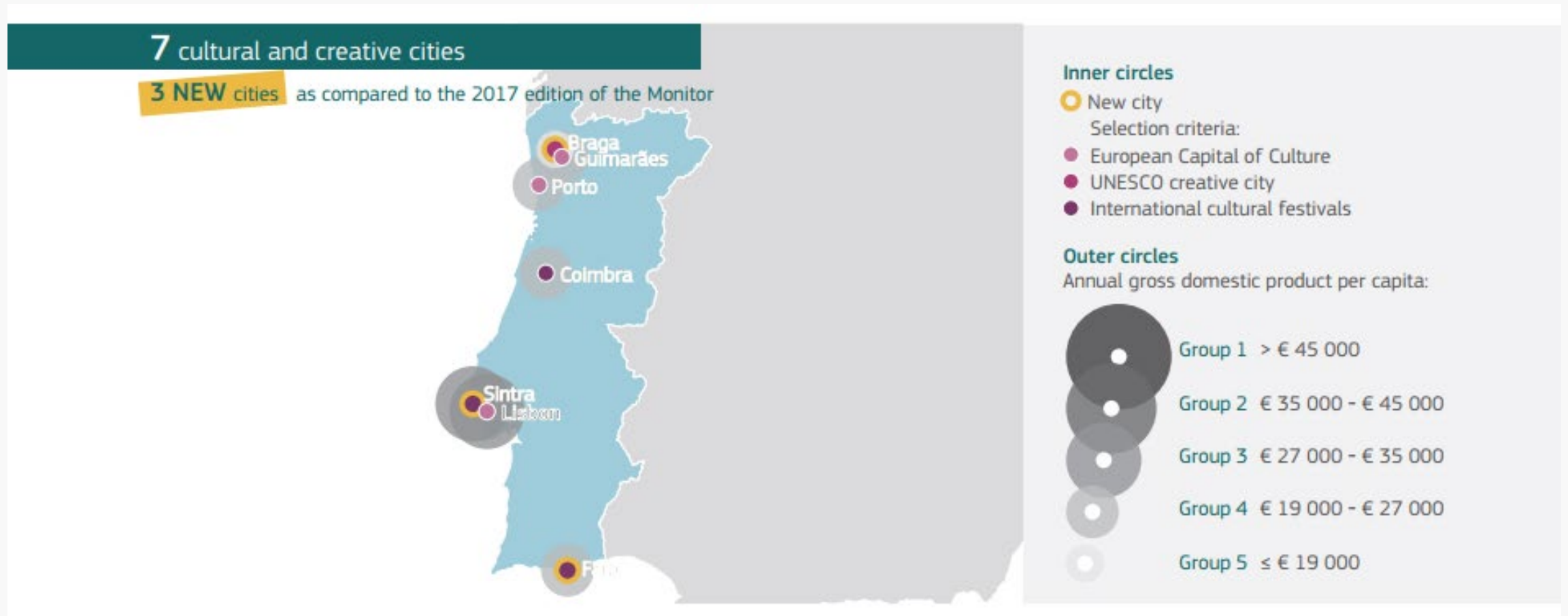
1. Weimar Germany
2. Tartu Estonia
3. Galway Ireland
4. Leuven Belgium
5. Limerick Ireland



Among cultural and creative cities you can find:

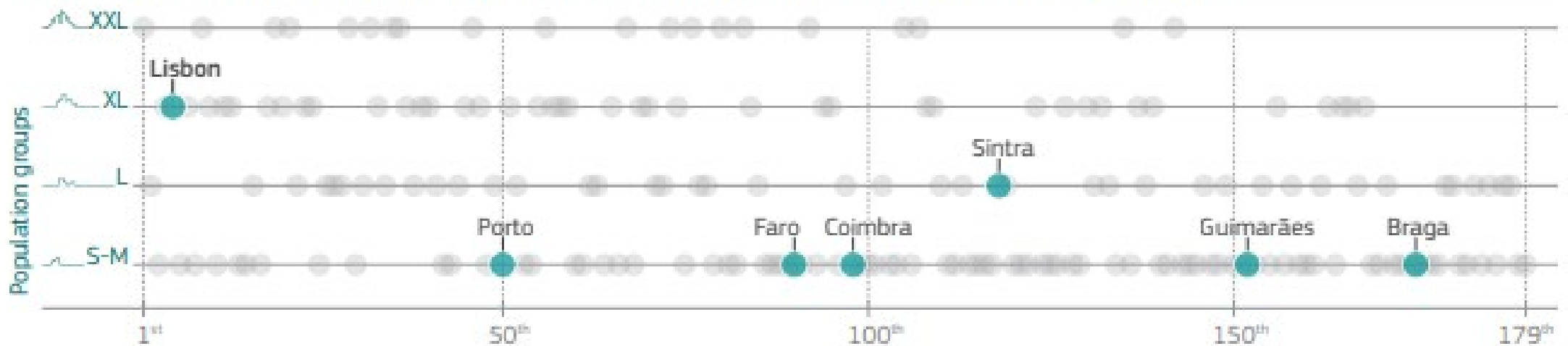
- European Capitals of Culture
- UNESCO Creative Cities
- Cities regularly hosting at least two international cultural festivals

# How does your city rank on the Cultural and Creative Cities Index?



# How does your city rank on the Cultural and Creative Cities Index?

## How does your city rank on the Cultural and Creative Cities Index?



Lisbon and Porto register the highest scores on the Cultural and Creative Cities Index in the country, reaching 2<sup>nd</sup> and 9<sup>th</sup> position, respectively, in their population groups of 40 ranked European cities of 500 000 to 1 million inhabitants and of 79 ranked cities with 50 000 to 250 000 inhabitants.



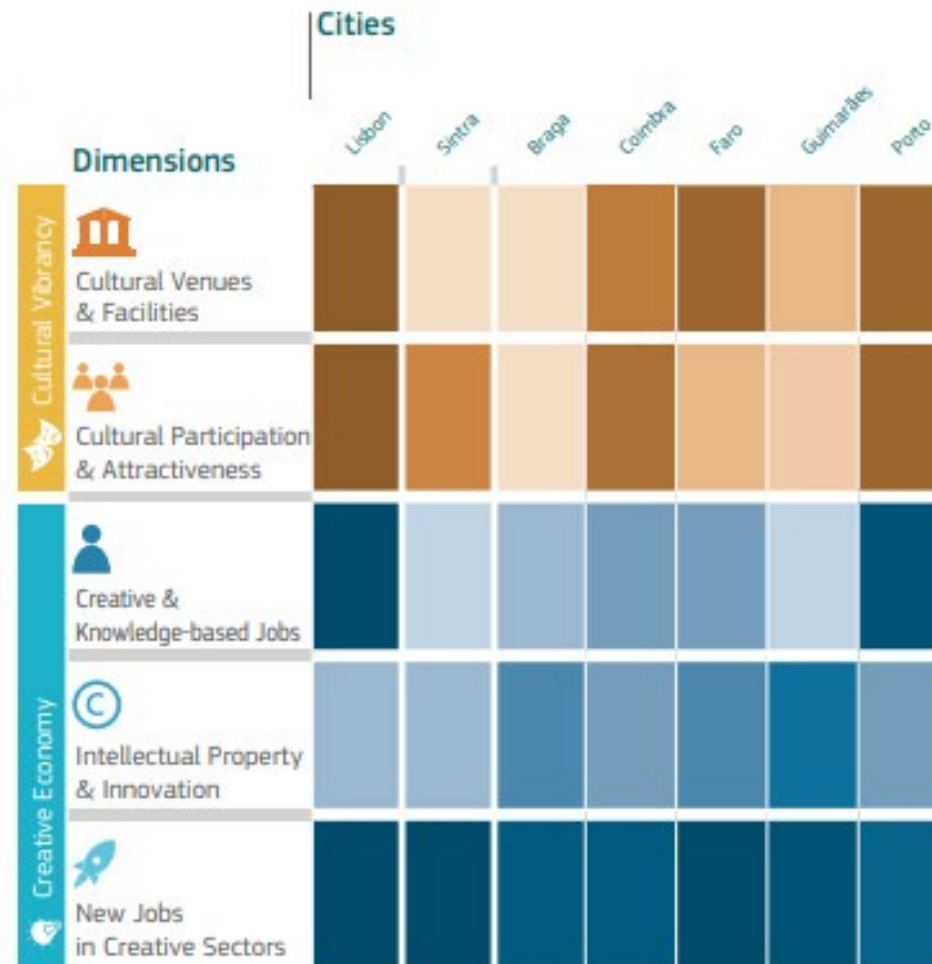
# How does your city rank on the Cultural and Creative Cities Index?

## Highlights

Lisbon comes 1<sup>st</sup> on 'Cultural Vibrancy' among the 40 ranked European cities with 500 000 to 1 million inhabitants, thanks to its 3<sup>rd</sup> and 2<sup>nd</sup> places, respectively, on *Cultural Venues & Facilities* and on *Cultural Participation & Attractiveness*. Porto is 9<sup>th</sup> among the 79 European cities with fewer than 250 000 inhabitants, mainly due to its ranking on *Cultural Participation & Attractiveness* (10<sup>th</sup>).

*Designed to mark the festivities of 2001, when Porto was a European Capital of Culture, Casa da Música is a major concert hall space in the city designed by the Dutch architect Rem Koolhaas.*

Cities are ordered alphabetically within each population group



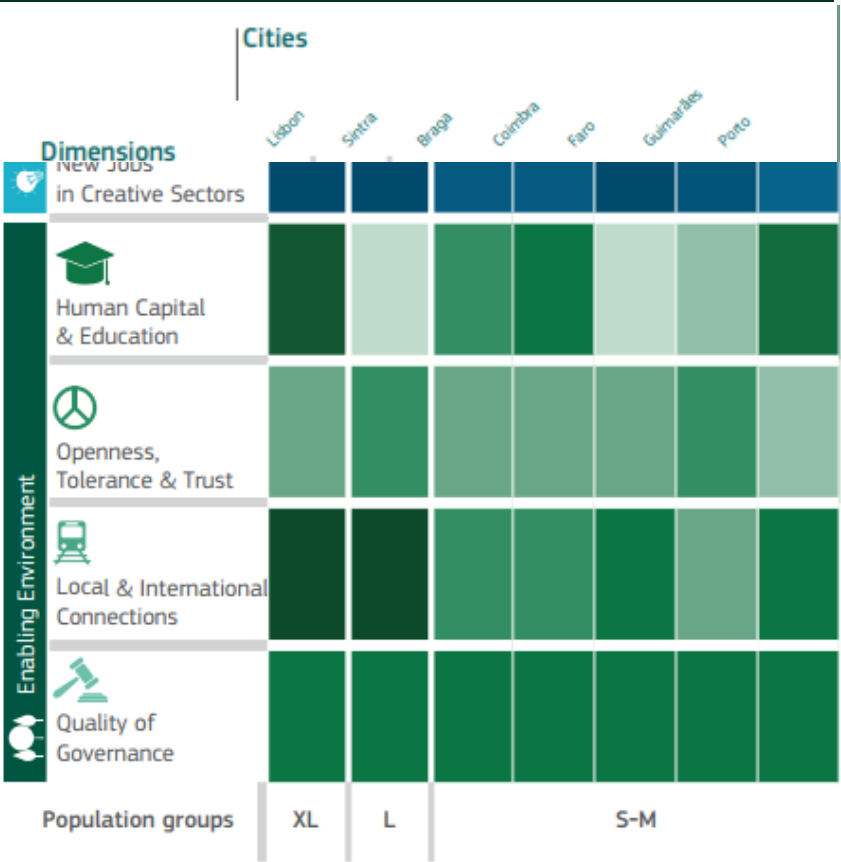
# How does your city rank on the Cultural and Creative Cities Index?

## Highlights

Lisbon comes 3<sup>rd</sup> in its population group on 'Creative Economy', thanks to its 1<sup>st</sup> and 3<sup>rd</sup> ranking, respectively, on *Creative & Knowledge-based jobs* and *New Jobs in Creative Sectors*. Faro, Sintra, and Guimarães also perform extremely well on *New Jobs in Creative sectors*, achieving 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup>, respectively, among the 79 ranked cities with 50 000 to 250 000 inhabitants (Faro and Guimarães) and the 40 ranked cities with 250 000 to 500 000 inhabitants (Sintra).

*The Centre for Arts and Architecture Affairs is a non-profit cultural institution based in Guimarães. Its mission is to support and encourage artistic creation combining various fields of artistic expression - from visual arts to literature - with architecture.*

In terms of 'Enabling Environment', Lisbon holds the best position in the county on *Human Capital & Education*, in 11<sup>th</sup> place at the European level in its population group.



Cities are ordered alphabetically within each population group



- Population groups:
- XXL group > 1 million inhabitants (20 cities)
  - XL group 500 000 – 1 million inhabitants (40 cities)
  - L group 250 000 – 500 000 inhabitants (40 cities)

# Cultural and Creative Cities

- Pandemia

»The EU Commission identified #Creative Industries as one of 14 key sectors for Europe's #recovery. Now 12 Mio. employees call on #Europe's Member States to turn announcements to actions and allocate the CCI-Funds in National Recovery Programms.«

**Bernd Fesel**

Director European Creative Business Network



# Cultural and Creative Cities

- EC president announces "new European Bauhaus" to help Europe move to a circular economy



*The EU will create a new bauhaus says Ursula von der Leyen*

**EC president announces "new European Bauhaus" to help Europe move to a circular economy**



Cajsa Carlson | 21 September 2020 | 14 comments