

Arts, Culture and Creative Industries in Berlin

14 June – 25 June 2021

CATEGORY Metropolitan Studies & Urban Development

COURSE STRUCTURE

The course content is equivalent to an on-site course offering 40 contact hours. The study time includes:

- virtual classroom lessons with the lecturer and the fellow students (50%)
- group exercises (25%)
- assignments and self-study (25%)

TRACK D – WEEKLY SCHEDULE OF VIRTUAL CLASSROOM LESSONS

- Course days: Monday, Tuesday, Thursday, and Friday
- Time: 12.30 pm – 2.45 pm (Berlin time, UTC+2)
6.30 pm – 8.45 pm (Beijing time, UTC+8)
8.30 pm – 10.45 pm (Sydney time, UTC+10)
5.30 am – 7.45 am (Chicago time, UTC-5)

COURSE LANGUAGE

This course is taught in English, including the readings. For the understanding of the texts and the discussions in class, language-level B2 (Common European Framework of Reference for Languages) is required.

TARGET GROUP

Master students and advanced undergraduate students of all subjects with an academic background and a strong interest in the various aspects of Cultural Policy, including e.g. cultural studies, geography, politics, urban planning, social sciences and economics.

CREDITS = 5 ECTS

All courses are accredited according to the European Credit Transfer System (ECTS).

TECHNICAL REQUIREMENTS

- Fully functional device (laptop, tablet, PC)
- Stable internet connection

- Software: Zoom (video/audio)
- Registration on Moodle (HU's e-learning platform)
- Recommended hardware: external headset for better sound quality

CULTURAL ACTIVITIES

Learning extends beyond your virtual course! As a participant in HUWISU, you are invited to join cultural, social, and academic programs. Cultural activities are designed to help students meet fellow international students, learn more about Berlin, and practice German language abilities. Apply what you learn in class, share your extracurricular interests, and expand your social network beyond your course through these programs!



VIRTUAL ACTIVITIES

With the support of the online format, HUWISU introduces new cultural and social activities. The cultural activities will be both synchronous and asynchronous.

Our scheduled live meetings might include games, cooking/baking together, or a trivia night. You still have the unique opportunity to build community across time zones and meet your fellow international students through synchronous programming. More information about the specifics is TBA.

Learn and read about Berlin history or German culture in between classes! No matter your field of study or interests, Berlin has artistic, political, and cultural significance. Take a look at the eBook "Perspectives on Berlin". It will include an extensive collection of digital resources about Berlin. Although you may be oceans away from Germany, connecting ourselves to Humboldt-Universität's culturally and historically rich location is still incredibly valuable.

EXPECTATIONS & POLICIES

Preparation for lively discussions in the virtual classroom: be on time, have at least the required readings completed, and points in mind for discussion or clarification.

Assignments: complete all assignments according to the specified requirements on the schedule including handing them over to the lecturer.

Commitment in online-class: pay particular attention to the lecturer and respect differences of opinions (classmates', lecturers).

Academic guidelines: Comply with academic integrity policies (such as no plagiarism or cheating, nothing unethical) especially the academic honor code and the student code of conduct.

Attendance policy: No unexcused absences are permitted. Students must contact their class teachers to catch up on missed work – to excuse absence please contact the HUWISU office.

COURSE DESCRIPTION

Since the German reunification, Berlin has become a magnet for arts and culture and widely known as a creative city. This course has been developed to give students a comprehensive introduction into the cultural economic development of Berlin since 1990 and the different policies (cultural, economic, planning) that promoted culture, creative industries and Berlin's 'Creative City' development.

The first part of the module will focus the historical roots of cultural development in Berlin and examines the roles played by art practitioners, cultural entrepreneurs and public policy. The second part will address contemporary challenges for arts and cultural development in the city and critically discuss the impacts that creative city strategies have on cities.

The course follows an interdisciplinary approach in urban studies, drawing upon research literature from sociology, geography, cultural studies and urban planning.

COURSE OBJECTIVES AND LEARNING OUTCOMES

By the end of the course, students will:

- Have gained an awareness of key developments in Berlin's urban and cultural policy since the 1990s and a deeper knowledge of Berlin as a Creative City.
- Have acquired an in-depth knowledge of the theory and practice of the creative city, as well as related issues such as the creative industries, cultural policy and gentrification.
- Be able to apply theoretical concepts to understand arts and cultural development in Berlin.
- Be able to discuss specific challenges of the Creative City beyond the Berlin context.
- Have strengthened to think critically about the urban environment and culture's role therein.

READINGS

Reading materials will be available via Moodle during the course.

Required:

Pratt, A. (2005). Cultural Industries and Public Policy: An Oxymoron? *International Journal of Cultural Policy*, 11(1), 31-44.

Grodach, C. (2017). Urban cultural policy and creative city making. *Cities*, 68 (Supplement C), 82-91.

Suggested:

Berlin – in general:

Colomb, C. (2012). *Staging the New Berlin. Place marketing and the politics of urban reinvention post-1989*. London, New York: Routledge.

Gornig, M. / Häussermann, H. (2002): Berlin: Economic and Spatial Change. *European Urban and Regional Studies* 9:4 331-341.

Hall, P. (1998). *Cities in Civilization*. New York: Pantheon Books. Chapter 7 on Berlin

Cultural Policy readings:

McGuigan, J. (2004). *Rethinking Cultural Policy*. Maidenhead: Open University Press.

Bell, D., & Oakley, K. (2014). *Cultural policy*. London, New York: Routledge.
Rosenstein, C. (2018). *Understanding Cultural Policy*. London, New York: Routledge.

Creative City readings:

Grodach, C., & Silver, D. (Eds.). (2013). *The Politics of Urban Cultural Policy. Global Perspectives*. London, New York: Routledge.

Edensor, T., Leslie, D., Millington, S., & Rantisi, N. (Eds.). (2009). *Spaces of Vernacular Creativity. Rethinking the Cultural Economy*. London: Routledge.

Mould, O. (2015). *Urban Subversion and the Creative City*. London, New York: Routledge.

Pratt, A. (2008). *Creative Cities: The Cultural Industries and the Creative Class*. *Geografiska Annaler: Series B, Human Geography*, 90(2), 107-117.

Landry, C. (2000). *The Creative City: A Toolkit for Urban Innovators*. London: Earthscan.

Florida, R. (2012). *The Rise of the Creative Class. Revisited*. New York: Basic Books.

ASSIGNMENT INFO

In order to be granted 5 ECTS, participants will be asked to actively attend all sessions (you may not miss more than one synchronous session), and to hand in weekly assignments as well as an academic paper (5 pages) on the topic. Submission deadline: last course day.

The final grade will be composed of weekly assignments and active participation in class (50%) and the final academic paper (50%).

YOUR INSTRUCTORS

Dr. Janet Merkel is a post-doctoral researcher at the Institute of Urban and Regional Planning at Technical University Berlin. Between 2015 and 2018 she has held a lectureship for culture and creative industries at City, University of London where she taught in the BA Culture and Creative Industries and the MA Culture, Policy and Management program. She obtained a PhD from Humboldt University Berlin in urban sociology. Between 2007 and 2014, she has been working at the Berlin Social Science Center (WZB) in the research unit 'Cultural Sources of Newness' and was a research fellow at Center for Cultural Policy at Hertie School of Governance, Berlin.

Her research interests include cultural work, creative industries, sociology of creativity and new forms of work organization (co-working) as well as urban politics and governance for culture and creative industries. She employs qualitative research approaches such as case study analysis, interviews and document analysis. Her research has been published in both peer-reviewed journals (e.g., *Ephemera*, *Urban Studies*) and internationally edited volumes (e.g., Sage, Routledge, Edward Elgar).

COURSE SCHEDULE

WEEK 1: The Rise of Berlin as a Creative City

14 June, 12.30 pm – 2.45 pm: Welcome, introduction and getting to know each other

Topics: Introducing Berlin as a Creative City and workshop on methods and ways of studying cities, assignments and schedule for the summer school excursions

- Shaw, K. (2013). Independent creative subcultures and why they matter. *International Journal of Cultural Policy*, 19(3), 333-352.
- Grésillon, B. (1999). Berlin, Cultural Metropolis: Changes in the Cultural Geography of Berlin since Reunification. *Cultural Geographies*, 6(3), 284-294.

In preparation, please watch the music documentary on Apple iTunes: "Sound of Berlin" (2018). It's available for free.

15 June, 12.30 pm – 2.45 pm: Cultural entrepreneurs and Berlin's voids

- Stahl, G. (2008). Cowboy Capitalism: The Art of Ping Pong Country in the New Berlin. *Space and Culture*, 11(4), 300-324.
- McRobbie, A. (2013). Fashion matters Berlin; city-spaces, women's working lives, new social enterprise? *Cultural Studies*, 27(6), 982-1010.
- Colomb, C. (2012). Pushing the Urban Frontier: Temporary Uses of Space, City Marketing, and the Creative City Discourse in 2000s Berlin. *Journal of Urban Affairs*, 34(2), 131-152.
- Huyssen, A. (1997). The voids of Berlin. *Critical Inquiry*, 24(1), 57-81.
- Heebels, B. / van Aalst, I. (2010): Creative Clusters in Berlin: Entrepreneurship and the Quality of Place in Prenzlauer Berg and Kreuzberg. *Geografiska Annaler. Series B. Human Geography*. 92 (4): 347-363

17 June, 12.30 pm – 2.45 pm: Supportive policy environments and governance questions

- Grodach, C. (2017). Urban cultural policy and creative city making. *Cities*, 68(Supplement C), 82-91..), *Cultures and Globalization: Cities, Cultural Policy and Governance* (Vol. 5, pp. 160-166): Sage.
- Pratt, A. (2012). The cultural and creative industries: Organisational and spatial challenges to their governance. *Die Erde*, 143(4), 317-334.

18 June, 12.30 pm – 2.45 pm: Presentation of your assignments from week 1 and group debate

WEEK 2: Contemporary Issues in Creative Cities

21 June, 12.30 pm – 2.45 pm: The struggle for the right to the (creative) city and new challenges for urban cultural policy

- Novy, J., / Colomb, C. (2013): Struggling for the right to the (creative) city in Berlin and Hamburg: New urban social movements, new spaces of hope? *International Journal of Urban and Regional Research* 37, 5, 1816-38.
- Grodach, C., Foster, N., & Murdoch, J. (2014). Gentrification and the Artistic Dividend: The Role of the Arts in Neighborhood Change. *Journal of the American Planning Association*, 80(1), 21-35.
- Rich, Meghan Ashlin (2017). 'Artists are a tool for gentrification': maintaining artists and creative production in arts districts, *International Journal of Cultural Policy*, 25(6), 727-742.

22 June, 12.30 pm – 2.45 pm: Social inequalities and the creative city

- McLean, H. E. (2014). Digging into the Creative City: A Feminist Critique. *Antipode*, 46(3), 669-690.
- Banks, M., & O'Connor, J. (2021). "A Plague upon Your Howling": art and culture in the viral emergency. *Cultural Trends*, 30(1), 3-18.
- Crewe, L., & Wang, A. (2018). Gender inequalities in the City of London advertising industry. *Environment and Planning A: Economy and Space*, 50(3), 671-688.

24 June, 12.30 pm – 2.45 pm: Planning for Culture and the need for spatial urban cultural policies

- Goldberg-Miller, S. B. (2019). Creative city strategies on the municipal agenda in New York. *City, Culture and Society*, 17, 26-37.
- BOP (2018). Making Space for Culture. Retrieved from London: http://www.worldcitiescultureforum.com/assets/others/171020_MSFC_Report_DIGITAL.pdf
- Dinardi, C. (2019). Creativity, informality and cultural work in Rio de Janeiro's favelas. *International Journal of Cultural Studies*, 22(2), 248-263.
- Sitas, R. (2020). Creative Cities, Graffiti and Culture-Led Development in South Africa: Dlala Indima ('Play Your Part'). *International Journal of Urban and Regional Research*, 44(5), 821-840.
- Kakiuchi, E. (2016). Culturally creative cities in Japan: Reality and prospects. *City, Culture and Society*, 7(2), 101-108.
- Ashley, A. J. (2021). The micropolitics of performance: Pop-up art as a complementary method for civic engagement and public participation. *Journal of Planning Education and Research*, 41(2), 173-187.
- Finkel, R., & Platt, L. (2020). Cultural festivals and the city. *Geography Compass*, <https://doi.org/10.1111/gec3.12498>

25 June, 12.30 pm – 2.45 pm: Presentation of your assignment from week 2, Fishbowl debate and farewell

Assignment week 1:

Write a critical reflection paper analyzing one reading from the course. In this reflection, you will identify what you think are the main contributions of the reading to the field of urban

studies and your understanding of the creative city. The short memo/briefing note is 1,500 to 2,500 words, including introductory material/header, executive summary, and references. Please prepare a brief presentation (max. 5 minutes) for Friday, June 18 for our workshop.

Assignment week 2

Choose one of the topics (social inequalities, protest and displacement of...) from week 2 and reflect on how this problem has been discussed/addressed/ in your hometown or city of choice. The short analysis is 1,500 to 2,500 words, including introductory material/header, executive summary, and references. Please prepare a brief presentation (max. 5 minutes) for Friday, June 25 for our final debate and workshop.

The course and its syllabus are subject to change. Last update: 18 May 2021