Culture-driven growth – Comparison of 5 cities according to Umeå 2014’s Empowerment goals
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Overview of Assignment
**Aim of study**

The project will consider five cities - Bilbao, Stavanger, Antwerp, Newcastle and Wellington - and describe their respective city strategies and initiatives based on the five empowerment strategies that Umeå has identified, with particular focus on empowerment of citizens, culture and the region.

The aim is to understand how the five cities are effectively leveraging and working towards "culture-driven growth", and to draw inspiration from their examples.
The five empowerment strategies

The five strategies are formulated as follows:

**Empowerment of the citizens** (all of the citizens from children to youth, adults and elderly). Stimulating creativity and innovative processes by culture for all citizens will increase innovations in all sectors and branches of the city (schools, universities, private companies in both industry and services, public sector etc). Investments in culture increase curiosity and stimulate the creative oxygen that in the end produce innovations and economic growth.

**Empowerment of the city** (increasing the attractiveness of creative public spaces and meeting places in the city. Using city planning to promote beauty, excitement, provocations and creative meeting places for citizens (public parks, squares, buildings for culture, conferences, meetings, incubators, businesses, education etc).

**Empowerment of culture** as the driving force for development by increasing co-creating and paying audience, demand for generous public budgets for culture in the city, region, nation and increasing co-financing from EU and other external sources and partners including business companies. Promoting local, regional, national, European and global networks for cultural workers, institutions, NGO’s etc.

**Empowerment of the region** by merging financing in new ways and strengthening culture as an engine for regional win-win-cooperation and development.

**Empowerment of global networking** to find great partners to promote local and regional development processes by using culture as a driving force.
Methodology
Methodology

• **Quantitative indicators** to provide the context of each city
• **Qualitative analysis** based on existing available information on each city’s strategies and initiatives in relation to the five empowerment strategies, particularly:
  • Empowerment of citizens
  • Empowerment of culture
  • Empowerment of the region
City descriptions and analysis
### Overview of the 5 selected cities vis-à-vis Umeå

<table>
<thead>
<tr>
<th></th>
<th>Umeå</th>
<th>Antwerp</th>
<th>Bilbao</th>
<th>Newcastle upon Tyne</th>
<th>Stavanger</th>
<th>Wellington</th>
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<tbody>
<tr>
<td><strong>Land area (sq km)</strong></td>
<td>34</td>
<td>171</td>
<td>41</td>
<td>113</td>
<td>68</td>
<td>290</td>
</tr>
<tr>
<td><strong>Population density per sq km</strong></td>
<td>2 398</td>
<td>2 757</td>
<td>8 553</td>
<td>2 449</td>
<td>1 756</td>
<td>658</td>
</tr>
</tbody>
</table>

**Notes:**

1) Data for Umeå’s population, land area and population density were provided by the Department of Planning from the City of Umeå.

2) Data for Umeå (except population, land area, and population density), Antwerp, Bilbao, Newcastle upon Tyne and Stavanger were obtained from the Eurostat database at the Cities level of analysis as defined by Eurostat. Database tree: Urban audit > Cities and greater cities (urb_cgc).

3) Data for Wellington were obtained from Statistics New Zealand (www.stats.govt.nz).
Trends in regional GDP per capita

GDP per capita (PPP)

Notes:
(1) Data was obtained from the Eurostat database at the Metropolitan Region level of analysis as defined by Eurostat. Database tree: Regions and cities > Metropolitan region (met_e3gdp).
(2) Data was obtained from the Eurostat database at the NUTS3 Region level of analysis as defined by Eurostat (Rogaland used in lieu of Stavanger). Database tree: Regions and cities > Regional statistics > Regional economic accounts (nama_r_e3gdp).
(3) Data was obtained from Statistics New Zealand for Wellington region.
(4) Data before the cities’ cultural catalyst (Antwerp, 1993; Wellington, 2003) was not available.
(5) Data was obtained from Statistics Sweden (Västerbotten used in lieu of Umeå).
City descriptions and analysis
Antwerp, Belgium
Antwerp

Background

Politically-charged climate; anti-immigrant sentiment

Cultural Catalyst

Citizens

• Engagement of both local & foreign-born residents
• Increased intercultural understanding

Culture

• Culture as a form of social policy to achieve interculturalism goals

Region

• Regional development and branding

Empowerment of...
Antwerp

Background and setting

• Chosen as the 9\textsuperscript{th} European Capital of Culture in 1993
• Highly charged political climate, anti-immigrant sentiment

Cultural catalyst

• Antwerp 93

Impact

• Antwerp Open, Summer of Antwerp
• Changed the image of the city to one that was international and daring
Background and setting

• Antwerp's candidacy to become the European Capital of Culture was accepted by the European Minister Council in 1988
• It was chosen as the 9th European Capital of Culture in 1993
• Concurrently, the political climate was highly charged – the far-right political party, Vlaams Blok, had won more than 25% of the votes in the 1991 local elections. Antwerp was becoming more and more provincial with ugly slogans such as “Our own people first”.
Antwerp 93 – “Can Art Save the World?”

- An independent foundation (Antwerp 93) was set up to allow the European Capital of Culture events to function independently from the city authorities, which was important given the political climate at that time.

- The focus was on art and artists in Europe and from around the world. There would be a distinct emphasis on (contemporary) art, with city marketing and tourism as secondary objectives.

- There was also a deliberate international focus (not on just Europe). For example, cities like Los Angeles, Ljubljana (Slovenia), Berlin and St Petersburg were invited to showcase what their young artists were doing.

- Specific attention was paid to kids/youth/schools, handicapped persons, tourists, and firms, with less attention paid to cultural diversity and local cultures.
Impact

• Antwerp 93 led to the creation of Antwerp Open by the city council, and Antwerp Open is still going strong in organising important (international) cultural projects:
  - Van Dijck year in 1999
  - Fashion year in 2001
  - Rubens year in 2004
  - World Capital of the Book in 2005

• The summer programme of Antwerp 93 led to the development of the Summer of Antwerp, a nine-week city festival that since 1995 has aimed at successfully combining culture, entertainment and city marketing. A Winter festival has also been organised since 2006.

• There remains a continuing focus on high culture (performing arts, and in new areas such as film and new media), coupled with a growing attention for architecture and urban development.
Impact

- The **international focus changed the image of the city** both internally and in relation to the outside world. Today, Antwerp is the **second most diverse city in the world**, and is seen as a daring city which is not afraid to be international.
  - But this did not happen overnight – after 1993 the international orientation decreased and the city was plagued by internal problems. The extreme right political party remained in power in the 1994 and 2000 elections, and it was only as recent as 2006 that the social democratic party succeeded in becoming the greatest party.
  - In 2010, 36% of people in Antwerp are of foreign origin, with 56% of all children in the city being immigrants.
  - As such, more attention is being made to local cultures and cultural diversity in policy plans, with culture policy also becoming a form of social policy.
**Example – Moussem**

**Background**

Moussem is a **nomadic arts centre** which originated as an arts festival in Antwerp in 2001. It is said to be the first autonomous cultural ‘entrepreneur’, and has developed from being a Moroccan project to an inclusive program.

Since 2011, Moussem coordinates the European cooperation project moussem.eu, which is a European network that focuses on the production, support and distribution of the work of European artists with an Arab background.

**Focus**

Moussem’s international operations **focus on artists that are either directly connected with the Arab world**, or evidence an openness toward it. Moussem directs its activities, which it consciously chooses to **integrate within the mainstream art houses** in Flanders, Brussels and Europe, towards a diverse urban audience.
Example – Murga’s

Concept

A murga is a contemporary street band that is linked with a certain street, area or environment and that uses four basic disciplines: music, dance, word and costume. Murga represents the identity of the group and employs the individual talents of all its participants. Within a murga anything goes; all styles are permitted and literally everyone can join in.

Background

In 2006 the organisation Fiëbre (now Murga) used the concept of street murgas in Argentina to shift focus from the countries of origin of the Antwerp citizens towards the environment or area they live in. People living in the same neighbourhood can start a murga that can voice the identity of that neighbourhood.

Latest developments

In the fall of 2009 a First International Murga Forum was held in the cities of Antwerp and Leuven (Belgium), with speakers from Argentina, Uruguay, South Africa, Spain and Italy. This forum was a first step towards the development of an international murga network. Murga vzw wil make efforts to expand this network. During the fall of 2010 a second International Murga Forum will take place in Antwerp.
Empowerment of...

Citizens

- Engaging both local and foreign-born residents through ongoing cultural events, e.g. Summer of Antwerp
- Increase intercultural understanding, e.g. Moussem, Murgas

Culture

- Culture as a form of social policy to achieve interculturalism goals

Region

- Regional development and branding through the continued organisation of international cultural events via Antwerp Open
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European Capitals of Culture: the road to success – from 1995 to 2010

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http://www.moussem.be

http://www.murga.be
City descriptions and analysis
Bilbao, Spain
Bilbao

Background

- Industrial recession, high unemployment
- City revitalisation plan
- Planned expansion by Guggenheim Foundation

Cultural Catalyst

Guggenheim Museum Bilbao

Empowerment of...

Citizens
- Employment
- “Pride in all things Basque”
- Showcasing of art by local artists

Culture
- Boosting of local economy via tourism
- Promotion of Bilbao as a cultural hub

City
- Revitalisation of surrounding land
- “City of modern architecture”

Region
- Showcasing of Basque art and culture
- Contribution towards regional GDP and tax revenues
Bilbao

Background and setting
• Industrial recession, high unemployment
• City revitalisation plan
• Planned expansion by the Guggenheim Foundation

Cultural catalyst
• Guggenheim Museum Bilbao

Impact
• Recognition internationally as a cultural hub
• ~ €200 mil in GDP
• Creation of a tourism industry
• Boosting of self-esteem among citizens
Background and setting

- The port city in the Basque region of northern Spain was suffering from severe economic strife in the early 1990s, created by the decline of its port, ship building and heavy manufacturing base. In 1990 the unemployment rate was 26%. The industrial recession caused a general decay in the environmental and social character of the city, emigration, marginalisation, and feelings of depression and stagnation among the population.

- In a bid to regenerate the city, the Bizkaia Provincial Council and the Basque Government developed a “Strategic Plan for the Revitalisation of the Metropolitan Bilbao”, whose main objective was to change the city’s image to one which represents an economic transformation and a higher quality of life. The plan sought to address eight critical issues, including urban regeneration and cultural centrality.

- Around the same time, the Guggenheim Foundation was actively seeking to locate a site for the planned expansion of the Guggenheim. Bilbao was initially dismissed because it was “not the centre of Spanish cultural life”. But the eagerness by Basque to establish an emblematic building with great market potential and resonance worldwide paved the way for the public-private partnership to form.
Guggenheim Museum Bilbao

- The Guggenheim Bilbao was built at a cost of approximately $100m drawn from public funds. This was a controversial investment decision with many questioning if the money could have been better spent revitalising the existing declining industries.

- However, plans went ahead. Frank Gehry was appointed the architect in 1992, and museum was opened to the public in October 1997.

- The museum is managed by the Guggenheim Museum Bilbao Foundation, an organisation which includes representatives of the Basque administration and the Solomon R. Guggenheim Foundation.

- The museum is financed and owned by the Basque administration, but the Guggenheim operates it and provides curatorial and administrative expertise, along with the core art collection and programming.

- One third of the artists in the permanent collection of the museum are Basque.
Impact

- **Total direct visitor expenditures in first 2 years** came up to $450 million, which was equivalent to **5 times the construction costs** of the museum.

- Today, the museum has between **800,000 to 1 million visitors** annually:
  - 90% are from outside the Basque region, of which more than 50% are from outside Spain

- Contributes **~ €200 mil in GDP** annually in the form of visitor expenditures, with **~ €30 mil going to the Basque Treasury** in the form of taxes

- Maintains **~ 4,500 jobs**

- Boosts **pride and self-esteem** of residents in the city

- **Spillover effects** to the other museums in Bilbao
  - E.g. The Bilbao Fine Arts Museum, which concentrates mainly on Spanish and Basque works, has a program with the Guggenheim Bilbao which admits museumgoers for an extra half euro
A story of culture-driven urban regeneration

Guggenheim Museum Bilbao

Completed & opened to public in October 1997

- Planned expansion of Guggenheim
- Strong proposition by the Basque
- Bilbao's strategic location (away from competing European & Spanish cultural centres)

- Total no. of visitors received in the first year 1,360,000 exceeded most optimal scenario by 70%
- 79% came to Bilbo exclusively to see the museum / prolonged their stay to see it
- Total direct visitor expenditures in first 2 years $450 million Equivalent to 5x construction costs of museum
- Contribution to added value and GDP $350 million
- Maintained 8,899 jobs
- In 2000, reached total of $625 million in income, $93.75 million in additional revenue for the Basque Treasury
  Recouped initial investment made for museum in a record 3 years

Considerable impact of museum in real economic terms!
Empowerment of…

Citizens
• Employment opportunities
• Pride and self-esteem in the city – “resurgence of pride in all things Basque”
• Showcasing of local art on an international platform via a well-known cultural brand, e.g. via the permanent arts collection housed in the Guggenheim museum, Bilbao Fine Arts Museum leveraging on the influx of art lovers who visit the Guggenheim museum

Culture
• Boosting of the local economy via tourism
• Promotion of Bilbao as a cultural hub

City
• Revitalisation of surrounding land, e.g. the wasteland adjacent to the Guggenheim Bilbao due to become a new business district; sparking the development of new hotels, a concert hall and convention centre, transport system, more new museums, and a river esplanade
• Attraction of famous modern architects to leave a mark on the city – “city of modern architecture”

Region
• Contribution towards regional GDP and tax revenues
• Showcasing of Basque art and culture
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City descriptions and analysis
Newcastle upon Tyne, United Kingdom
Newcastle upon Tyne

Background

Formation of Newcastle-Gateshead Initiative

Decline in heavy industry

Bid attempt for the European Capital of Culture for 2008

Cultural Catalyst

Cultural

Citizens

• Creation of jobs and training opportunities among residents and within the cultural sector
• “Brain gain”, particularly for the creative industries
• Identification and further development of the next generation of cultural leaders

Culture

• Stimulating the local economy
• Raising the national and international profile of NewcastleGateshead as a cultural destination
• Developing and forging of existing and new international cultural links

Region

• Successful private-public partnership in the form of NewcastleGateway Initiative
• Building a cultural legacy across North East England

Empowerment of...
**Newcastle upon Tyne**

**Background and setting**
- Decline in heavy industry during the second half of the 20\(^{th}\) century
- Formation of the NewcastleGateshead Initiative
- Bid attempt to become the European Capital of Culture for 2008

**Cultural catalyst**
- Failed bid → Culture\(^{10}\)

**Impact**
- Stimulation of the local economy via tourism and creation of jobs within the cultural industries
- “Brain gain” especially for the creative sector
- Raising the national and international profile of NewcastleGateshead as a cultural destination
- Development of future cultural leaders
Background and setting

- Newcastle (along with the neighbouring town of Gateshead) suffered from a **decline in heavy industry – the mainstay of their economic success** – throughout the latter half of the 20th century, which left the area with little hope or ambition for the future.

- During the same period, specifically in 1990, Newcastle’s **journey to becoming a modern ‘culture capital’ began** when Gateshead hosted a National Garden Festival that attracted 3 million visitors to the region, opening eyes to the potential for tourism and the arts to help direct the North East region out of its post-industrial malaise.

- In 2000, the NewcastleGateshead Initiative was born – a public-private partnership supported by Gateshead Council, Newcastle City Council and over 165 private sector member organisations across NewcastleGateshead. At the time its **primary aim was to see the “NewcastleGateshead” area crowned European Capital of Culture in 2008**. It was a campaign designed to raise aspirations locally and change the image of NewcastleGateshead at a national and international level. The NewcastleGateshead bid was the favourite with the public, press and bookmakers and succeeded in establishing the area as a vibrant visitor destination.
The (failed) bid to become the European Capital of Culture for 2008 → Culture

• NewcastleGateshead, despite being the “bookies’ favourite” to win the bid to become the European Capital of Culture for 2008, ultimately lost out to Liverpool.

• Despite the disappointment, the process alone instilled new levels of pride and ambition in local people and a commitment was made to fulfil its original aims. As the Chief Executive of the NewcastleGateshead Initiative, Andrew Dixon, puts it, it was “the best thing we've never had”.

• The momentum gained through the bidding process was maintained with the launch of culture, an annual programme of world-class festivals and events. Culture was instrumental in further developing the cultural reputation of NewcastleGateshead and North East England, raising aspirations, stimulating creativity, inspiring business confidence, creating jobs and developing skills through culture, not to mention attracting hundreds of thousands of visitors.
Impact

- The launch of the culture\textsuperscript{10} programme in 2003 saw **over £45million committed by key organisations to create a cultural legacy for the region** and to carry on some of the original strands of the European Capital of Culture bid.

- The **aims** of culture\textsuperscript{10} are:
  - to build the cultural reputation of NewcastleGateshead and the North East.
  - to raise aspirations, stimulate creativity and encourage self-belief in the people of Newcastle and Gateshead and the wider region.
  - to inspire business confidence, create jobs and develop skills through culture
  - to attract visitors

- The programme encourages a **collaborative approach** to developing cultural events and festivals across the region, developing networks not just across cultural organisations but also local authorities and private business.

- There have been **589 new cultural commissions** made through the culture\textsuperscript{10} programme and **6279 artists and performers** have been involved in total.
Impact (cont’d)

- As well as building a cultural legacy across North East England, culture has also helped stimulate the local economy, both in terms of attracting visitors to the region and also through the creation of jobs and training opportunities within the cultural sector.
  - For example: the visit of the Tall Ships to NewcastleGateshead in 2005, funded in part through the culture programme, generated an estimated £50million for the local economy.
  - The total visitors attracted through the culture programme from 2005-8 reached 7.9 million. In 2006/07, the culture programme of events and festivals attracted over 1.1 million visitors with 10% coming from outside North East England.
  - Culture events and festivals have further played a significant role in raising the national and international profile of NewcastleGateshead as a cultural destination.
    - For example: The programme supported American artist Spencer Tunick to come to NewcastleGateshead in 2005 and stage one of his famous photographs of naked people among the iconic architecture of the area, generating millions of pounds of media coverage across the world. Other highlights include The Pet Shop Boys and Northern Sinfonia’s performance of Battleship Potemkin in 2006 and Australian Bambuco’s building of a spectacular bamboo bridge across the Tyne in 2008.
    - The media value of culture from 2005-08 was £21.6million.
Impact (cont’d)

• In 2003, the influential think tank Demos, working in collaboration with the Royal Institute of Chartered Surveyors (RICS) identified a ‘brain gain in NewcastleGateshead of companies and individuals operating within the creative industries sector. More graduates were choosing to remain in the city and over 50% of companies operating in the creative sector and located in NewcastleGateshead were increasingly appointing new recruits from outside the region. The report, ‘Northern Soul’ pinpointed through focus groups that this ‘brain gain’ was most pronounced over the previous three years – coinciding with the city’s bid for European Capital of Culture.

• In 2006, the Cultural Leadership Programme was launched in NewcastleGateshead managed by culture\(^1\), designed to identify and further develop the next generation of cultural leaders to carry on the legacy created by those individuals who kick-started the cultural regeneration of NewcastleGateshead ten years ago.

Started by key cultural institutions in NewcastleGateshead, the programme is being rolled out region-wide and will look to encourage participants to develop strong local, national and international networks.
Impact (cont’d)

- The culture programme of events and festivals works to further develop existing and forge new international cultural links across the world. In 2008, partnerships took place with artists from across Asia and Australasia under the cultural programme's theme of "East 08". Flying Dragon Circus, co-commissioned with Stockton Borough Council premiered in Beijing in 2008 and opened its UK tour at Newcastle’s Theatre Royal; Australian artists Bambuco were commissioned to build an eighth bridge across the River Tyne as part of the 2008 SummerTyne Festival. Isis Arts also brought international artists from India and China for work during East 08.
Empowerment of...

Citizens
• Creation of jobs and training opportunities among residents and within the cultural sector
• “Brain gain”, particularly for the creative industries
• Identification and further development of the next generation of cultural leaders

Culture
• Stimulating the local economy
• Raising the national and international profile of NewcastleGateshead as a cultural destination
• Developing and forging of existing and new international cultural links

Region
• Successful private-public partnership in the form of NewcastleGateway Initiative
• Building a cultural legacy across North East England
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City descriptions and analysis
Stavanger, Norway
Stavanger
Background

Norwegian production of oil peaked and significantly reduced

Desired shift from Norway’s “Oil Capital” to “Culture Capital”

Start of 2008 financial crisis

Cultural Catalyst

Empowerment of...

Citizens

• Creation of good atmosphere for residents in the city and region
• Spurring ground-up initiatives such as Stavanger2018

Culture

• Refurbishing and lifting existing core arts institutions through increased professionalism, generation of new ideas and methods, and increased social capital
• Creation of a reserve pool of ‘cultural ideas’

Region

• Continued investment by regional public authorities into cultural activities and infrastructure
• Possible engine for future regional development and expansion into new areas to reduce dependency on the oil sector

Desired shift from Norway’s “Oil Capital” to “Culture Capital”

Start of 2008 financial crisis

Cultural Catalyst
Stavanger

Background and setting

- Chosen as the European Capital of Culture for 2008, together with Liverpool
- Part of desired shift from Norway’s “Oil Capital” to its “Culture Capital” given the peaking of Norwegian oil production, in order to develop an alternative, long run economic platform for the region
- Coincided with the financial crisis of 2008

Cultural catalyst

- Stavanger2008

Impact

- Well-received among local residents
- Created a ‘reserve pool of cultural ideas’
- Continued investment by regional public authorities into cultural activities and infrastructure
- Strengthened cultural sector in the region, though especially so for larger organisations compared to small- and medium-sized organisations
- Stavanger2018 and its campaign of “What About Afterwards”
Background and setting

• Stavanger has been a **centre for oil exploration and production** after oil was discovered west of the region in 1969, during a time when its traditional shipping and canning industries faced severe problems. As a result, the **“Oil Capital of Norway”** has developed from one of the poorer Norwegian cities to one of its richest, with oil-related government agencies and headquarters of large national and international corporations being based there.

• However, given the limited available reserves and the peaking of Norwegian production of oil and gas, there has been a recognised **need to develop an alternative, long-run economic platform for the region** to reduce the region’s dependency on oil. One pillar that has been perceived as critical for the region’s future development is a strong and dynamic cultural sector, not least to make the region more attractive to new businesses and highly skilled professionals and workers.

• In line with this desired **shift to become Norway’s “Culture Capital”** instead, Stavanger bid to become the next European Capital of Culture (ECC), in conjunction with other initiatives such as the setting up of a new university and the organising of profiled chamber music festivals and international sporting events in the region.

• It must also be noted that Stavanger’s ECC program happened to **coincide with the 2008 financial crisis**, though the financial crisis did not seem to have a significant impact on the ECC program.
Stavanger2008 – “Open Port”

• The vision of Stavanger’s ECC program, “Open Port”, relates to “openness towards the world – challenging the region and its people to be even more open and inclusive towards each other, art, ideas and opportunities”. In fact, the **intrinsic value of culture, cultural objectives** and **values such as openness and tolerance** seem to have been emphasised more clearly by Stavanger2008 (an inter-municipal enterprise owned by the neighbouring cities of Stavanger and Sandnes together with Rogaland County) as compared to previous capitals of culture.

• Further, a key expectation for Stavanger’s ECC process was the culmination of a **cultural infrastructure that will create new opportunities for our region**, including desired long-term effects such as propelling the region towards new businesses and creative industries, new diversification in stimulating future development, and creating an environment that attracts and rewards creativity and initiative. The belief was that ‘cultural life has to flourish if the region is going to succeed as a business magnet’, as stated by Sparebank 1 SR-bank, one of Stavanger2008’s major sponsors, and also echoed by the Stavanger Chamber of Commerce and Industry.

• Under the “Open Port” vision, **more than 1,100 different projects and performances** were carried out over the 12-month period, attracting **more than two million participants and spectators**.
**Impact**

- Stavanger2008 was **fairly well received by residents** in the region, with most residents claiming that Stavanger2008 created a good atmosphere in the city and region.

- The initial funding phase which required massive brainstorming and networking in order to generate project ideas also created a ‘**reserve pool of cultural ideas**’, some of which resulted in large projects conducted outside the Stavanger2008 umbrella (with alternative funding).

- Further, **majority parties in Stavanger have committed to invest 18 million NOK** in the wake of Stavanger2008 to provide economic opportunities to the continue investment in the Capital of Culture year and strengthen cultural industry development. Sandnes municipality, through its work with Stavanger2008, has emphasised on **promoting projects with long-term effects**, related to, among other things, the Science Centre, and Regional Arena for Contemporary Dance, which will be continued permanently. The municipality has initiated a pilot project to study the expansion of Sandnes Culture.
**Impact**

- There is generally a widespread perception among those involved in Stavanger2008 of a **strengthened cultural sector in the region**. However, it must be noted that large organisations and institutions as a whole felt more positive about Stavanger2008 as compared to freelancers and small- to medium-sized organisations, particularly those which did not obtain funding, which instead felt that their expectations were not met. The situation faced by the smaller organisations and freelancers may have been exacerbated by the financial crisis, which further limited the availability of and access to funding outside of Stavanger2008.

- Some, such as the Norwegian Minister for Culture, also felt that Stavanger2008 was not visible enough and its effects were not seen to be long-lasting. This was further emphasised by the **Stavanger2018** project, which was launched in 2005 by artist Trond Hugo Haugen and had the motto “Ka Då Ittepå”, translated as “What Happens Afterwards”. The project aimed at discussing long-term effects and future opportunities for the region of Stavanger after its year as the European Capital of Culture in 2008 through art, debate, dialogue, happenings, parties and campaigns, and it has been seen to be successful in achieving its goal of increasing awareness and attention regarding the years after 2008. In an interview in a local paper, strategy director of Stavanger2008 Rolf Norås described Stavanger2018 as “Stavanger2008’s most important external alliance”.

Impact

Four scenarios describing the after-effects of Stavanger2008, all impacting the cultural sector in different ways:

• **Lift** of the region’s cultural life
• **Refurnished** cultural life (more innovative)
• **Business as usual**
• **Exhaustion** of the region’s cultural life

As for ‘Exhaustion’ & ‘Business as usual’ (the two negative scenarios) – ‘Business as usual’ has affected a number of producers in every circle, while ‘Exhaustion’ has hit the inner circles the most, particularly smaller organisations with limited resources.

Source: N.A. Bergsgard and A. Vassenden (2011)
Empowerment of...

Citizens
- Creation of good atmosphere for residents in the city and region
- Spurring ground-up initiatives such as Stavanger2018

Culture
- Refurbishing and lifting existing core arts institutions through increased professionalism, generation of new ideas and methods, and increased social capital
- Creation of a reserve pool of ‘cultural ideas’

Region
- Continued investment by regional public authorities into cultural activities and infrastructure
- Possible engine for future regional development and expansion into new areas to reduce dependency on the oil sector
References

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City descriptions and analysis
Wellington, New Zealand
Wellington

Background

- Capital city ("Creative Capital") of New Zealand
- Home to cultural centres and events
- Boutique film industry

Cultural Catalyst (Complement)

- Lord of the Rings trilogy

Empowerment of...

- Citizens
  - Citizen engagement in movie experience
  - Lasting increase in technology & talent; facilitating creative entrepreneurship
  - Investments in film education

- Culture
  - Boosting of local economy via film cluster, tourism and emergence of spinoff industries
  - Local council support of the film industry

- Region
  - Leveraging on the Middle Earth brand in the national branding strategy
  - Collaborating at government level to concretise cohesion between tourism, film and business
Wellington, New Zealand

Background and setting
• Capital city of New Zealand (NZ)
• Already home to NZ’s national museum and several international art events
• Boutique film industry

Cultural catalyst
• “The Lord of the Rings” trilogy and the Middle Earth effect

Impact
• Contributed to tourism becoming NZ’s second largest industry
• International recognition and branding, at city and country levels
• Growth of the local film industry
• Establishing a foundation of NZ-based creative entrepreneurship
Background and setting

Wellington - New Zealand’s capital city – has been known as the nation’s arts and culture capital. It is home to Te Papa - the national museum and art gallery, Royal NZ Ballet, State Opera, and NZ Symphony Orchestra.

Wellington also possesses a calendar of large scale international events including the World of Wearable (WOW) Art awards and the International Arts Festival. WOW - a spectacular show where fashion and art collide - attracts entries from more than 300 international designers that show to sell-out crowds over a 10-night period. Cultural tourism is already worth millions to Wellington. Back in 2009, WOW was estimated to benefit the city by $15.1 million a year; and the economic consultancy BERL calculated that 2012's International Festival of the Arts generated a 29-fold return on investment.

The city and its suburbs are blessed with a string of boutique theatres and well supported film festivals, such as the annual New Zealand International Film Festival.

Till the late 1990s New Zealand’s film industry was considered boutique with mainly local productions.
“The Lord of the Rings” trilogy and the Middle Earth effect

Wellington was the main filming and production location for “The Lord of the Rings” (LOTR) trilogy, shot in New Zealand between October 1999 and December 2000 and led by Wellington native Sir Peter Jackson as the director. The trilogy received worldwide acclaim, and Tourism New Zealand capitalised on its success by branding New Zealand as the “Home of Middle Earth”.

In conjunction with the movies, Wellington was chosen to host the world premiere for the third and final instalment of the LOTR trilogy, “The Lord of the Rings: The Return of the King”, in December 2003. The Wellington City Council supported the world premiere because of its close fit with the Council’s long-term strategic vision for the city - Creative Wellington - Innovation Capital - and the city’s burgeoning reputation as a world-class centre of film and television production.

Subsequently, Wellington was again chosen as the main filming and production location for “The Hobbit” movie series, whose principal photography began in March 2011. In turn, the national tourism slogan “100% Pure New Zealand” is now being branded as “100% Middle-earth”. Wellington was again chosen to host the world premiere of the first instalment of “The Hobbit” three-part fantasy film series, “The Hobbit: An Unexpected Journey”, in November 2012. During the premiere, the city was transformed with stunning art installations that appeared throughout the city, and the Wellington City Council hosted a Hobbit Artisan Market in Waitangi Park showcasing the various craftspeople and talent involved in the making of “The Hobbit” trilogy.

Today, Wellington, often referred to as ‘Wellywood’, is the heart of New Zealand’s world class film industry, with Oscar-winning Sir Peter Jackson, Weta Workshop and Weta Digital at its core. Weta Cave, based in Wellington and opened in 2008, offers a behind-the-scenes look at the special effects used in the Jackson movies, including film interviews with Weta co-founders Peter Jackson, Richard Taylor, Tania Rodger and Jamie Selkirk. The mini museum showcases characters, props and displays from more than 20 years of Weta history.
Impact

Growth of regional and national tourism

- The “Middle Earth effect” contributed to a huge growth in tourism nationally, making tourism the second largest industry in the country after agriculture.
  - “The Lord of the Rings” is said to be responsible for 8.5% of all tourism visits to the Wellington.
  - Te Papa, the museum of New Zealand opened a Lord of the Rings exhibition in 2002, which returned in 2006, and it attracted 325,000 people, making it the museum’s most popular attraction ever.
  - There is a reported boost in tourism figures across the country increasing from 1.8 million in 2000, before The Lord of the Rings films, to 2.4 million in 2006.
  - The International Visitor Survey from 2004, completed following the release of the Lord of the Rings trilogy, found that six percent of visitors to New Zealand (around 120,000 - 150,000 people) cite “The Lord of the Rings” as being one of the main reasons for visiting New Zealand. One per cent of visitors said that the Lord of the Rings was their main or only reason for visiting. This one per cent related to approximately NZ$32.8m in spend.
  - Since 2004, an average 47,000 visitors each year have visited a film location.
  - The Oct-Dec 2013 International Visitor Survey (IVS) that showed 14 per cent of holiday arrivals said “The Hobbit” trilogy was a factor in influencing their decision to visit New Zealand.
  - Research completed by the New Zealand Institute of Economic Research has shown that tourism marketing efforts have had a significant and quantifiable impact on visitor arrivals. In New Zealand’s core long-haul Western visitor markets, marketing factors were found as having a considerable impact in five long-haul markets, and the strongest of these factors was the impact of New Zealand’s association with Middle-earth and the new Hobbit films.
- International holiday arrivals to Wellington increased 16.8% in the 10 months (December 2012 – September 2013) following the world premiere of The Hobbit: An Unexpected Journey, compared to the same period the previous year (Source: International Visitor Arrivals). Across that time, there has been growing demand from travellers wanting to participate in a movie-themed experience. In the past 12 months, visitor numbers to the Weta Cave increased by approximately 30%, equalling 150,000. Additionally, Window into Workshop, which opened in November 2012, received 50,000 visitors in its first year (Source: Weta Workshop).
**Impact**

**Growth of a world class film industry**

Today, Wellington, often referred to as ‘Wellywood’, is the heart of New Zealand’s world class film industry, with Oscar-winning Sir Peter Jackson, Weta Workshop and Weta Digital at its core. Wellington’s thriving theatre and film scene has produced some of New Zealand’s best known actors, performers, film and television industry professionals.

Wellington businesses lead in digital graphics, animation, and effects. This includes digital production and cutting-edge 3D animation on blockbuster films and high-end commercials. In 2012, the Wellington region generated $427 million from these activities - most of the country’s $482 million total. This means that for every $10 earned from these activities within New Zealand, nearly $9 was generated in Wellington (Source: Statistics New Zealand).

**Lasting increase in technology and talent**

- Raising the international profile of NZ film writing, production and post-production industry, and talented individuals in these sectors
- Upskilling the NZ screen production industry at both technical and management levels
- Establishing a foundation of NZ-based creative entrepreneurship
- Encouraging a significant attitudinal change among NZ writers, producers and directors towards larger projects, and the more determined pursuit of investors
- Broadening and deepening film-related infrastructure and contributing to a more user-friendly regulatory environment
**Impact**

**International branding and recognition**

Association with films such as “The Lord of the Rings” and “The Hobbit” trilogies offers New Zealand a wider opportunity to enhance its international profile as an innovative and creative nation, and as a great place to make films and do business.

A number of government agencies in New Zealand are working together to build a complete story covering the tourism, film, and business sectors, and leverage the attention that New Zealand is receiving by "starring" in the films.

John Key, the New Zealand prime minister, embarked on a tour of Hollywood in 2012, to "sell New Zealand" to studio bosses.

Lonely Planet dubbed Wellington as "the coolest little capital in the world" and listed it at #4 in cities to visit in 2011.
**Impact**

**Economic growth**

The combined value of the Lord of the Rings trilogy to the New Zealand economy is estimated at more than NZ$700m, or £350m. A McDermott Miller report estimated that the World Premiere for “The Lord of the Rings: The Return of the King” would be worth:

- $9.5 million in new spending
- $25 million in international media exposure
- $5 million a year annually in new tourism spending
- $25 million annually in on-going feature film production spending

As for “The Hobbit: An Unexpected Journey” world premiere:

- Around 60,000 people attended the red-carpet event and Hobbit-inspired Artisan Market, injecting an estimated $11.7 million into Wellington's economy during premiere week (Source: Wellington City Council).
- Average hotel occupancy in Wellington was at 99.7% on the night of the world premiere and 95% from Monday 26 – Thursday 29 November (Source: PWT Hotel Monitor).
- More than 100 media were hosted in the capital for the premiere, with a combined reach of hundreds of millions of people.
- International holiday arrivals to Wellington increased 16.8% in the 10 months (December 2012 – September 2013) following the world premiere of The Hobbit: An Unexpected Journey, compared to the same period the previous year (Source: International Visitor Arrivals).

The trilogy created a potential for spin-off industries such as merchandising, and miniatures.
Empowerment of...

**Citizens**
- Engaging locals from all walks of life – 9 out of 10 extras were New Zealanders
- Lasting increase in technology and talent; facilitating creative entrepreneurship
- Investments in film education by the Wellington City Council – e.g. supporting the Film and Television School; working with Massey University to establish an international film school

**Culture**
- Boosting of the local economy via film cluster, tourism and emergence of spinoff industries
- Wellington City Council supporting the local film industry with investments – e.g. setting up the first film office - Film Wellington - with full-time staff dedicated to working directly with film and production companies; providing funds and support to a film and television cluster

**Region**
- Leveraging on the Middle Earth brand in the national branding strategy to encourage tourism and investment in the country by film companies
- Collaborating at government level to concretise cohesion between tourism, film and business
References


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Conclusion
In Antwerp and Bilbao, the cultural catalyst was crucial in promoting a wider city / regional development strategy – for Antwerp, it was inter-culturalism; for Bilbao, it was part of a city revitalisation plan.

In Newcastle and Stavanger, the cultural element was a central theme of the city / regional strategy – Newcastle as a cultural destination, Stavanger as the “Culture Capital” of Norway.

In Wellington, the cultural catalyst affected not just the city or region, but the country in terms of national branding.

In all instances, the cultural catalyst had an impact on local and regional identity, especially in increasing the level of pride that citizens felt for their city / region. An increase in tourism was also a key effect of the cultural catalyst.

| Empowerment of Citizens                      | • Local and regional identity among citizens  
|                                           | • Employment opportunities                   |
| Empowerment of Culture                      | • Boosting of local economy                  
|                                           | • Raising of local and regional cultural profile |
| Empowerment of Region                       | • Regional development and branding          
|                                           | • Boosting of regional economy               |
Culture-driven growth should be seen as a systemic, dynamic, flexible and situational process

- Attraction & retention
- "Creative class"
- International & diverse talent
- Young people
- "Like attracts like"

- Attract capital, investment & companies
- Job creation
- Multiplier effect of tourism

- Local identity – sense of belonging by citizens
- Regional, national & international branding / positioning

Talent
Regional & economic growth
Identity
Culture
A holistic approach is needed for long-term sustainable growth

Culture as part of the "new capitalism" model
**Perspectives**

- **Short-term – Focus on “the now”**
  - Internal focus – Local perspectives within the city
    - Local identity
    - Citizen buy-in & sense of belonging
  - External focus – City as part of a region and globalised world

- **Long-term – Focus towards the future**
  - Internal cooperation
  - Local activities
  - Cost estimates, budgets and control
  - Unique cultural positioning on a national and international scale
  - Successful smart specialisation

**Vision & identity**

- Local identity
- Citizen buy-in & sense of belonging

**Holistic societal impact**

- “Transformational”, high publicity events
- Impact on tourism

**Local impact**

- Internal cooperation
- Local activities
- Cost estimates, budgets and control

**Operational**

- Local identity
- Citizen buy-in & sense of belonging

**Vision & identity**

- Unique cultural positioning on a national and international scale
- Successful smart specialisation

**Local impact**

- Internal cooperation
- Local activities
- Cost estimates, budgets and control
Thank you
Appendix: Umeå
A glimpse into Umeå

Umeå is a youthful city with a rich selection of cultural activities and places of entertainment, as well as a beautiful countryside. During several decades Umeå has given the role of culture high priority in its city planning. We have long believed that culture contributes to a creative and growth-promoting social climate.

Some facts

- Umeå is the largest city north of the Stockholm-Uppsala region. Umeå is about 600 km north of Stockholm and about 400 km south of the Arctic Circle.

- The climate of Umeå is subarctic, with short and fairly warm summers. Winters are lengthy and freezing.
In its verdict, the ECOC jury cited Umeå’s ambition to make the city and northern Sweden more visible in Europe and to use culture as a driving force in regional development. The jury was unanimous in recommending Umeå as European Capital of Culture 2014. Umeå2014 is mostly about expanding upon the dynamic cultural scene that Umeå already has. And when 2014 ends, what we have created will continue to be put to use – for many years to come.

“Co-creation” is the key word in Umeå2014’s European capital of culture (ECOC) initiative – this concept means that everyone can participate and contribute to the programme, promoting a long-term perspective and encourage the continuance of capital of culture activities beyond 2014.

The programme shall be a window to all of Europe – we aim to use it to show that we are one of the foremost culture-driven cities in Europe. Before, during and after 2014 cultural exchanges between Umeå and the rest of Europe will increase. This means that Europe has an opportunity to become acquainted with Umeå’s cultural scene. It is also an opportunity for us to establish bonds with new European friends.
The Sami perspective

The Sami culture and the people have a central role in Umeå’s Capital of Culture. It is an important year where the Sami culture in a unique way in Swedish context is made visible both nationally and internationally. As the EU’s only indigenous people, the Sami culture raises curiosity and the desire to know more. The programme contains several events with a Sami theme and contributors that provide opportunities for development and knowledge for both the audience and people involved with the projects.

Besides artistic highlights the programme also involves constructive problematisation of the Swedish colonial history and current issues that are important for the Sami culture’s survival and development.

Sápmi is a transboundary area in the northern room, named after one of Europe’s last remaining indigenous people, the Sami. The Sami live in four countries; Russia, Finland, Norway and Sweden. Here, a total of five million people live on a surface that is three times the size of France. Cooperation in Sápmi is an important part of the European Capital of Culture program during 2014.

Ubmeje/Umeå belongs to the umesami area that hosts the Sami participation in the project Umeå2014.
Umeå 2014 has five empowerment goals

- Citizens
- Culture
- Global Networking
- Northern Region
- City

e.g.
- Fair City
- Festival 2014, Guitars the museum
- Caught by Umeå
- Region Västerbotten
- Urban forum