

WORLD CITIES CULTURE REPORT 2018

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‘Chubby Hearts Over London’ conceived by Anya Hindmarch at Marble Arch. Image © Max Cisotti/Getty Images

CHAIR'S FOREWORD

Change is the only constant in today's world. And cities are at the frontline.

The technological revolution, a new geopolitical landscape, shifting economic power bases, mass migration and environmental issues are all transforming the world as we know it. As these tectonic plates shift, the pressure is felt most intensely in cities.

Cities are growing rapidly, putting pressure on infrastructure and quality of life. Although cities have become smarter and more connected, many citizens are still left behind. Often the gap between rich and poor is widening and the cost of living is rising. Environmental impacts are felt acutely in cities, with air pollution at dangerous levels. Many cities are also dealing with the threat of terrorism.

So, what do cities need to do to respond to this change and also get ahead of it?

The answer must start with leadership. Today, city leaders are facing unprecedented challenges, many people are losing faith in the institutions that represent them, but equally city governments and Mayors are becoming major forces for change. City leaders need the confidence to dream big, to experiment and to set out a bold and inclusive vision for the future.

For all the myriad challenges, cities are amazing places. They spark new ideas, grow entrepreneurs and power national economies; they trace histories, celebrate cultures and bring people together from all over the world. The raw ingredients couldn't be better. People continue to flock to cities for all that they offer – to work, to play and to live a full life.

So where does culture fit in this picture?

In the midst of this rapidly changing environment, culture has emerged as a powerful force. True to its nature, creativity has flowed into unexpected places and culture

is delivering solutions across all aspects of city policy with depth and sophistication. Culture is no longer sitting in a backwater, with small teams and small budgets. Although in relative terms, resources for culture might still be small, its influence is big.

Culture is driving regeneration, creating the jobs of the future and diverting young people from crime. Culture makes us healthier, facilitates civic engagement and gives tourists a reason to visit. It continues to shape the heritage and identity of our cities. In short, culture addresses all the major city challenges we face today – it has moved definitively from niche to mainstream.

This strategic repositioning of culture in the city landscape has not happened by accident. It has happened because of the dedication, belief and leadership of artists, organisations and of course, city leaders. And I am proud that the World Cities Culture Forum has become a leading global force in driving transformational change in cities through culture. We all believe that culture is not just something to be enjoyed by those that can afford it, it is not a privilege but a right – a basic human right.

So, I am excited to introduce the third 2018 World Cities Culture Report, the most comprehensive review of culture in cities today. 35 cities have collaborated to give a picture of the issues alongside exciting glimpses of solutions being tested. It shows that culture is flowing across our cities, in every corner, from traditional to unusual spaces, from public parks to rooftops and railway arches. It also shows us that our understanding of culture is expanding – what, how, why and where people enjoy culture is not fixed but liquid.

So I am optimistic. While there remain serious challenges in all our cities, there has never been a better moment to unlock the potential for culture to transform them.

Justine Simons OBE
Chair, World Cities Culture Forum
Deputy Mayor for Culture and Creative Industries
Mayor of London's Office

WORLD CITIES CULTURE FORUM

The World Cities Culture Forum is global leadership on culture. It can be summed up in five words.

Leadership, Evidence, Inspiration and Global Collaboration.

LEADERSHIP

Our members are some of the most informed and influential cultural officials in the world. They know that leadership is necessary in order to make cities more vibrant, inclusive and liveable. The Forum allows members to share their experiences and develop the knowledge they need in order to exercise that leadership.

Since the nine founder cities met in London in 2012, the Forum has grown rapidly. It now includes 38 members from leading cities around the world.

GLOBAL COLLABORATION

We are a collaborative network of major cities seeking to advance the case for culture across all areas of urban policy.

Once a year we come together for the World Cities Culture Summit. Hosted on a rotating basis by member cities, this unique gathering allows city leaders to share ideas and knowledge about the role of culture in building sustainable cities. This is supported by an ongoing programme of themed symposia, regional summits and policy workshops.

Members learn from each other by examining common challenges and dilemmas and comparing approaches to cultural investment and development. We share our successes, learn from our mistakes and together build the arguments we need to reposition culture in global cities. In 2017 we launched our pilot Leadership Exchange Programme, supported by Bloomberg Philanthropies and Google Arts & Culture. This programme is designed to enable direct exchanges between cities, to be a catalyst for positive change and to help cities develop dynamic solutions to shared challenges.

EVIDENCE

Evidence is essential if we are to achieve our goal. But culture is hard to measure in a way that does justice to the breadth and sophistication of its impact.

We are building an evidence base about the many and wide-ranging ways in which culture affects a world city and its inhabitants.

The landmark World Cities Culture Report is at the heart of our research programme. It is the most comprehensive report of its kind, showing that, across the globe, culture is as important to the world city as finance and trade. It shows that culture plays an integral role in shaping the identity, economy and quality of life of world cities.

Our Policy and Practice Series is the latest strand in our programme; a series of in-depth investigations focusing on shared challenges and showcasing effective responses and case studies from our city members. We have published policy handbooks on Making Space for Culture and Culture and Climate Change. They include a series of case studies that identify the ingredients that make policies or programmes work, helping policymakers to better understand the options available to address these issues.

INSPIRATION

All around the world, culture is having an extraordinary and far reaching impact on cities and their people. The results are extensive and profound. From workspace for artists in Toronto, Sydney's cultural infrastructure plan, tourism in Amsterdam and urban renewal through street art in Bogotá to broadening access to culture for all in London and civic-led engagement in Seoul.

We want everyone involved in city leadership – government, business, development, education, health – to understand the essential contribution culture makes to prosperity and quality of life. We want the widest acknowledgement that in a globalised world, no city can be without it.



REPORT HEADLINES

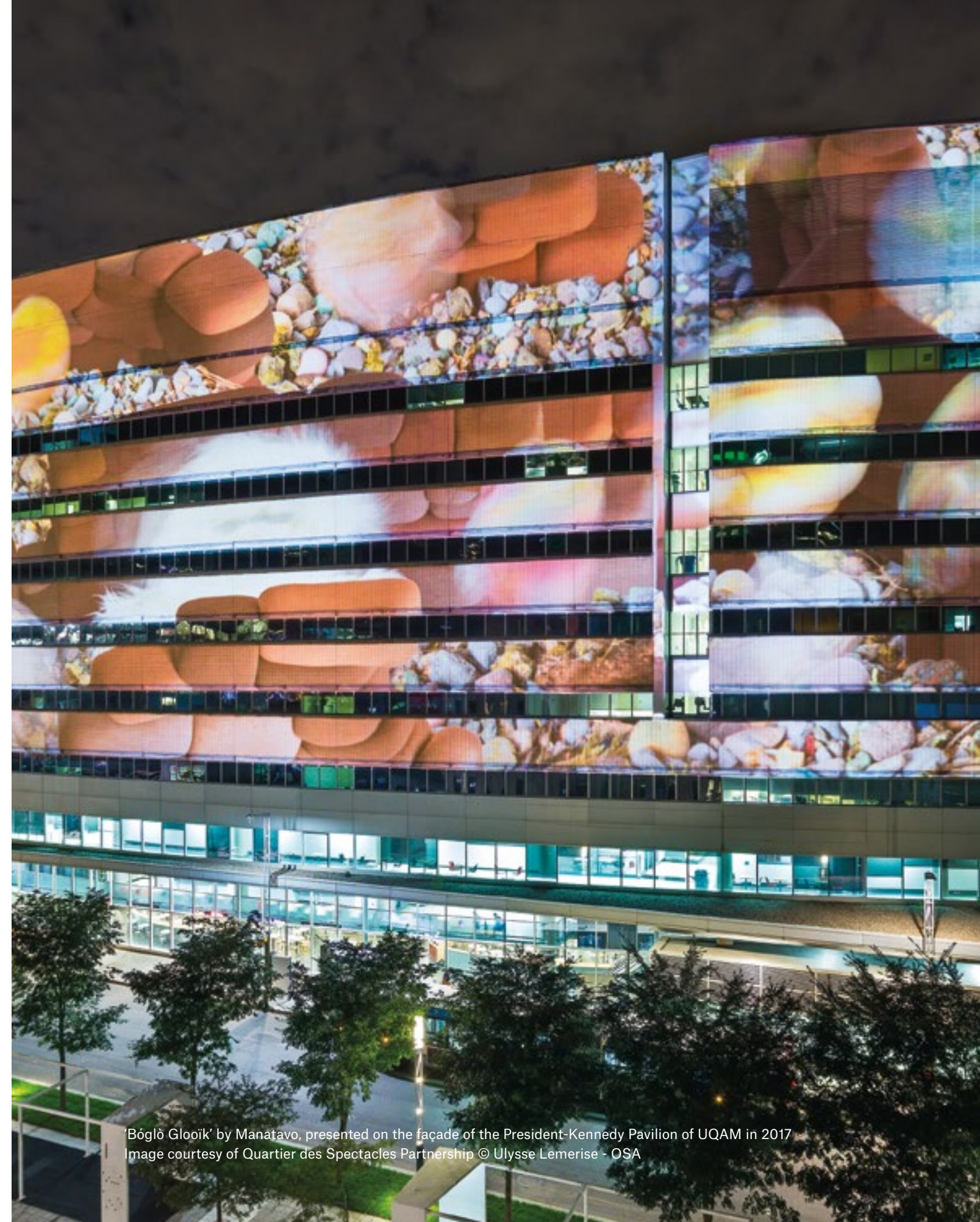
In the World Cities Culture Report 2015, we spoke with opinion formers from each of our member cities – looking at the different challenges and opportunities facing their cities and how culture could address them. The report highlighted culture as a key ingredient of world cities’ success, embedded across all aspects of urban planning and policy. For the World Cities Culture Report 2018, we went directly to the cities’ policy makers and asked what their most innovative programmes and policies were, as well as key trends and infrastructure projects taking place across their cities.

The result is the most important compendium of current city cultural policies. In the face of a changing world order, it reveals a shared purpose across our world cities. The findings show a remarkable alignment across our diverse membership, providing a new, critical role for culture in addressing the inclusion of all citizens and a new definition of how, where and by whom culture is experienced.

In summary:

- We are facing a changing world order, with often divisive national politics creating a more hostile environment towards migrants, refugees and minorities.
- World cities have power and agency to respond to these changes. They are working together through networks to share ideas and knowledge, and make progress that is not happening at the national level.
- Though cultural policy over the last 20 years has often worked to alleviate social pressures, it has also sometimes unintentionally contributed to them, but this is changing.
- In response to contemporary global challenges, world cities are rebalancing their cultural policy – supporting and creating programmes that are aimed at making their cultural offer more inclusive and citizen-centred.

- This policy focus towards inclusiveness requires a shift in direction: an ‘opening out’ of culture in which city governments are recognising, redefining and supporting new forms of culture, in new spaces, with new technologies, by new makers, to be enjoyed by new audiences.
- For world cities to succeed it is not enough to simply have culture as the golden thread of urban policy. Culture also needs to be open – open to all people and new places, to different ideas and new forms – so that all citizens can see a place for themselves in the city, and can coexist and collaborate with their neighbours, rather than resent or distrust them.



‘Bóglò Glooik’ by Manatavo, presented on the façade of the President-Kennedy Pavilion of UQAM in 2017
Image courtesy of Quartier des Spectacles Partnership © Ulysse Lemerise - OSA



CULTURE AND THE HUMAN CITY

Unisphere, commissioned for the New York World's Fair of 1964-65
Image courtesy of NYC Department of Cultural Affairs © Julianne Schaefer

WORLD CITIES IN THE CHANGING WORLD ORDER

The world today feels different. At the time of our last World Cities Culture Report in 2015, it was hard to imagine that in the following three years migration, demographics, climate change and global capitalism would combine with social media – and a widespread hostility to established political elites – to create a perfect storm. But this has happened, and we are now witnessing the end of decades-old social and political norms and a profound change in the existing world order.

In several nation states across North America, Europe and Asia, policy towards migrants, refugees and minorities has created a more hostile environment for these groups – reducing migrant numbers and restricting political rights and civil liberties. Coupled with the global challenge of rising income inequality, domestic politics have become more polarised. While this has galvanised grassroots responses, the result in many countries is that we live in more divided societies today than we did in 2015, both across nations and within cities.

World cities are often ill at ease in this changing global order. They are by inclination and necessity more open to the free flow of people, ideas and goods than their host nations.¹ This applies equally to internal migration and to international trade, exchange and movement. While nation states set the larger frameworks, world cities have power and agency – and they are using these two forces to positive effect.

THE AGENCY OF WORLD CITIES

The demographic and economic might of cities is inescapable,² and many have argued that political power in a globalised world now resides with cities – and with the world's largest cities in particular.

We have reached a critical point in understanding that cities can be the source of solutions to, rather than the cause of, the challenges that our world is facing today.

From the 'United Nations New Urban Agenda' established in 2016

So how do world cities fulfill the role claimed for them by the United Nations and respond to the urgent challenges of our world? One way is by working together collaboratively to assume a leadership position.

Networks of cities such as the World Cities Culture Forum – where cities come together to share knowledge and tackle common problems – have grown significantly over the last decade.³ C40 and the Global Covenant of Mayors for Climate and Energy demonstrate how cities continue to make progress on the environmental agenda, even while the Paris Agreement on Climate Change struggles at the country level. The 'Sanctuary Cities' movement in both the US and Europe has seen cities make bold commitments to welcoming and protecting undocumented migrants and refugees, and in building support to push back against anti-immigrant policies.

But what of culture? Many of the new threats and challenges we face have an explicit cultural dimension. 'Culture wars' and identity politics have become part of the rise of populist political movements – as well as the resistance to them. How do cities use culture to provide solutions to our contemporary urban challenges?

Cultural policy in cities in the last 20 years has often tried to alleviate the social pressures in world cities. Culture continues to play a crucial part in urban renewal and economic development and the role of creative communities in revitalising areas has been established, but there have also been unintended consequences. Sometimes the success of such revitalisation has led to a loss of affordable residential and commercial space, pushing out artists and grassroots cultural venues. Investment in iconic cultural institutions and in city marketing and promotion has also sometimes led to tourist-saturated city centres, particularly in smaller and high density world cities.⁴ However, the picture of urban cultural policy is shifting and now looks very different in 2018.

DRIVING A NEW CIVIC CULTURAL AGENDA IN WORLD CITIES

In many countries, political forces threaten to turn nation-states inward, to seek protection from globalisation. By contrast, World Cities are home to citizens of the world [...] the workplaces, inspirations, safe harbours and homes of outward-looking, open-minded citizens. [...] A truly successful World City needs all its citizens engaged in culture and creativity, to reinvigorate civic institutions and unite communities.

From the World Cities Culture Forum 'Seoul Declaration' 2017





At the World Cities Culture Summit in 2017, the ‘Seoul Declaration’ was signed by all 27 cities present.⁵ It laid out an explicit commitment, rooted in openness and inclusivity. It called on our cities to confront the divisive issues of xenophobia and prejudice. Collectively we took responsibility for actively engaging all citizens – defined as anyone who has made the city their home.

The Declaration endorsed a bold vision; a promise of a future direction for cultural policy in world cities, but one that felt more aspirational than real in many city contexts. However, a survey of the World Cities Culture Forum member cities undertaken for this 2018 Report now shows this vision is becoming a reality.

The Report looked at over 200 cultural programmes that the responding member cities consider to be their most innovative and important. Our key finding is a shared purpose across cities to make culture more egalitarian and citizen-centred. Seen in isolation in one or two cities, the similarities in purpose would have been hard to recognise. But the unique global vantage point of the World Cities Culture Forum enables us to see common patterns and trends.

This shared purpose suggests a new urgency across our World Cities Culture Forum member cities and a shift in priorities. In pursuit of making culture more citizen-centred, there are two major trends that emerge from the report. The first, inclusivity, is defined across all identities and measures of equity. The second is the ‘opening out’ of culture, a broadening of where, how and what culture is produced and consumed, and by whom.

CULTURE FOR ALL CITIZENS

The United Nations definition of a socially inclusive society is one in which all citizens have the ability to claim all their rights.⁶ Article 27 of the Universal Declaration of Human Rights is explicit in stating the cultural dimension of these rights: ‘Everyone has the right freely to participate in the cultural life of the community.’ However, a combination of physical, financial and psychological barriers exist, and cultural institutions often unintentionally serve only a narrow segment of society.

The first trend speaks directly to Article 27. We found that cultural equity, representation, racial equality, cultural diversity and social inclusion have become top priorities for our cities. In turn, cultural policy has been rebalanced towards citizens and away from the creation of ‘global city magnets’ to attract capital, tourists and mobile workers.

This renewed focus on citizens relates to everyone – whether they are newly arrived from other parts of the country or from other nations; long-established residents or communities; or those living with impaired health or on low incomes. The aim is to ensure genuine participation in the cultural life of the city by all, and to validate the differing cultural heritages that make up the communities of our world cities.

We see evidence of this in a range of projects and initiatives. From Montréal and Melbourne’s recognition of the debt owed to their First Nations and their celebration of the hidden histories of Indigenous populations, to Dublin’s cultural strategy, ‘Culture Connects’, designed to empower communities to shape the city’s cultural agenda and San Francisco’s ‘Cultural Districts Initiative’, providing legislation that protects and honours the cultural assets of historic communities such as the Latino Cultural District and Compton Transgender Cultural District.

Stockholm’s ‘Tactsenze’ project for visually impaired musicians and Edinburgh’s ‘Dementia Friendly Communities Project’ address populations often overlooked or which struggle to participate. Singapore’s ‘PAssion CARES’ initiative gives agency to individual citizens to donate to the pressing issues they identify.

Other cities are tackling the question of equity by lowering the barriers to entry – Kulturpass cards in Vienna give free access to major cultural institutions for groups living in precarious socio-economic conditions; pop-up cinemas for refugees in Paris and Brussels; wide-ranging reading initiatives for socially vulnerable groups and those with low literacy levels in Milan and Shenzhen; or developing an ‘Age Friendly’ action plan in Amsterdam specifically focused on cultural provision for the city’s older residents.

In Tokyo, the ‘TURN’ art programme is designed to influence how society treats people’s differences. While New York is tackling the question by looking at the diversity of its cultural workforce and working to ensure that it better reflects the city’s population.

These different responses highlight that across our member cities, equity and diversity have very different contexts – but whether it is through the lens of race, ethnicity, age, socio-economic factors or health, cities are using a wide range of policies to achieve the same overarching purpose.

AN ‘OPENING OUT’ OF CULTURE

If cities are to move towards more citizen-led, open and inclusive cultural policies, a shift is needed: an ‘opening out’ of culture. This second trend is intrinsically linked to the first, to embrace inclusivity there must also be a broadening of the definition of culture and how and where it is consumed. New types of cultural practice in new places and spaces, new formats and technologies, and new producers, audiences and decision-makers must be recognised and supported. A refreshed cultural infrastructure is taking shape across our member cities: an infrastructure better suited to the 21st century.

This includes changes in funding policies and programmes, to embrace new art forms and grassroots culture, reflecting a broader range of citizens. In Zürich, the one year evaluation ‘Projekt Tanz-und Theaterlandschaft’ is looking at bridging the divide between well-known institutions and independent projects. Seoul’s ‘Community Arts Campaign’ is a major policy shift, from simply supporting cultural consumption to enabling active cultural participation and encouraging people to create their own forms of culture within their own communities. In order to represent a much wider group of residents, the new Helsinki City Museum now addresses stories of minority groups previously marginalised in its displays, for instance around queer culture and clubbing.

Community-led mapping projects like Los Angeles’ ‘Promise Zone Arts’, Cape Town’s ‘Cultural Mapping’, and Austin’s ‘Cultural Asset Mapping Project’, acknowledge that citizens often experience culture differently to the way a city government understands it. These projects empower citizens to promote what they consider as their culture. Similarly, London’s Borough of Culture and Warsaw’s In Bloom and Blossom celebrate grassroots culture and encourage co-creation of it.

Toronto’s ‘Cultural Hotspots’ brings contemporary art to areas of the city with limited cultural recognition, while Rome’s ‘OperaCamion’ and Hong Kong’s ‘Museum of Art on Wheels’ also move culture away from formal institutions and across the city in their mission to reach new audiences. These programmes are changing the physical boundaries of institutions and how people enjoy culture.

‘Pop-up’ urbanism and repurposed spaces bring culture into the city landscape and into everyone’s daily lives. Moscow’s ‘Library Points’ puts library outposts in parks and shopping centres, and Bogotá’s ‘Reading Is Flying’ places mini-libraries into stations as part of the city’s extensive

transport network. In Oslo, 700 parking spots for private cars have been eliminated throughout the city to create new public space for cultural and community activities. ‘The Old Building Cultural Movement’ in Taipei reclaims and repurposes rundown public buildings into cultural assets, funded and administered by the private sector.

Informal culture is also being created and celebrated. Lisbon’s ‘Urban Art Gallery’ promotes street art as a form of expression. Technology is opening up new avenues of collaboration, production and experimentation, as seen in the venue ‘CheLA’, in Buenos Aires, which hosts the multidisciplinary work of modern digital artists in a flexible space – redefining the types of spaces in which culture can occur.

Revitalising a city’s cultural infrastructure plays out differently in differing contexts. In developed world cities, it is mainly about protecting and safeguarding underground and informal cultural spaces and practices from real estate pressures. These cities are also working to help open out larger and well-funded cultural institutions to reach a wider range of people, and to focus new infrastructure and programming in outer city areas. Sydney has been at the forefront of such development as the first world city to develop a ‘Cultural Infrastructure Plan’ as a response to the city’s affordability crisis and its effects on the creative community.

In emerging and new world cities, the response has been different. Policy is concerned with formalising existing underground and informal culture. More sustained funding support is encouraging wider participation and larger audiences, alongside the development of ‘traditional’ cultural venues and companies. In Lagos, the Lagos State Employment Trust Fund is funding film projects and helping formalise the city’s Nollywood industry. In Chengdu, the city government is supporting new financial systems to encourage investment in cultural enterprises to help strengthen the sector.

CULTURE CONNECTING CITIZENS TO THEIR CITIES AND TO EACH OTHER

As the changing global order leaves people feeling more disconnected, world cities offer an alternative, promoting their common values of openness and inclusivity. Culture is an essential part of how world cities make these values tangible and meaningful. The 2018 survey of World Cities Culture Forum members shows that cities realise this, and that it is no longer possible to nurture these values without focusing on the cultural lives of their citizens.

We need to remember that for world cities to succeed it is not enough to simply have culture as the golden thread of urban policy. Cultural institutions and forms of expression also need to be open. Open to all people and new places, to different ideas and new forms, so that citizens can claim a place for themselves in the city, alongside their neighbours. This fosters collaboration and coexistence, rather than resentment, distrust and polarisation.

The resilience of world cities resides in their capacity to envision a different future, one rooted in interdependency that reflects and supports all the people they represent. An open culture builds that capacity.

Richard Naylor
Director of Research
World Cities Culture Forum & BOP Consulting

¹ Hall, P. (1998) Cities in Civilization, London: Pantheon.
² The majority of the world’s population already lives in urban areas, and as far back as 2011, just 600 cities were generating 60 per cent of global GDP (McKinsey Global Institute (2011) Urban World: Mapping the Economic Power of Cities).
³ The City Leadership Lab at University College London has been researching city networks since 2013. Of the 170 city networks they have identified, more than a quarter have been established in the last ten years – including the World Cities Culture Forum (Acuto, M. and Rayner, S. (2016) ‘City networks: breaking gridlocks or forging (new) lock-ins?’, International Affairs, 92: 5; pp. 1147–66).
⁴ Hunter, E. (2018) ‘Residents in tourist hotspots have had enough. So what’s the answer?’ The Guardian, Cities, 17th July.
⁵ A full version of the Seoul Declaration 2017 can be found on p304 of this Report.
⁶ UN Division for Social Policy and Development (2005) ‘Dialogue in the Social Integration Process: Building peaceful social relations—by, for and with people: Final Report of the Expert Group Meeting’, 21 – 23 November 2005.



Image courtesy of City of Melbourne © Bryony Jackson

FEATURED INNOVATIVE PROGRAMMES

CULTURAL DIVERSITY AND REPRESENTATION

- Neighbourhood Lives and Memories (Lisbon)
- YIRRAMBOI First Nations Arts Festival (Melbourne)
- Reconciliation with Indigenous Peoples (Montréal)
- Cultural Workforce Diversity Initiative (New York)
- Removal of Early Days from Pioneer Monument (San Francisco)

CULTURAL ACCESS AND INCLUSION

- Age Friendly Cultural City Programme (Amsterdam)
- Cinemaximiliaan (Brussels)
- Cultural Pass (Buenos Aires)
- Forget Me Not / Dementia Friendly Communities Project (Edinburgh)
- Arts and Juvenile Justice (Los Angeles)
- Annual, Triennial and Strategic Partnership Investment Programmes (Melbourne)
- Agreement to Promote Reading in Milan
- Paris, a refuge city, mobilises arts for refugees
- The MIC Card (Rome)
- Tactsenze (Stockholm)
- The TURN Project (Tokyo)
- Kulturpass (Vienna)
- Brunnenpassage (Vienna)
- Junges Literaturlabor (The Young Laboratory for Literature) (Zürich)

CULTURE IN THE OUTSKIRTS

- Reading is Flying (Bogotá)
- Bronx Creative District (Bogotá)
- Jockey Club 'Museum of Art on Wheels' Outreach Learning Programme (Hong Kong)
- OperaCamion (Rome)
- Cultural Hotspots (Toronto)

CITIZEN-LED CULTURAL POLICIES AND PROGRAMMES

- Cultural Asset Mapping Project (CAMP) (Austin)
- Citizenship Culture (Bogotá)
- ENTER Festival BXL (Brussels)
- Barrios Creativos (Creative Neighbourhoods) (Buenos Aires)
- Arts, Culture and Creative Industries Policy (ACCIP) (Cape Town)
- Cultural Mapping and Planning (Cape Town)
- Culture Connects (Dublin)
- London Borough of Culture Award
- KiNiNso-Koncepts Theatre (Lagos)
- DCA's Promise Zone Arts (Los Angeles)
- Citizen participation shaping public art (Paris)
- Community Arts Campaign (Seoul)
- Seoul Future Heritage
- Taipei Design Action
- Library Development Programme (Warsaw)

MAKING SPACE FOR CULTURE¹

- Creative Space Preservation and Development (Austin)
- Music Is Audible (Edinburgh)
- Culture in the London Plan
- Culture at Risk Office (London)
- Minnesota Street Project (San Francisco)
- The Cultural Districts Initiative (San Francisco)
- Seoul Artists Plan
- Socially-minded Land Allocation (Stockholm)
- Cultural Infrastructure Policy Development (Sydney)
- Made in Marrickville (Sydney)
- Property Tax Subclass for Creative Spaces (Toronto)

CULTURE AND CLIMATE CHANGE²

- XCHANGE: Social Gastronomy (Hong Kong)
- Bilfritt byliv – Car Free City Life (Oslo)
- Furoshiki Paris (Tokyo)

21ST CENTURY CULTURAL INFRASTRUCTURE

- The Goochem Cultural Marketing Chatbot (Amsterdam)
- Art in Public Spaces and Public Art Commission (Amsterdam)
- Austin UNESCO City of Media Arts
- Urban and Public Art in Brussels
- Latin American Center for Experimental Hypermedia (CheLA) (Buenos Aires)
- Public Art: Standard Operating Procedure (SOP) (Cape Town)
- Cultural mobile apps (Chengdu)
- Tianfu Greenway (Chengdu)
- Central Library Oodi (Helsinki)
- Helsinki's City Museum
- Artist Hostel/Residence at the West Kowloon Cultural District (WKCD) (Hong Kong)
- Urban Art Gallery (Lisbon)
- Moscow Producer Center (Mosproducer)
- Library Points (Moscow)
- Future Library (Oslo)
- Digital services in culture-related areas (Shenzhen)
- Bibblix (Stockholm)
- Taipei Media School
- WUK Performing Arts (Vienna)
- Kampus Plus (Warsaw)

21ST CENTURY CULTURAL EVENT AND FORMATS

- The International Dublin Literary Award
- Culture Night (Dublin)
- Gidi Fest (Lagos)
- Festival of Politics (Lisbon)
- Milan Cultural Programming: 'City' and 'Week' formats
- Moscow Cultural Long Nights
- Seasons of Rome
- Shenzhen Reading Month and Creative December
- Shenzhen International Maker Week
- Tokyo Tokyo Festival
- Toronto Photo Laureate: Spanning the Don
- Warsaw in Bloom and Blossom
- Kunst: Szene Zürich 2018

21ST CENTURY CULTURAL GOVERNANCE AND STRATEGY

- Innovation in Cultural Financing (Chengdu)
- Edinburgh Performing Arts Development (EPAD) (Edinburgh)
- Helsinki Philharmonic Orchestra's Godchildren
- Film in Lagos and the Lagos State Employment Trust Fund
- LA County Arts Commission Creative Strategist Artist-in-Residence (Los Angeles)
- City of Melbourne Creative Strategy
- Centralised Event Desk (Milan)
- Cultural Development Policy in the Age of Digital Technology (Montréal)
- Cultural Tourism Development Plan (Montréal)
- Mayor's Grant for Cultural Impact (New York)
- Public Artists in Residence (PAIR) (New York)
- The City of Oslo event strategy
- Artist residencies and public/private partnerships (Paris)
- PAssion CARES (Singapore)
- Cultural Matching Fund (Singapore)
- National Heritage Plan (2018–2022) (Singapore)
- Audrey Journal (Sydney)
- The Old Building Cultural Movement (Taipei)
- Projekt Tanz- und Theaterlandschaft (Zürich)

¹ For additional innovative programmes, please refer to the World Cities Culture Forum's Making Space for Culture Handbook for City Leaders

² For additional innovative programmes, please refer to the World Cities Culture Forum's Culture and Climate Change Handbook for City Leaders



'Oluwarantimi' by Polly Alakija with MOE+ Architects, public art project commissioned by Lagos State Government
Image © Tayo Adeoye



Chengdu night view. Image courtesy of Chengdu Media Group

CITY PROFILES



AMSTERDAM

Amsterdam has been inhabited for a thousand years. Originally a region of low-lying peat bogs, its land was reclaimed 400 years ago through a system of canals, known as The Canal Ring, that has shaped the city to this day and is now a UNESCO World Heritage Site. Although Amsterdam is relatively small, it has a long history of trade and innovation. Its reputation as a liberal and tolerant city dates back to the Enlightenment, when it attracted artists such as Rembrandt and humanist thinkers such as Spinoza and Descartes. It continues to be a global centre for trade, finance and ideas. Known for its tolerance of soft drugs and sex work, it has also been at the forefront of discussions around LGBT rights and multiculturalism; the latter an increasingly important topic in a city where more than one third of residents are foreign born.

Over the past 15 years, Amsterdam has invested hugely in cultural infrastructure. More than 25 institutions have been built, rebuilt or refurbished, including the central public library, the Rijksmuseum, the Stedelijk Museum, Hermitage Amsterdam and the De La Mar theatre. Much of this was financed via public-private partnerships. Management of cultural institutions has also evolved. Amsterdam's national institutions – such as the Rijksmuseum – were privatised in the 1990s and, though still partly government-funded, are run by private foundations. The city is now placing an increased emphasis on financial sustainability. As part of its Plan for the Arts (2017–2020), funding available for arts and culture has been increased by over 9%, to €90 million per year. In addition, €6 million have been allocated to fund innovation, experimentation and talent development. Meanwhile, a unique policy introduced in 2013 gives schoolchildren in Amsterdam up to three hours of cultural education per week through the curriculum. The newly assembled City Council has proposed to raise the Plan for the Arts budget by €5 million annually from 2021 onwards.

As a small, historic city, Amsterdam is having to balance preserving its heritage, encouraging tourism, and remaining a liveable place for its residents. It has been named the seventh most popular European city for international tourists by Euromonitor and welcomes around 15 million

visitors per year. This level of popularity poses challenges for the city. As a result, visitors are now being encouraged to explore beyond the city centre through a programme branding the outer neighbourhoods and highlighting their cultural attractions. The programme aims to widen cultural participation beyond the city, as visitors are invited to visit other places and sites in the greater Amsterdam Area. Despite Amsterdam's long progressive reputation, the City wants to create an even more inclusive and representative cultural sector, as well as increase cultural participation among young and older people. Efforts are also being made to replace ageing infrastructure, and address the dated use of design and public space in some areas.

Amsterdam has an active informal cultural sector and night time economy. In 2002 the city acquired the world's first 'Night Mayor', who advocates for late-night businesses and serves as a point of liaison with the City – a model which has already been exported to many other world cities. Since 2013 Amsterdam has also experimented with 24 hour opening times for a number of venues, based on the idea that extending hours can help to reduce antisocial behaviour. As well as nightclubs and cafes, this includes some arts and cultural venues, such as gallery and concert spaces. The city is also trying to respond to the challenge of making room for artists within the city by providing more artistic space and more support for art in public spaces.

INNOVATIVE PROGRAMMES

THE GOOCHEM CULTURAL MARKETING CHATBOT AN ARTIFICIAL INTELLIGENCE SOLUTION CONNECTING CULTURE PROVIDERS WITH YOUNG AUDIENCES

Digital technology is increasingly being recognised as a powerful tool by local governments and cultural providers as part of their audience development strategies, particularly for targeting young people, who are seen as harder to reach by traditional marketing methods. Amsterdam is driving this innovation further with Goochem, a new cultural marketing project designed to reach young people through social media and artificial intelligence.

Research carried out by Amsterdam Marketing, the City's official marketing organisation, revealed that young people were not engaging well with its website, where it promotes hundreds of the city's cultural offerings, because they felt overwhelmed by all the information and activities being presented to them. This was thought to be creating a significant barrier to young people's cultural participation in Amsterdam. As a result, Amsterdam Marketing and the City of Amsterdam have launched Goochem, a new chatbot, available via Facebook Messenger. With its name derived from the Dutch word for a person trying to be clever, Goochem offers highly personalised cultural information and suggestions to users based on the information they provide. The algorithm works by building a profile of the user through their interactions with the chatbot and the app aims to guide the user to the most relevant information. Developed by digital technology companies Raft and Axendo following an open call for innovative pitches, Goochem is the world's first chatbot to be designed specifically for cultural marketing purposes.

Goochem aims to increase the cultural participation of tech-savvy young people living in Amsterdam, encouraging them to sample new parts of the city and the region. It is hoped that over time the algorithm will become smarter and can then be integrated into Amsterdam Marketing's other digital tools, such as its website iamsterdam.com,

offering young people a more positive user experience with the site. It is also being considered for use in the city's visitor information centres.

Launched in August 2017, Goochem is being continuously updated and new functions added based on feedback from users. It is expected to have 5,000 users at the end of 2018. Having been made for local residents and domestic visitors, Goochem is a Dutch language app. However, Amsterdam Marketing has begun work on the development of other language versions focused on international visitors and expats living in the Amsterdam Metropolitan Area. An English version is due for release at the end of 2018.

AGE FRIENDLY CULTURAL CITY PROGRAMME A CROSS-SECTOR SOLUTION HELPING OLDER RESIDENTS TO STAY CULTURALLY ENGAGED

Many world cities are finding ways to respond to the needs of a growing ageing population. The notion of Age Friendly Cities has been a major focus of the World Health Organisation over the last decade, which estimates that people aged 60 and over as a proportion of the global population will grow to 22% by 2050, with over half of the overall population living in cities.

Amsterdam is no stranger to these demographics and dynamics. A cross-departmental action plan called Age Friendly City Amsterdam was created in 2016. The plan targets four main areas: Dementia; Loneliness and Social Environments; Housing and Accommodation; and Safe Mobility. Cultural participation is among the measures used to tackle challenges and inequalities within these areas, and has been recognised as key to health, wellbeing and social participation among older people. Out of this, a new Age Friendly Cultural City action plan has now been established to focus specifically on cultural provision for the city's older residents. Its aim is to encourage the cultural sector to see older residents as a relevant part of their target audience, broadening their programming and activities geared towards this age group.

Under the plan, the City of Amsterdam has commissioned the OBA, Amsterdam's public library body, to develop and run activities for older people in partnership with the cultural sector. These activities will be based around the intersection of health, welfare, education and culture, and are intended to encourage more partnerships between these sectors. The involvement of public libraries is intended to reflect the interests and needs of older people within a community-based setting, as well as to help develop the OBA as a wider platform for cultural participation. The use of libraries and community spaces also sets this initiative apart from many enrichment projects for older people, which tend to be based in care homes and other residential facilities.

The plan is considered innovative due to its integrated and cross-sectorial approach, and recognition of the power of culture to deal with urban challenges. The strength of public-private partnerships between the government and the cultural sector is also seen as a mark of the plan's innovation and key to its future success.

ART IN PUBLIC SPACES AND PUBLIC ART COMMISSION ENCOURAGING GROWTH AND DEVELOPMENT OF URBAN AREAS THROUGH PUBLIC ART

Amsterdam is a small but rapidly growing city. Developing new urban areas on the outskirts is essential in order to address the city's need for expansion, while keeping its uniquely compact and diverse feel. A key challenge for these new urban areas is making the most effective use of public space. Having re-emerged as a hotspot for contemporary art in recent years, one of the ways Amsterdam is responding to this is by installing contemporary art in urban public spaces. However, so far, this has been achieved by the individual efforts of artists and artistic collectives rather than supported through cultural policy. The City has recently developed two cultural programmes aimed at establishing a more integrated and structural approach towards art in public space, by way of substantial investment in public art, and a dedicated Public Art Commission.

Beginning in 2018, Amsterdam will invest an extra €1.8 million towards the provision of art in public spaces. The city's seven boroughs will also receive €1.5 million to use for urgent maintenance and the commissioning of new art works. Meanwhile a further €300,000 is being allocated towards public arts events, including the proposed Amsterdam Biennale, an art and architecture

event that is expected to take place along the banks of the IJ-river in 2021.

The City Council has also established a two year implementation framework for outdoor art. One of its key measures will be the creation of a Public Art Commission, which will act as a curatorial body for art in public space. This Commission was founded on the idea that the city needs dedicated art ambassadors to promote, protect and map its public art in a similar way to institutional art works.

The project brings together the Department for Urban Planning, which is responsible for enabling public art space, the Department for Heritage, responsible for knowledge and maintenance, and the Amsterdam Fund for the Arts, which will provide the funding for new public art. The new Commission will also help to ensure that these departments work together through a shared vision, in order to create new space for public art and the creation of new work, and to preserve existing public art.

TRENDS

- The City is updating many parts of its infrastructure, particularly with a view to improving mobility and accessibility.
- Cultural programming has a strong focus around diversity and inclusion.
- Increasingly cultural policies and activities in Amsterdam have a broader citywide and regional scope, rather than being concentrated around one area. Cultural organisations in the centre are reaching out and connecting with organisations in outer neighbourhoods.
- The cultural sector is increasingly adapting to demographic shifts in population, especially by catering for older residents. One example is expanding its reach to Amsterdam's outer neighbourhoods to develop future visitors and audiences.
- To guarantee the provision of incubators and other artist work space in the city's planning, these spaces are included in tender procedures concerning the construction of new, or refurbishing of older, buildings.

CULTURAL INFRASTRUCTURE

- **Afterlives of Slavery** is a new permanent exhibition at the Tropenmuseum exploring the legacy of slavery in the Netherlands through relics and personal stories.
- Plans for a new branch of the **Amsterdam Museum** in the city's Nieuw-West district were unveiled in 2017.
- A new branch of the **Stedelijk Museum**, Amsterdam's largest contemporary art museum, has been proposed for the Zuidas District.
- The first **Amsterdam Biennale** is expected to take place in 2021, with art works focusing on the relationship between architecture, urban development and visual arts.
- A new cultural cluster is being built in the **Zuid-Oost District**.
- Impressive **wall sized works of art** have been commissioned for all stations of the recently opened Noord-Zuid subway line, which links the north of Amsterdam with the south.



AMSTERDAM DATA

Geographical Area Size (km²): 2,580
Total Population: 2,503,000
GDP (m): \$170,878

Corresponding Administrative level: Amsterdam Metropolitan Area

PEOPLE & TALENT



35.9%

Foreign born
population %



9.33M

International tourists
per year



7,688

International students
studying in the city



11

Specialist cultural HE
establishments



7,791

Students of Public
Specialist Art & Design
Institutions



3,256

Students of Art &
Design courses at
generalist universities

CULTURAL & NATURAL HERITAGE



4

UNESCO World
Heritage Sites



14

Other heritage/
historical sites



13%

% of public green space



144

Museums



7.07M

Visits to top 5 most
visited museums
& galleries



3,025

Average daily visits
to top 5 art exhibitions

PERFORMING ARTS



58

Theatres



5

Concert halls



147

Live music venues



350

Festivals and
celebrations



700,000

Estimated attendance at
main festival/celebration

FILM & GAMES



38

Cinemas



113

Cinema screens



36

Film festivals



6.14M

Cinema admissions
per year



285,000

Admissions at main
film festival



\$57.44M

Total value of cinema
ticket sales per year
- \$ (ppp)



107

Video games arcades

VITALITY



80

Public libraries



196

Art galleries



136

Bookshops



1,516

Bars



35

Nightclubs

AUSTIN

Originating in the settling of Texas in the 1830s, Austin is the state's capital city and the 11th most populous city in the US. Immigrants from Germany, Sweden and Mexico were the area's original inhabitants, but significant periods of growth followed. Building booms occurred throughout the late 19th century, with the construction of the first Capitol building, the arrival of the railroad and the opening of the landmark Driskill Hotel. The Moonlight Towers, built in 1894, are a set of illuminations unique to Austin, and over half of the original 31 have been preserved. Austin has been home to authors and artists throughout history, from America and beyond. Elisabet Ney, a German classically trained sculptor, moved to Austin in the 1800s. The city's museum, dedicated to her legacy, houses the largest collection of her work in the world.

Austin is one of America's fastest-growing cities, drawing in people attracted by the temperate climate and – up until recently – the comparatively low housing costs. The city has a buoyant creative economy, which grew by 25% during the 2008 recession. Austin's cultural landscape includes both established cultural organisations as well as creative hubs, where creatives live, work and showcase their work. In addition to fixed cultural events such as Austin Fashion Week, Austin Poetry Slam, O. Henry Pun-Off, Art City Austin, Bat Fest, Austin City Limits Festival, and South by Southwest, the city hosts a mix of more informal, fringe activities, also key to its overall cultural offerings. Austin is perhaps most well known for its live music scene, hosting both the longest-running concert music programme on American television, Austin City Limits, as well as being home to one of the highest numbers of music venues per capita of all US cities. Austin was also recently designated as City of Media Arts within UNESCO's Creative Cities Network, which it is hoped will contribute to building valuable relationships between Austin's creative sector and the rest of the world.

The city's social, cultural and economic changes also bring challenges with them. As Austin has continued to experience explosive growth, affordability has become an issue. The City has assembled a task force

to address problems around the resulting displacement of communities and threats to historical and cultural identity, its responsibilities include preserving and growing small businesses and cultural assets. The popular local movement, Keep Austin Weird, which began as a way to promote independent local businesses, has now come to represent a wider popular movement in support of the city's eccentricity and diversity.

Meanwhile, the City of Austin's Cultural Arts Division, within the Economic Development Department, is the largest funder of arts non-profit organisations in the city, commissions temporary and permanent public art, and leads several initiatives to address affordability, preservation of cultural heritage, promotion of cultural tourism, and financial training for artists and arts organisations. The Creative Economic Priority Program is a key component of Imagine Austin, a 30 year master plan for the city, and aims to find the best ways to support and enhance Austin's creative sector going forward. The City is focusing on actively supporting the creative community, through addressing its challenges to find affordable live and work space, incentivising creative development projects, and by partnering with local educational institutions to improve creatives' workforce skills to be more competitive in the job market. Policies to improve local infrastructure are also linked to the city's cultural priorities. There are currently several mobility initiatives underway aimed at improving public transport and roads, and proposed bond funding to improve existing and secure additional City-owned creative facilities.



INNOVATIVE PROGRAMMES

CULTURAL ASSET MAPPING PROJECT (CAMP) COLLECTING INFORMATION ABOUT LOCAL CULTURAL ASSETS WITH THE INVOLVEMENT OF LOCAL COMMUNITIES

Designing public cultural policy in an urban context is more effective when supported by evidence, including information regarding the number, types and spatial distribution of a city's cultural assets. The Cultural Asset Mapping Project (CAMP) began in Austin as a response to an internal gap in this knowledge. The City's Cultural Arts Division then saw the opportunity to expand the project into looking at where and how cultural and creative activities exist across Austin's diverse cultural landscape, in order to make culture more inclusive and accessible. The CAMP mapping process was designed for community members to submit any place or resource they identified as having cultural or creative value to them. This community-led approach has allowed the dataset, and the policies which have resulted from it, to define cultural assets in a more diverse and nuanced way, going beyond conventional venues and activities.

With the information gathered through CAMP, the City hopes to better integrate Austin's creative sector into city planning initiatives, the development of Capital Improvement Projects, and larger economic development strategies. This is to ensure the arts and creative sector remain a significant player in Austin's ongoing development. The data will be able to identify and support emerging or potential cultural districts through place-based strategies, map future trends in the loss and retention of cultural spaces, and identify areas lacking cultural facilities. It will also help to integrate existing cultural assets and the planning for creative space, as well as support cultural tourism through wayfinding and promotion.

CAMP is much more than just a cultural facilities survey. It is also a community project which directly involves residents in providing the data behind policy decisions. It has acted as a forum for storytelling and for sharing

of cultural experiences amid a rapidly changing landscape, and presented a more diverse picture of the many types of cultural spaces and facilities Austin has to offer.

As part of CAMP, the Cultural Arts Division created 'Thriving in Place', a report on place-based economic development aimed at exploring the City's role in addressing the challenges involved in creating and retaining cultural spaces. The report highlights that while cultural spaces serve as valuable community resources, their success in creating vibrant, desirable, and profitable areas can in turn lead to the displacement and disenfranchisement of the very communities which make those areas attractive in the first place. 'Thriving in Place' outlines place-based strategies and district development as a means to capture the real estate value created by cultural spaces in a way that reinvests that value back into the community and ensures that groups of people who have lived there for a long time can continue to do so. It is hoped both CAMP and 'Thriving in Place' will offer insights and a model for other world cities facing similar challenges.

CREATIVE SPACE PRESERVATION AND DEVELOPMENT A HOLISTIC, PLACE-BASED APPROACH TO THE CITY'S AFFORDABILITY CHALLENGES

Like many growing cities, Austin's cultural facilities and arts spaces have increasingly found themselves threatened by rising rents, encroaching developments and an increasingly competitive real estate market. Recognising the need for a multifaceted approach and new relationships between City departments and across the spectrum of private-public partnerships to address the underlying constraints, Austin's Cultural Arts Division introduced a number of cross-sector programmes, initiatives and policy changes to address these affordability issues in support of the city's creative and cultural infrastructure.

Creative space preservation and development is part of an ongoing effort to ensure all residents of Austin have

access to space to take part in arts, culture, and creative expression. The Cultural Arts Division aims to develop policies and permitting processes that go beyond one-size-fits-all solutions to better suit the diverse and creative forms cultural spaces can take. Within this broad goal, the Cultural Arts Division is becoming more involved in land use planning, code compliance, private-public partnership development and other types of relationships. Partnerships are being developed to activate underutilised or vacant spaces for artistic and creative use. New programmes have been developed with NGO Partners for Sacred Places and Mindpop, as well as Austin Independent School District, to match local churches and schools with creative organisations which are looking for space.

The Cultural Arts Division is directly investing in the stabilisation of cultural space by providing funding to organisations seeking to meet code compliance and rent subsidies to cultural spaces facing sizable rent hikes and/or displacement through the Art Space Assistance Program (ASAP). It is working with other Divisions within the Economic Development Department to implement revisions to the City of Austin's development incentives, tools and loans framework which now allows more options for incentivising development that would provide a public benefit, specifically including creative projects. There are also proposed revisions to the City's land use code to facilitate creative spaces citywide.

These initiatives are just the beginning of ongoing efforts to address the creation and retention of cultural space. Key to this is the goal of equitable cultural development that does not continue to gentrify or displace marginalised groups within the community who are most affected by a lack of affordability. Over the long term, the City aims for these efforts to create an expanded menu of options and opportunities for creative spaces, ensuring new spaces can be created and existing ones improved. It is hoped this work will pave the way for longstanding partnerships across the City of Austin, to ensure the right regulatory and policy environment exists for affordable, flexible and innovative creative spaces to grow and thrive.

AUSTIN UNESCO CITY OF MEDIA ARTS SHOWCASING DIGITAL MEDIA ARTISTS AS PART OF AUSTIN'S UNESCO CREATIVE CITIES DESIGNATION

In 2015, the City of Austin was designated as a UNESCO City of Media Arts. It is the only city in the US to have achieved this and aims to use it to introduce the city's

media and arts innovators to a worldwide audience. Austin's designation was particularly based on its long tradition of presenting cutting-edge art installations, while its contemporary digital culture has led to the rise of multidisciplinary arts experiences involving digital technology. These experiences, which often happen in public spaces, regularly engage non-traditional audiences in creative and unexpected ways, and showcasing digitally inspired art is now one of Austin's cultural priorities.

Playable City Austin launched in 2015 to develop imaginative new ideas for urban spaces and to engage. In partnership with UK-based Watershed, the City commissioned 'Hello Lamp Post', a ten week project in which thousands of people across Austin 'conversed' with lamp posts, bus stops, bridges and other infrastructure throughout the city, through text messages. More recent commissions include 'Wander', an interactive, choose-your-own adventure installation featuring a sculptural beacon and mobile-optimised web app which takes visitors through downtown Austin.

The Blanton Museum of Art, The Contemporary Austin and numerous Austin galleries regularly exhibit local and national artists working with new media. The annual EAST and WEST Austin Studio Tours also showcase multidisciplinary installations from local creatives. Meanwhile, several locally grown festivals (Fusebox Festival, PROTO Festival, TURN UP Women's Multimedia Festival and others) highlight pioneering and progressive works of electronic music and digital art. Programmes feature international art and music exhibitions, panel discussions and dialogues, demos and workshops, meetups and parties, pop-up galleries and world premiere performances.

As a member of the UNESCO Creative Cities Network, Austin works individually and in partnership with other UNESCO cities to promote creativity and cultural industries, strengthen participation in cultural life, and support the integration of culture into urban development plans. Through several initiatives, including a partnership with South by Southwest that showcases media arts and artists, and participation in international exhibitions hosted by fellow Media Arts cities, Austin has generated wide ranging exposure for local media arts artists and highlighted its position as a trendsetting global city at the intersection of art, music and digital technology. The designation is expected to continue to strengthen international relationships, encourage creative industry development and boost cultural tourism.

TRENDS

- Creative sector organisations are having difficulty finding and staying in their homes and workspaces because of rapidly rising rents and rampant development. The City of Austin is tackling this on several fronts, including increasing the availability of artistic space through partnership schemes with public buildings such as schools and churches, and offering specific grants to creative sector non-profits.
- Cross-sector collaboration between artists of many disciplines and genres has been prevalent in Austin, and these collaborations continue to grow and broaden. This is supported by a number of creative hubs, including the Austin Creative Alliance, which works to support all sectors of Austin's creative economy.
- Public-Private Partnerships between the creative sector and business communities are increasingly being developed to enhance Austin's creative sector. These include the development of land trusts and partnerships with Chambers of Commerce, and support for grassroots business and cultural districts such as the Red River Cultural District.

CULTURAL INFRASTRUCTURE

- A bond election that would support various capital improvement projects is currently slated for November 2018. The cultural projects that have been recommended for the ballot include the replacement of the **Dougherty Arts Center**, infrastructure improvements to the **George Washington Carver Museum and Cultural Center**, as well as the renovation of the **Asian-American Resource Center**, the **Mexic-Arte Museum** and the **Emma S. Barrientos Mexican-American Cultural Center**. There is also funding proposed for acquisition and development of a new community creative facility.
- The revision to the City's Chapter 380 Incentives policy, conducted by the Economic Development Department, will match City assistance and support to development projects which provide significant public benefit, and is intended to provide greater support to the creative community through incentives, grants, loans, and other tools.



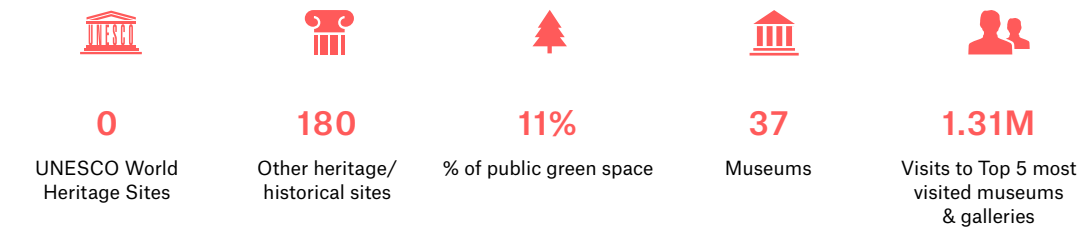
Pecan Street. Image courtesy of City of Austin

AUSTIN DATA

Geographical Area Size (km²): 810
Total Population: 947,987
GDP (m): \$135,010

Corresponding Administrative level: City of Austin

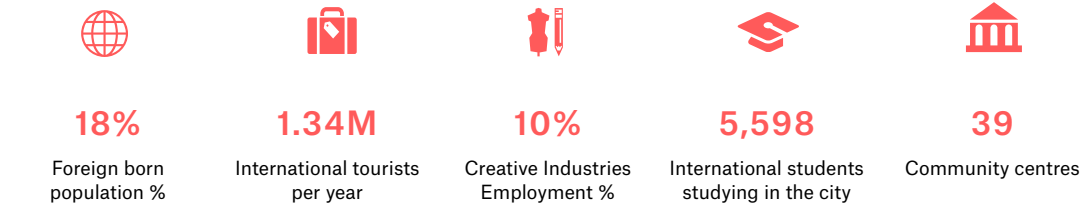
CULTURAL & NATURAL HERITAGE



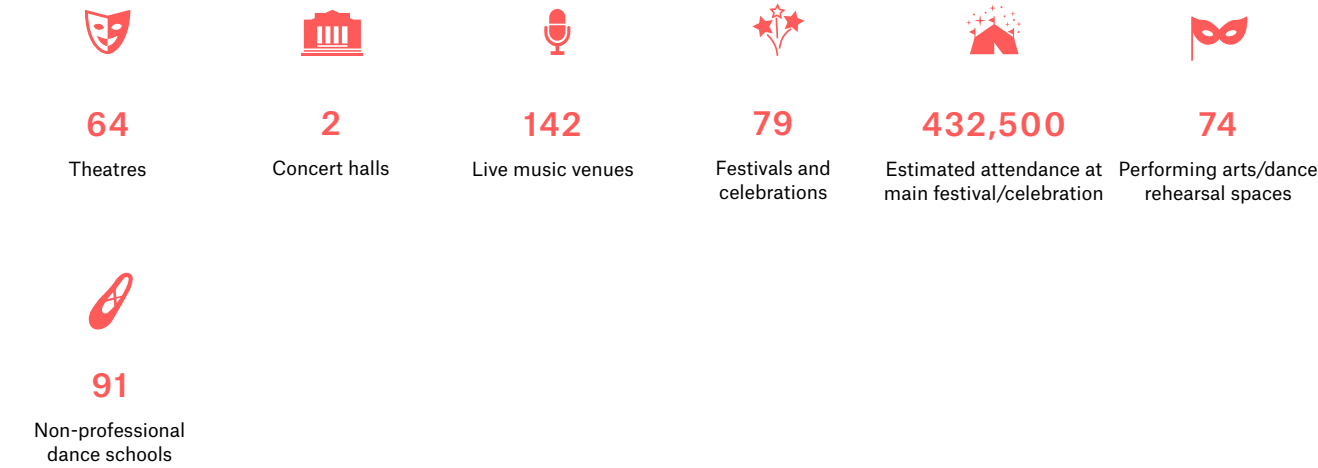
FILM & GAMES



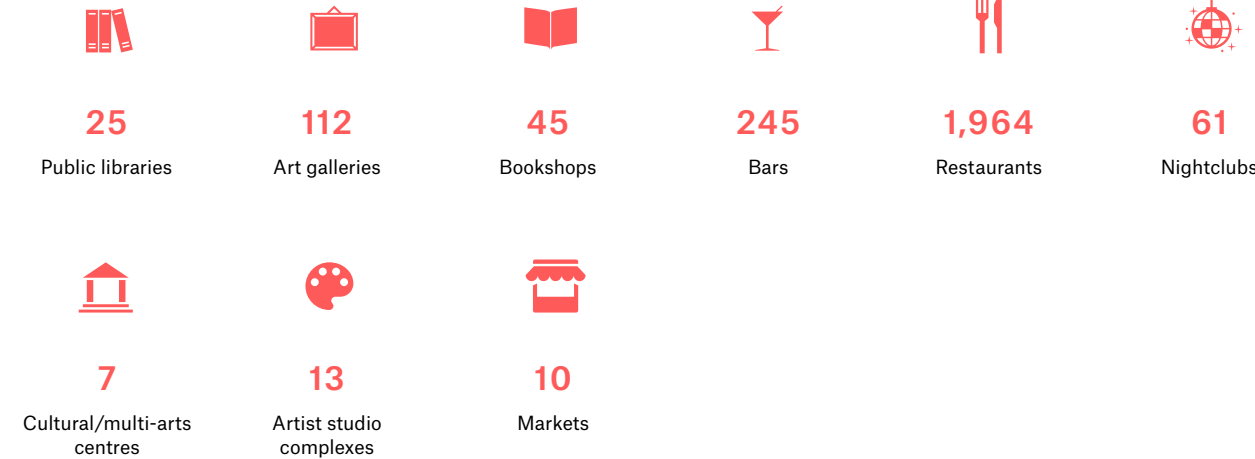
PEOPLE & TALENT



PERFORMING ARTS



VITALITY



BOGOTÁ

Bogotá is one of the oldest cities in Latin America. Founded in 1538, it was a centre of Spanish power and culture on the continent. It is divided politically and administratively into 20 town halls, with an overall city population of eight million, and further three million in the surrounding areas. After decades of conflict in Colombia, Bogotá is now leading the way for the whole country, both as an inspirational case study in constructing democracy and preserving peace, and as a strategic centre for improving the national economy, particularly through services and finance.

Bogotá is the country's cultural powerhouse. Its music scene is especially dynamic, giving Bogotá a unique and lively nightlife. These factors helped Bogotá earn the designation of City of Music from UNESCO's Creative City Network in 2012. Public green spaces are a fundamental asset of the city, hosting a wide range of cultural activities, such as the Festivals in The Park, which are five huge open-air musical events ranging from rock, hip hop and salsa, to jazz and opera. Other highlights include the biennial Ibero-American Theatre Festival, the world's largest event of its type, which attracts two million people every two years.

For the past 20 years, the City has recognised that culture is an effective way to engineer wider social benefits, but it is only recently that this has become part of the long term citywide policy, 'A Better Bogotá for All'. This manifests itself partly in major urban planning projects, including transportation projects. Bogotá is developing better links between the TransMiCable aerial cable car which connects the high mountainous area of Ciudad Bolívar, with Transmilenio, the city's dedicated bus lane network. Cultural infrastructure is being added along the route, including a museum, two theatres and auditoriums, exhibition areas and places for vocational training in the arts. Over the last two years there has also been major transformation in the city centre as the Bronx area, previously most notable for drugs and crime, is regenerated into the first planned Creative Industries hub in the country. Public-private partnership is a crucial aspect in facilitating this regeneration scheme, and the concentration of creative

industries is likely to draw in more talent and businesses through tax incentives and other benefits.

However, overall investment by the City in culture has centred less on developing prestigious anchor institutions and more on alternative cultural spaces for theatre, music and public events. This includes a programme where exhibition and collection items are displayed in public spaces as well as in galleries or museums. The City has promoted small publishing houses to bring unconventional literature to the world's attention, alongside creating light touch infrastructure to encourage literacy, such as mini libraries at public transport hubs. Fundamental to this work is the concept of 'Citizenship Culture' – an approach which encourages those living in the city to come up with solutions that will improve their neighbourhoods. Citizen involvement in promoting literacy and increasing access to literature through 'suitcases' of library books provided to communities outside the city centre are examples of this. Another is Responsible Graffiti Practice, a participatory process to develop a cultural policy around graffiti. The policy recognises this marginalised artistic form and seeks to use it to increase participation in decision-making about public space. It has resulted in improved city streetscapes with vibrant artworks and the emergence of a new group of artists, renewing the cultural identity of the city in close collaboration with its citizens.

Bogotá's investment in culture aims both to achieve improved outcomes in terms of city planning and better neighbourhoods, and to develop the idea of what it is to be a citizen of the city. In offering more opportunities for its citizens to obtain knowledge and access culture, it hopes to continue to build a peaceful and prosperous future.

INNOVATIVE PROGRAMMES

CITIZENSHIP CULTURE USING CULTURAL POLICY TO DEVELOP EMPOWERING MODELS OF CITIZENSHIP

The City of Bogotá recognises that it needs to develop cultural policy which includes and engages its citizens, to continue the post-conflict transformation of the city. It seeks to embed positive, non-violent social relations and create a society where diversity is respected, as well as preserving the environment. These ambitions have been recognised as important in Bogotá's public administration for the past two decades, but have now been developed more strategically. Citizenship Culture is one of the three strands of the Metropolitan Development Programme, 'A Better Bogotá for All'.

Citizenship Culture is a long term policy through to 2038, with a series of action plans, financial scenarios and discussions of how citizens and institutions can participate. Benchmarking is provided by the creation of a Citizenship Cultural Index, which will monitor the outcomes of this 20 year policy. The policy also has its own department: the Citizenship Culture Directorate within the City's Culture, Recreation and Sport Secretariat. Additionally, there are offices and staff addressing cultural policy in departments ranging from national security to animal welfare, rubbish management and health. Finally, there is a strong component of consultation and participation: Bogotá has designed and launched a City Portfolio to Promote Citizenship Culture. This invites city inhabitants to use their creativity not just to embed arts into the city, but to improve their local living conditions and transform the factors which are limiting their personal development. Residents can for instance present initiatives and projects to change their local cultural contexts, covering issues such as cultural diversity, ways of solving conflicts, social relations in and around public spaces (including parks, transport and monuments), as well as environmental sustainability.

Through this policy, there have been a number of projects focusing on democratising cultural provision. These include Films for Bogotá, which offers films in parks in less affluent

areas of the city during summer months, and 'Bogotá in 100 words', a short story competition inviting all citizens to capture the essence of the city. There are also plans to pedestrianise Seventh Avenue, running down from the Presidential Palace, reclaiming an iconic area of the city as a civic space. All of these encourage a shared vision of the city and shared enjoyment of public space. Funding this work has required securing public and private funds. For example, a tax on all tickets over \$35 for arts performances has raised \$11.6 million for the City in the past six years, which has been reinvested in the civic cultural infrastructure.

This policy is a very broad one, engaging the City administration, businesses, private bodies and citizens themselves. In a world where political cycles often restrict planning to five or ten year periods, Bogotá has been remarkable in planning for the long term and embedding evaluation tools that will allow its plans to be assessed over time.

BRONX CREATIVE DISTRICT REGENERATING AN AREA ASSOCIATED WITH CRIME AS A CREATIVE INDUSTRIES HUB

For many years Bronx Street, in the centre of Bogotá, was mostly known as an area of crime and drugs. In May 2016 there was a major intervention to remove these activities, which left the City with the challenge of repurposing the space for a positive and dynamic use. The City decided to develop the Bronx Creative District, turning one of the most run-down areas in Colombia into a symbol of new opportunities.

The City is investing more than \$225 million in the urban redevelopment of the area, including the former Bronx Street and the old Recruitment Battalion, an imposing historic building of national significance, which will be the centrepiece of the district. Together, these cover 3.92 hectares in the centre of town, which will be renovated by the Renewal and Urban Development Company of Bogotá. The City has an extensive list of

creative industries it wishes to encourage in the area, from audiovisual production to design, music, architecture, and rehearsal rooms for performing arts. These will sit side by side with food outlets, distilleries and breweries, bookstores and places to live, creating a rounded neighbourhood infrastructure. It also hopes to encourage Fab Labs for design, robotics and computer programming alongside arts venues. The idea behind this diversity is that together these creative businesses will find synergies and create a 'cluster effect', bringing together a variety of creative talent. Two outdoor public spaces, the Plaza España and Parque Tercer Milenio, allow for larger format events to showcase the creativity of the district.

To date, there have been 14 cultural events, attracting 10,000 people and receiving extensive press coverage. Mayor Enrique Peñalosa is also seeking to develop an educational programme in the area, focused on creative industries and offering spaces where a new generation of Bogotá's young people can meet. These include a new National Vocational Training Centre headquarters with 32 technological training programmes and short courses expected to reach 10,000 young people each year.

This is a major social and cultural intervention for the City and is the first planned creative district in Colombia. The centre of Bogotá is where the city's economic, residential, institutional, cultural and educational activities converge – and it will now be enhanced by this creative district.

READING IS FLYING ENCOURAGING READING AND LITERACY TO CREATE A MORE EMPOWERED CITIZEN BODY

Reading can be a source of positive social transformation: those who read are more likely to engage in political culture, respect difference and contribute to a trusting society that helps everyone to co-exist in peace. However, many people in Bogotá are disengaged from this resource: in 2017, 40% of the Bogotá population did not read a single book and only 37% of the population over the age of 12 visited a library. This deficit is reinforced by the fact that Bogotá only has 23 public libraries, or 1.8 libraries per 100 square kilometres – considerably less than most world cities. Therefore, the City of Bogotá has created a Reading Plan, known as 'Reading is Flying', to encourage reading by making it more accessible and affordable.

Reading spaces are being inserted across the city in places people pass through in their everyday lives. There are mini-libraries in stations on the extensive transport network, schemes to provide books in nursery schools, reading

places in public squares and furniture set out in parks with accompanying reading matter. There is also the 'Libro al Viento' ('Book in the Wind') programme, which publishes short literary texts which are offered for free in public spaces.

Public libraries are at the centre of the strategy, and a special effort has been made to strengthen and modernise the entire system, which includes the city's public, school and community libraries. There has been work to extend library catalogues with physical and digital books, and to share collections more widely between different library networks. Programmes have been developed to reach more communities beyond the city centre, including 'City and Rural Readers' and 'Library Families'. Young people and families are trained to promote reading and writing in their communities, supported by travelling suitcases of books from the nearest library.

The Reading Plan was developed with leadership from the Secretariat of Culture, Recreation and Sport and the District Secretariat of Education after a consultation process with stakeholders ranging from libraries, publishers, academics and booksellers, to experts in reading, writing and digital culture. The programme particularly targets young people up to the age of 17, rural populations and those who struggle with literacy.

Through this work, the City aims to make sure all children are literate by the age of eight, and to encourage a culture where the young read and write for pleasure. Ultimately, the City sees a broader reading culture as a route to greater equality and more informed political participation, as citizens gain access to knowledge alongside more opportunities to create and participate. This contributes to the City's wider ambition to construct a society which is socially rich, inclusive and embraces peace.

TRENDS

- Culture has become a vital component in building a functional city: central to creating a place that is equitable, democratic and united, able to deal respectfully with diversity and avoid violence. From urban regeneration to access to knowledge, culture helps create informed and empowered citizens able to access their rights.
- Culture is being integrated into urban planning, with new developments that respect existing cultural infrastructure, and develop new cultural spaces.
- The City is developing a policy to reach people who are socially or geographically excluded to ensure they receive a share of cultural events and creative opportunities.
- Over the last six years there has been a tax of 10% on sales of all ticket over \$35 for performing arts events. This has raised more than \$11.6 million to invest in the cultural and civic infrastructure of the city.

CULTURAL INFRASTRUCTURE

- The City has constructed five dual purpose sport and cultural centres in three parks (El Tunal de Tunjuelito, Fontanar de Suba, El Indio in Suba) and across two strategic outlying areas of the city (Chapinero and San Cristóbal).
- The **TransMiCable** project allows faster transit times across the city by cable car. There are nine creative spaces built around the supporting columns of the TransMiCable route, including libraries, museums, theatres and dance halls.
- The **Cinemateca Distrital**, a new cinematheque, will open in April 2019 in an emblematic 8,600 square metre building in the centre of Bogotá with four movie theatres as well as a multipurpose hall for performing arts, classrooms, restaurants and recording studios.
- The 800 capacity **Theatre El Ensueño** will open in June 2019 and include a performing arts school.
- The **Santa Fe Gallery**, dedicated to contemporary arts, will move to new headquarters at the end of 2018 and will be included alongside a traditional food market place as part of a new cultural tourism development mixing food and art in the Candelaria, Bogotá's most visited area.



Library outpost at a bus stop in a park
Image courtesy of Secretariat of Culture, Recreation and Sport, City of Bogotá

BOGOTÁ DATA

Geographical Area Size (km²): 1,636
Total Population: 8,181,047
GDP (m): \$72,600

Corresponding Administrative level: City of Bogotá

CULTURAL & NATURAL HERITAGE

				
0	7,144	4.9%	77	1.49M
UNESCO World Heritage Sites	Other heritage/historical sites	% of public green space	Museums	Visits to Top 5 most visited museums & galleries

FILM & GAMES

					
53	275	39	21.18M	21,962	\$157.75M
Cinemas	Cinema screens	Film festivals	Cinema admissions per year	Admissions at main film festival	Total value of cinema ticket sales per year - \$ (ppp)

PEOPLE & TALENT

					
0.45%	1.77M	2,611	1	2	5,611
Foreign born population %	International tourists per year	International students studying in the city	Specialist cultural HE establishments	Specialist private cultural HE establishments	Students of Art & Design courses at generalist universities
					
69					
Community centres					

PERFORMING ARTS

					
74	3,543	1.29M	\$66.27M	8	104
Theatres	Theatrical performances at all theatres per year	Admissions at all theatres per year	Total value of theatre ticket sales at all theatres per year - \$m (ppp)	Concert halls	Live music venues
					
1,109	79	2.75M	307		
Music performances per year	Festivals and celebrations	Estimated attendance at main festival/celebration	Dance performances per year		

VITALITY

					
23	44	173	12,348	34,248	327
Public libraries	Art galleries	Bookshops	Bars	Restaurants	Nightclubs
					
5					
Cultural/multi-arts centres					

BRUSSELS

Founded between the 8th and 10th centuries, Brussels quickly became a major centre for trade. Over the course of its history it has been governed by, among others, Spanish, Austrian, French and Dutch rulers. It became the capital of an independent Belgium in 1830. Brussels considers itself not just a city of culture but a 'city of cultures.' It is the centre of a federal state composed of regions and linguistic communities speaking Dutch, French and German. In 1989, Brussels became a region in its own right, the Brussels-Capital Region.

Today Brussels has a population of nearly 1.2 million, having grown rapidly since the mid-1990s. It is a hyperdiverse city, multicultural in a different way than the country as a whole, as 62% of its residents are foreign born. As well as being the de facto capital of the European Union, Brussels serves as a base for many other international institutions, including NATO. Over 50,000 Brussels residents work directly for these institutions, with the total EU working community estimated at about 275,000. Brussels benefits from comparatively moderate housing costs and proximity to a wide range of green spaces. Although Brussels is one of the richest European regions in GDP per capita, it has a high unemployment rate and over a third of its population is at risk from poverty.

The Brussels-Capital Region is made up of 19 highly autonomous municipalities, and much cultural policy and budget lies in the hands of the French and Flemish linguistic communities, a fragmentation which can be a roadblock to coherent policy. However, in 2009 there was a groundbreaking 'Culture Plan for Brussels' which emphasised the need for cooperation and multilingualism. In recent years Brussels has experienced a cultural renaissance. From being viewed as a symbol of European bureaucracy, it has transformed into a new centre of the European art scene, with artists and a significant number of collectors drawn by its internationalism and relatively low rents. Art collectors have become more prominent cultural actors, opening 12 private galleries and art centres in the past decade, including Garage Cosmos, Royal Ice Rink and the Loft of Alain Servais. Many also offer additional cultural

services from workshops to emerging think tanks such as ThalieLab. Multiculturalism is also broadening beyond European identities, and Brussels creatives have been at the forefront of work to give a voice to new communities, which may not see their life experience reflected in formal cultural institutions. Projects include creating a welcome for refugees through film screenings and new festival styles, which allow citizens to curate as well as consume arts events.

Recent capital projects have seen the reuse of the city's historic and industrial buildings as major cultural spaces. The Kanal Project is creating a cultural hub in a 1930s modernist industrial building, with two museums, an auditorium and vast multifunctional public spaces, while a renovated building combining architectural grandeur and aesthetic finesse is home to MAD Brussels, a platform for the fashion and design sectors. The House of European History is a museum unique in seeking to tell the story of the continent as a whole, particularly focusing on the 20th century, and offering a narrative in all the languages of the European Union.

Brussels is a city of many faces: traditionally multi-ethnic and multilingual, diverse and fragmented. Its institutional complexity provides both a barrier to cooperation and a space for new thinking. Despite its challenges, Brussels has developed a new cultural energy which is now attracting attention across Europe.

INNOVATIVE PROGRAMMES

CINEMAXIMILIAAN **FILM SCREENINGS AND FILM-MAKING** **AS A WAY OF WELCOMING REFUGEES** **TO THE CITY COMMUNITY**

Brussels is an international transit hub and when the European refugee crisis worsened in 2015 many came to the city, living in makeshift tents and shelters in Maximiliaan Park in the Northern Quarter. At its height, the park became home to more than 1,000 people waiting to register with the Belgian Immigration Department. Although the arrival of refugees has produced political tension across Europe, in Brussels it also led to support networks springing up for refugees – offering practical support in terms of a place to sleep and advice in dealing with bureaucracy. Simultaneously, some creatives have offered a cultural welcome to the city, through Cinemaximiliaan, which offers film showings to refugees in a variety of settings.

Cinemaximiliaan is coordinated by Gwendolyn Lootens, a visual artist and documentary maker and Gawan Fagard, an art historian and film programmer. In September 2015 the pair brought film equipment to Maximiliaan Park and with the help of volunteers, offered film showings every night. The screenings became social occasions, and citizens stayed in touch with refugees after they were moved to asylum centres around Belgium. Now the screenings have extended to asylum centres, which today are where many new arrivals first encounter the work of Cinemaximiliaan.

Screenings have also spread to homes around Brussels. A citizen's solidarity movement, which offers spare rooms and political support to refugees, now has a Facebook group with 27,000 members. Offering home cinema evenings is an extension of this welcome, which also involves sharing dinner and making social connections. The project has now expanded to include other activities such as music performances, debates, lectures and workshops. Eighteen months into the project, Cinemaximiliaan is now developing plans for a film

production house. Based in a large house in Molenbeek, it offers film recording and editing studios and a setting for a wide variety of people to work together as camera operators, costume designers or make-up artists as well as film-makers. Film production is on a voluntary basis, with everyone working together on an equal level. In December 2017, the Hakimi family from Afghanistan made the first film to emerge from this project in collaboration with directors Rokhsareh Ghaemmaghami and Julie De Clercq.

The project has ambitions to create a sense of 'family', which in ten years will be able to provide support for a new generation of incomers. In order to create a sustainable model, Cinemaximiliaan has recently become a not-for-profit so that it can seek more structured funding. In 2015, the project won the Flemish Culture Prize for Sociocultural Work with Adults. It was judged outstanding in addressing an acute social problem with a project which has gone beyond the local context of the city to have a countrywide impact. A 2018 World Bank report shows that 80–90% of forcibly displaced people live in towns and cities, meaning that dealing with large numbers of refugees is most often an urban issue. The Cinemaximiliaan experience may therefore offer useful lessons for many other cities.

ENTER FESTIVAL BXL **DEVELOPING NEW PARTICIPATIVE MODELS** **FOR CITY FESTIVALS WITH A FOCUS ON** **CITIZEN EMPOWERMENT**

As Brussels diversifies, its institutional cultural scene does not always create work relevant to the variety of urban realities or capture the rich cultural references of its neighbourhoods. At the same time, it is important not to programme cultural work that reduces people only to their ethnic, cultural and religious background. In response to these issues, the public policy research organisation Demos has created a new kind of multidisciplinary arts event: ENTER Festival BXL. It involves the public across the city in curating cultural events, and choosing which parts of a multi-district festival should be performed in their neighbourhood.

The participative process begins with a call, in three languages, for suggestions of artistic productions which involve citizens in the creative process. In 2018, the fourth edition of the ENTER Festival, 209 proposals were received, which were sifted down to 80 by an 18 person editorial board of creatives. The longlist of options was then presented to residents in four very different areas of Brussels: Haren, Laeken, St. Peter's Woluwe and the Begijnhof neighbourhood, which formed the four festival zones of the city. Residents were then given a budget and invited to choose which of the artistic options should take place in their neighbourhood.

Demos, the organisation behind the festival, has a broader strategic aim of engaging a wider group of citizens in the democratic process and empowering the public sector to work for the common good. It is working with government bodies, including the City of Brussels and Brussels-Capital Region, as well as neighbourhoods and local people to achieve this. ENTER offers a blueprint for future participative art festivals and continues to develop methods of putting art into the hands of the public. The 2018 festival was followed by a debate event, discussing participative formats in the arts and exploring how these relate to wider issues of diversity in the city.

URBAN AND PUBLIC ART IN BRUSSELS **TAKING A PROGRESSIVE APPROACH** **TO STREET AND PUBLIC ART POLICY**

Brussels has a lively street art scene, ranging from music to contemporary sculpture, festivals, events, performance art and graffiti. In the past few years the City authorities have developed a tolerant and light-touch approach to overseeing this. Although its management processes aim to create well-organised use of urban space that does not cause a nuisance to citizens, its policy is designed to allow challenging art and prevent censorship, recognising graffiti in particular as a legitimate urban form.

For public sculptures, the Urban Art Committee looks at what new pieces should be acquired by the City, the maintenance of existing works and how public art integrates into the urban landscape. Works include Alexander Calder's abstract spiral shape in a fountain 'The Wirling Ear', Lucile Soufflet's 'The circular bench', which mixes practical street furniture with art, and Jean-François Octave's 'My gay mythology - a monument to everyone' that bears some resemblance to a street information point but lists inspirational gay figures. This variety of forms, materials and subjects expresses the progressive values of the city.

Since 2014, the City has also invested €100,000 each year to creating new murals on its streets. Its 'call to walls' invites private owners to offer up their buildings as a canvas for art works. Sometimes art is produced to order, but there are also 'walls of free expression' where artists can paint what they like. As long as works do not incite hatred, the City does not impose censorship, and subjects that might be challenging to some are on display. Five years into the project there have been more than 50 partnerships bringing together public cultural and educational organisations, private individuals, non-profits and urban artist collectives, producing nearly 100 frescoes. Brussels offers a dedicated website mapping these street art locations and visitors can follow trails on a particular theme through the City.

Brussels also hosts 300 cultural events each year, managed through a simple form. Although the Cultural Department will often propose adaptations of an organiser's original plan, such as moving location, the intention is to approve and support events and 95% of applications are agreed. Street performers are also welcomed, and the number of places where music or other sound is allowed has expanded. At the same time, no sound can be louder than 60 decibels and performers are forbidden to perform out of hours. This balances the needs of local residents with opportunities for entertainment. 'Non-sound' performance can take place anywhere in Brussels, provided it is agreed with the Culture Department.

This approach has positioned the City as an enabler of Street and Public Art, growing a street scene that has become an attraction in itself, and creating an atmosphere where artists are welcomed rather than restricted. This in turn signals the tolerant and diverse nature of the city to visitors and citizens.

TRENDS

- In a period of shifting geopolitics and diversifying populations, not all Brussels citizens see their concerns reflected in the city's institutional cultural offer. In response, new 'socio-artistic' movements place more emphasis on collaboration with the audience, with artists immersing themselves in communities.
- More formal cultural structures, including festivals, are experimenting with formats in which the general public are not only regarded as an audience, but as participants in curating events and devising workshops.
- There are many art collectors in Brussels who often buy works from emerging artists. This group is now becoming more prominent, with 12 collectors opening their own galleries in the last decade. These projects often come with associated research spaces or social think-tanks and have a notable influence in shaping the wider arts scene.

CULTURAL INFRASTRUCTURE

- Work begins in autumn 2019 on the **Kanal Project**, a major cultural complex in a 35,000 square metre 1930s modernist industrial building (the former Citroën garage). The space will include a museum of modern and contemporary art, an architectural museum, a 400 seat auditorium, plus education and public spaces.
- Three buildings have been renovated and repainted with a striking white colour scheme to house **MAD Brussels**, a platform for the fashion and design sectors which opened in 2017.
- The **House of European History** opened in 2017 to tell the story of Europe, particularly in the 20th century, with descriptions available in all 24 official European Union languages.
- Work is beginning on the **Mediapark** creative district, which will house several organisations related to the audiovisual sector including regional television, Screen Brussels, a communications school and the Brussels Video Centre.
- Brussels continues to develop its network of local cultural centres. For instance, **La Tour à Plomb** ('The Pellet Tower') sport and cultural centre opened in 2018 in the centre of Brussels, based in redeveloped 19th century industrial buildings. With a theatre, gym, bar and classrooms it is intended for use by a surrounding community including a school, associations, local people and artists.



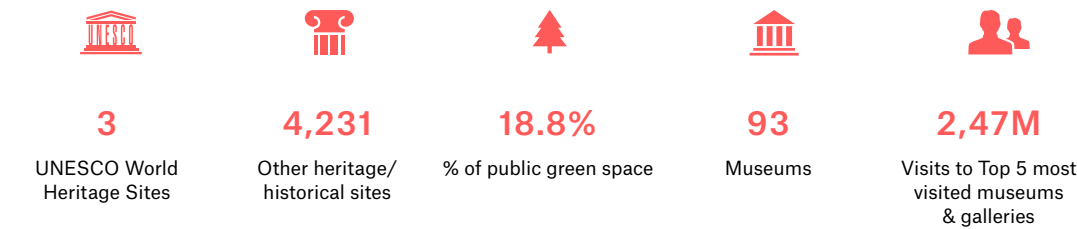
Kanal Project. Image courtesy of City of Brussels © Veerle Vercauteren

BRUSSELS DATA

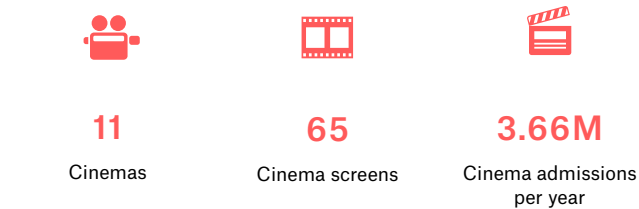
Geographical Area Size (km²): 161
Total Population: 1,175,173

Corresponding Administrative level: City of Brussels

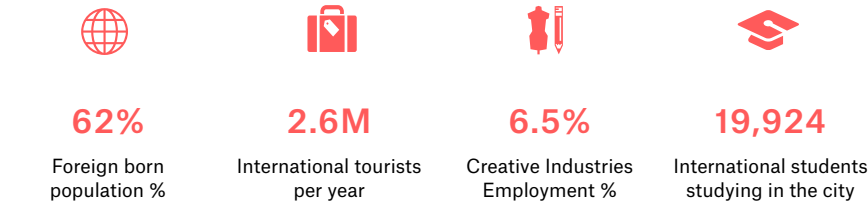
CULTURAL & NATURAL HERITAGE



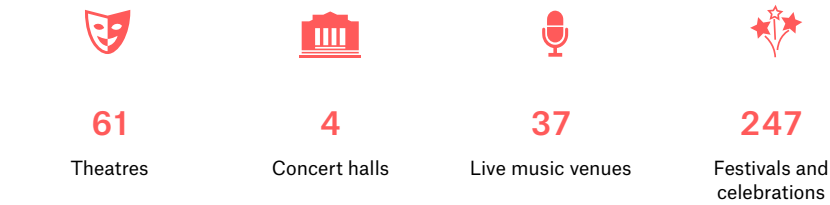
FILM & GAMES



PEOPLE & TALENT



PERFORMING ARTS



VITALITY





Barrios Creativos working group meeting. Image courtesy of City of Buenos Aires

BUENOS AIRES

Buenos Aires was founded by the Spanish in the 16th century. From the start it was a trading city: its residents are known as ‘porteños’, people of the port. In the late 19th century, as the capital of an independent Argentina, Buenos Aires became immensely prosperous, known for its rich cultural life and architecture. By contrast, during the second half of the 20th century the city suffered from the national political and economic turmoil. Since Argentina’s return to democracy in 1983, Buenos Aires has entered a new period of growth and it continues to benefit from its rich cultural inheritance. The Teatro Colón, established in the 19th century, is a world leading opera house. Tango remains one of the city’s main cultural exports, with its own festival, World Cup, dance halls (milongas) and local dance competitions. In 2009 UNESCO officially designated tango as part of the intangible cultural heritage of humanity.

Today Buenos Aires is a city of over 3 million people. It is one of the most diverse cities in South America with a foreign born population of around 13%. The city retains high levels of cultural participation, a great deal of independent cultural activity, and a history that embraces freedom of both expression and being in public spaces. The government sees public space as a strategic platform for working with community cultural organisations. Buenos Aires is known for its festivals – there are more than 80 spread throughout the year – and the City is committed to supporting them. The Tango Festival is the most popular festival in the city, with 600,000 people attending each year. Both the Buenos Aires International Independent Film Festival (BAFICI) and the International Theatre Festival (FIBA), a biennial, have been running for over 20 years.

In many ways Buenos Aires is a city of contrasts. Despite its engaging cultural programmes and relatively high levels of cultural participation, the city also faces the challenge of centralised access to culture, with some neighbourhoods situated up to 40 streets away from the nearest cultural activities and others only one. Initiatives such as Barrios Creativos (Creative Neighbourhoods) and Arte en Barrios (Art in Neighbourhoods) have sought to spread the cultural offer beyond its traditional geographic boundaries. Such moves are not only aimed at facilitating access to cultural

activities in outlying areas, but also at expanding the conception of culture itself.

Independent cultural centres are also part of this decentralisation strategy. The Usina del Arte (Arts Factory) was opened in 2012 in a restored power station in the underdeveloped neighbourhood of La Boca, and includes a 1,200 seat concert hall. The Centro Cultural Recoleta (Recoleta Cultural Centre) is a multidisciplinary space that has been operating for more than 30 years and provides space to discover new works by young creators, as well as a gateway for teenagers to enter the arts. The Centre is home to visual arts, music, dance, theater, literature, cinema, urban culture and design. Another significant centre is the Theater Complex of Buenos Aires, with a programme of more than 1,700 performances across 4 theaters: San Martín, Ribera, Sarmiento and Regio.

Buenos Aires has been a pioneer of creative industry development in Latin America, which represent nearly 10% of its economy. Through a combination of urban regeneration and tax incentives the City has tried to build a sustainable model for its creative sector, which helped it become the first UNESCO City of Design in 2005. The City’s thematic districts programme clusters together strategic sectors in diverse city neighbourhoods such as Arts District in La Boca, Audiovisual District in Palermo, Design District in Barracas and Technology District in Parque Patricios. It aims to revive under-developed urban areas and make them more competitive, attractive to industry and more inclusive of local communities and workers. Part of the wider Design District Project includes the Metropolitan Design Centre (CMD), an innovative centre for the creative industries. This enormous former fish market located near the river was turned into a design hub aimed at providing business incubation, training courses for enterprises and residency programmes. The CMD also houses an auditorium and a 3,000 square metre space for exhibitions and displays.

By becoming a major centre for the creative industries, Buenos Aires is living up to its rich history as one of the leading cultural cities of Latin America.

INNOVATIVE PROGRAMMES

CULTURAL PASS

WIDENING PARTICIPATION BY GIVING YOUNG PEOPLE IN PUBLIC SCHOOLS THE FINANCIAL MEANS TO ACCESS CULTURE

The Cultural Pass Programme's main objective is to increase cultural participation levels among young people. Recent surveys of young people in Buenos Aires have revealed that there are significant gaps in cultural consumption, with lower levels of formal participation. For instance, while most young people use digital technology, and many say they regularly read or listen to music online, fewer say they attend theatres, cinemas or fee-paying events, especially among the city's poorest communities. Surveys have also found that the lack of affordability is one of the main barriers to accessing culture among young people.

The Cultural Pass programme, run by the the City's Ministry of Culture, aims to promote cultural consumption among young people (approximately ages 16–18) attending the 4th, 5th and 6th years of public and 100% subsidised secondary schools in Buenos Aires. Beneficiary students will receive a card with a monthly credit, which can be used to make cultural purchases, such as books, theatre or concert tickets, and will deliver special benefits to access cultural goods. Inspired by similar programmes developed in Spain, Italy and Brazil, the programme intends to promote diverse and regular cultural consumption to a wider audience and boost the city's cultural industries. At the same time it will provide greater autonomy for young people to choose the cultural activity that interests them the most. This is particularly relevant in a 21st century digital society, with cultural institutions increasingly having to adapt to competing demands on young people's time and attention. Teachers from public schools will also become beneficiaries of the programme, to enable them to accompany students.

Funding for Cultural Pass comes from three sources: the public sector, private sector and other participating organisations. The programme especially hopes to generate alliances with the private sector, in order to include as many cultural goods and services as possible.

The programme promotes cultural access and cultural consumption by influencing the demand for culture rather than the supply, and aims to transform cultural consumption habits. It forms part of the City's wider efforts to decentralise culture by developing new audiences in Buenos Aires' outlying areas, and will result in greater cultural development, more opportunities and new jobs. It is a recognition of the importance of engaging young people in the cultural economy. Furthermore, it aims to help cultural institutions expand their reach and attract more young people to their events.

BARRIOS CREATIVOS

(CREATIVE NEIGHBOURHOODS)

A CITIZEN-LED NEIGHBOURHOOD COMPETITION, CREATING DISTINCTIVE CULTURAL PROGRAMMES AND WIDENING CULTURAL NETWORKS

Representing and engaging communities through citizen-led culture is increasingly important to cultural leaders in local governments. The Mayor of Buenos Aires has made cultural access for all citizens one of the key objectives of his government.

Launched in 2018 by the Ministry of Culture, Barrios Creativos (Creative Neighbourhoods) is a new project that aims to widen cultural access with a focus on locality. It takes the form of a contest in which cultural organisations, representing different boroughs within the city, present a proposal for an annual programme of cultural offerings across their community. The proposal will give details of all the activities they plan to showcase in their local area over the coming year. There will be an overall winner, plus three special mentions and the evaluation committee will select a further 11 activities from across the submitted proposals to take place in 2019. The initiative will involve 30 different groups working over a five month period, each coordinated by a mentor who will help them develop and submit their bid. The City expects to receive at least 25 out of 30 completed proposals.

It is hoped Creative Neighbourhoods will give greater long term visibility to each of the neighbourhoods highlighted, increasing their own sense of identity and belonging. The initiative is designed to create and reinforce local cultural networks by promoting strong relationships between cultural stakeholders in different districts. It will also encourage the circulation of people between neighbourhoods, as well as increase the visibility of alternative cultural forms across communities.

Buenos Aires hopes to learn from a similar, recently launched policy in London entitled London Borough of Culture. Following London's example, the areas it wants to address are how to maintain and strengthen relationships with boroughs, how best to engage with boroughs over the long term following an award, how to ensure winning boroughs continue to support bottom-up activity, and how to measure the policy's success within an evaluation framework that fits into the City and the Mayor's wider vision.

LATIN AMERICAN CENTER FOR EXPERIMENTAL HYPERMEDIA (CHELA)

INNOVATIVE CULTURAL INFRASTRUCTURE TO SUPPORT MULTIDISCIPLINARY WORK OF MODERN DIGITAL ARTISTS

The traditional cultural infrastructure of world cities tends to be focused around single disciplines or genres, such as theatre, museums or cinema, and fails to take into account the increasingly multidisciplinary nature of modern digital cultural experiences. World cities need new, flexible forms of cultural infrastructure, which are able to host the multimedia work of 21st century digital artists.

CheLA in Buenos Aires is a leading example of such an initiative. It is a research centre that promotes large-scale, long term, cross-disciplinary research projects into technology and the arts. CheLA aims to help social and community organisations across the city discover new ways of working together, involving digital technology and the creative arts. It does this by developing open and accessible technological tools for collective creative processes, establishing collaborative relationships locally, nationally and internationally.

Initially, CheLA faced the key challenge of obtaining basic operational funding in a country with little tradition of independent cultural research institutions. Its focus on processes rather than product-oriented projects made it particularly difficult to support since there is no established public or private organisational funding for this type of

activity in Argentina. CheLA was also challenged by its location, having been established in Parque Patricios, a working-class neighbourhood with a strong cultural identity but with no recent investment in arts research and production. However, by choosing this location, CheLA was able to expand Buenos Aires' map for contemporary arts activity. CheLA pioneered a new way of thinking about the Parque Patricios, later reinforced by the creation of the Buenos Aires Technological District.

Through many years of hard work CheLA has now established itself as a centre of excellence for innovative cultural and social projects. It is known for supporting alternative processes and diverse voices. Among some of its central current research modules are TaMaCo (Materials and Construction Workshop), which explores algorithmic design and construction with innovative materials, TaPeTe (Performance & Technology Workshop), a space dedicated to new forms of performance art utilising innovative technologies, and LIC (Physical Interactivity Lab), an experimental project investigating cultural uses of sensory environments. Meanwhile, PedaLúdico, a community-oriented project, is researching bicycle use as an enabler of alternative and empowered urban identities.

With its interest in the union of community, arts and technology, and its focus on research and experimentation, CheLA hopes to promote its inclusive model for social and cultural innovation across the country and beyond.

TRENDS

- Independent cultural centres have become popular in Buenos Aires over the last decade. These are intimate, experimental spaces featuring shows, festivals, dance shows, exhibitions and installations. They are often multifunctional and also provide artistic training.
- Rap in city squares is a new phenomenon, which has expanded into large stadiums, where teen rappers face each other in competitions. Their music combines payada, a traditional Latin American form of competitive guitar singing, with modern rap and hip-hop.
- Urban art is being seen as a renewed form of culture, popular both independently and through public programmes such as Color BA, where artists intervene in city spaces.
- Dozens of independent theatre venues have been established in recent decades, programming original and daring plays by experienced and aspiring writers.
- Private investment in cultural projects is very low and the existing streams of financing inadequate. The City plans to create a trust to unite these financing streams, enabling the private sector to contribute through matching funds and generating soft loans and credits.

CULTURAL INFRASTRUCTURE

- Facilities at **The Superior Institute of Art**, an opera and performing arts school based within The Teatro Colón, are being expanded and improved.
- One of Argentina's leading theatres, the **Teatro General San Martín**, reopened in 2017 following a large-scale renovation and enhancement across the entire venue.
- The **Museum of Modern Art**, located in the city's southern area and popular with emerging artists, is being expanded. Two of its seven new rooms will be dedicated to heritage, the rest to national and international contemporary art.



'La Estructura Inerte' by Julian Galay, performance at CheLA as part of 'Bienal de Performance 2017'
Image courtesy of City of Buenos Aires and CheLA

Buenos Aires Data

Geographical Area Size (km²): 200
Total Population: 3,049,229
GDP (m): \$98,761

Corresponding Administrative level: City of Buenos Aires

Cultural & Natural Heritage

				
1	507	8.9%	74	2.38M
UNESCO World Heritage Sites	Other heritage/historical sites	% of public green space	Museums	Visits to Top 5 most visited museums & galleries

People & Talent

			
13%	2.36M	9.3%	73,416
Foreign born population %	International tourists per year	Creative Industries Employment %	International students studying in the city

Performing Arts

					
288	4,247	3.52M	4	86	600,000
Theatres	Theatrical performances at all theatres per year	Admissions at all theatres per year	Concert halls	Festivals and celebrations	Estimated attendance at main festival/celebration

Film & Games

				
79	162	31	11.37M	380,000
Cinemas	Cinema screens	Film festivals	Cinema admissions per year	Admissions at main film festival

Vitality

					
81	200	690	11,189	6,747	148
Public libraries	Art galleries	Bookshops	Bars	Restaurants	Nightclubs
					
60	104				
Cultural/multi-arts centres	Markets				



Open Streets Cape Town, Bree Street. Image courtesy of City of Cape Town

CAPE TOWN

As South Africa's oldest city, Cape Town is regarded as an iconic destination with striking natural beauty, a diverse cultural heritage and a vibrant arts and culture scene. The city has a complex, layered and unique history that includes Khoikhoi and San peoples, South East Asian and African slaves, Nguni tribes, colonists, migrants and immigrants. Cape Town began as a port refreshment station, established by the Dutch East India Company in 1652 for Europeans sailing to the Far East. It quickly developed into a settlement surrounding the harbour, displacing Khoikhoi pastoralists who used the area as grazing land. The discovery of precious resources in the mid-19th century prompted an economic and social boom which laid the foundation for modern day South Africa and secured the city's future.

While Cape Town is these days widely known for its wineries, beaches and other natural attractions, it also offers excellent study, work and business opportunities. The city's regional economic growth is driven by tourism, finance, infrastructure, ICT and agriculture, as well as the creative industries, which have earned the city many accolades and awards globally and nationally. Cape Town is notably recognised as a creative city for its local film, design, architecture, music, performance, art and craft sectors, which attract a range of local and international investment.

The city has ten major annual design related events and many smaller design events throughout the year. The annual Cape Town International Jazz Festival is the largest in Africa and draws Jazz enthusiasts from across the country and abroad. Jazz is an important sector of the music industry in Cape Town, and Cape Jazz has its own distinct local sound, blending Marabi music developed in the townships with other jazz inflections. The Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA), which opened its doors in September 2017, is now the biggest museum in Africa dedicated to contemporary art from the continent and its diaspora. The opening of the museum generated much debate and reflection by leaders in the local art scene about the museum's impact on growing audiences and wider changes under way in the art market.

Despite these achievements, Cape Town is a city still coming to terms with its history, and is actively seeking to shape a shared present and future. In 2014 the City of Cape Town adopted its Arts, Culture and Creative Industries Policy (ACCIP) which seeks to create mechanisms to improve shared understanding and coordination around arts, culture and the creative industries in the city. This has resulted in a growing commitment to public art, and the adoption of under-used City buildings for culture, allowing cultural expression to grow even when it has not been possible to build new infrastructure.

In 2017, Cape Town became a member of the UNESCO Creative Cities Network as a Design City. It is the intention that the designation act as a catalyst for the creation of valuable partnerships; developing Cape Town's design sector; sharing and creating knowledge, growing new markets and increasing the city's ability to achieve inclusive, urban sustainable development.

Looking to the future, Cape Town's challenge is to use arts, culture and design to reconnect and reposition the city, healing historic wounds and creating a shared vision of the city as one of the most vibrant and progressive in all of Africa.

INNOVATIVE PROGRAMMES

ARTS, CULTURE AND CREATIVE INDUSTRIES POLICY (ACCIP) DESIGNING A POLICY TOWARDS INCREASED CULTURAL ACCESS AND SUSTAINABILITY

Prior to 2014 the City of Cape Town had no existing policy or framework governing its approach to the cultural or creative industries. With the advent of World Design Capital 2014, the City sought a more ambitious approach, central to which was the development of the City of Cape Town's Arts, Culture and Creative Industries Policy (ACCIP) finalised in December of that year. The goal of the ACCIP is to create mechanisms to guide the allocation of resources such as human, financial, city services, and property towards the support of arts, culture and the creative industries. Secondly, to create mechanisms for internal transversal coordination between various City departments that provide services related to arts, culture and the creative industries. It also provides mechanisms to develop an enabling environment that fosters partnership building with stakeholders outside of the City. Lastly, it makes a case for, and facilitates increased investment by the City and other potential funders in arts, culture and the creative industries.

The ACCIP has several objectives. It seeks to celebrate the variety of Cape Town's cultural diversity, artistic excellence and rich history to promote inclusivity and social cohesion. It plans to preserve tangible and intangible heritage and honour and support significant artists and key institutions. It also aims to help the city to become a more attractive international destination for tourists and position Cape Town as a leading cultural and creative capital, while also growing jobs and the creative economy. Crucially, it aims to develop healthy neighbourhoods and communities with social capital, and support regeneration through cultural centres and heritage sites. In these ways ACCIP supports objectives of the City's Social Development Strategy, such as maximising income generating opportunities for excluded people, encouraging social integration through celebrating Cape Town's 'spirit', offering events for young people, and access to arts, culture, library and other recreation services for children.

Viewed through the lens of human rights and social justice, it could be argued that cultural rights sit at the core of this policy, which aims to promote citizens access to culture by highlighting the multiple ways in which cultural activity intersects within local government initiatives, while strengthening the social fabric of the city and contributing to its economic life. It also feeds into sustainability objectives as recognised by the Culture 21: Agenda 21 for culture, from whom the ACCIP received a best practice award. Social justice and sustainability are particularly significant as Cape Town's apartheid past continues to leave its mark with economic, social, geographic and cultural inequality a continuing challenge.

One consequence of the City's history is a vibrant cultural scene deeply rooted in communities, which are a counterpoint to the City's formal cultural sector. This has meant it is almost impossible to invigorate and activate public space and public life just using the formal cultural sector, which is one reason why cultural mapping and planning – fostering an enabling approach to communities – are vital components of the policy.

Cultural infrastructure is another important strand of the ACCIP. Given that the provision of cultural spaces is constrained by limited resources in a city struggling to counter the impacts of apartheid legislation along with the demands of increasing urbanisation, there is a severe lack of facilities throughout the metropole. Through the development of the ACCIP, a Cultural Spaces unit was set up with this in mind, seeing a number of successes since 2014, the re-invigoration of the Guga S'thebe Arts and Cultural Centre being the most notable, followed by the recent renovation of the Delft Black Box Theatre.

To date, the ACCIP is the only cultural policy document created at a local government level within South Africa, and is due for review in 2018/19 in line with its monitoring and evaluation commitments. As the City of Cape Town's agenda shifts and changes over time, the ACCIP remains an essential guiding document for an effective coordinated approach to developing and promoting the cultural and creative industries in Cape Town.

CULTURAL MAPPING AND PLANNING WORKING WITH CITIZENS TO TRACK CULTURAL ASSETS FOR MORE EFFECTIVE REGENERATION

Cultural initiatives are a low priority for government spending in Cape Town, yet there is a constant demand for cultural community services. To discover what cultural resources existed in Cape Town and make better use of them, the City's Arts and Culture Branch decided to use a cultural mapping and planning approach to capitalise on the city's resources.

Cultural mapping is a mode of enquiry that uses a wide range of research techniques and tools to map a region or cities tangible and intangible cultural assets. It is often used in urban planning and community development. Cultural planning is an inclusive place-based methodology that engages with local residents to identify the cultural needs, opportunities and resources within their community and create a shared vision, strategy and action plan.

Although these tools have been used for many years internationally, they have never before been applied in a South African context at a local municipal level. The City of Cape Town's Arts and Culture Branch conducted detailed research into developing a model that would suit the cultural, political and social landscape of South Africa, and is currently testing its implementation in subcouncils. The information gathered will be shared with other City departments and independent organisations to create agreed joint objectives to better share resources. The baseline information will allow the City to make more informed decisions about how to support cultural programmes and infrastructure. It also allows the Arts and Culture Branch to present case studies to the City and create a planning structure to begin to budget for culture.

This grassroots-up approach is potentially transformative in serving the cultural needs of local communities. In a city where major cultural infrastructure is still sparse, harnessing the knowledge of citizens holds the promise of regenerating the city using existing resources when new landmark building programmes are not feasible.

PUBLIC ART: STANDARD OPERATING PROCEDURE (SOP) POLICY CHANGE ENABLING ART TO FLOURISH IN PUBLIC SPACES

Prior to the drafting of the Public Art Standard Operating Procedure (SOP) much of the city legislation actively restricted creativity in Cape Town's public spaces. With

a clear need for changed legislation, the City published a Public Art Standing Operating Procedure in 2016, creating a regulatory framework that established procedures for managing public art and memorialisation initiatives in Cape Town.

The SOP is primarily managed by the City's Arts and Culture Branch but has input from eight others including Law Enforcement, Traffic Services, Electricity and Communications. It clarifies the role of key stakeholders in public art and highlights the mandate of the Arts and Culture Branch to promote it. It also offers clear guidelines on commissioning permanent and temporary public artworks, when these can be received as gifts, and how to provide financial or in kind support to such projects. In addition, it describes how to maintain public art, informing the City bylaws around busking and graffiti.

This new framework for managing public art encourages the creation of public art and memorials, as a means to stimulate dialogue, express shared histories and enhance public life. While promoting freedom of expression it encourages artists to take a responsible approach to their environment. The SOP has had a particularly noticeable impact on the neighbourhoods of Woodstock/Salt River and Langa, which have a growing collection of murals. As well as being a valued addition to the local community's diverse cultural heritage, the murals are also a popular destination for walking tours and have raised the profile of local and international graffiti and mural artists.

TRENDS

- Cape Town continues to consolidate its status as a design city, becoming a UNESCO Creative City for Design in 2017. As well as hosting a growing number of events, it continues to emphasise design in its innovation processes and to apply it to issues such as sustainability.

- The City has shifted its policies to encourage creative expression beyond its formal arts infrastructure. Public art including murals, busking and live art are now more common and celebrated in a series of city festivals.

- New creative industries uniting design and technology are now well established in the capital, which is home to around two thirds of the country's gaming firms and animation studios. Cape Town is also South Africa's leading feature film production destination.

- The cultural scene is growing through new partnerships between cultural organisations and businesses. These have encouraged 'Late night' event formats and weeks dedicated to specific themes and artforms, engaging new audiences.

- Cape Town is making a name for itself as a global contemporary art hub with its many established contemporary art galleries.

CULTURAL INFRASTRUCTURE

- **Cape Town City Hall** will be reopened in mid-2018 with a statue of and exhibition about Nelson Rolihlahla Mandela.

- The new **Bridges Academy** for music and other creative pursuits is opening in Langa township. Backed by key music industry players it will provide young people with a range of training and resources.

- The **Artscape Theatre Complex** is being renovated to become the only universally accessible cultural centre in South Africa, as part of a larger precinct dedicated to performing arts.

- The **Zeitz Museum of Contemporary Art Africa** which opened in 2017 is the largest museum in Africa dedicated to contemporary art from the continent and its diaspora.

- The **Iziko Planetarium and Digital Dome**, renovated in 2017, is the most advanced digital planetarium in Africa offering innovation at the intersection between art, science and entertainment.

- In 2017 **Zip Zap Circus**, which uses performance as a tool for social transformation, moved its Academy to a new tailor-made space in Salt River.

- Students from international architecture schools designed and built the **Guga S'thebe Theatre** as an extension of the existing arts centre and home to a variety of performances, exhibitions and festivals.



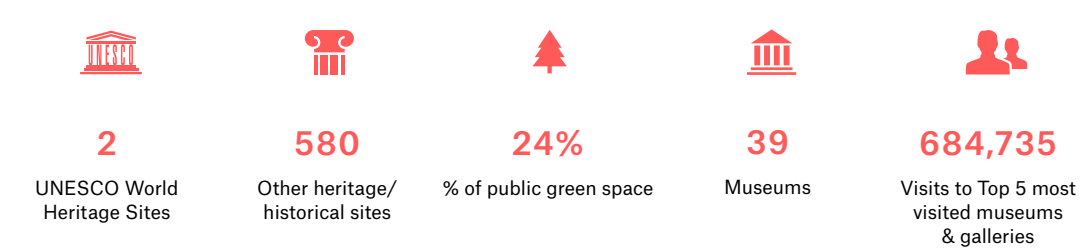
Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA). Image courtesy of City of Cape Town

CAPE TOWN DATA

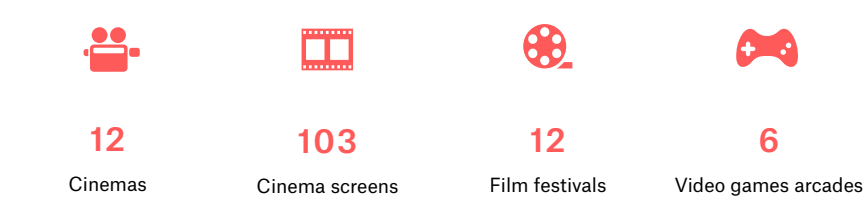
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Total Population: 4,174,510
GDP (m): \$29,189

Corresponding Administrative level: City of Cape Town

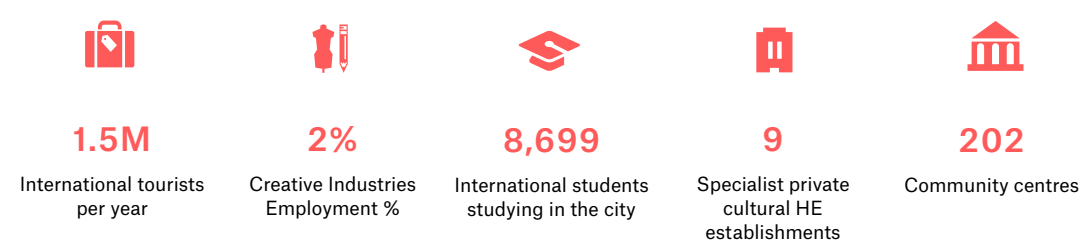
CULTURAL & NATURAL HERITAGE



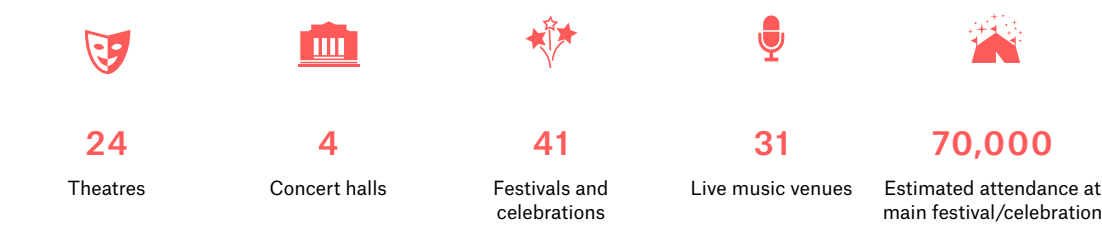
FILM & GAMES



PEOPLE & TALENT



PERFORMING ARTS



VITALITY

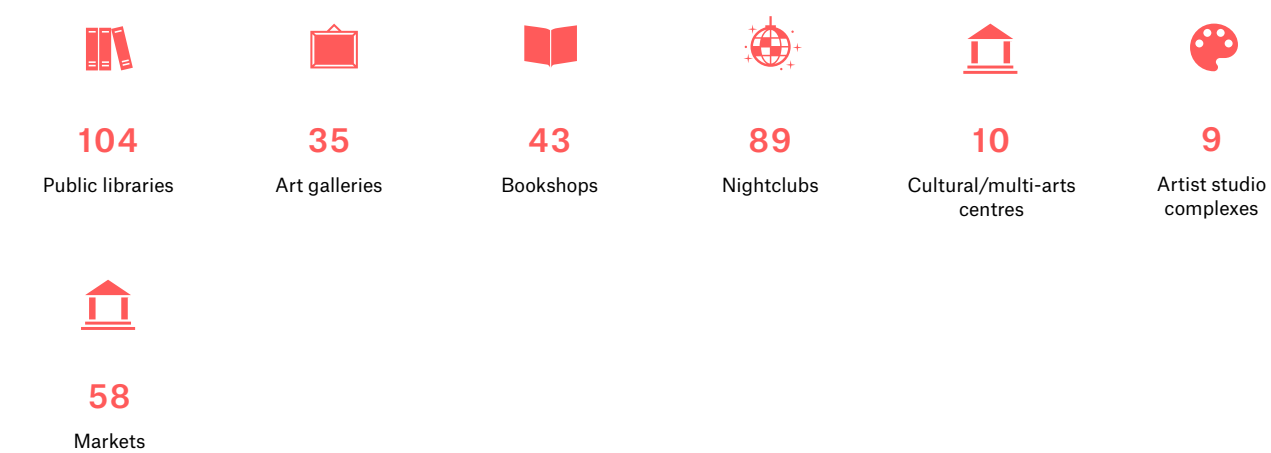




Image courtesy of Chengdu Media Group

CHENGDU

Chengdu is the capital of Sichuan and a major centre for finance, transport and communications in Western China. Archaeological discoveries suggest the area around Chengdu has been a significant and prosperous centre of Chinese life and culture since the Bronze Age. About 40 miles northwest of the city is the birthplace of Taoism, one of China's key religions. Located on the fertile Chengdu Plain, known as The Land of Abundance, it is now mainland China's fourth most populous city, with 7.12 million residents living in its urban area and 6.73 million in the surrounding districts. It is predicted to become the 14th largest city in the world by 2030.

Over the past decade Chengdu has experienced rapid economic growth and an accompanying rise in visitor numbers. It has repeatedly been named as a city with top investment potential due to its economic development. It is the world's second fastest growing tourist destination according to the MasterCard Global Cities Destination index in 2016, and a new international airport is currently being built. The city is famously home to giant pandas, which live in the mountains to the west and north. Its giant panda research base draws thousands of visitors each year, and has gained an international reputation for its efforts in preserving this threatened species. Chengdu is also known for its teahouses, its association with Taoism and a resulting culture which emphasises tradition, the importance of nature and relaxation. This culture contributes to Chengdu's high ratings for liveability. It was named the Happiest City in China as part of a 2017 citizen survey, and one of the world's 15 Happiest Places by the CNN Travel Channel.

Chengdu's strong cultural offer includes two UNESCO World Heritage Sites, 150 museums, over 2,000 bars and nightclubs, a growing fashion industry and a lucrative music sector, worth over 200 million RMB in 2016. Chengdu has nurtured well known and world-class musical talents such as the pianist Li Yundi, who studied in Sichuan Conservatory of Music, and the Chengdu-born violinists Ning Feng and Hu Kun. Established singers including Li Yuchun, Jane Zhang and Han Hong began their careers

in Chengdu. Chengdu is also known as the bookstore capital of China, with over 3,400 stores. Its bookstores have become important in promoting culture and engaging citizens, by providing space for various cultural activities.

Chengdu's vision, outlined in the City's 'Plan for Building Western Cultural Creativity Centre (2017-2022)', is to continue developing itself as an important creative and cultural hub in China. Under the Plan, by 2022, the city will be home to 100 globally influential innovative designers, and build 200 professional museums and 1,000 bookstores. In addition, it will set up a 10 billion RMB culture and creative investment fund to promote its cultural and creative sectors, specifically focusing on film, media, advertising and fashion industries. Meanwhile, as with all ancient cities, one of Chengdu's key challenges is to preserve its history, preventing cultural assets from being lost or misappropriated through modernisation and commercialisation. The City is exploring ways to raise public awareness of declining traditions and the value of Chengdu's cultural heritage.

INNOVATIVE PROGRAMMES

CULTURAL MOBILE APPS CONNECTING YOUNG AND RURAL AUDIENCES TO CULTURE THROUGH DIGITAL TECHNOLOGY

Cultural policy in emerging world cities goes beyond attracting tourism and growing an international reputation. Above all, these cities have a responsibility to respond to the needs of those who live there, and attract audiences among new and established residents. Chengdu has been designated by China's Ministry of Culture as one of 26 cities in China's first cohort of National Pilot Cities for Cultural Consumption. This is part of a programme to promote cultural participation in key areas across the country. The wider area of Chengdu encompasses villages on the outskirts of the city. As in many of China's rural areas, Chengdu's rural residents are significantly less likely to be culturally engaged than those in urban areas.

In response to this challenge, the City government has created 'YOU Chengdu: map of lifestyle and aesthetics', a lifestyle app that promotes cultural tourism both online and offline. A collaboration between global tech giant Tencent and the City of Chengdu, the app's technology leverages big data and AI to create a virtual map highlighting cultural attractions and amenities – from historic sites, events and festivals to hostels and hotels. The five core functions of the app allow users to experience different parts of Chengdu virtually. For instance, users can view 'Instagrammable' photos and videos of the city and navigate through different cultural attractions using various 'lifestyle' maps (for example a museum map, a food map, or a songs and poems map). Users are also encouraged to experience Chengdu culture offline: they can reserve and pay for events, performances, restaurants and hotels on the app, as well as share their own cultural map based on where they have been with other users. 'YOU Chengdu' is a flagship project to develop Chengdu as a core cultural hub in China. The technological innovation of 'YOU Chengdu' means that it can better match Chengdu's cultural offer with the preferences of the users.

Another mobile app example is the 'Wenchuang Chengdu' (Culture and Creative Chengdu), which rewards cultural consumption and participation with points. When users first register they will receive 10–30 points (equivalent to 10–30 RMB in value) to spend. Users will receive more points when they make purchases from any registered store or venue, which can be redeemed against future purchases. The Chengdu Municipal Government has already invested 4 million RMB to be given out as 'cultural points' through the app. In February 2018 the app was offering over 300 kinds of products and services, including stage performances, books and films, as well as tickets for museums and cultural sites. The scheme will specifically benefit rural citizens, who, as well as being less culturally engaged, are also more likely to be in a lower income bracket.

INNOVATION IN CULTURAL FINANCING INCENTIVISING FUNDING FOR CULTURAL ENTERPRISES WITH RISK COMPENSATION FOR INVESTORS

Supporting its growing cultural and creative industries is a key priority for Chengdu, and the city's investment potential has been well-documented in recent years. However, small to medium sized creative enterprises in Chengdu often face barriers when raising funds, and are still seen as too great a risk by potential investors, inhibiting the growth of the sector. The Chengdu Municipal Party Committee and Government's five year Action Plan to make Chengdu into Western China's cultural and creative capital, identifies innovative cultural financing as one of its seven key actions.

Innovative cultural financing aims to make the financing of cultural and creative enterprises accessible, affordable and efficient. It makes use of partnerships between the government, public and private sector, and manages the perceived risks to investors. It hopes to achieve this by setting up investment banks to cater directly for cultural and creative enterprises, offering risk compensation to potential investors. The Chengdu 'Culture and Creative Industries Government Guide Fund', a 10 billion RMB fund, is being set up to incentivise more venture capital into

the cultural and creative sector, including start-ups, listed cultural corporations and other mid to large sized projects. Proposals for financing innovative products making use of new technologies such as big data and cloud computing are being explored. Insurance companies are also being encouraged to offer new products and services tailored to the culture sector.

Under the initiative, Chengdu City Government sourced a 100 million RMB 'Cultural and Creative Enterprise Financing Risk Capital Fund', encouraging banks to set up cultural and creative investment branches, offering services around risk compensation. As well as the government and the bank taking the financial risks of investment, the model also shifts the nature of funding for creative enterprises from a direct government subsidy to an interest loan subsidy. Meanwhile, the first stage of the Chengdu 'Culture and Creative Industries Investment Fund' is being released, amounting to approximately 1.37 billion RMB of funding, and broadening financing options from debt financing to equity investments. It is a structured fund, made up of investments from various levels of government, state-owned cultural enterprises and funds.

It is hoped that developing a healthy investment environment for the creative industries will improve the financial sustainability and capability of Chengdu's cultural enterprises, and develop new opportunities for Chengdu's thriving financial sector.

TIANFU GREENWAY AN AMBITIOUS CIVIC WELLBEING PROJECT, TURNING ONE THIRD OF USABLE LAND IN CHENGDU'S URBAN AREA INTO GREEN SPACE

The rapid growth of China's economy has also led to increased urbanisation, prompting growing concerns about the impact on the environment and people's lack of engagement with nature. The gridded, tightly packed urban layouts of many Chinese cities have led to shortages of green space. Chengdu's achievements in ecology and greenery have been internationally recognised since 1998, when the city received the UN-Habitat Scroll of Honour Award for its comprehensive renovation project of the Funan River. Between 2010 and 2015, 31 wetland parks opened in Chengdu. In 2015, the city was named in China's first group of Distinguished Green Development Cities.

In honour of its pledge to be a 'City of Garden and Parks', and to enhance the city's landscape and create a low-carbon city, Chengdu is now building the world's longest greenway walking and biking system. This is part of plans

for an expansive system of greenway trails stretching nearly 20,000 kilometres across the city. The first phase of construction will be complete by 2020, with a further 1,920 kilometres of greenway to be built in the city by the beginning of 2025, and an entire citywide greenway network to be completed in 2040.

The Tianfu Greenway will link together parks, nature reserves, and cultural and historical sites across the community. As well as boosting the economy of the surrounding areas, it will create space for residents to relax, exercise and socialise. As one of the most important civic wellbeing projects in Chengdu's history, the completion of the first phase in 2020 will turn one third of the usable land in Chengdu's urban area into green space. Chengdu sees the project as underlining its bid to become a world-class city and cultural centre, reflecting both its green ethos and a desire to enhance the wellbeing of its citizens. The Tianfu Greenway is an open, multi-functional and sustainable system, making it an innovative way of upgrading Chengdu's urban ecology.

The project hopes to expand on the success of smaller-scale green space initiatives in recent decades, in places such as Singapore and Japan and create a blueprint for many other rapidly developing Asian cities. When it is fully completed, Chengdu will have a three-tier greenway system serving the entire city at district, urban and community levels. The large district level greenway, comprised of one axis, two mountains, three rings and seven paths, will connect the city's major urban regions. This will then be joined to another network of greenways linking together community facilities, such as kindergartens.

TRENDS

- The cultural and creative industries are seen as an important way to promote positive lifestyles and new urban development in Chengdu.
- Tianfu Culture, a Chinese way of life, which prioritises culture and aesthetics as well as achieving balance in life, is being integrated into the planning and design of urban gardens, building facilities and public art in Chengdu.
- Chengdu is continuing to build on its long-held reputation as a green city, with major new infrastructure projects such as its new city greenway, to boost the urban natural environment.
- More effort is being made to highlight the cultural potential of urban architecture, making better use of available space for cultural projects.

CULTURAL INFRASTRUCTURE

- The **Jinjiang Green Road** is a 240 kilometre path for walking and cycling in Chengdu. It runs across ten districts and nine towns, covers 386 cultural resources in the city, and creates a cultural corridor in Chengdu, linking industrial clusters and creating a network of cultural tourism, sports and agriculture.
- The **Tianfu Jincheng Project** in downtown Chengdu brings together major cultural infrastructure such as museums, libraries, art galleries and theatres, integrating historic and modern areas of the city under an ethos of ‘Old Chengdu, International Chengdu’. It encompasses the Chunxi Road shopping district, the Old City Circle, the Kuanzhai Xiangzi (Wide and Narrow Lanes), Wenshu Temple and the Jinjiang Ecological Circle.
- The Panda Project, a collaboration between China and France, will develop **Panda Planet Culture and Creative Park**, an area of 3.5 square kilometres for a major new centre devoted to the study and protection of giant pandas. The area will include a natural science museum devoted to understanding the life of pandas.
- The **Tianfu Olympic Sports City** is a major new development designed to host large-scale sporting events. The planned layout for the complex includes an Olympic standard stadium, media centre, indoor cycling hall, shooting club, water sports centre, beach volleyball court, mountain bike track, an exhibition centre and a ferry depot.

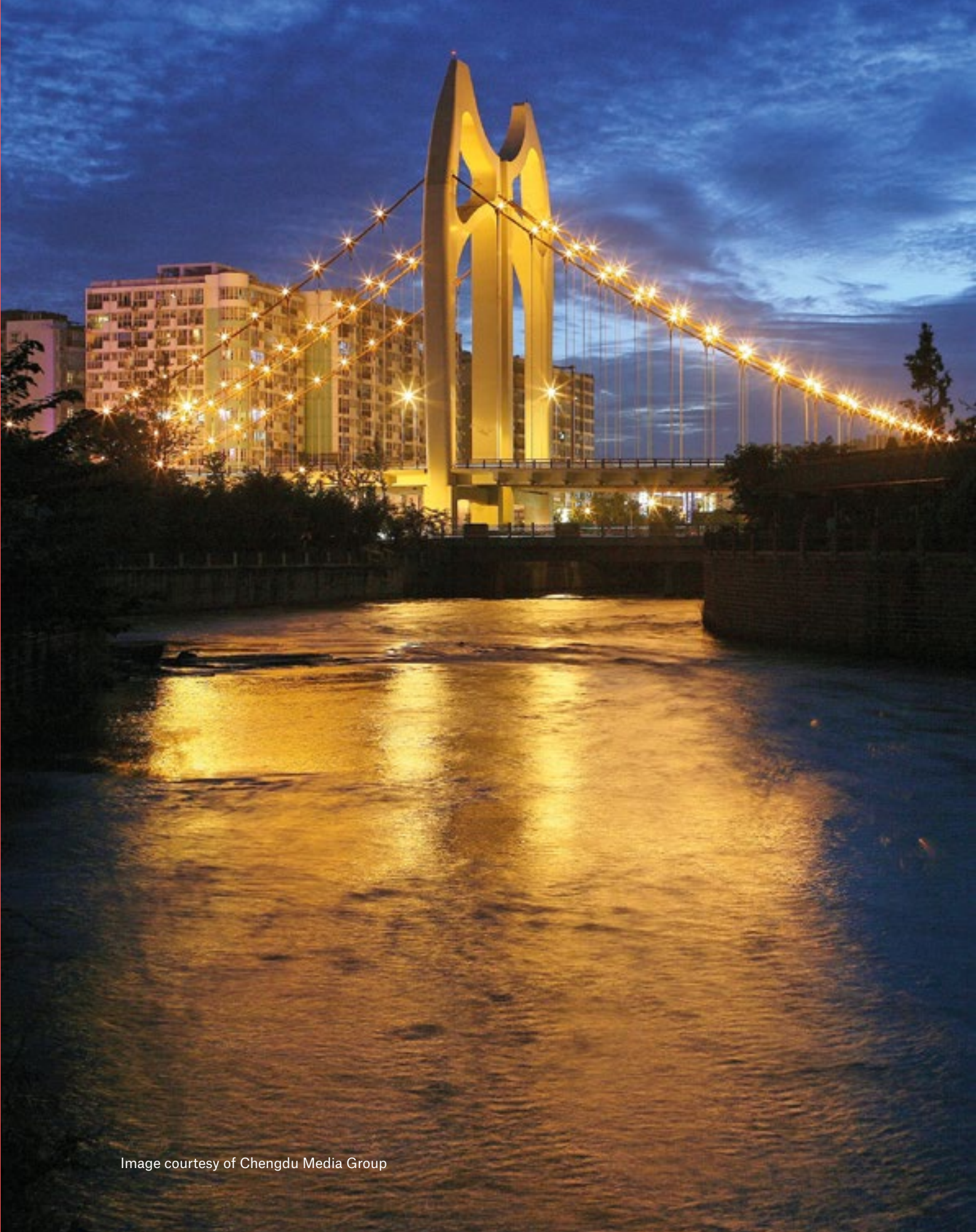


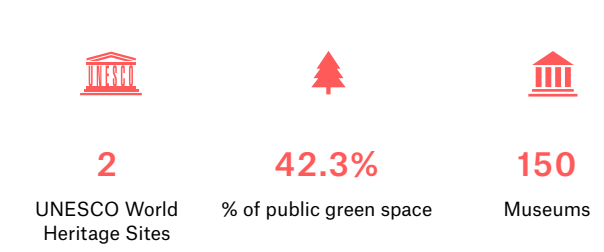
Image courtesy of Chengdu Media Group

CHENGDU DATA

Geographical Area Size (km²): 14,312
Total Population: 16,044,700
GDP (m): \$391,277

Corresponding Administrative level: City of Chengdu

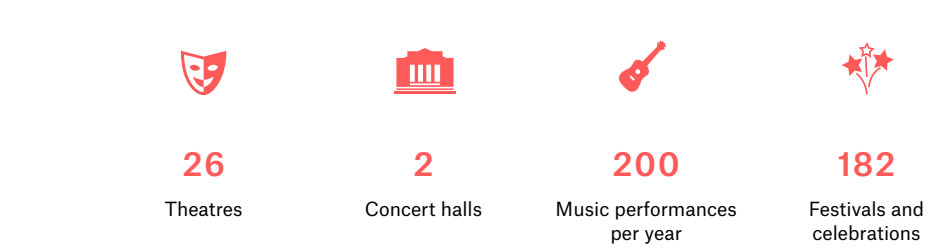
CULTURAL & NATURAL HERITAGE



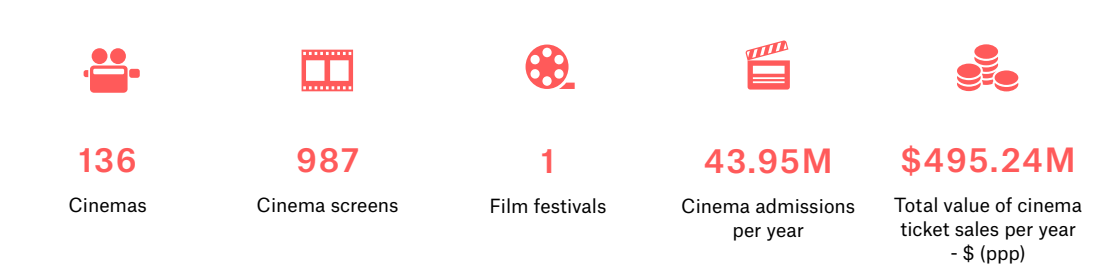
PEOPLE & TALENT



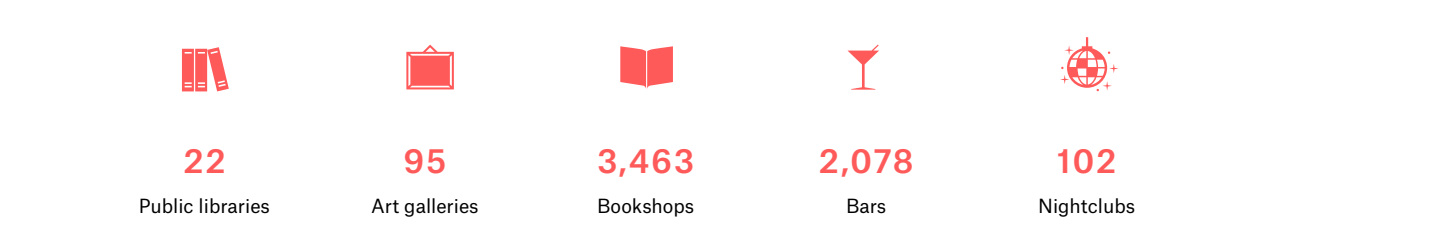
PERFORMING ARTS



FILM & GAMES



VITALITY





Bloomsday Streetfeast. Image courtesy of Dublin City Council

DUBLIN

The City of Dublin is an ancient city first documented in stories of 8th century Viking raids. It has survived periods of conflict and prosperity, the latter of which gave it its oldest university (Trinity College created in 1592) and imposing 18th century buildings. It is just over a century since the Easter Rising of 1916 in which opposition to the British government, led to the creation of the modern Irish state in 1922. The city is famous for its literary figures including Seamus Heaney, James Joyce, Oscar Wilde, Samuel Beckett and Anne Enright. It also has a world renowned arts and cultural reputation as well as a reputation for hospitality including a great pub culture, friendliness and humour, which permeates its fabric. Its history, distinctiveness and lively culture continue to attract tourists, with 5.9 million visiting from overseas in 2017.

Today, the city and suburbs have a population of almost 1.35 million, close to a quarter of the 4.76 million living in the Republic of Ireland. 20.8% of the city's residents were born abroad, a higher number than in any other part of the country. Alongside domestic industries like tourism, Dublin's modern economy is shaped by its ability to attract international business, and it is currently home to 250 global financial institutions and nine of the top ten global ICT companies. Its cultural infrastructure includes 62 museums, 51 public libraries, three universities and 53 art galleries. Seven designated National Cultural Institutions are based in the city including the National Gallery of Ireland, Irish Museum of Modern Art and National Concert Hall. Dublin is famous for its vibrant live music scene, both in terms of large venues and its unique pub music network. However, the backdrop of the economic crisis and subsequent combined success of business and tourism in the city has led to pressure on housing and rising rents, making living and working conditions challenging for artists, who also often have to look internationally to find enough work and commissions to sustain a career.

Dublin City Council has long seen the city's cultural heritage as an asset nationally and internationally and has been active in promoting this. In 1994 it instituted an International Literature Prize which remains well-regarded

and links the city to libraries, artists and literature lovers across the world. More recently community participation and social development have become the main drivers of Dublin's cultural policy. Its cultural strategy to 2021 is, 'To position Culture, Creativity and Creative Industries as central to Dublin's global competitiveness and reputation as a modern European City'.

This is partly through more socially led programmes, which might combine group visits to museums with 'tea and chat' sessions, and partly through programmes which bring together artists with communities to create new work. 'Culture Connects', through the newly established Dublin City Culture Company, runs the recently opened Dublin Tenement Museum, which captures stories of poverty and wealth, as part of the history of the city. This year-round work is complemented by Culture Night, a programme of events taking place over one night each September. Ultimately Dublin seeks to be a place that attracts people to live, work and visit, and its diversity and vibrant cultural offering is seen as essential to achieving that goal.

Dublin is now in a period of great change, driven by major technological advances, demographic shifts, and new forms of social participation and cultural expression. As a rapidly modernising city, Dublin is thriving, adept at building a strong and neighbourly community arts culture while also forging a cultural offer which attracts the wider world.

INNOVATIVE PROGRAMMES

THE INTERNATIONAL DUBLIN LITERARY AWARD BUILDING AN INTERNATIONAL NETWORK OF WORLD CITY LIBRARIES THROUGH A PRESTIGIOUS LITERARY PRIZE

Dublin has long been famous for its literary figures, and in 1994 the City Council (then called Dublin Corporation) wanted to build on that reputation. Therefore, the Lord Mayor commissioned an expert group, including representatives of Government departments, libraries, universities and other experts, to report on the feasibility of organising a Dublin Literary Award. The prize was established and now attracts entrants from across the world.

The International Dublin Literary Award is the world's most valuable annual literary prize for a single work of fiction published in English. The nomination process for the Award is unique as nominations are made by libraries in major cities throughout the world. Participating libraries can nominate up to three novels each year. Over 400 library systems in 177 countries worldwide are currently involved, but Dublin City Libraries also actively seeks out and encourages nominations from new countries. In 2018, 150 novels from 111 cities across 37 countries were submitted for consideration.

The prize is sponsored by Dublin City Council, administered by Dublin City Public Libraries with the Lord Mayor of Dublin as the patron of the Award. The €100,000 prize money was provided until 2014 by a trust fund from a private sector sponsor, but when that ended, the City took over financially supporting the prize, which continues to complement Dublin's strong modern and historical connections to literature. For example, four Nobel Prizes for Literature have been awarded to writers associated with the city and dozens of others, past and present from James Joyce to Seamus Heaney, Colm Tóibín and Anne Enright have an international reputation. International work to promote literature is among the cultural threads which connect Ireland to around 70 million people from the Irish diaspora across the world. The prize also fits with Dublin's designation as a UNESCO City of Literature, which it acquired in 2009.

This initiative therefore supports Dublin's national and international reputation as a 'City of Words' where reading, writing and storytelling are embedded in the cultural, social and economic life of the city, its citizens and its visitors.

CULTURE CONNECTS BRINGING TOGETHER SOCIAL CONNECTIONS, COMMUNITY EMPOWERMENT AND CULTURAL ACTIVITIES ACROSS THE CITY

Dublin developed a five year Cultural Strategy (2016–2021) as part of its bid to be European Capital of Culture 2020. The policy takes a holistic view, inviting all the city's communities to take an active part in shaping and enjoying culture. Although the bid for Capital of Culture was unsuccessful, the 'Dublin Culture Connects' programme now managed by a new Dublin City Council Culture Company was adopted as a means of strengthening partnerships and including audiences across the city.

The underlying intention of the Cultural Strategy of Dublin City Council is to place culture at the centre of the city's work and acknowledge its impact on all aspects of Dublin, including the economy, education, tourism, but with a particular emphasis on community and civic life. One strand of the work uses the concept of a 'National Neighbourhood', which raises awareness of the cultural assets of the city and invites people to use them through social programming. Another is the Dublin Fundraising Fellowship which helps communities develop fundraising skills. In addition, there is the Cultural Audit & Mapping Project which gives a better understanding of Dublin's cultural ecology, providing insights which support cultural programming and policy.

The National Neighbourhood strand offers events ranging from singing groups, a creativity day for children and ghostly storytelling sessions, to gardening, traditional music and outreach for specific groups including the deaf community. There are also 'culture clubs' led by professionals who accompany groups to museums, galleries and arts venues throughout the year. Each visit ends with a 'tea and chat'

session which allows people to socialise and discuss what they saw. In this way, the programme invites artists, community groups and even whole villages to meet and engage at libraries, museums and creative spaces – enjoying the resources that are there and also develop new creative outputs themselves. The 'Culture Connects' programme is run by the Dublin Culture Connects team in collaboration with many other cultural agencies including libraries, the Arts Office, galleries, museums, theatres, community groups, schools and young people.

Through these interventions, Dublin's cultural offer has become more tangible and relevant to communities, empowering them to become involved and ultimately allowing them to drive the cultural agenda themselves. 'Culture Connects' received a special mention at the Culture 21 International Awards 2018. The jury praised the strategy for making cultural policy work for those who most need it, and for its success in creating cultural empowerment through listening and learning, as well as sharing with local residents.

CULTURE NIGHT SHOWCASING CITY CREATIVITY WITH HIGH PROFILE OUT OF HOURS EVENTS

More than a decade ago, the City of Dublin wanted to encourage more people to experience culture in their area and add an air of excitement to this offer by opening up spaces not usually accessible to the public. Therefore in 2006 it staged a pilot 'Culture Night' in Dublin, which has since grown into a major national annual event.

On a single night in September, Culture Night takes place across Ireland with out of hours events celebrating culture, creativity and the arts. Cultural organisations and venues of all shapes and sizes are open, including the National Cultural Institutions. Unique events and workshops are programmed and everything is free, enabled by a large group of volunteers and support from funders and partners. In 2017, Culture Night consisted of 3,000 events across 1,400 venues across Ireland including sports clubs, libraries, workshops, churches and outdoor spaces, with events ranging from open air concerts and street performances, as well as museum and gallery programmes. The main organisers are the Department of Culture, Heritage and the Gaeltacht, Dublin City Council and The Arts Office. Alongside these is a much broader group of Government departments, state agencies, universities, public bodies, broadcasters, transport companies and other civic groups who have gradually come together, enabling the event to grow to its current size.

400,000 people now attend Culture Night and it has captured the public imagination, raising the profile of cultural organisations and their facilities over the rest of the year. It is also an opportunity for the city to showcase the breadth of talent in its creative community. Culture Night complements and contrasts with Dublin's 'Culture Connects' year-round work, by creating a major, unmissable event which engages much of Dublin's population, the wider Irish public and visitors to the city.

TRENDS

- There is growing interest in co-curating cultural events between communities and artists, often responding to issues of pressing concern to the public. This leads to projects framed in neighbourhood contexts and responding to local people's history, heritage and current interests.
- Family oriented cultural events are becoming more popular, with programming in libraries and cultural institutions, but also increasingly outdoors in the city's parks and public spaces. These have become so popular that visitors must often book tickets in advance.
- Following events to mark the centenary of the 1916 Easter Rising, there has been a renewed interest in Dublin's history, including cultural events focusing on historical occurrences.
- Public art is becoming more diverse, crossing art forms and embracing the contemporary and traditional, transient and permanent. This is encouraged through a Public Works budget which allows 1% of the cost of any public development to be allocated to commissioning a work of art.

CULTURAL INFRASTRUCTURE

- There will be major Government investment for capital projects (€440 million) at Dublin's National Cultural Institutions over the next decade, including the **National Library, Irish Museum of Modern Art, National Museum, National Concert Hall, Abbey Theatre, National Archives and Chester Beatty Library.**
- The collections of Dublin's **National Cultural Institutions** are being digitised to reach the 70 million people in the Irish diaspora and to encourage tourism.
- A new cultural quarter in the **Parnell Square** area of Dublin is expected to be completed by 2022, including a City library and space for exhibitions and performances.
- **14 Henrietta Street** is a Georgian townhouse which opened as a museum in September 2018. It tells the story of the building's life first as a palatial family home for members of the ruling elite in the 18th century and then its contrasting life as tenements for up to nineteen families from 1876–1979. The museum presents the city's social history across the centuries and social classes.

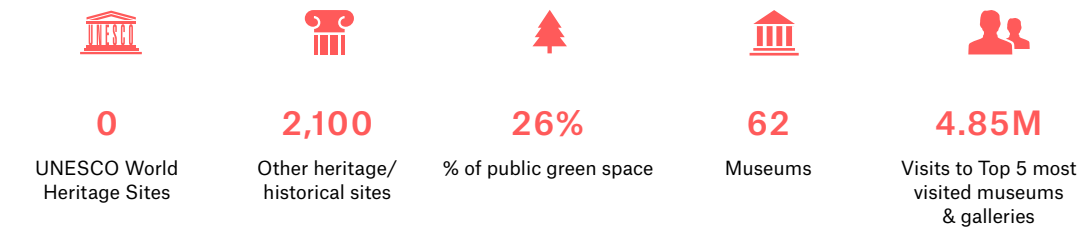


DUBLIN DATA

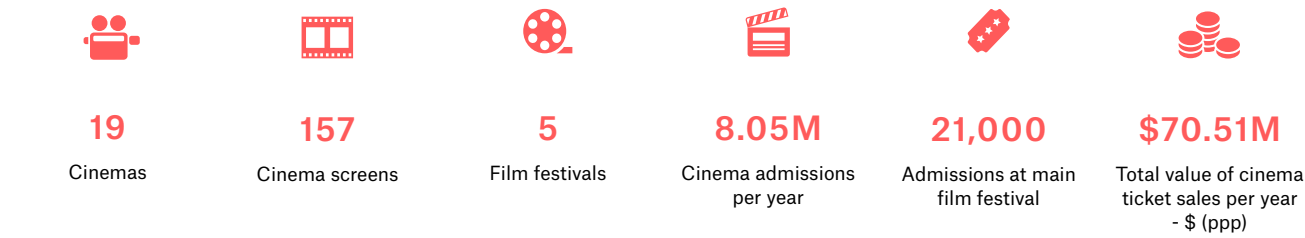
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Total Population: 1,347,359
GDP (m): \$163,510

Corresponding Administrative level: County Dublin

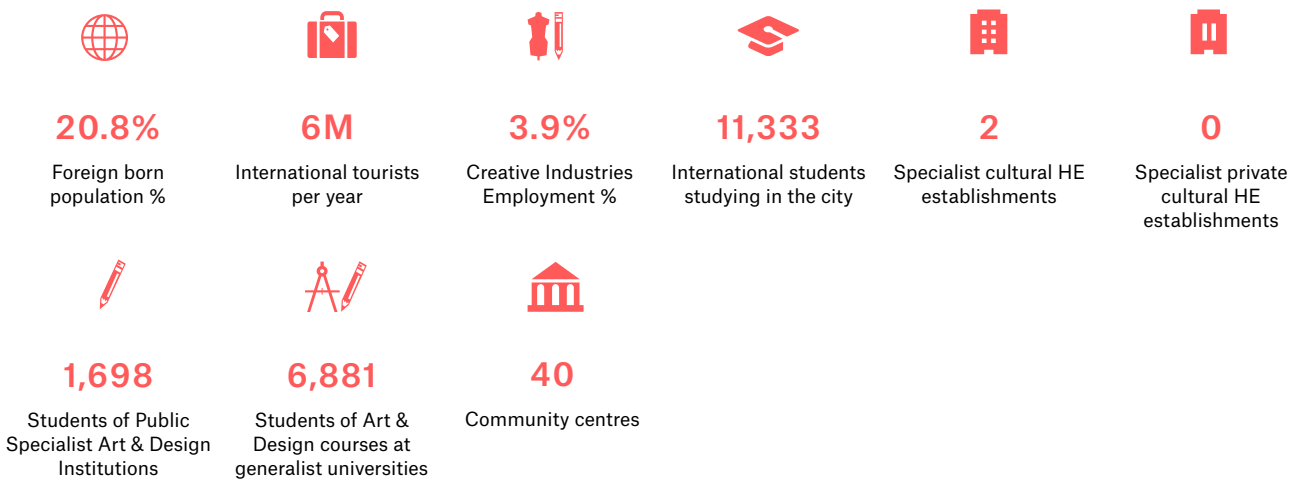
CULTURAL & NATURAL HERITAGE



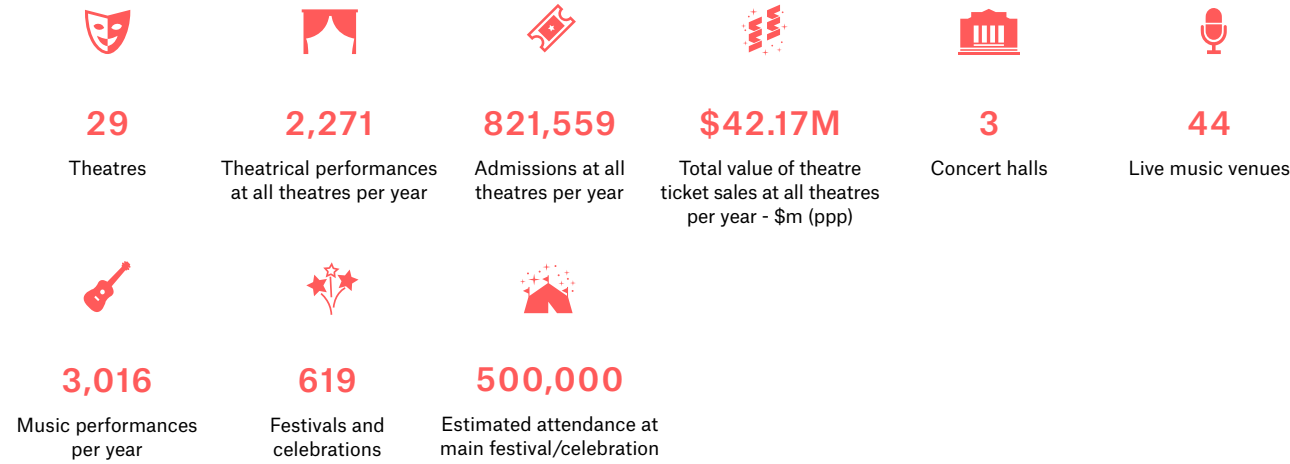
FILM & GAMES



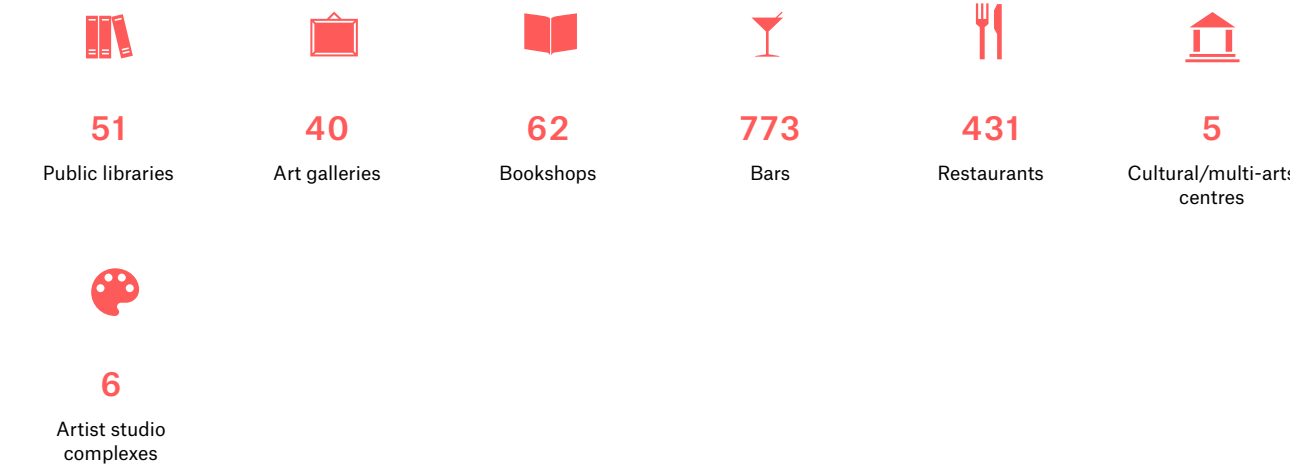
PEOPLE & TALENT



PERFORMING ARTS



VITALITY





EDINBURGH

Edinburgh is Scotland’s capital, and its second most populous city. Since the 12th century Edinburgh Castle has stood on the dramatic crag of Castle Rock, with the city’s architecturally striking, densely settled Old Town built around it. By the 16th century Edinburgh had become the capital of Scotland, and a university city. The Scottish Enlightenment of the 18th century was shaped by leading thinkers such as David Hume and Adam Smith, and during this period the neo-classical New Town also took shape. Together with the Old Town it is now a UNESCO World Heritage Site.

Today Edinburgh is a city of just over 500,000 people and its population has increased by 12% over the last 10 years. Edinburgh’s workforce is among the most educated in the UK, with 64% holding a degree level qualification. The city has been shaped by its core role as Scotland’s business, political and cultural capital. Scotland’s visitor attractions received over 30 million visits during 2017, with seven of the top 10 most visited being based in Edinburgh, including Edinburgh Castle and the National Museum of Scotland. Edinburgh is also home to three National Galleries and the National War Museum.

At the centre of Edinburgh’s cultural life are its major Festivals, which have taken place annually for over 70 years. An international cultural brand, the Festivals and the cultural presence they attract all year round place this relatively small city on the world stage. Taken together the Festivals are one of the biggest ticketed events in the world, selling over 2.6 million tickets for over 50,000 events in 2017. A 2016 study estimated the economic impact of Edinburgh’s major festivals at over £280 million. However, the popularity of the Festivals also represents a challenge within the city, which grapples with a doubling of population during the main Festival month of August.

Managing the success and growth of the tourism sector as a whole is another of the City’s key challenges. In some other European countries, the unmanaged growth of tourism has affected both quality of life for residents and the city’s natural environment. While visitor to resident

ratios in Edinburgh currently remain below that of these cities, it is important that action is taken to manage these pressures. The issue of a Transient Visitor Levy – or so-called ‘tourist tax’ – for Edinburgh has local political support, renewed since the 2017 Local Government elections.

Edinburgh also faces competing demands for investment and development. Office and hotel developments, and the job opportunities that come with them, are skewed towards the city centre. Physical change has often been driven without input from local communities and the focus on the city centre has delayed new developments in suburban areas, leaving some communities behind. This has taken place amid a climate of wider uncertainty, with reduced public spending across the UK, and economic uncertainty following the Brexit vote, especially among EU workers, who are represented heavily in Edinburgh’s tourism and hospitality sector. Meanwhile, the City faces a need to invest in its cultural venues infrastructure to meet the needs to a growing population. A number of much needed improvements to key venues have been identified. Without such investment, the city is at risk of diminishing its status as a world-leading cultural centre.

Edinburgh Festival Fringe on Princes Street. Image courtesy of Edinburgh City Council © Edinburgh Inspiring Capital

INNOVATIVE PROGRAMMES

EDINBURGH PERFORMING ARTS DEVELOPMENT (EPAD)

STRENGTHENING THE CITY'S PERFORMING ARTS SECTOR THROUGH SKILLS-SHARING AND NETWORKING

Support for independent artists is vital to cultural scenes worldwide, particularly in Edinburgh, with new talent being central to the life of the Festivals and broader cultural ecology. Edinburgh has a large number of experienced independent performing artists. However, a report commissioned in 2014 by Capital Theatres for the City of Edinburgh Council found that most of these artists lacked access to funding, production and company management expertise, and affordable work space. They had little sense of how the City of Edinburgh Council might support them, and lacked a feeling of belonging to a discernible artistic community or network. Consequently, the report recommended a new model of support be established to help Edinburgh's independent performing artists fulfil their potential.

Edinburgh Performing Arts Development (EPAD) is a Council funded project which acts as a facilitator and connector, enabling Edinburgh's independent performing artists to share knowledge, experience and facilities within the city's existing cultural infrastructure. It aims to highlight Edinburgh's independent performing arts sector to those working in the city's cultural sector, including funders, while keeping its management and administration costs low.

The project operates across three programme areas: space, support and networking. A searchable directory of artistic spaces for meetings, rehearsals and creative development across Edinburgh was launched in summer 2018, to maximise the city's spaces and venues for creative use throughout the year. Between September 2015 and March 2018, the project has held 18 'surgery' days, at which artistic partners have met with 130 Edinburgh-based performing artists and producers seeking support with their project or practice. Partners have then supported these individuals with 209 advisory meetings and 24 more extended

'interventions' of practical, hands-on support. The aim of these is to steer independent artists and producers towards more informed decisions and actions. Six networking events in two years have also been held, bringing together Edinburgh's performing arts sector. This was a unique opportunity for connections to be made and discussions to take place on a scale not possible elsewhere in the city. EPAD aims to provide an informal environment where all Edinburgh's performing arts workers can come together as one, with the city as a common denominator.

Key to EPAD's success has been its clarity of purpose and focused objectives, which continue to be driven directly by the needs of the artists it serves. Artists themselves have commented on EPAD's friendliness, openness and generosity. Feedback about the project is regularly being sought from users, and used to inform a future programme of networking events, training and facilitation.

FORGET ME NOT / DEMENTIA FRIENDLY COMMUNITIES PROJECT MAKING THEATRE MORE INCLUSIVE BY CREATING A SUPPORTIVE ENVIRONMENT FOR AUDIENCES LIVING WITH DEMENTIA

In 2015, staff at the King's and Festival Theatres in Edinburgh noticed that people who had been avid friends of the theatre for many years had stopped attending events and shows. When they contacted these people to try and discover why, they learned that one person had been diagnosed with dementia and no longer felt confident to see shows. Capital Theatres, the trust managing these theatres as well as the Studio Theatre, decided to look at what it could do as an organisation to enable people living with dementia to continue seeing shows, and remain an active and valued part of the theatre community.

The Dementia Friendly Communities Project, formerly known as the Forget Me Not programme, has created a more enabling theatre environment for audiences living with dementia. This began with an audit of the Festival and Studio Theatres, resulting in improving lighting and

the signage for wayfinding and applying dementia friendly design to any future alterations planned by the theatres. A focus group made up of people living with or affected by dementia acted as consultants on the alterations made. An 'assets-based' approach also identified what the dementia community could bring to the theatre, rather than focusing only on problems and needs.

Another significant part of the project has been programming dementia friendly events and performances, including the first dementia friendly performance of a major touring musical in Scotland, 'Chitty Chitty Bang Bang', and the UK's first dementia friendly opera, 'The Marriage of Figaro', produced by Scottish Opera. The Studio Theatre also hosted the world premiere of 'Curious Shoes', a bespoke piece of theatre developed by artist Magdalena Schamberger, in consultation with people living with dementia. Alongside this programme of events, the project has worked with artists, dancers, theatre makers and storytellers, some living with dementia and some not, to allow people with dementia to express themselves through creativity. Three books have been published documenting this part of the project's work; 'An Audience With...', 'Vivid Rebellion' and 'Beyond Memory: Storytelling and Singing'.

The project is unique in Edinburgh and Scotland, in the scale and scope of its work. Supported by the Capital Theatre Charitable Trust, it aims to become the industry lead in dementia-friendly practices in Scotland. All staff at Capital Theatres are to become Dementia Friends as part of their training, and frontline staff – box office, bar and front of house staff – will all receive further training on communication skills. For the project's second phase, from 2018–21, a key aim is to connect with people living with dementia who face additional challenges to engaging with the performing arts. This includes people with younger onset dementia, LGBT, BAME, disabled communities living with dementia and people living with dementia in deprived areas. More widely, its leaders aim to support a culture change within the broader performing arts sector in Scotland, ensuring all arts venues have the confidence to embed dementia-friendly practices into their work.

MUSIC IS AUDIBLE BRINGING TOGETHER THE LOCAL AUTHORITY AND GRASSROOTS MUSIC SECTOR TO SUPPORT LIVE MUSIC VENUES

Edinburgh's live music scene is one of its most important cultural assets, worth over £40 million per year to the city. In 2013, Edinburgh City Council faced a backlash following the sell-off of one of the city's main rock and

pop music venues to a parent investment company. The music sector in the city saw it as the result of the Council's lack of support for live music and equated it with the closure of other music venues that were struggling with licensing and noise control. The Council agreed to host an open forum for the live music sector in the city, which highlighted a number of policy issues that needed to be addressed to encourage a more supportive environment for live music. Out of this, a working group, Music Is Audible, was established to organise a citywide response to the core issues surrounding the provision of live music in the city; as well as to acknowledge wider issues relating to music venues, such as development, planning and gentrification.

The group's initial focus was to address Licensing Policy and Planning Policy in relation to live music venues. It later funded a research paper by the University of Edinburgh which provided a one day snapshot of music in the city, and a report by the Music Venues Trust with further recommendations for what the Council could do to encourage a supportive environment for live music. The group then acted as a civic ambassador for live music in the city, developing communication and engagement activities with the music sector and local residents. Regular working groups supported by the Culture Service were held to try to balance the needs of the sector with those of residents, and with wider environmental concerns.

Music Is Audible created an open forum where music venues, musicians and council officers from Culture, Planning and Licensing could meet and share ideas, as well as better understand the sectoral and legislative needs of each party. The group gave the live music sector a voice in the city's policy making, cutting across Planning, Licensing and Culture. It ran alongside DesireLines, a cultural survey carried out to inform cultural policy in the city, including the revival of the live and grassroots music scenes.

The group is the first time the Local Authority and the grassroots live music sector have worked together in an officially recognised environment. A key outcome has been a change in Edinburgh's Licensing Policy, which relaxed restrictions on live music being played near residential areas. Through the work of the group, as well as that undertaken nationally by the music industry, both the UK and Scottish Governments have agreed to implement Agent of Change principles to planning guidance for Local Authorities, offering protection for music venues faced with new building developments in their area.

TRENDS

- Tourism is growing in Edinburgh and is an important contributor to its economy, providing over 34,800 jobs and generating £1.4 billion in visitor spend. Visitor numbers have grown by 18% from 2010 to 2015 and visitor spend by 30% over the same period.
- Visitor management is an increasing debating point in the city. Reports in the media over the summer of 2017 questioned Edinburgh's capacity to cope with an increasing number of visitors.
- 2017 marked the 70th anniversary of Edinburgh as the Festival City. There has been a growth in audiences as well as international representation, with a 9% annual increase in tickets issued in 2017, and a 29% increase in the number of countries represented in the programme.

CULTURAL INFRASTRUCTURE

- A new concert hall, **The Impact Centre**, is due to open in the city centre at St Andrew Square in 2021. The 1,000 seater concert hall will also be the permanent home for the Scottish Chamber Orchestra.
- In 2017 the **Queensferry crossing bridge** was opened at a cost of £1.35 billion. There are now three bridges crossing the Firth of Forth, each from different centuries. This improves connections between Edinburgh and the North of Scotland.
- A £25 million renovation of the **King's Theatre** is planned, with funding of £4 million agreed from the Council.
- **Edinburgh St James** is a 1.7 million square feet city centre development opening in 2020. The development will provide up to 850,000 square feet of prime retail space, a five-star hotel, up to 150 new homes, 30 restaurants and a new cinema complex.



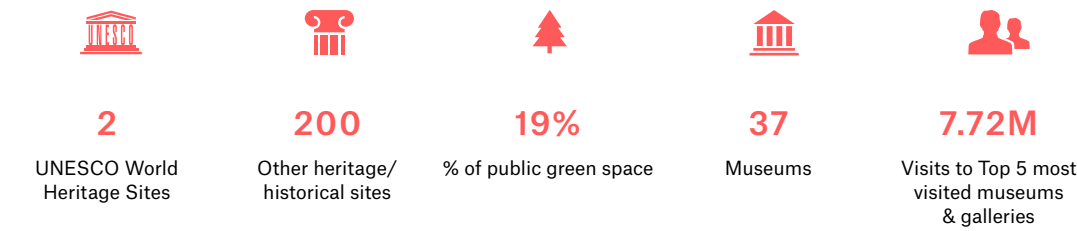
Forget Me Not/Dementia Friendly Communities Project. Image courtesy of Edinburgh City Council © Neil Hanna

EDINBURGH DATA

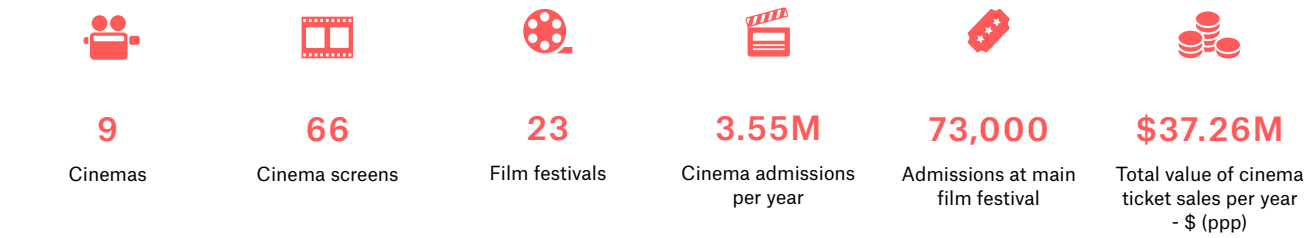
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Total Population: 513,210
GDP (m): \$27,958

Corresponding Administrative level: City of Edinburgh

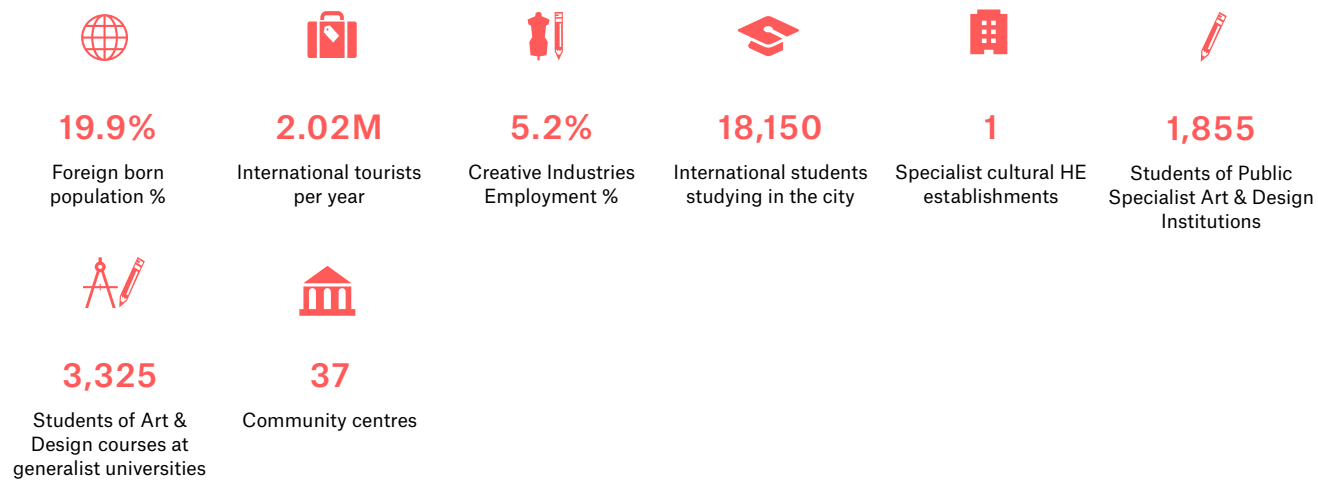
CULTURAL & NATURAL HERITAGE



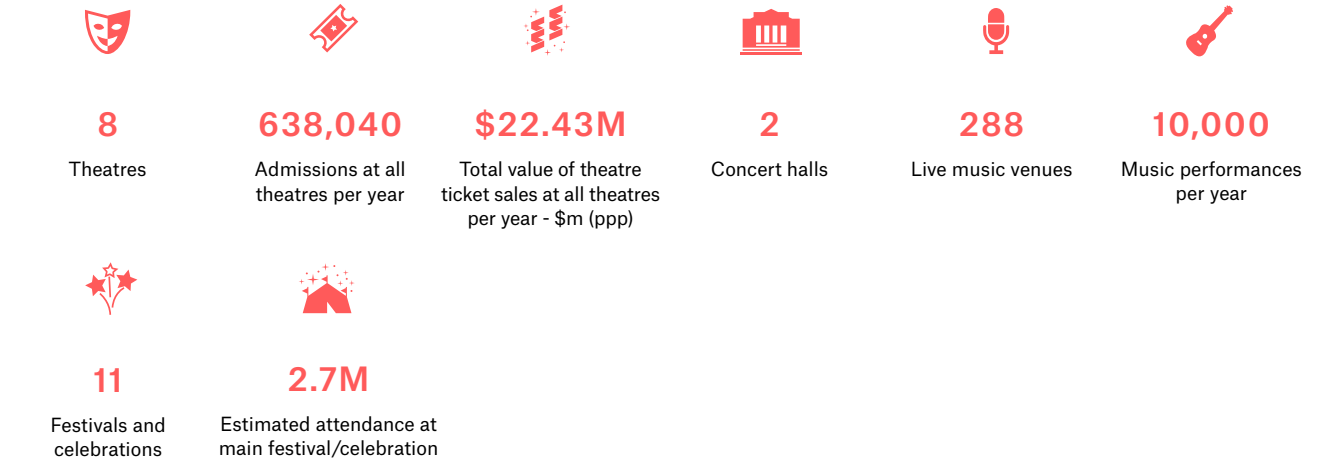
FILM & GAMES



PEOPLE & TALENT



PERFORMING ARTS



VITALITY





Skaters at Halkolaituri dock. Image courtesy of City of Helsinki © Jussi Hellsten

HELSINKI

Situated on the Gulf of Finland, Helsinki is among the world's most northern cities and is the main political, educational and financial centre of Finland as well as its capital. Founded in the mid-16th century, the city gained its grand centre after fire destroyed its previous structures in 1809. Other districts are shaped by the art nouveau movement and the architectural styles of the post-war expansion including landmark buildings by Alvar Aalto, Finland's most prominent modern architect. Modestly sized by the standard of many world cities, with a population of 632,000 and 1.4 million in its wider metropolitan area, Helsinki is nevertheless the third largest city in Nordic countries. 40% of the total city area is green space and it regularly scores highly on international league tables of urban living standards.

Helsinki's population is growing and it is expected to be home to 820,000 people by 2050. Migration has doubled in the last two decades, with 14% of the population foreign born compared to 6.8% in Finland as a whole. This expansion has led to new residential areas springing up around the harbours and near its old historical and commercial centre. Overall, the population is highly educated, with half having a degree. The City plans to grow tourism, manage change and attract new, digital businesses to the city. Its current strategic plan (2017–21), aims to make Helsinki 'the most functional city in the world'. In practice, this means creating an environment in which everyone feels safe and supported, and where social equality and a sense of empowered citizenship for all is actively pursued in City policy and urban design.

Cultural infrastructure is a crucial strand in providing this high quality of life. Helsinki is home to 76 local museums, 37 public libraries, 69 theatres, a major concert hall and 50 other music venues. This already impressive provision is expanding as government, private and philanthropic actors have initiated new cultural projects. These range from a new site for the Helsinki City Museum to the privately-funded Amos Rex art museum and the House of Dance, co-funded by the City, the Finnish national

government and a foundation. The City has also expanded its heavily-used library network, building new libraries and cultural centres in the suburbs and the flagship Oodi Helsinki central library opposite parliament. Programming for children and young people is an important component of the work at these venues and part of a citywide policy to help every child develop a hobby. This approach has the deeper aim of tackling social inequality through early years education. In line with its ambition to be a place of 'community not bureaucracy' the City also encourages a more casual and playful use of its space by self-driven community groups. Recent self-organised public events include Sauna Day, Cleaning Day (where people sell unwanted items on the streets) and Restaurant Day (when people set up pop-up restaurants).

Helsinki is also making a bid for greater international visibility and in 2017 tourism rose to a new record of 4 million overnight stays. Presenting the city internationally as a flagship example of equality and liberal democracy, it hopes to attract a new generation of people and businesses. Helsinki's evolving cultural offer helps create the informed, engaged citizens necessary for this vision.

INNOVATIVE PROGRAMMES

HELSINKI'S CITY MUSEUM REINVENTING THE TRADITIONAL CITY MUSEUM FOR MODERN AUDIENCES

Helsinki City Museum was founded in 1911 and provides a social and political history of Helsinki and its people. In 2013, its directors began a major three-year reinvention, which was in part a capital project: moving the museum from its original home to a new site designed around several existing buildings. However, the design team also took the opportunity to consult with the public to rethink what a city museum can and should be and how to use the museum to better connect citizens to their city.

The architecture of the reinvented museum consists of a modern building placed at the centre of five other structures dating from the 1750s—1920s, interspersed with three courtyards. This complex layout gives a unique, modern, functional and accessible backdrop for the museum's work. At the same time, the project's core team invited a group of the public to critique the museum displays at the old site, applying sticky labels and comments to things they did not like. This prompted challenges to the existing approach, such as 'who cares?' post its stuck over a traditional exhibition caption.

In response to this and other consultation exercises, curators developed new displays that were thematic rather than following a linear timeline, and which brought out lived experiences that modern residents can relate to, such as the display and exploration of the diary of an unemployed carpenter in 1890s Helsinki. The new museum also addresses stories previously marginalised in its displays, for instance around queer culture and clubbing. Practical changes of policy also include abolishing admission fees, turning the entrance lobby into a public lounge and reimagining the city's oldest building as a playful, interactive Children's City.

In creating the new museum, the City of Helsinki has pursued a policy of 'radical openness', adopting new participatory methods and challenging the traditional role

of the museum. This has created a more interesting and welcoming place, allowing a much wider group of residents to feel that they belong and are represented in Helsinki's civic story.

The result has been a substantial growth in visitor numbers, expected to reach one million from its reopening through to December 2018. The museum has also received a slate of awards including Finnish Museum of the Year 2017 and the Museums & Heritage International Award. It has created a new cultural destination in a historic part of the city previously devoted to administration and has drawn substantial international press coverage. The museum continues to promote a bold, experimental programme in its temporary exhibitions as well as providing an exceptional cultural educational programme for children and families.

HELSINKI PHILHARMONIC ORCHESTRA'S GODCHILDREN ARTS ORGANISATIONS OFFERING 'ARTISTIC ADOPTION' TO DEVELOP FUTURE CULTURAL AUDIENCES

The City of Helsinki wants to pursue a policy of equal access to the arts for all citizens, but this can be difficult to translate into practice for artforms like classical music, which have an exclusive reputation. Meanwhile, those involved in classical music realise it can only have a future with the interest and commitment of younger generations. To address these issues, in 2012, Helsinki Philharmonic Orchestra extended an invitation to the family of every newborn in the city, offering to become the 'godparent' to the new child and to give the whole family a shared experience of music. Through this project, the orchestra hopes to awaken a love of music and playing music in young children.

Initial invitations to take part were distributed via Helsinki's child welfare clinics. Interested families then signed up for the project and received a CD of classical music. The programme itself consists of two seasons of activity each

year: themed children's concerts in the spring and active concerts with workshops in the autumn. The programme is free and will be offered over a seven year period to this cohort of children, giving them an extended opportunity to engage with classical music as a normal part of their childhood. The orchestra has planned the programme to be artistically ambitious and give families a shared experience together, as well as helping very young children develop motor skills and teaching them about music. There are also wider social benefits, such as the networks which naturally develop between families taking part.

The orchestra's approach is innovative in its comprehensive outreach to an entire generation, and long term commitment over several years. It has considerably lowered the threshold for visiting Helsinki Music Centre. The work also required cross-sectoral co-operation involving music education professionals with the City's Child Health Centres from an early stage in the project. Ultimately 3,400 families took up the invitation, or around 50% of those with children born in 2012. The City intends to develop the core idea of the project for a much broader range of artforms, with plans for every child in Helsinki to be offered 'artistic adoption' by a cultural institution from 2020 onwards.

CENTRAL LIBRARY OODI EVOLVING THE LIBRARY OF THE FUTURE AS A MULTI-PURPOSE CIVIC SPACE WITH OPPORTUNITIES FOR DIGITAL LEARNING

The City of Helsinki wants to promote projects that bring all social classes together and help its citizens stay ahead of the digital curve. The major new Central Library Oodi will help achieve this, as well as offering a much-needed non-commercial space in the centre of Helsinki and a landmark expression of national identity.

Finland has a strong library culture and was named by the UN as the world's most literate nation in 2016, with its population of 5.5 million borrowing 68 million books each year. At a time where there is a trend towards library closure and decline in other European countries, Helsinki is investing €100 million in a new flagship library building, constructed in the Töölönlahti cultural area opposite the Parliament. Opening in December 2018, the 10,000 square metre space will house 100,000 books but will also include many other facilities including a movie theatre, event spaces, a playground and offerings to equip its citizens for the digital age such as 3D printing and other makerspace technologies. It is spread over three floors with the ground floor focused on events and dialogue, the middle floor on technology, music, community building and maker

spaces, and the top floor on literature, children and families. Oodi will also lead and strengthen Helsinki's existing network of 37 public libraries.

The project was funded by the City of Helsinki and Government of Finland and led by City of Helsinki's Culture and Leisure Division and its Library Services. Co-operation partners include agencies like the National Audiovisual Institute and the European Commission. But crucially, the project included a very strong participatory design process involving local citizens, the first time this approach has been employed in Helsinki in a project of this size. This has been vital, as the project does not just aim to offer books and services, but to actively encourage a healthy democracy by creating a space where people of all social classes and communities can meet on an equal footing. The result is an ambitious but welcoming architecture and a variety of events and services designed to develop a sense of ownership to its users.

Once opened, Oodi Library is expected to become Helsinki's most popular public space, with 2.5 million visitors each year enjoying a choice of more than 2,000 events. It will also be conceptually ground-breaking in helping to rethink what a traditional institution like a library can do and be. This will offer a blueprint for developments in the future which help address common urban problems ranging from social cohesion to developing digital skills. It is hoped that this landmark space will gain international attention as a tourist attraction, both for its architecture and the variety of activities within.

TRENDS

- Government, private companies and philanthropists have all initiated major museum capital projects in the last few years, including the Finnish Museum Hall of Fame and the art museum Amos Rex.
- There is a policy emphasis on providing access to culture in the suburbs, particularly through the provision of new libraries and cultural centres, co-designed with residents.
- Cultural investment in Finland has traditionally been led and funded by government; now 'activist foundations' led by wealthy individuals or groups are encouraging state and City government to invest in arts infrastructure, resulting in the House of Dance, among other institutions.
- There is a growth of 'new urbanism' with a more playful and creative approach to the use of public space, including the programming of community-driven events.

CULTURAL INFRASTRUCTURE

- Oodi Helsinki, the city's new flagship central library, will open opposite parliament in December 2018.
- Amos Rex is a philanthropically-funded new art museum opening this year in central Helsinki with an innovative design including a large underground component.
- The House of Dance, a national stage for all forms of dance built with a €35 million budget, will open in 2020.
- The nature conservation island Vallisaari just outside Helsinki is now being used for the Helsinki Biennial, a free of charge public art event produced by Helsinki Art Museum.
- There are preliminary plans for a new museum of Architecture and Design, proposed as a national platform to showcase two of Finland's major strengths.



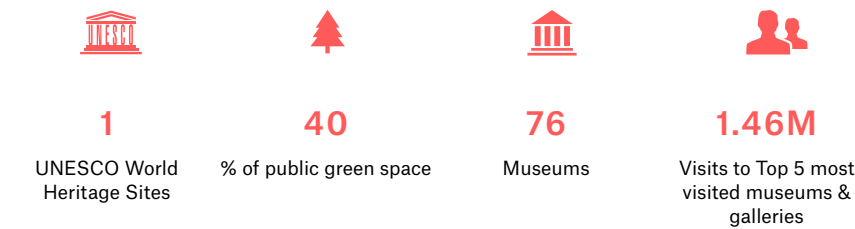
Swimmers at Tervasaari. Image courtesy of City of Helsinki © Jussi Hellsten

HELSINKI DATA

Geographical Area Size (km²): 719
Total Population: 643,272
GDP (m): \$92,799

Corresponding Administrative level: City of Helsinki

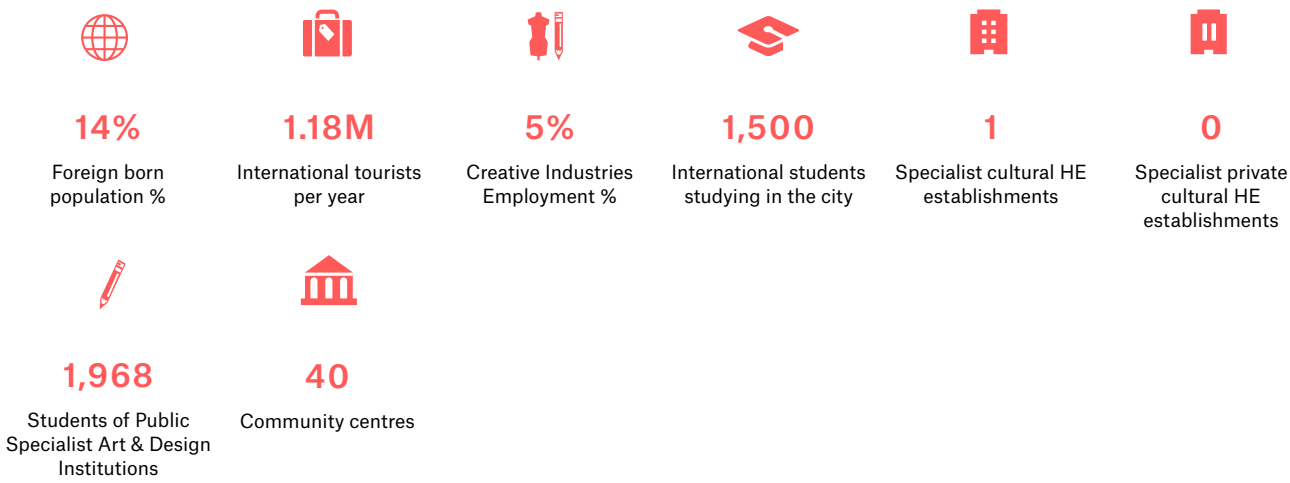
CULTURAL & NATURAL HERITAGE



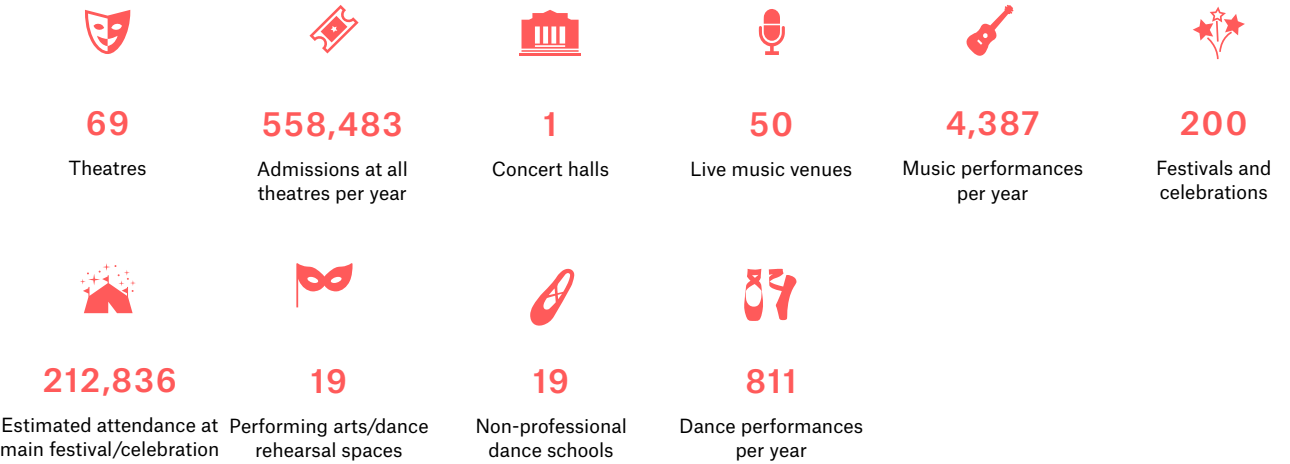
FILM & GAMES



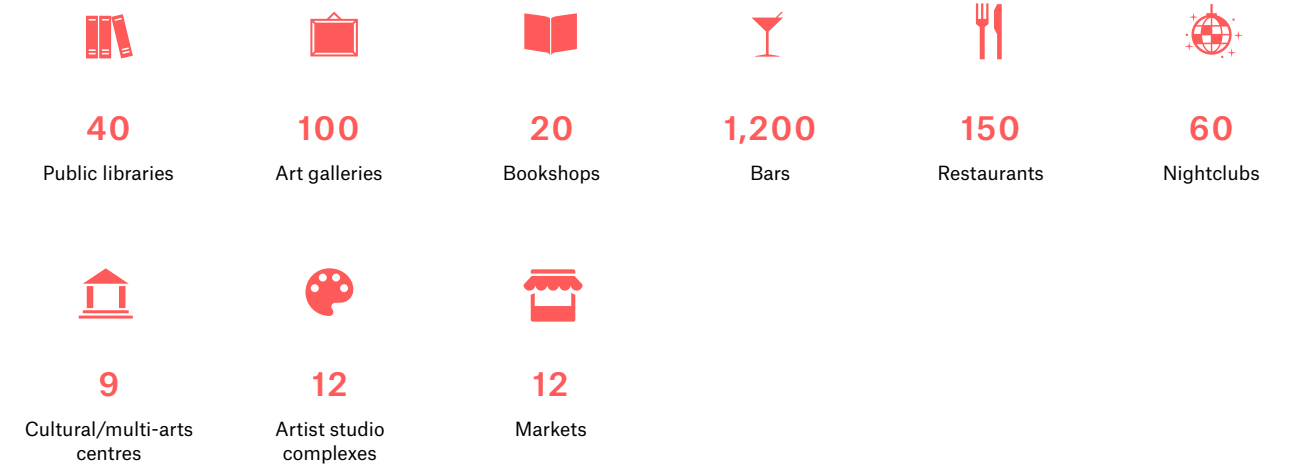
PEOPLE & TALENT



PERFORMING ARTS



VITALITY





Students learning about ancient bronzeware at Museum of Art on Wheels
Image courtesy of Hong Kong Museum of Art

HONG KONG

Hong Kong became a British concession in the middle of the 19th century and then quickly developed as a free port. It was handed over to China in 1997 when Britain's 99 year lease on the New Territories ran out. Under the terms of the handover, it was agreed that the capitalist system and way of life of Hong Kong would remain unchanged for 50 years. Hong Kong retains the rights enshrined in its Basic Law, including freedom of speech and of the press, as well as the right to private ownership of property.

Today Hong Kong has a population of over seven million, over 90% of whom are of Chinese descent. Despite a low birth rate, its population is growing, primarily due to immigration from mainland China: around 12% of Hong Kong residents are mainland immigrants. There are also significant communities of Indonesian and Filipino migrant workers.

Based upon business, trade and finance, Hong Kong's economy has benefitted from its status as a 'super connector' between the East and West, supported by its lack of corruption, low taxation and rule of law. However, the economy has faced challenges in recent years: including the global financial crisis in 2008, rising property prices and competition from Chinese cities.

Due to its history, Hong Kong is considered one of the most cosmopolitan and outward-looking cities in China, with a distinct identity grounded in Chinese tradition but enriched by western cultural influences. With a vibrant culture sector, it helps preserve the history of Chinese art forms – for example, Chinese opera (Xiqu). Traditionally most of the city's investment has been in finance and property, but there is a growing recognition of the importance of creativity and the creative industries. Cultural policy in Hong Kong is the responsibility of the Home Affairs Bureau, with the Leisure and Cultural Services Department acting as its executive arm for the delivery of programmes. The West Kowloon Cultural District (WKCD) is the city's developing flagship cultural quarter with a series of world-class performing arts venues and museums. There is a blending of environmental and cultural concerns in parts

of the city, including the XCHANGE: Social Gastronomy project which uses the arts to reduce the city's enormous volume of food waste. A 2008 scheme to repurpose government-owned buildings through public-private partnerships is continuing. In 2018, the Tai Kwun Centre for Heritage and the Arts reopened in the restored former Central Police Station compound, with more than 16 individual heritage buildings being re-used for a variety of arts and museum purposes.

There is growing recognition of the new opportunities creative industries offer to the city. On a macro scale, this is reflected in substantial, ongoing investment in old and new buildings for cultural purposes. More intangibly but just as powerfully, cultural programming is also being used beyond institutions at a community level to connect Hong Kong residents to the intangible heritage of their city, and to shape attitudes to create a more sustainable future.

INNOVATIVE PROGRAMMES

ARTIST HOSTEL/RESIDENCE AT THE WEST KOWLOON CULTURAL DISTRICT (WKCD) A PROJECT TO PLACE ARTISTS AT THE HEART OF WKCD

The West Kowloon Cultural District (WKCD) is Hong Kong's largest and most ambitious investment in the arts, with a series of venues over a 40 hectare area at the city's waterfront. It will eventually be one of the world's largest cultural quarters blending art, education and open space. It is important that artists have a presence in a district which is shaped by creativity. Therefore, the West Kowloon Cultural District Authority (WKCDA) is running a pilot project to test the concept of an Artist Hostel or Residence, giving artists a place to live and work alongside the visitors to and businesses of the district.

The Artist Hostel/Residence will accommodate artists alongside regular patrons next to the Lyric Theatre Complex and Artist Square. It will serve as a showcase and incubator for artists, with workshops and creation and performing spaces for events and performances. Artists will be invited to stay at a discounted rate for defined periods. In return, they will offer a series of interventions including performances, participation in art tours and workshops, as well as hosting salons. In some cases, artists may be sponsored to create site specific or new works of art. The Artist Hostel/Residence will be developed through public-private partnerships with a view to complete in 2023.

By providing space for artists in residence to connect with the local community, WKCDA hopes to add character to WKCD and create a unique opportunity for artists and their audience to meet and interact.

JOCKEY CLUB 'MUSEUM OF ART ON WHEELS' OUTREACH LEARNING PROGRAMME CREATING A MOBILE ART MUSEUM TO REACH NEW AUDIENCES

The Hong Kong Museum of Art was established in 1991. It is a public museum and is run by the Leisure and Cultural Services Department of Hong Kong with a mission

to deliver emotive and inspiring art experiences and encourage artistic appreciation and lifelong learning related to the arts. However, the museum is closed for a major renovation between 2015–2019 and has needed to find ways to reach out to the general public and schools during this period. The Museum of Art on Wheels is part of its work to sustain its activity beyond its principal site.

The Museum of Art on Wheels consists of a 16 tonne truck equipped with multi-media interactive games developed from museum collections on Chinese and Hong Kong Art. The mobile museum featured Chinese street signs and characters to exemplify the cultural link of Chinese calligraphy to the unique culture of Hong Kong under the theme of 'Hong Kong Sign • Hong Kong Signature'. The mobile museum visited schools on weekdays, bringing students tailor-made art activities with multimedia games. At weekends, the mobile museum reached out to parks, piazzas and town halls to connect with the public and to stage pop-up artist workshops free of charge for public participants.

Since 2015, the mobile museum has brought art to every corner of the city, including schools and communities in remote areas, and has benefitted those who would not otherwise visit a museum or create artworks with local artists. Over three years, 160,000 students and members of the public have participated in the Museum of Art on Wheels and its Facebook page has attracted over 250,000 likes and followers. The project ended in July 2018 but a website will be launched to transform the multi-media games on the art truck in to online games so as to benefit more school students, exemplifying the role of a mobile museum that is accessible across the whole city.

XCHANGE: SOCIAL GASTRONOMY COUPLING DESIGN WITH COOKERY TO ENCOURAGE ENVIRONMENTALLY RESPONSIBLE CHOICES IN COMMUNITIES

In 2011, Hong Kong residents threw away around 3,600 tonnes of food waste. This is equivalent in weight to 250 double decker buses every 24 hours. Hong Kong seeks

to radically redress this situation, reducing municipal landfill from its 2011 level by 40% per capita by 2022. The XCHANGE: Social Gastronomy project was founded in an existing art space to work with communities to reach this target. It harnesses elements from design, sport and food culture to raise the public awareness of the socio-environmental issues. It encourages sharing and better use of resources to construct a sustainable ecology in the community with the aid of design.

XCHANGE: Social Gastronomy lives at Oi!, a historic building-turned-art venue opened in 2013 on Oil Street, at the former site of the Royal Hong Kong Yacht Club clubhouse. It consists of an open kitchen and community space initiating changes and new practices in the contexts of everyday life. The public are welcome to bring fresh ingredients, canned and packaged food to the XCHANGE kitchen in exchange for a signature drink or a bowl of 'Beauty Soup' which is promised to 'nourish you deeply with the good will of treasuring food'. The collected food is then used in Social Gastronomy activities or shared with those in need. Food runners recruited from the community collect leftovers from nearby food markets on a weekly basis. Local musicians perform during some meals as well as giving monthly acoustic performances. Participatory dining experiences, led by a host who demonstrates design thinking in preparing food, are offered to encourage the public to reduce waste. The experimental, community nature of the project fits with Oi!'s wider purpose as an incubator for young artists and a platform which encourages co-creation in art. Oi! is in turn supported collaboratively by the Leisure and Cultural Services Department of Hong Kong, the Circus Academy and Jockey Club Design Institute for Innovation, part of the Hong Kong Polytechnic University. In this way, a wide group of city institutions contribute to a shared effort to improve Hong Kong's environment.

This engaging, arts conscious approach encourages communities to come together around the uniting strands of food, music, design and sport, transforming them from a passive audience into active, creative participants in the pursuit of green living. XCHANGE: Social Gastronomy is transformative not just through the food that the project itself collects and upcycles, but through a much larger effect as it changes minds and attitudes in surrounding communities.

TRENDS

- Hong Kong is investing heavily in its built cultural infrastructure across a long term time frame. In particular, the 40 hectare WKCD (West Kowloon Cultural District) is set to be one of the largest cultural districts in the world with 23 hectares of open space as well as a variety of performing arts venues and museums.
- New art spaces are appearing across the city, often re-using older buildings such as the former Aberdeen Fire Station and Tai Po Government Secondary School.
- The number of cultural exchanges is increasing between local arts groups and artists outside Hong Kong.
- Collaborations are becoming more common, for example schools may lend space to arts groups for creative projects.

CULTURAL INFRASTRUCTURE

- Major arts and cultural facilities in WKCD (West Kowloon Cultural District) including the Xiqu Centre, the Art Park, M+Museum, the Hong Kong Palace Museum and the Lyric Theatre Complex will open in due course.
- Major Hong Kong cultural institutions are expanding including the Hong Kong Museum of Art, Science Museum and Museum of History.
- In May 2018, the Tai Kwun Centre for Heritage and the Arts opened in the restored former Central Police Station compound.
- A Heritage Conservation and Resource Centre will hold the collections of multiple Hong Kong arts institutions as well as hosting exhibitions. The Heritage Conservation and Resource Centre is targeted to be completed in 2025.



HONG KONG DATA

Geographical Area Size (km²): 2,755
Total Population: 7,409,800
GDP (m): \$455,060

Corresponding Administrative level: Hong Kong Special Administrative Region

CULTURAL & NATURAL HERITAGE

					
0	1,202	40%	40	5.38M	3,630
UNESCO World Heritage Sites	Other heritage/historical sites	% of public green space	Museums	Visits to Top 5 most visited museums & galleries	Average daily visits to top 5 art exhibitions

FILM & GAMES

					
48	210	40	80,087	\$321.5M	206
Cinemas	Cinema screens	Film festivals	Admissions at main film festival	Total value of cinema ticket sales per year - \$ (ppp)	Video games arcades

PEOPLE & TALENT

					
3.6%	58.47M	5.7%	4,347	2	2
Foreign born population %	International tourists per year	Creative Industries Employment %	International students studying in the city	Specialist cultural HE establishments	Specialist private cultural HE establishments
					
7,540	3,187	119			
Students of Public Specialist Art & Design Institutions	Students of Art & Design courses at generalist universities	Community centres			

PERFORMING ARTS

					
45	6,520	3.47M	\$83.8M	4	2,542
Theatres	Theatrical performances at all theatres per year	Admissions at all theatres per year	Total value of theatre ticket sales at all theatres per year - \$m (ppp)	Concert halls	Music performances per year
					
66	876,000	16	111	442	
Festivals and celebrations	Estimated attendance at main festival/celebration	Performing arts/dance rehearsal spaces	Non-professional dance schools	Dance performances per year	

VITALITY

					
82	112	1,320	1,253	13,743	104
Public libraries	Art galleries	Bookshops	Bars	Restaurants	Nightclubs
					
18	4	101			
Cultural/multi-arts centres	Artist studio complexes	Markets			



Participants at the Lagos Street Carnival. Image courtesy of Lagos State Government

LAGOS

Lagos is a busy port city built on a series of islands and surrounding land on the West Coast of Africa. It is one of the fastest growing cities in the world, with a population of 21 million including its surrounding urban area. While Abuja became Nigeria's capital in 1991, Lagos remains the economic heart of the country. The city is particularly notable for its transformation over the past 20 years, from a place that was regarded as dangerous and beyond state control in the late 90s, to a new world destination with a fledgling tourist industry, that is attracting back the Nigerian diaspora. Today it is rapidly gaining built infrastructure and strengthening its regulatory framework, enabling it to attract more investment and continue to develop. Notably, it is building a whole new urban district, Eko Atlantic City, on land reclaimed from the sea, and protected by an 8.5 kilometre sea wall. This project reflects the challenges of climate change for Lagos but is also a major statement of confidence in the growing city.

Like Nigeria itself, which is home to 180 million people, 300 tribes and 500 languages, Lagos is a melting pot of cultural traditions. The city has a lively growing arts scene, which is as much evident on the streets and in personal celebrations as in formal settings. Owambe parties are common, involving large groups of people dancing until dawn, private buses typically play loud music on the streets and artists often gather under bridges showcasing informal galleries of their work. There are also programmed events such as Lagos Street Carnival, with hundreds of performers, and the One Lagos Fiesta which now runs for eight days in several districts of the city at the end of the year, attracting international coverage. Therefore, it is natural that the city is also a place where the creative industries are very significant. Lagos is at the centre of the most important film industry in Africa, Nollywood, which produces around 1,500 films each year, telling stories of ordinary lives which have an appeal across the continent. It is one of the most important homes of the Afrobeats music movement, one aspect of a huge music scene which is beginning to draw tourists from further afield.

The city's formal cultural infrastructure currently consists of 14 theatres, 54 cinema screens, 51 art galleries and 12 museums, 68 bookshops and 20 libraries. Lagos has also been a significant part of the Nigerian Modernist scene, which it has embraced since the post-colonial era and is evident in its art and architecture, with highlights including the Didi Museum that opened in 1983. Cultural provision is still expanding: there are several projects under way to build or renew buildings for culture, including six 500 seat theatres. A new institution, Lagos Museum, is being created as part of the redevelopment of the Onikan area of the city as a cultural hub.

The State supports cultural development through its Ministry of Tourism, Arts and Culture and Council for Arts and Culture. These bodies recognise that developing tourism will be crucial not just for Lagos, but for the country as a whole. Lagos held its first tourism summit in 2017 and has begun to publish an annual events calendar so that both tourists and tour operators can more easily plan visits to the city.

City artists and performers deeply feel the social and political issues facing Nigeria, and a new generation have expressed these in films and plays. Overall, however, Lagos is gaining the formal structures it needs for its many burgeoning creative industries to do business in the wider world.

INNOVATIVE PROGRAMMES

FILM IN LAGOS AND THE LAGOS STATE EMPLOYMENT TRUST FUND GENERATING JOBS AND ECONOMIC OPPORTUNITIES IN THE FILM INDUSTRY BY DEVELOPING MORE FORMAL LEGAL STRUCTURES

Nigeria's film industry produces 1,500 titles each year and is the largest in Africa. It is often referred to as 'Nollywood', not just as a reference to the other major international film production centre, but because it also references the idea of creating something out of very limited resources: 'nothing wood'. Films are often produced with very tight turnaround times on small budgets. Nollywood's output has allowed Africans to view films by other Africans, with storylines that often highlight common traditions and cultures or pressing social issues. This prolific output has cultivated positive associations between nations and has encouraged intra-African tourism. However, informality and a disregard for copyright law in the industry has hampered Nigerian film-makers from developing a market internationally and offering more professional opportunities at home. Recently, funding from the Lagos State Employment Trust Fund has allowed the film sector to address these issues so that it can reach the next stage in its development.

The Lagos State Employment Trust Fund was established in 2016 to promote the entrepreneurship necessary to create jobs and improve the economy. It has initial capital of approximately \$68.5 million over four years, but is also seeking further support from donors, development agencies and businesses. All of the Trust Fund's loans are delivered alongside capacity development work, which it provides in partnership the United Nations Development Programme. It expects to have trained 10,000 people across all sectors by the end of 2018. Its organisers recognise the potential of the creative industries, and from 2017 it became the first Lagos State fund to support film projects. In 2018, the Fund will begin work with the British Council, with the aim of improving its understanding of the wider film and creative industries production, distribution and consumption chain, so it is easier to decide where to invest, and so that it

also becomes better at risk management. Together, the two bodies will launch a film and television development programme, IFeatures Lagos, which will support the film making process from first idea to investment readiness, covering issues including artistic development and business planning.

This process will gradually allow the film industry to move from its roots in ad hoc practices to a more formalised structure, including registration bodies, a reduction in piracy, respect of intellectual property, representative bodies and tax structures. These changes will open the door to more private financing and potentially lucrative opportunities to distribute films in markets where recognised copyright ownership is essential. With persistence, some individual Nigerian film-makers have already made the leap from straight-to-video films sold in networks of shops to films with formal copyrights, which are premiered in cinemas. Through the development work of the Lagos State Employment Trust Fund, it should become easier for many more film makers to take this route.

GIDI FEST DEVELOPING A NEW BREED OF MUSIC FESTIVALS WITH AMBITIONS TO CREATE A WORLD MARKET FOR NIGERIAN ARTISTS

Nigeria is the largest music market in Africa and music can be heard all over Lagos – from ringtones to blaring speakers on private transit buses. The African music movement has seen success across Africa and beyond to the UK and the US. However, historically, African music and artists have had comparatively limited reach internationally. Monetising the Nigerian music scene has also been challenging domestically, with single-track sales and advertising forming the main revenue streams.

Lagos' Gidi Fest is part of a new wave of festivals developing the economic potential of the music industry locally and also acting as an ambassador for African music across the world. Gidi Fest was first launched in 2014

as a one day multi genre music festival and is hosted annually over Easter weekend. It includes live music, games, food and art exhibitions as well as offering training, volunteering and internship programmes. Gidi Fest gets its name from a popular nickname of Lagos, 'Las Gidi'. It has grown from a small event relatively quickly and now attracts an audience of over 5,000, with the hope of tripling that audience within a couple of years. The festival is affordable for young people, offers a safe space for audiences and promotes an economically viable live music platform for African music in Nigeria. The event is a melting pot of African sound, but also offers a platform to tell Nigeria's stories from Nigeria's point of view and change negative perceptions. Recent performers have included Diplo, Davido, Wizkid, Tuface, Yemi Alade, Sauti Sol, Efya, Tiwa Savage, Vanessa Mdee, and DJ Obi among many others.

The event is organised by a live entertainment company led by Chin Okeke and Teme Banigo and sponsored by various private companies cutting across many sectors, from beverages to finance, as well as receiving support from Lagos State Signage and Advertisement Agency (LASAA). The event brings an economic boost to the area estimated at \$1 million and is also used to develop skills among young creative sector workers such as sound production, event management and PR.

The festival plays a pivotal role in driving positive and sustainable change in the African music industry, promoting new talent and helping Nigerian artists develop live performance skills, which are so important in making a profit internationally today. Plans are in place to increase reach: online platform Gidi TV stores content and broadcasts the festival live to a worldwide audience and there is also a PR campaign in the US and in airline and international festival magazines. There is a Gidi Radio Show in the works with a global internet radio station, and other plans to grow audiences globally through partnerships that will place more African acts in international mainstream and independent festivals. The challenge for the future will be to continue to grow audiences so that Gidi Fest can be a widely recognised platform for a new African generation of musicians.

KININSO-KONCEPTS THEATRE PERFORMING ARTS AS A ROUTE TO EMPOWERING YOUNG PEOPLE AND RAISING SOCIO-POLITICAL ISSUES

Performing arts are a route to discussing social and political issues in Lagos, and challenging audiences to help with the cultural development of the city. KiNiNso-Koncepts is a

dance and theatre company which approaches problems through powerful, multifaceted storytelling and performances that can take place in any space.

KiNiNso-Koncepts is the brainchild of its Director, Joshua Ademola Alabi, who believes that theatre can be used as a tool for youth empowerment and a way of encouraging social development, breaking down barriers between people and changing attitudes. KiNiNso-Koncepts specifically addresses social issues, but by using music, dance, poetry and experimental approaches to theatre, also aims to craft stories that are highly entertaining which will appeal to a very broad audience. Their work particularly targets the young, and constructs narratives that offer alternatives to violence as a solution to problems. The group has forged relationships with the Lagos State Government and international agencies, producing plays specifically for the Justice Department among others.

Plays include the comedy Just Justice, produced as part of the Justice for All project managed by the British Council, and 'Talk Yes, Arms No' addressing terrorism, militancy and violence against women and girls. It has also produced Awari ('the fruitful search') challenging the stigmatisation of IVF; FOIA, a play educating audiences about the Freedom of Information Act; Mama Na Gold, a dance-theatre piece about the causes of, and solutions to, maternal deaths; and 'State of Emergency Amnesty', which looks at the state of security in Nigeria. The group has also been commissioned by NGOs to address climate change, and two performances address the empowerment of women in this context.

Other prominent theatre groups in Lagos also reflect this trend of empowerment, including Crown Troupe of Afrika led by Segun Adefila, which has been at the vanguard of socially relevant theatre since 1996. In the theatre company Footprints of David, performers are largely children from deprived backgrounds, who have now secured scholarships, performing for high profile politicians and are travelling across the world through their involvement in theatre.

This approach to theatre gives opportunities for young Nigerian performers to develop their craft, while affirming and representing African creativity. KiNiNso-Koncepts believes that 'a nation without a theatre is a voiceless nation' and the group's ultimate ambition is to establish a permanent repertory theatre. It also seeks to encourage the government to use performance as a tool for reconstruction. By harnessing drama, dancing, poetry, music, drumming and chanting, these theatre groups will be able to bring optimism and empowerment to its young people.

TRENDS

- The Lagos State Tourism Masterplan has recently been completed, linking and improving public and private institutions. It has ambitions that this will benefit Nigeria and West Africa as a whole, diversifying the economy from its dependence on oil.
- For the first time, Lagos has published an annual events calendar for tourists, encompassing 70 state-sponsored arts and culture programmes, from festivals to fashion, food, music and visual arts.

CULTURAL INFRASTRUCTURE

- Six 500 seat theatres are being constructed across Lagos to encourage creativity and offer spaces for emerging artists.
- A grant of \$600,000 from the Ford Foundation will fund preliminary works and the architectural design of a new Lagos museum at the **Eko Court Marina**.
- The Onikan area is being redesigned as an art hub, with capital projects including the redevelopment of the **J.K. Randle Centre for Yoruba History and Culture**, the old State House becoming **Lagos History Centre** and the Presidential Lodge becoming **Lagos Museum**.
- 30 new statues and iconic figures have been added across the city, including the Ikoyi/Lekki Link Bridge, Eco-Tree, JJT Park, The Drummer and the MKO Abiola statue.
- **Eko Atlantic City** is a major new urban district being constructed on ten million square metres of reclaimed land protected by an 8.5 kilometre long sea wall.



Homecoming Concert at 2017 African Artists' Foundation. Image © Benson Ibeabuchi

LAGOS DATA

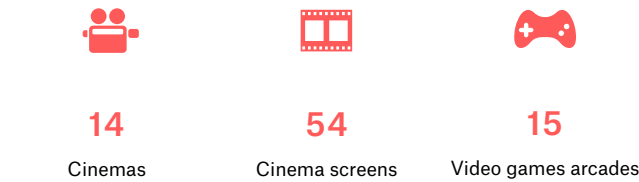
Geographical Area Size (km²): 3,577
Total Population: 21,000,000
GDP (m): \$136,000

Corresponding Administrative level: Lagos State Government

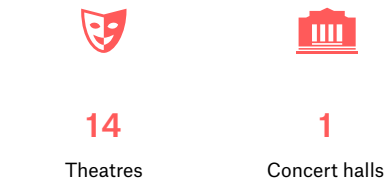
CULTURAL & NATURAL HERITAGE



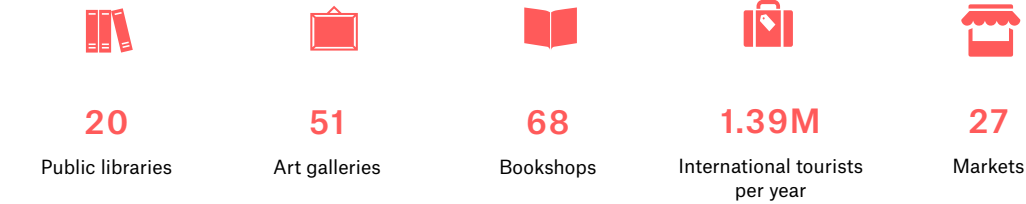
FILM & GAMES



PERFORMING ARTS



VITALITY



Music scene on Broad Street in Lagos. Image © Benson Ibeabuchi



LISBON

Lisbon is one of Europe's oldest cities, which has weathered earthquakes, fires, coups and revolutions in its history. Its position on the Atlantic coast of the Iberian Peninsula has shaped the course of the city and the country, making it a base for Portugal's ventures into Africa, South America and East Asia. The 20th century saw the city influenced by immigration and rapid growth. A large fire in the 1980s prompted rapid redevelopment, boosted by Portugal's then-new membership of the European Community alongside of cultural events such as the European Capital of Culture 1994 and the Expo 98.

The City of Lisbon is part of the wider Greater Lisbon Area, a regional administrative body of 18 cities, each with their own local administrations. Lisbon districts have their own specific characters. Alfama is known for its restaurants and tourist attractions; Bairro Alto and Cais do Sodré for bars and nightlife, as well as arts venues. Martim Moniz, Intendente and Anjos, meanwhile, are each home to specific ethnicities and nationalities. In 2011, culture-related economic activities represented 8% of employment in the territory. One of Lisbon's most famous cultural exports is Fado; a national music genre that was once marginalised, but is now protected through inclusion on the UNESCO's World Intangible Cultural Heritage List. The city is renowned for architecture, especially for tiling and tile-making, and is increasingly attracting young entrepreneurs and creatives due to its rich history and relative affordability. Encouraging the growth of art, technology and other creative industries in Lisbon was a key part of Portugal's response to the 2010 financial crisis, along with using culture to encourage greater civic engagement.

Lisbon's recent success as a base for Europe's creative freelancer community has come with some costs to local residents and businesses. The city has, to some extent, avoided the rampant speculation and gentrification faced by other world cities, due to many of the properties in the downtown area being owned by the City government. However, AirBnB and similar outfits have recently been used to exploit much of the available accommodation in the centre of the city. The effects of neighbourhood

redevelopment have increasingly been seen in expensive restaurants replacing cheap cafes. Public opinion is divided; while some residents benefit from tourism, others are unhappy that too much infrastructure is being directed to serve foreigners. The City Council is seriously tackling this issue with several initiatives, such as the Historical Shops policy, which recognises the historic value of traditional businesses.

Another cultural challenge in the city is how to cater for fragmented cultural groups. The cultural scene in Lisbon is predominantly made up of small companies and individual artists and fewer established institutions. Most artists operate on a non-profit basis and many have informal contracts, meaning they are often supported by the national or City government, but are also vulnerable to changes in their income. In addition to giving grants, the city government provides buildings and space for studios, storage and rehearsal. Introducing more co-working spaces and support networks for artists, especially young artists, is another of the City's cultural priorities.

INNOVATIVE PROGRAMMES

NEIGHBOURHOOD LIVES AND MEMORIES A CITIZEN-LED LIFE HISTORY PROJECT CONNECTING THE CITY'S OLDER POPULATION WITH THEIR COMMUNITIES

The rapid pace of social, economic and technological change in cities over the past ten years is increasingly prompting reflections around the theme of community and identity. Within world cities, residents are becoming more curious about their area's social history, as well as asking themselves who their city is for and where they fit into it.

Neighbourhood Lives and Memories is a life history project. It brings together older people's memories of life in Lisbon to help towards an understanding of how a changing world affects people's daily lives and their neighbourhoods. There is concern that while modern technology may seem to make us more connected than ever before, the collective memory of the older generation, who are less likely to have access to these tools, is in danger of disappearing. Neighbourhood Lives and Memories makes use of community library facilities to allow elderly people's testimonies to be heard and appreciated.

Jointly organised by a number of community groups and organisations involved in caring for the elderly, the project works by collecting, preserving and distributing material which makes up people's stories of life in the city. This ranges from interviews to photographs, correspondence, journals, printed materials and videos. Each person's memories and life histories are shared in weekly meetings, called community memory workshops, led by technicians from participating libraries. These workshops have a range of important social, emotional and cognitive benefits for the people involved, contributing to the range of cultural activities available to the elderly, as well as supporting their health and wellbeing. This project is also positive and innovative in terms of bringing a type of enrichment activity which typically takes place in closed institutional settings, such as care homes, out into a setting where it can be enjoyed by the wider community, benefiting the whole city.

The project aims to reduce isolation and solitude among Lisbon's elderly population, and encourage the city's younger residents to take an interest in their community's history. Launched in 2015 as a test pilot at two of the city's largest libraries, and officially in 2017, it has already generated a wealth of oral history material through the video recording of interviews with elderly people. A further aim is to create an online digital archive of all the historical documents, such as photographs, letters and videos, which have been collected, alongside expanding the project into more libraries.

FESTIVAL OF POLITICS PROMOTING POLITICAL PARTICIPATION AND DEBATE AMONG YOUNG PEOPLE THROUGH A PROGRAMME OF CREATIVE EVENTS

It has long been recognised that cultural programming in world cities can increase community spirit and instil a sense of civic pride among local people. Cultural forms with a political slant can be used to draw people's attention to specific topics. In a country which has faced a turbulent economy alongside a lack of interest in politics, low rates of participation and low public trust in institutions following ongoing reports of corruption, Lisbon has taken this a step further with the Festival of Politics.

The Festival of Politics is a two day programme of debates, workshops, films, art, music and children's activities, aimed at increasing political engagement, as well as encouraging social change and critical thinking. It is devoted to demystifying politics, debunking the idea that it is something academic, dull and irrelevant to our daily lives. It began in 2017 as part of a wider City programme to commemorate the Portuguese Revolution of April 1974, and has now evolved into an annual event which involves both the public and the artistic community in politics. The Festival is designed to instil public trust by being primarily linked to cultural producers rather than to political parties, trade unions or NGOs wanting to promote their agenda. It uses cultural forms, such as multimedia and digital technology, to appeal to audiences who are not traditionally

thought to get involved in politics. All activities, including film screenings and concerts, are free of charge. To make the programme widely accessible, all segments are translated into Portuguese Sign Language and available in Braille. There is a relaxed and informal atmosphere. For example, one Festival programme which included the opportunity for local residents to meet political deputies was organised in the style of a speed dating event, where each resident was given five minutes to ask questions.

Although the Festival itself lasts for two days, its programming is geared towards longevity, intended to generate extended debate and encourage long term social change. Rather than simply promoting cultural highlights of the two day programme, publicity for the Festival is designed to draw attention to a central and ongoing political theme. For example, the first edition focused around the problem of political abstention. Before and during the festival, proposals and ideas were collected on how to encourage more people to vote. These were then sent to parties with seats in the National Parliament. An eight page festival newspaper was dedicated to this central theme, with infographics and opinion pieces. The theme was also highlighted in television spots and social media postings, generating viral content. The same logic of legacy was followed in the second edition of the festival, dedicated to Human Rights. In 2017 the festival had 200 participants; in 2018 there were about 400. The use of multimedia has continued to be effective in gaining media coverage and generating viral content, ensuring a positive future for the event and putting its political themes on the national agenda.

URBAN ART GALLERY REVITALISING THE URBAN LANDSCAPE WITH STRIKING LARGE-SCALE STREET ART

World cities now increasingly recognise urban art as both artistically valid and a boost to their cultural economies, especially as it lends itself particularly well to being shared by young people on social media. This recognition has been shown through policies aimed at protecting existing street art, and creating spaces for new art.

Urban Art Gallery is a citywide project promoting graffiti and street art in Lisbon. Organised by the Department of Cultural Heritage of Lisbon City Hall, it began in the city's Bairro Alto neighbourhood following a drive to clean graffiti from buildings. It was then decided that a way to combat vandalism was to create a legal, structured space for graffiti artists, and a set of panels was installed in Calçada da Glória as an exhibition space.

The project's key focus is conception and curatorship of urban art projects, including creating and administering proposals for new projects, and identifying new project sites. The remaining focus is on public awareness and engagement. Publicity campaigns have promoted street art via different media platforms to a diverse range of audiences, from the public to journalists and city leaders. Lisbon's urban art scene has already received extensive national and international media coverage. Meanwhile, guided visits and workshops have been designed for audiences of different ages, particularly those from low-income backgrounds. Through these activities, participants can learn about the history, techniques, and discourses of graffiti and street art. The project also supports academic studies, research and publications around the subject of urban art, for example, the book Porque pintamos a Cidade? Uma abordagem etnográfica do graffiti urbano (Why Do We Paint the City? An Ethnographic Approach to Urban Graffiti), published by Ricardo Campos in 2010. As well as creating new art, the project includes surveys of existing art. It aims to create photographic and videographic registries of urban art works carried out in Lisbon since 1974, and integrate them into a public database.

The project has been highly successful in encouraging urban art collaborations across the public and private sector. Reciclar o Olhar (Recycle Your Site) developed in partnership with the Direção Municipal de Ambiente Urbano (Municipal Urban Environment Office) involves creating art with the use of waste collection trucks and glass recycling containers, and is open to people of all ages, with or without previous artistic experience. Lata 65, chosen through the Lisbon's Municipality Participatory Budget Programme, consists of council run workshops designed to introduce urban art to senior citizens. The MURO Festival, which began in 2015, brings street art to districts away from the city centre and helps to rejuvenate neglected areas. Urban Art Gallery has also partnered with the Google Art Project, a platform which integrates some of the world's most recognised museums and galleries, and which recently created a section dedicated to urban art, involving 30 institutions from 15 countries.

In the long term, Urban Art Gallery seeks to continue to expand street art's reach throughout the city, giving street artists more spaces to work. It also wants to continue to raise the profile of street art internationally. Rede Internacional para a Criatividade Urbana (The International Urban Creativity Network), created in Naples in 2011, was founded as a collaboration between Urban Art Gallery and other urban arts projects across Europe.

TRENDS

- The eastern zone, an area of the city until recently considered peripheral, has seen increased growth due to public and private investment in new cultural and leisure facilities.

- New multicultural music and dance scenes have emerged in Lisbon, through the blending of traditional Portuguese sounds with African and Brazilian styles by bands such as Buraka Sound System. Kizomba, kuduro, funaná or forró are also popular dance styles.

- Lisbon is hosting an increasing number of cultural festivals, often large music events, but also some with a local focus or linked to themed initiatives.

- The City is trying to encourage more co-working spaces and supportive networks for creative businesses in Lisbon, especially for young people.

CULTURAL INFRASTRUCTURE

- **Biblioteca De Marvila**, the city's largest municipal library, opened at the end of 2016, in an area characterised by low literacy rates.

- **Cine-Teatro Capitólio**, a derelict former cinema in the city centre, has recently been rebuilt and reopened, having been selected for restoration by the World Monuments Fund.

- Restructuring of the **Lisbon Municipal Archives** will be completed in 2018, with facilities which are currently dispersed across four buildings being incorporated into a single building. The archive is home to a collection of documents dating back to the Middle Ages.

- **MUDE - Museum of Design and Fashion** is currently undergoing renovation. The extended space will include space for a new permanent exhibition dedicated to Portuguese and Latin American design, four rooms for temporary exhibitions, an archive, educational workshops, artistic spaces and a new auditorium.

- The new private **Museum of Art, Architecture and Technology** designed by Amanda Levet Architects, and Tagus Central, presents national and international exhibitions, reflecting on current issues and trends.

- **The Luís de Camões Theatre**, a municipal children's theatre in Lisbon, reopened in June 2018, featuring a programme of contemporary performing arts for children.

- The **Jewish Museum of Lisbon** housed in the historic Alfama neighbourhood in a newly created building, will open to the public in 2019.

- **Creative Hub of Beato**, a new workspace for creative and technology startups, is being built in eastern Lisbon, in a former army factory complex. It is set to include twenty buildings across around 35,000 square metres of space.

- **The Bairro Alto Theatre**, formerly the home of Teatro da Cornucopia, a major independent theatre company, has been repurposed as a contemporary arts centre geared towards experimental art and emerging artists. It will reopen to the public in 2018.

- The industrial collection of the former military factories in Beato and a new gallery for temporary exhibitions, in Praça do Comércio, the main square of Lisbon, is due to open as part of the **Museum of Lisbon**, in 2019. The museum is now made up of four distinctive spaces which reveal the city's history in different ways.



Dancing in the streets of Lisbon. Image courtesy of City of Lisbon © José Frade

LISBON DATA

Geographical Area Size (km²): 100
Total Population: 504,964
GDP (m): \$114,196

Corresponding Administrative level: City of Lisbon

CULTURAL & NATURAL HERITAGE

				
3	312	22%	44	2.37M
UNESCO World Heritage Sites	Other heritage/historical sites	% of public green space	Museums	Visits to Top 5 most visited museums & galleries

FILM & GAMES

					
14	70	14	2.97M	28,274	\$26.66M
Cinemas	Cinema screens	Film festivals	Cinema admissions per year	Admissions at main film festival	Total value of cinema ticket sales per year - \$ (ppp)
					
2					
Video games arcades					

PEOPLE & TALENT

					
10.6%	3.11M	3.3%	18,282	5	2
Foreign born population %	International tourists per year	Creative Industries Employment %	International students studying in the city	Specialist cultural HE establishments	Specialist private cultural HE establishments
					
2,962	1,438	190			
Students of Public Specialist Art & Design Institutions	Students of Art & Design courses at generalist universities	Community centres			

PERFORMING ARTS

					
49	797	5	30	3,831	47
Theatres	Theatrical performances at all theatres per year	Concert halls	Live music venues	Music performances per year	Festivals and celebrations
					
897,900	17	42	730		
Estimated attendance at main festival/celebration	Performing arts/dance rehearsal spaces	Non-professional dance schools	Dance performances per year		

VITALITY

					
17	78	210	392	6,342	55
Public libraries	Art galleries	Bookshops	Bars	Restaurants	Nightclubs
					
37	58	37			
Cultural/multi-arts centres	Artist studio complexes	Markets			



PROCESSIONS: Living artwork to celebrate 100 years of votes for women, 2018
Image courtesy of Greater London Authority

LONDON

Founded by the Romans, London has long been a major world city, with its connections developed over centuries through international trade. The impact of Britain's early industrial revolution meant that London was the world's largest city throughout most of the 19th century and into the 20th century. After the loss of Britain's industrial base, London retained its influence through its financial services sector and its cultural 'soft power'.

Today London has a population of nearly nine million. It is very diverse; 37% of Londoners were born outside of the UK, 40% of Londoners identify as Black, Asian or Minority Ethnic, and there are over 300 languages spoken. Pre-eminent as a centre of financial and business services, London is also a centre of the cultural and creative industries including film, fashion and design, alongside an increasingly vibrant tech industry. Culture in London drives tourism, generates £47 billion for the UK's economy annually and employs one in six people. London attracts millions of visitors with its heritage, and is home to some of the most popular museums in the world, including the British Museum, Tate Modern and the National Gallery.

However, London's economic and cultural power faces challenges, including increasing inequality. Londoners face increasing property prices, housing shortages, rent rises and a high cost of living. Artists' studios, music venues, LGBT+ venues, pubs and clubs are vulnerable to rising rates and rents. Meanwhile, despite its exponential growth, London's creative workforce does not reflect its population, with a lack of diversity and the deprioritising of creative subjects in schools posing a risk to the talent pipeline. London's future may also be profoundly affected by the UK's departure from the European Union, scheduled for March 2019. Its internationally connected economy depends upon the free flow of capital, trade and people, and its creative sector is no exception; a third of London's creative jobs are filled by international talent and just under half of the UK's creative services export is to the European Union.

These challenges are being addressed by the Mayor of London. For the first time, under Mayor Sadiq Khan, culture

has been made a top priority for London. The Mayor's draft new London Plan – the capital's spatial and urban development strategy – now has a dedicated chapter with new policies to safeguard and grow culture and heritage across London. The Plan focuses on 'good growth', to deliver a more socially integrated and sustainable city, a fundamental step change in London's development. The Mayor's draft Culture Strategy is the city's most ambitious to date and embeds the good growth principle across all initiatives including new Creative Enterprise Zones, designated areas to support artists and creative businesses to put down roots and thrive. The new draft Culture Strategy prioritises people and access, built on the principle of culture for all Londoners. New programmes such as London Borough of Culture will celebrate local areas and communities. It also recognises the need to invest in a diverse creative workforce for the future.

Alongside policymaking for communities, there is also an ambition for major infrastructure development, often aimed at regenerating outer areas of London. The Mayor is investing in a £1.1 billion project to create East Bank at Queen Elizabeth Olympic Park; a major new culture and education district. University College London, Sadler's Wells, the BBC, UAL's London College of Fashion, the Smithsonian Institution and the V&A Museum are among the major institutions which will make this new district into a world-class destination and help regenerate and provide new opportunities in East London.

London remains one of the world's leading cities and the Mayor is committed to supporting and growing London's unparalleled cultural offer to ensure that it is of benefit to all Londoners.

INNOVATIVE PROGRAMMES

CULTURE IN THE LONDON PLAN PLACING CULTURE AT THE HEART OF URBAN PLANNING

Culture is one of London's most dynamic sectors – it is growing faster than any other sector of the economy. It also plays a social role, bringing communities together it makes people healthier and happier and it gives the city its distinctive character. Despite this contribution to London's success as a world city, the creative industries are facing challenges to retain and develop the infrastructure needed to grow and thrive. This is partly due to London's rapid growth; the competitive land market and rising business rates impact both cultural production and consumption facilities. For example, over the past decade London has seen the rapid decline of creative workspace and grassroots music venues. Artists who have moved into affordable areas and helped them grow often find themselves priced out by the very success they have created.

In response, the Mayor has launched the most pro-culture draft London Plan of any Mayoralty, signalling a new political direction. The policies within the culture and economic chapters focus on 'good growth' and support the retention of cultural infrastructure, and therefore talent, in the city. Policies include strengthened planning protections for creative workspace and pubs, and a new policy called Agent of Change, which requires developers of residential housing to include noise mitigation measures where night venues already exist, and where these venues are new to an area, ensuring such measures are also in place. This is so that cultural venues and residential developments can co-exist.

The draft London Plan also encourages Creative Enterprise Zones (CEZs) in local planning. CEZs are a new Mayoral initiative to designate small areas of London where artists and creative businesses can put down roots and where creative activity is supported. They will offer incentives to retain and attract artists and new creative businesses to an area by offering permanent affordable workspace, business and skills support, business rates relief and super-fast

broadband. The Mayor has awarded grants to 10 areas to develop proposals for these new zones, and will award funding through a competitive process in 2018. Additionally, the first ever London Cultural Infrastructure Plan is being developed, including the publication of an open source map of London's cultural facilities where Londoners will be able to add cultural spaces and places. The map will give local authorities and city planners a strategic overview and an evidence based tool to raise awareness of culture and heritage at risk of closure.

The draft new London Plan is a bold departure as it sets out how the city can plan for culture along with transport and housing. It signals the importance of culture and creative industries to London and looks to hardwire them into the city's urban development plans.

CULTURE AT RISK OFFICE PROTECTING CULTURAL ASSETS IN A RAPIDLY CHANGING CITY

London is a world-class cultural city, and many areas in the capital are fast-changing and thriving. At the same time, some cultural facilities are at risk of closure. The capital is set to lose a third of its artists' workspaces over the next few years and has already lost a third of its grassroots music venues, a quarter of its pubs, half its nightclubs and over half of its LGBT+ venues over the past decade. The Mayor of London has set up a Culture at Risk Office to safeguard these well-loved places and spaces at risk of being lost, ranging from historic sites to nightlife venues.

The Culture at Risk Office works with businesses and building owners to mitigate commercial risks, it helps projects through the Mayor's regeneration funding streams and supports listing applications to protect heritage buildings. In its first year, the Culture at Risk Office has helped over 200 cultural spaces and has played an important role in supporting and protecting a number of high profile cases. It has mitigated commercial threats to iconic live music venues and launched an LGBT+ Venues Charter to stem the loss of LGBT+ venues and encourage growth.

Relationships with other bodies dedicated to preserving cultural assets have been crucial to the effectiveness of the Culture at Risk Office. For example, it works with the Campaign for Real Ale (CAMRA), an organisation dedicated to protecting England's traditional pub culture. CAMRA and the Mayor now publish an annual pubs audit to monitor change. It is also working with Historic England, the public body that looks after England's historic environment, and in 2017, 45 new entries were added to Historic England's Heritage at Risk register, including a Victorian church and the tomb of a champion sculler. The Office also looks for buildings which can be saved through being converted for new cultural uses.

Other initiatives from the Mayor complement the Culture at Risk Office's work. Many cultural heritage assets are at risk from damage from air pollution and the Mayor's Transport and Environment Strategies seek to reduce this. The Culture at Risk Office reviews every planning application that has a heritage or cultural aspect and ensures new policies are implemented – for example the new Agent of Change policy that ensures cultural venues and residential developments can co-exist.

This is the first time London has had a Culture at Risk Office, which boosts the way the Mayor uses his powers to protect culture. It has been a catalyst, encouraging community groups and businesses to work more closely with planning departments to preserve existing assets and embed culture in the city's new developments.

LONDON BOROUGH OF CULTURE AWARD A CULTURAL CELEBRATION WITH COMMUNITY ENGAGEMENT AT ITS HEART

London is home to globally renowned institutions yet too many people who call London home don't access what the city has to offer. Only a third of Londoners feel they make use of the culture on their doorstep. There is also a disconnect between those living in outer boroughs of London and the major cultural institutions in the centre of town. For example, among a group of young people interviewed in the neighbourhood of Brent in North London, none had visited Tate Modern or heard of the National Theatre, despite both organisations reaching audiences of millions. In response to this, the Mayor launched the London Borough of Culture Awards in 2017.

The London Borough of Culture Awards were inspired by the European Capital of Culture programme, which has demonstrated the major economic and social benefits of this approach to reinvigorating cities. The London

Borough of Culture Awards replicates this at the local level; they have a specific focus on community leadership and the goal is to embed culture in the longer term plans of the area. London has 32 boroughs or neighbourhoods and this Award involved a citywide competition open to all. The Award has been very popular, with 22 boroughs applying in the first year of the competition.

In 2018, two winning boroughs were awarded £1.35 million each to develop community-led cultural programmes. They were Waltham Forest, which will hold the title in 2019, followed by Brent in 2020. Both boroughs placed strong community engagement at the core of their proposals. Waltham Forest aims to involve 85% of households as well as attracting half a million additional visitors. During its year, Brent will concentrate on giving a voice to young people and will create a culture programme with sport to coincide with Euro2020. Additionally, six other boroughs received Cultural Impact Awards allowing them to develop focussed programmes, including a Festival of Creative Ageing and culture in residential care homes.

London Borough of Culture is a flagship manifesto pledge by London Mayor Sadiq Khan, and it is a new approach in a city with extremely strong cultural infrastructure at its centre, but a much less visible and developed cultural offer in some outer boroughs. The first two years of programming will draw audiences off the beaten track and demonstrate the Mayor of London's commitment to widening participation across the whole city.

TRENDS

- Repositioning of culture as a core priority for London, with culture embedded in planning, regeneration, economic development, environment and social inclusion policies.

- New emphasis on democratising cultural participation, with initiatives to encourage as many people as possible to take part in cultural activities. A broader range of the city's cultural assets are being mapped and celebrated, with pubs, skate parks and community centres valued alongside museums and arts venues.

- Environmental sustainability, particularly air pollution, has become a major issue for London, damaging both individual health and some historic buildings. The Mayor's office is working to make sure that the whole city, including the creative sector, work towards a cleaner environment.

- The principle of good growth is embedded across urban development and includes culture. Developers are encouraged to appreciate the value of culture and making it an integral part of their developments in ways that exceed planning requirements. New spatial policymaking also sets the tone for this.

- Commitment to developing a creative workforce, exemplified by investment in the Skills for Londoners Capital Fund which runs for four years from 2018. Young women in particular are being targeted to develop digital skills supporting visual arts, marketing and games industries.

CULTURAL INFRASTRUCTURE

- **East Bank** is a major new culture and education district at Queen Elizabeth Olympic Park. A £1.1 billion development with major cultural bodies including University College London, Sadler's Wells, the BBC, UAL's London College of Fashion, the Smithsonian Institution and the V&A Museum creating a new world-class destination.

- **The Museum of London** will move to a new location in the heritage site of West Smithfield, with a design which combines new architecture with existing Victorian buildings reflecting London's trade and industrial heritage.

- Over the next 30 years, The **Old Oak** and Park Royal Development Corporation is developing a new 650 hectare centre and community for west London around Old Oak, creating 55,000 jobs in an under-used part of London.

- The Mayor has set out plans for a **Thames Estuary Production Corridor**, which will create new large centres of creative production on industrial land along the Thames, including the site of the Royal Docks, which will be transformed into a world-class cultural, business and residential quarter, offering reduced business rates for new arrivals.

- **Dagenham East Film Studios** will create the largest film studios in London in the past 25 years, with 12 state-of-the-art stages, workshops, and production office space.

- The **Illuminated River** is a new art commission, of light installations on 15 bridges, from Albert Bridge to Tower Bridge. When it is completed it will be the longest public art commission in the world at 2.5 miles in length.



Design Museum, London. Image courtesy of Greater London Authority

LONDON DATA

Geographical Area Size (km²): 1,572
Total Population: 9,006,352

Corresponding Administrative level: Greater London

CULTURAL & NATURAL HERITAGE

					
4	20,557	33%	192	25.96M	4,710
UNESCO World Heritage Sites	Other heritage/historical sites	% of public green space	Museums	Visits to Top 5 most visited museums & galleries	Average daily visits to top 5 art exhibitions

FILM & GAMES

					
163	911	53	40.64M	208,900	\$1,058M
Cinemas	Cinema screens	Film festivals	Cinema admissions per year	Admissions at main film festival	Total value of cinema ticket sales per year - \$ (ppp)
					
44					
Video games arcades					

PEOPLE & TALENT

					
37%	19.83M	11.9%	105,870	11	42
Foreign born population %	International tourists per year	Creative Industries Employment %	International students studying in the city	Specialist cultural HE establishments	Specialist private cultural HE establishments
					
234					
Community centres					

PERFORMING ARTS

					
270	32,032	15.09M	\$1,002M	10	1,056
Theatres	Theatrical performances at all theatres per year	Admissions at all theatres per year	Total value of theatre ticket sales at all theatres per year - \$m (ppp)	Concert halls	Live music venues
					
22,828	197	1.5M	86	236	2,236
Music performances per year	Festivals and celebrations	Estimated attendance at main festival/celebration	Performing arts/dance rehearsal spaces	Non-professional dance schools	Dance performances per year

VITALITY

					
325	478	3,615	18,110	240	280
Public libraries	Art galleries	Bars	Restaurants	Artist studio complexes	Markets



Grupo Huastec, DCA Promise Zone Arts Cultural Treasure
Image courtesy of City of Los Angeles Department of Cultural Affairs

LOS ANGELES

With deep roots in indigenous and Latino culture that stem from centuries of the region's history, Los Angeles (LA) is also influenced by the arrival of the film industry in Hollywood in the early 20th century. The county of LA is considered to be the third largest metropolitan economy in the world. Beyond film, LA is a major player in television, digital media, music, design and publishing, and today its creative industries are the fourth largest economic sector in the region. In addition to being home to world-class art collections, major concert halls, premier sports venues and more than 200 museums, LA reflects the breadth and diversity of artistic forms and rich cultural traditions in one of the most diverse regions in the United States.

As the second most populous city in the United States, LA defies conventions of urban planning. With almost four million residents in City of Los Angeles alone – that number grows to ten million across all 88 cities that make up LA County – the 'City of Angels' operates through a decentralised system. LA is a 'minority-majority' county, with only 27% of its population identifying as non-Hispanic White. The independent cultural strategies of its 88 municipalities makes it challenging to provide coherency across the region. Local arts agencies like the LA County Arts Commission and the Department of Cultural Affairs for the City of Los Angeles (DCA) help by providing grants, cultural leadership and sustained support for the arts in the region.

Philanthropy continues to impact LA's art scene, with funders including the Getty Foundation and the Roy and Patricia Disney Family Foundation, alongside philanthropists like Eli Broad (of the Broad Museum) giving back to the city where they made their wealth. World-class museums such as Los Angeles County Museum of Art (LACMA), The Broad and The Getty, plus site-specific art events, exhibitions and music festivals such as LA/LA: Pacific Standard Time and Made in LA celebrate the unique cultural landscape of the city. Tourism plays a large role in the city's economy and marketing efforts; 46 million visitors generated almost \$20 billion in direct spending in LA in 2015 alone. Beyond tourism, sports also play a large role in the tourist economy.

The city is undergoing major developments due to the upcoming 2028 Olympic Games in LA, their third time hosting the Olympics, including the construction of the LA Stadium at Hollywood Park.

LA has an unusually high percentage of practising artists making up its creative workforce. Looking toward LA's cultural future, municipalities are increasingly funding local initiatives, such as Promise Zone Arts and Juvenile Justice efforts, which seek input from their target audiences, to ultimately work with the changing cultural landscape of LA. Other initiatives, such as the recent appointment of former LA Times architecture critic to a new government position of Chief Design Officer in March 2018, speak to the city's ability to think differently when it comes to future urban planning that places culture first. In May 2018, the LA County Board of Supervisors voted unanimously to transition the LA County Arts Commission into the first-ever LA County department for arts and culture. This historic motion recognises the important role of arts and culture – a role that the Arts Commission has long worked to cultivate. A department structure will provide increased capacity to strengthen arts and culture and is a commitment to cultural equity and inclusion in LA County. A county-wide cultural policy for LA will also be initiated in 2018 for the first time in the county's history.

Expanding beyond its Hollywood heritage, LA's uniqueness lies in its diverse demographic and innovative policy planning that enables culture to create new ties across the area and effectively respond to the region's largest social concerns.

INNOVATIVE PROGRAMMES

DCA'S PROMISE ZONE ARTS INITIATIVE SUPPORTING THE UNIQUE CULTURE OF CENTRAL LA NEIGHBOURHOODS BY LISTENING TO RESIDENTS

LA's neighbourhoods are celebrated by residents and visitors for their unique cultural offerings, but this diversity can prove challenging for the city in determining the core cultural assets of each area. Promise Zone Arts is an innovative answer to this problem that puts local residents in charge of identifying the most valuable cultural assets of selected neighbourhoods in Central LA.

Through a series of organised events, community members select unique 'Cultural Treasures' of their neighbourhood. These Cultural Treasures can be people, artists, groups, places, or activities that form the essence of local culture. These gatherings and events are an opportunity for local community organisations and arts practitioners to directly discuss their community's cultural needs with the government.

Their ideas are used to inform and improve future cultural policies. The data collected throughout these activities, which includes community stories and traditions, are recorded, compiled, and catalogued in an online database. The cultural asset data are shared on the project website in the form of an interactive map, searchable database, and multimedia stories. The raw data will be published through the City's Open Data portal once the data collection process is completed. Using this information, the Department of Cultural Affairs for the City of Los Angeles (DCA) aims to identify and strengthen the unique cultural assets of Central LA. The final result is a sustainable, long term cultural strategy for these neighbourhoods that is determined by the community, for the community.

The LA Promise Zone includes the neighbourhoods of Hollywood, East Hollywood, Pico Union, Los Feliz, Rampart Village, and Westlake. The area also includes cultural designations such as Little Bangladesh, Little Armenia, Thai Town, Koreatown, El Salvador Corridor and Historic Filipinotown. DCA works in partnership with the Alliance

of California Traditional Arts and LA Commons to develop and implement the programme, which includes ethnographic research, organised community gatherings, and free public events in each area.

Promise Zone Arts' digital platform intends to raise the visibility of traditionally underrepresented cultural assets, as well as providing local artists and members of the creative community with learning opportunities to sustain and strengthen their practices. As the initiative's findings become public knowledge online, the Promise Zone Arts data team will continue to protect the privacy of community members who helped identify Cultural Treasures; a necessary step given the tense immigration politics presently taking place in the United States.

Promise Zone Arts provides a radical new understanding of cultural infrastructure that puts local residents, rather than museums or institutions, at the centre of culture-led regeneration strategies. It improves the economic vitality and civic engagement of some of LA's most impoverished neighbourhoods. Furthermore, by listening to these community members in a direct, collaborative way, DCA is better poised to coordinate collective impact strategies with other City departments, and make improvements in public safety, economic development, and opportunities for education across LA. Promise Zone Arts' collaborative and community-led method offers a new cultural policy paradigm in the 21st century.

LA COUNTY ARTS COMMISSION CREATIVE STRATEGIST ARTIST-IN-RESIDENCE (CS-AIR) USING ARTISTS' EXPERTISE TO STRATEGISE NEW CULTURAL INITIATIVES

As regions like LA continue to grow and diversify, and new social and cultural issues begin to emerge, older approaches to policymaking become outdated. To develop innovative new strategies for complex civic problems, the government is increasingly turning to the creative community for guidance. Initiated in March 2017 and administered by the LA County Arts Commission, the Creative Strategist Artist-in-Residence (CS-AIR) Initiative

gives LA County the resources and tools to utilise artists, arts administrators and other creative workers as creative strategists. Working alongside government officials, these artists formulate innovative approaches in programming, engagement and core messaging around such issues as public safety, children's welfare and voting.

The Registrar-Recorder County Clerk's Office and the LA County Library are the two departments that have received funding from the Cultural Equity and Inclusion Initiative to host artists-in-residence. Within the Registrar-Recorder County Clerk Office, the artist-in-residence works collaboratively with the Media, Communication, and Creative Services section to develop innovative ways to teach LA County residents about the new Voting Systems Assessment Project (VSAP). VSAP is aimed at replacing the existing voting system with a focus on a voter-centred approach thereby increasing voter turnout. Within the LA County Library department, the artist-in-residence works as a creative strategist to develop and implement a system-wide artist-in-residence masterplan for the County's library system. The artist works alongside staff, project partners, community stakeholders and other artists in a collaborative process to develop, strategise, promote and implement this masterplan.

As project lead, the LA County Arts Commission administers the initiative and facilitates the integration of an artist and a County department. Through the Creative Strategist Artist-in-Residence, the Arts Commission effectively bridges the gap between LA's government and its creative community, and their very different ways of thinking, through a formalised structure for collaborative problem-solving that benefits LA's communities. Under this exciting new initiative, artists have the potential to disrupt old processes and approaches and offer an inspired perspective on civic issues that can benefit LA communities. It confirms the ongoing commitment of LA to the understanding of culture as the golden thread of the region's urban policies.

The LA County Arts Commission is researching the growing practice of government artist-in-residence programmes in the US and internationally, in order to understand and share promising practices. One example is the Department of Cultural Affairs' (DCA) Creative Catalyst programme. This is the second collaboration between DCA and the City's Department of Transportation. The intention of the programme is to develop ideas, spark culture change, and produce artistic interventions related to Vision Zero, a city initiative designed to reduce and eliminate traffic fatalities by 2025.

ARTS AND JUVENILE JUSTICE REFORMING LA COUNTY'S JUVENILE JUSTICE SYSTEM THROUGH ARTS EDUCATION

Launched in 2014, the Los Angeles County Arts Commission's juvenile justice work reflects a deep commitment to Countywide reforms calling for a less punitive, more rehabilitative approach focused on therapeutic, holistic, small-group treatment as well as a reduction of the rates of youth incarceration. Cross-agency collaboration with the County's Probation Department and Department of Education has demonstrated that engagement in the arts is a powerful force for personal growth and it encourages new approaches for promoting positive youth development.

The rebuilt Campus Vernon Kilpatrick opened in April 2017 as a flagship for the LA Model; a shared vision for a new model of juvenile justice in LA developed by more than 100 stakeholders. Its 42,000 square foot Malibu campus accommodates 120 minors in a setting that forgoes the cell structure typical of most prison architecture; instead it offers virtually open air, dormitory style living, with individual cottages fitting a dozen teens each. In this environment, students form supportive communities by attending classes and engaging in team-building exercises together. The Arts Commission contributed to the design and implementation of dedicated creative learning and performance spaces at the facility.

With Arts Commission oversight, non-profit arts service organisations with a mission to serve incarcerated youth are contracted to coordinate the delivery of arts instruction in all nine Probation camps and three juvenile halls in the County. Instruction in music, dance, theatre, visual art and creative writing promotes skill building in the arts as well as social and emotional development. Additionally, teaching artists work in six high schools associated with the Probation Department's five Juvenile Day Reporting Centres. In these high schools, youths who have mandatory check-in requirements from the Court or their Probation officers engage in arts-based activities that promote positive behaviours, rehabilitation, school success and readiness to enter viable jobs in the creative economy.

The Arts Commission and its partners work together to deter involvement with the juvenile justice system and to foster supportive learning environments for youths who are incarcerated. The goal is to provide access to arts instruction that helps youths develop the social, emotional, educational, professional readiness and life skills that enable them to avoid incarceration or productively re-enter society after incarceration.

TRENDS

- There is a growing appetite for public art programming, as evidenced by the popularity of the Department of Cultural Affairs' (DCA) CURRENT: LA, the new triennial for LA's public art installations introduced in 2016. Dealing with topics of water in 2016 and food in 2019, CURRENT: LA addresses global civic issues through large-scale, temporary public installations of art and participatory programming attracting people of all ages.

- As a leader in the arts and one of the most diverse counties in the US, LA is at the forefront of diversity, cultural equity and inclusion in the arts with LA County's Cultural Equity and Inclusion Initiative.

- LA28, the Los Angeles Organizing Committee for the Olympic and Paralympic Games 2028, is organising an Olympic Arts Festival to precede the Games, and DCA is planning a ten year cultural infrastructure development programme to assure participation in associated cultural events by both emerging and established artists and LA arts and cultural organisations.

- Initiatives that combine environmental awareness with innovative cultural strategies based around accessibility and efficiency, such as the revitalisation of the LA River, indicate LA's innovative approaches to dealing with issues including homelessness and displacement, with inclusive, cost-effective creative solutions.

CULTURAL INFRASTRUCTURE

- The **Lucas Museum of Narrative Art**, sponsored by film director and philanthropist George Lucas and designed by Beijing studio MAD, will open in 2022 in Exposition Park.

- The **Academy Museum of Motion Pictures** will open in 2019 on the Miracle Mile.

- The **Los Angeles County Museum of Art (LACMA)** will undergo a two year renovation with a budget of \$600 million, most of which has been raised through philanthropic donations. The museum will also introduce a satellite campus in South LA.

- Three new youth community arts centres are under way in Skid Row, Highland Park and Venice. DCA's Community Arts Division will manage these youth-focused community arts centres.

- DCA's historic **Vision Theatre** and the **Watts Towers** are currently being restored. After restoration, the Vision Theatre will increase its access and programming serving the Leimert Park community. The restoration of Watts Towers is managed through a partnership between the City of Los Angeles and the Los Angeles County Museum of Art through a 2010 initiative to oversee maintenance, care and conservation of this site. These preservation efforts will improve the accessibility and safety of this architectural treasure and it will continue to be a conduit for social change in the South Los Angeles community.

- A new large-scale gallery is coming to **Los Angeles International Airport (LAX)**. It will include four exhibition sites, three performance venues and one sound installation spaces, curated by DCA and LAX with renowned arts professionals from LA's leading cultural venues.

- The new, \$2.6 billion, 70,000 seat **Los Angeles NFL Stadium** opens in 2020 and will be the home of the Rams and Chargers. Intended for year-round sports and entertainment events, it will also feature a 6,000 seat, state-of-the-art performing arts facility for concerts and performances as well as cultural and civic events.



Camp Rockey Hope Center. Image courtesy of Los Angeles County Arts Commission

LOS ANGELES DATA

Geographical Area Size (km²): 10,510
Total Population: 10,163,507
GDP (m): \$669,975

Corresponding Administrative level: LA County

CULTURAL & NATURAL HERITAGE

					
0	580	34.7%	219	4.77M	2,809
UNESCO World Heritage Sites	Other heritage/historical sites	% of public green space	Museums	Visits to Top 5 most visited museums & galleries	Average daily visits to top 5 art exhibitions

FILM & GAMES

			
124	57	75,000	41
Cinemas	Film festivals	Admissions at main film festival	Video games arcades

PEOPLE & TALENT

					
34.5%	7.1M	10.5%	49,662	0	14
Foreign born population %	International tourists per year	Creative Industries Employment %	International students studying in the city	Specialist cultural HE establishments	Specialist private cultural HE establishments
					
459					
Community centres					

PERFORMING ARTS

					
330	4,797	1.45M	\$55.03M	6	409
Theatres	Theatrical performances at all theatres per year	Admissions at all theatres per year	Total value of theatre ticket sales at all theatres per year - \$m (ppp)	Concert halls	Live music venues
					
9,348	532	1.23M	659	154	3,144
Music performances per year	Festivals and celebrations	Estimated attendance at main festival/celebration	Performing arts/dance rehearsal spaces	Non-professional dance schools	Dance performances per year

VITALITY

					
244	279	474	1,644	29,560	770
Public libraries	Art galleries	Bookshops	Bars	Restaurants	Nightclubs
					
263					
Markets					



'9000 Minutes' by Field Theory, 2016. Image courtesy of City of Melbourne © Bryony Jackson

MELBOURNE

The area around the Yarra River was an important meeting place for members of the Kulin Nation before colonisation and the first white settlement in 1835, which began the city of Melbourne. Fewer than 20 years later a gold rush brought major immigration from Britain and began the first economic boom. The resulting late 19th century architecture still defines much of the city. The narrow laneways filled with boutiques, galleries and cafés, many exceptional arts institutions, a strong live music scene and an active outdoors culture give Melbourne a reputation as a creative destination. In 2017, The Economist voted it 'most liveable city' once again, for the seventh consecutive year.

Today, Melbourne is very diverse, with a population from more than 200 countries, speaking 260 languages and practising 135 faiths. Thirty-four per cent of the city's residents were born outside of Australia. It is still expanding rapidly, and is expected to almost double its population within 20 years. Melbourne considers itself to be the 'cultural capital of Australia', with a creative output that includes being home to nearly 400 festivals and celebrations. Melbourne International Comedy Festival alone brings 700,000 people to the city over three and a half weeks. It also has a thriving live music scene with more than 550 live music venues and 50 vinyl record shops. In 2008, it became UNESCO's second City of Literature. The State Library of Victoria is one of the oldest and busiest in the world; next door the Wheeler Centre for Books, Writing and Ideas offers 230 talks each year.

Gentrification in Melbourne means that many on low incomes risk being priced out of the city – including artists and those working in the cultural sector who have done much to shape and define the city's identity. It faces risks from climate change, with rising temperatures, pressure on water supplies and threats of flash floods. With major urban renewal projects under way in areas including Fishermans Bend, Southbank, West Melbourne, Arden and Macaulay, the challenge is to ensure these developments deliver the mixture of hard and soft infrastructure, including creative spaces, to service its communities. At a national level, arts funding has experienced a period of decline.

Meanwhile, as manufacturing declines in Australia, there are growing opportunities to be realised in the creative industries. Melbourne's citizens believe the city should recognise the significant and unique history of Aboriginal people. This requires a shift, given an Aboriginal world view is not substantially evident in the city. In addition, many other cultures within the rapidly diversifying city have limited visibility and the large percentage of residents born overseas is not proportionally reflected in arts programming or the creative workforce.

As part of its ambitious creative strategy, which aims to define every aspect of life in the city, Melbourne aspires to make connections at a civic scale across disciplines and between public and private sectors. By harnessing creativity, it hopes to develop better approaches to tackling population growth, climate change, affordability, competition with other world cities and in this way build a great city for everybody.

INNOVATIVE PROGRAMMES

CITY OF MELBOURNE CREATIVE STRATEGY CREATIVITY AT A CIVIC SCALE

Worldwide, creativity is a valuable commodity and cities that recognise this are prospering. It is critical to job generation, the visitor economy, social cohesion and wellbeing. Melbourne’s ambition is to apply creative practice across everything it does. Typically, a highly creative city laying plans for its direction over the next decade would write a vision statement and a series of objectives or priorities. In Melbourne’s case, its citizens had already done a comprehensive job of defining their priorities. To repeat the exercise risked constructing borders within which creativity and innovation were allowed to happen, thus limiting ideas. Instead, Melbourne’s Creative Strategy is to take the nine goals its citizens have selected (which range from social inclusion and Aboriginal identity to connectivity and deliberation) and issue a ‘perpetual provocation’ to creative practitioners: if Melbourne were the world’s most creative city, what approach would it take to this challenge? There is no limit on the shape or size of their responses. Creative practice will become a ‘golden thread’, creating new connections across everything the city and its citizens value. The resulting projects may be beautiful, funny, provocative or disturbing. There will be no fixed number of them each year and the city intends for all parts of its diverse population to be involved.

This approach will draw out the full potential of Melbourne’s creative sector by inviting it to contemplate the challenges the city faces. In the process, public servants will gain an insight into the transformational potential of creative practice, and creative practitioners will develop expertise in new areas. The five year ‘Refuge’ project is one example of this principle in practice. Each year a group, led by artists working with emergency management experts, produces a simulated emergency that looks at how to build community resilience to deal with climate change related events such as floods, heatwaves and pandemics. The city also turned to the arts in 2016 when considering the future of the Queen Victoria Market precinct – it is a well-loved area, but Melburnians are divided about its future direction. Artists

built a 24 hour radio station in the district and everything they ate, drank, wore and discussed came from the market, giving space for a public discussion of the options.

The central mantra in this approach is ‘art at the start’ – not in service to developing products or services, but in its own right. The aim is to be led by creative thinking and conceptualisation from day one in the process of problem solving, to create a public service culture that truly values creativity in all its messy, imaginative and inimitable ways, and a creative sector adept at applying its skills at a civic scale. Although many other cities have harnessed creative thinkers throughout history, this is the first time a city has consciously and systematically tried to embed creative practitioners and their approaches across its entire portfolio.

YIRRAMBOI FIRST NATIONS ARTS FESTIVAL SHIFTING THE PARADIGM OF HOW TO ENGAGE WITH AND PRESENT INDIGENOUS ART IN AUSTRALIA

Before colonisation around 1835, when white settlers first began turning Melbourne into an urban space, it was an important gathering place for Aboriginal people of the Kulin Nation. Since then there has been the familiar pattern of displacement and marginalisation of Indigenous peoples, a story often submerged and avoided in public policy and creative discourse. The lack of a landmark capital city-based arts festival led by First Nations artists in Australia was one symptom of that political situation. In 2017 Melbourne hosted the YIRRAMBOI First Nations Arts Festival, which was led by an Elders Council of Kulin leaders.

The festival presented the continuing culture and diverse contemporary practice of First Nations artists through 100 events and programmes produced by 260 creatives. It was shaped by four underlying principles: Indigenous leadership; new work; visibility and dialogue; and international collaboration. In its first year it reached audiences of 25,000, with a media reach of half a million, and works developed are now touring to other cities.

In the run up to a second event in 2019, the festival will drive a continuous cycle of work through three flagship programmes: The Knowledge and Industry Network (KIN), which connects First Nations independent artists with each other and the industry; Blak Critics, which includes more informed, diverse voices in the conversation around performance; and Dhumba Wiiny (fire talk), a process of inviting audiences to talk about the performances they have just seen. There will also be monthly lectures by Elders of Indigenous Arts at ‘The History Salon’, aimed at creating a ‘living encyclopaedia’ of First Nations artistic work.

YIRRAMBOI, which means ‘tomorrow’, will continue to run every other year, providing a platform for new work by Indigenous artists, allowing them to thrive and develop their practice.

ANNUAL, TRIENNIAL AND STRATEGIC PARTNERSHIP INVESTMENT PROGRAMMES RETHINKING CULTURAL POLICYMAKING TO INCLUDE DISABLED PEOPLE

Two years ago, Melbourne’s track record in attracting grant applications from disabled artists was mixed and it was clear the application process did not cater for these artists’ access needs. As a result, the city decided to overhaul its annual, triennial and strategic partnership investment programmes to broaden funding opportunities to ensure accessibility for all.

The city had limited knowledge of what would work well and was concerned it might not be able to meet the needs of disabled artists, but it was clear in its ambitions to offer leadership in the area and wished to make its programme more accessible. The city changed its approach over an 18 month period, consulting its own disability specialists alongside the lead disability arts organisations in Australia including Arts Access Australia, the Australia Council and Arts Access Victoria. The process included reviewing guidelines, application forms and processes for all grants programmes, leading to the development of fully accessible online application material. It encouraged applicants to budget for items to meet access needs and to increase audience inclusion. Artists with disabilities observed grant assessment programme meetings and were invited to assess funding applications as part of an expert panel. They also participated in public briefings and conferences on access and equality. Meanwhile all arts investment staff received training and one-on-one meetings with applicants with special needs are offered. Artists who cannot prepare an application are invited to come and pitch ideas to panel members while being offered whatever support they need.

The city also signalled the support of its civic leadership by creating an online captioned and signed promotional video featuring the Councillor responsible for the arts and a similar video by the Lord Mayor encouraging access and equality.

The city’s innovations mean that it is now familiar with making short films to convey policy messages, using captioning and other new ways of including disabled applicants, for instance via Vimeo. The number of disabled grant recipients has increased and all the city’s artists have been encouraged to consider access, primed by the City’s public briefings.

TRENDS

- Melbourne is moving from the idea of ‘arts’ as a separate silo that delivers products and services to ‘creative practice’. Practically this means it is developing a creative strategy rather than an arts strategy. The Arts Victoria Department has been renamed Creative Victoria.
- Melbourne is using a creativity-led approach to deal with some of the city’s most difficult challenges. Arts-led projects such as Refuge and Water Futures address climate change. The Smart City Office, which explores everything from pedestrian flows to helping blind and deaf people navigate the city, is design-led and includes creative practitioners. These approaches will be accelerated by the Creative Strategy now being developed.
- Melbourne risks becoming too expensive for artists and creative practitioners and there is increasing demand for affordable creative workspace to avoid an exodus to cheaper suburbs, rural communities or other cities.
- The city has an extremely rapidly growing population with no commensurate levels of local, state or national government funding to build the cultural infrastructure to match it.
- Government funding has contracted at a national level and artists are therefore pushed to compete for philanthropic and other types of funds.
- The City of Melbourne is working with the State Government to enable a local planning scheme, encouraging creative spaces as part of new commercial developments.

CULTURAL INFRASTRUCTURE

- Covering 480 hectares, **Fishermans Bend** is Australia’s largest urban renewal project with cultural provision planned across creative hubs in each neighbourhood, rather than in a single centralised ‘cultural precinct’.
- **Collingwood Art Precinct** (CAP) is a charitable social enterprise that will repurpose an old tertiary education building into a new home for innovative creative businesses.
- **The Science Gallery Melbourne** will open in 2020 in a new precinct developed by the University of Melbourne, in partnership with a consortium led by Lendlease.
- A new gallery, **Buxton Contemporary**, opened this year with a significant endowment from Michael Buxton and his family and featuring the largest digital screen of its type in Australia.



Australian Poetry’s OutLoud 2017. Image courtesy of City of Melbourne © Caterina Fizzano

MELBOURNE DATA

Geographical Area Size (km²): 9,991
Total Population: 4,850,740
GDP (m): \$204,346

Corresponding Administrative level: Greater Melbourne

CULTURAL & NATURAL HERITAGE

				
1	2,765	10%	44	4.91M
UNESCO World Heritage Sites	Other heritage/historical sites	% of public green space	Museums	Visits to Top 5 most visited museums & galleries

FILM & GAMES

					
67	400	41	14.88M	173,000	\$148.66M
Cinemas	Cinema screens	Film festivals	Cinema admissions per year	Admissions at main film festival	Total value of cinema ticket sales per year - \$ (ppp)
					
13					
Video games arcades					

PEOPLE & TALENT

					
34%	2.7M	4.18%	105,460	0	17
Foreign born population %	International tourists per year	Creative Industries Employment %	International students studying in the city	Specialist cultural HE establishments	Specialist private cultural HE establishments
					
19,466	468				
Students of Art & Design courses at generalist universities	Community centres				

PERFORMING ARTS

					
96	9,688	5.43M	\$290.41M	11	553
Theatres	Theatrical performances at all theatres per year	Admissions at all theatres per year	Total value of theatre ticket sales at all theatres per year - \$m (ppp)	Concert halls	Live music venues
					
73,605	395	1.3M	38	679	1,517
Music performances per year	Festivals and celebrations	Estimated attendance at main festival/celebration	Performing arts/dance rehearsal spaces	Non-professional dance schools	Dance performances per year

VITALITY

					
115	162	1,649	2,840	4,620	112
Public libraries	Art galleries	Bookshops	Bars	Restaurants	Nightclubs
					
28	15	133			
Cultural/multi-arts centres	Artist studio complexes	Markets			



Radio Italia Live in Piazza Duomo. Image courtesy of City of Milan

MILAN

Today, Milan is the second largest city in Italy and has made a successful transition to a post-industrial city, generating wealth through services, trade fairs, creative industries, technology and as a financial centre. It also boasts a cultural heritage that dates back to the Roman empire including the Duomo Cathedral and Castello Sforzesco. Milan is also home to Leonardo da Vinci's The Last Supper which has been designated a UNESCO World Heritage Site.

The City of Milan has a population of around 1.38 million but is at the heart of one of the densest areas in Europe, with up to ten million people in its surrounding metropolitan district. It has also been growing recently through immigration with the Filipino, Egyptian and Chinese as the largest international communities. Milan is among the most visited European cities, with nine million visitors in 2017 in the metropolitan area, and an exceptional 21 million visitors in 2015 when it hosted the Universal Expo.

More than any other Italian city, Milan has placed culture and creativity at the heart of its social and economic development, building on its creative and cultural industries. Numerous cultural and creative hubs have spread throughout the city including BASE and Santeria Social Club. It is the home of many start-ups, offering an experimental space for organisations in the fields of health, sustainability and social innovation. It also has 11 universities and academies, as well as established media companies and is home to key players in the creative economy, especially fashion and design. Overall, nearly 15,000 creative firms and 189,000 creative workers are based in the city. Its cultural offer includes 90 museums, among them the recently opened Mudec-Museum of Cultures and exhibition spaces such as Fondazione Prada, over 190 art galleries, 107 cinema screens, nearly 60 theatres and concert halls, including Teatro alla Scala and many internationally recognised festivals. Milan's reputation as a literary city is particularly strong, hosting 51% of the country's publishing firms.

The City's recent cultural policy has looked to increase the quality and quantity of Milan's cultural offer, both to

attract tourists and economic investment, and to improve the quality of life for citizens. It achieves this by positioning itself as a connector, developing programmes in the local community and building networks between cultural institutions, artists and creative industries. The City is investing in its built environment including upgrading libraries, museums and theatres. It is also strategically marketing Milan with innovative event formats, such as the 'City' and 'Week'. It looks to international networks, including UNESCO Creative City, to highlight its strengths and make alliances on a global stage. On a practical level it has also cut bureaucracy, with the creation of a one stop shop to assist those wishing to run events in the city.

In 2017, it was voted third in Europe for cultural vibrancy and second for attractiveness and cultural participation by the Cultural and Creative Cities Monitor released by the Joint Research Centre of the European Commission, suggesting that the City's cultural policy has been particularly successful in helping it to thrive.

INNOVATIVE PROGRAMMES

AGREEMENT TO PROMOTE READING IN MILAN DEVELOPING READING AS AN ESSENTIAL PART OF CITIZENSHIP

Milan has long been the Italian capital of book publishing, but until recently it had not made the best use of this reputation to encourage reading and add to the city's attractiveness and status. The 'Agreement to promote reading in Milan' is a programme of work to highlight and develop Milan's book culture, and create a network of stakeholders. The coalition around the Agreement includes publishers, authors, schools, universities, research centres, bookstores and libraries. All share the idea that reading can be a driver for cultural, economic and social development in any city.

One strand of the programme, 'Those who read aloud', trained hundreds of people to read to people and engaged audiences in schools, hospitals, libraries, centres for the elderly and prisons. Meanwhile, public libraries are being upgraded with plans to make them more economically stable as well as improving them as social and environmental spaces. The exhibition 'Milan. A Place to Read' described Milan's history as a book city, with translations into three languages, and offered a set of maps, connecting visitors and citizens to places with literary connections across the city. The maps are also a useful resource for Piedipagina ('Pagewalking') a start-up by young professionals offering literary walks. All this activity makes it easier for the Milanese to take part in the City's literary life and strengthens a sense of citizenship.

The creation of the Agreement was the starting point of a bid for Milan to join the UNESCO Creative Cities Network in Literature, which it achieved in October 2017. Milan has also played a crucial role in the creation of 'Le Città del Libro' a network of Italian Cities of Books promoting literature and reading as a means to improve quality of life, social inclusion and economic growth. As a result, Milan has gone from being simply the Italian city of the book, to a European model of the 'city of reading', with multiple initiatives and case studies to promote reading.

CENTRALISED EVENT DESK CUTTING BUREAUCRACY TO CREATE AN ENABLING ENVIRONMENT FOR CULTURAL EVENTS

Before 2014, the authorisations and permits needed to run an event in Milan came from 11 different offices, making it difficult, expensive and time consuming for organisers to programme events legally, often generating uncertainty about whether an event could take place until the very last minute. This problem was addressed in the run up to Expo 2015, when the Centralised Event Desk was set up – a single, central point of contact for those arranging events in Milan.

The service brings together a variety of City departments with responsibility for culture, civic services, digital transformation, security, economy and transport, all of which are in charge of different permits. Other local bodies such as the local police also work with the Centralised Event Desk. As well as being a one stop shop for permits, which are now available as a single digitised form, the service also provides advice and administrative support.

The City of Milan made the Centralised Event Desk permanent after Expo 2015, and as a result many more events are taking place in the city, fulfilling its wider cultural policy ambitions. This process has also been ground breaking for the City in creating a governance model that has brought together cultural players with municipal departments and other local bodies.

MILAN CULTURAL PROGRAMMING: 'CITY' AND 'WEEK' FORMATS THE CITY AS A CONNECTOR AND COORDINATOR, SUPPORTING CREATIVE ACTIVITIES THROUGH RECOGNISABLE FORMATS

As in many places internationally, there are decreasing public resources available for culture in Italy. In response, the City of Milan is increasingly acting as a central

coordinating body, directing and managing the diverse cultural offer of the city, and working as a mediator between public and private cultural players and institutions.

The City of Milan coordinates an events calendar for the city, working with a host of partners in the creative industries. It has also consolidated two recognisable formats: the 'City' and 'Week' formats. These formats have evolved since 2012 but became an actively promoted key asset in the Milan event calendar from 2016. The format for a Milan 'Week' was developed first through Design Week and Fashion Week, which brought together an international trade fair with a programme of events spread across the city. Photo, art, music and movie 'Weeks' have all followed. The 'City' format is a three day programme which runs from Friday to Sunday at venues across Milan. These programmes are particularly likely to involve cultural and creative sector offerings from a single field such as Pianocity for piano music and Bookcity for book publishing, both first launched in 2012, and more recently Museocity highlighting museums. These encourage citizens to rediscover places across the city that do not usually host cultural events, while building new audiences through exciting and highly visible programming.

These programmes are made possible by joint partnerships between public and private players, with the City of Milan acting as the mediator. Each event has its own governance: for example, Art Week is organised in cooperation with Miart Fair and Music Week is run by a board including the City of Milan and several industry players and representative bodies. The diverse cultural institutions, associations and artists of the city are invited to collaborate within this central framework through open calls to participate in these programmes.

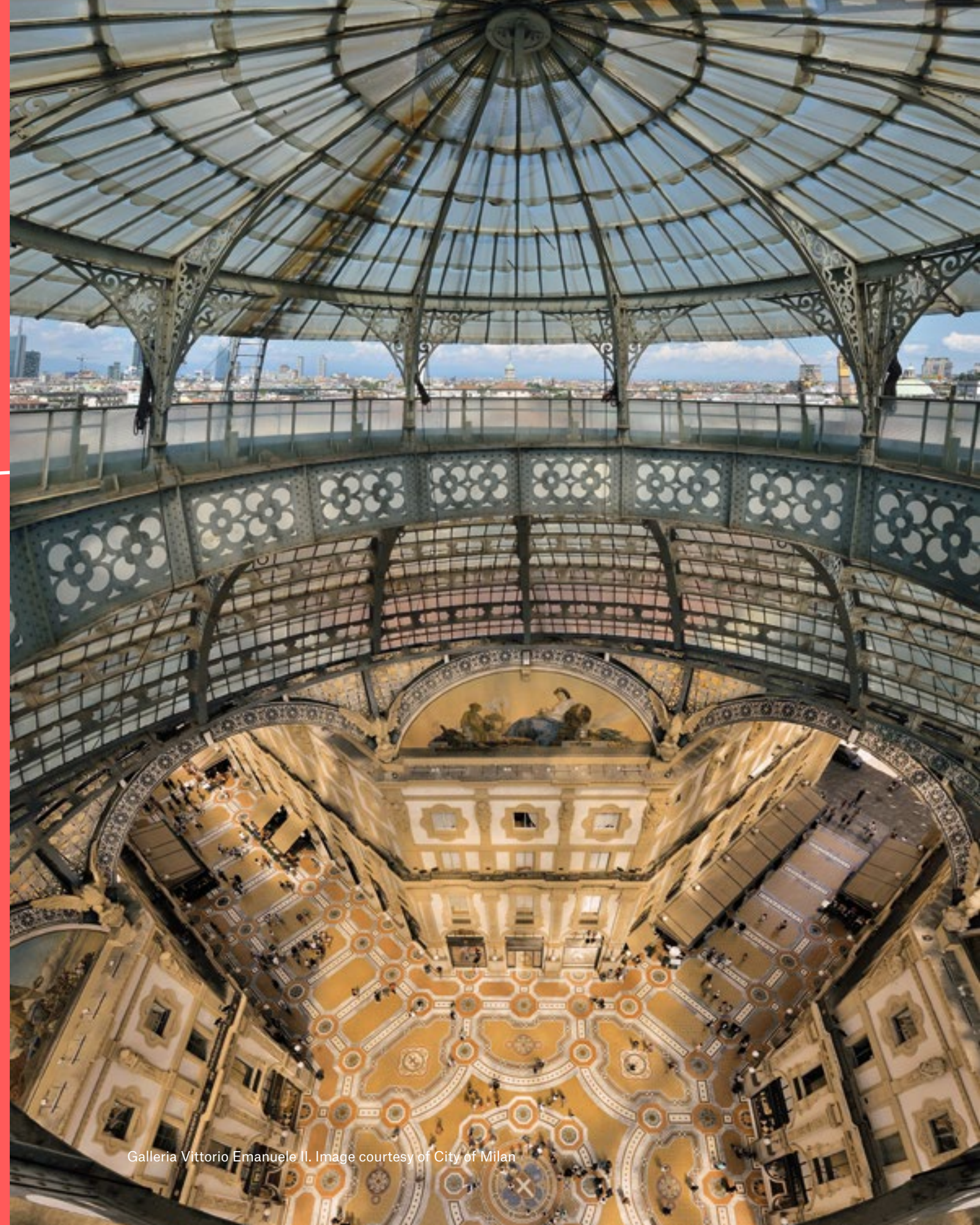
'Week' and 'City' programmes allow Milan to offer a rich cultural variety to visitors and citizens, while private-public partnerships and a bottom up approach mean that the City avoids costly investment of unnecessary time and resources. Through identifying its core skill as a coordinator and promoter, Milan has found an ideal format to manage a growing creative scene.

TRENDS

- The City of Milan is expanding the quantity and quality of its cultural offer to make it more attractive as a tourist destination and a place for economic investment, as well as improving quality of life for its citizens.
- More inclusive policies are evolving, promoting opportunities for Milanese to enjoy culture, especially those who do not usually experience it.
- The City is seeking a role as a connector between creative workers, institutions, organisations and stakeholders in Milan, and creating formalised networks to draw them together.

CULTURAL INFRASTRUCTURE

- **Lorenteggio Library** is a new urban facility which aims to be a 'library of the future' with a multifunctional space and experimental services and governance. The Library is the result of a participatory process involving the local community.
- In collaboration with Milan Polytechnic, a former indoor market building will be renovated as the **Centre for Higher Study of Visual Arts (CASVA)** including an archive, research institute and cultural centre.
- A new **Etruscan Museum** opens in 2019, incorporating the historic Palace of Bocconi-Rizzoli-Carraro, and displaying an Etruscan collection recently acquired by the Rovati family.
- **Spazio Resistenza**, a permanent multimedia installation to tell the story of the partisan resistance against fascism, will be hosted at the Memory Home/ Casa della Memoria.
- **ArtLine** is a programme of public art, consisting of an open-air museum in the pedestrian area of CityLife, with site-specific artworks by both emerging and outstanding artists of the international art scene, including Jeremy Deller, Kiki Smith, Adrian Paci and Jimmie Durham.



Galleria Vittorio Emanuele II. Image courtesy of City of Milan

MILAN DATA

Geographical Area Size (km²): 182
Total Population: 1,380,873
GDP (m): \$205,305

Corresponding Administrative level: City of Milan

CULTURAL & NATURAL HERITAGE

					
1	800	12.9%	90	742,441	1,584
UNESCO World Heritage Sites	Other heritage/historical sites	% of public green space	Museums	Visits to Top 5 most visited museums & galleries	Average daily visits to top 5 art exhibitions

FILM & GAMES

				
32	107	16	16.7M	\$160.1M
Cinemas	Cinema screens	Film festivals	Cinema admissions per year	Total value of cinema ticket sales per year - \$ (ppp)

PEOPLE & TALENT

					
18.8%	4.03M	10.1%	19,000	6	6
Foreign born population %	International tourists per year	Creative Industries Employment %	International students studying in the city	Specialist cultural HE establishments	Specialist private cultural HE establishments
					
11,196					
Students of Art & Design courses at generalist universities					

PERFORMING ARTS

					
57	7,986	2.1M	\$88.54M	6	53
Theatres	Theatrical performances at all theatres per year	Admissions at all theatres per year	Total value of theatre ticket sales at all theatres per year - \$m (ppp)	Concert halls	Live music venues
					
1,551	124	90,000	295		
Music performances per year	Festivals and celebrations	Estimated attendance at main festival/celebration	Dance performances per year		

VITALITY

					
75	192	141	8,785	316	83
Public libraries	Art galleries	Bookshops	Restaurants	Nightclubs	Cultural/multi-arts centres
					
130					
Markets					

MONTREAL

Montréal is the largest francophone city in the Americas, and the fourth largest in the world. Established on Indigenous territories as a French colony in 1642, the city developed as a French outpost in North America with close relationships to different Indigenous nations until 1763, when France ceded control of Québec to Britain. British, Scottish and Irish immigrants then arrived in Montréal at such a rate that the city was majority English speaking by the early 19th century. Now officially a Francophone city, Montréal has a multinational cultural heritage that makes its cultural sector particularly vibrant. Today, 13% of Montréal residents speak English as a first language and 33% are born abroad, with a diversity of first languages, including a variety of French languages. As part of the movement towards reconciliation, Montréal, like many Canadian cities, is beginning to address the removal of Indigenous cultures and highlight their part in the past, present and future of the territory. The City is seeking to become a 'cultural mediator', focusing upon widening and democratising access to culture for all, regardless of socio-economic status, origins or geography.

Montréal is comparable to Paris and New York for its concentration of artists and is an acknowledged centre for creative industries including video gaming, digital arts, augmented and virtual reality, interactive and immersive installations and film and television services. There has also been significant investment in Montréal's major cultural district, the Quartier des Spectacles. This square kilometre is home to over 80 cultural venues, with 30 performance halls and venues, 450 cultural organisations and 7,000 jobs related to culture. It includes the Place des Arts, Canada's leading cultural complex with six different concert and theatre halls, and the Place des Festivals, a public space central to many of the city's 100 festivals. World class programming includes the Montréal International Jazz Festival, Les FrancoFolies de Montréal (a festival of French music) and the Festival Juste pour rire (Just for Laughs), the world's largest international comedy festival. While the International Festival Nuits d'Afrique and the Festival du Monde Arabe help to showcase the city's ethnic diversity.

Montréal has long valued its cultural offer and has had a City Cultural Policy since the early 2000s. The latest iteration, for the period 2017–2022, places a new emphasis on recognising how the digital revolution will transform culture and the wider management of the city. The Policy seeks to embrace this development and create places for learning and experimentation across the city, placing Montréal at the global forefront in merging culture with digital technology. The plan aims to be a 'catalyst for human encounters', from shared learning in library-based Fab Labs to events in city squares, encouraging innovation and promoting a cohesive, connected city. Montréal is also addressing the historical absence of Indigenous peoples and cultures, by supporting Indigenous artists and making their presence more visible on platforms from festivals to gallery exhibitions. As well as this, the policy includes a re-examination and broadening of the city's tourism offer to promote the Indigenous cultures of both First Nations and Inuits.

Montréal has faced some challenges which are unusual for a world city. The city has a lower growth rate, lower disposable income and higher unemployment than other major Canadian cities. However, this has also offered spaces for creatives to flourish, and the City remains far-sighted and ambitious in supporting this sector. Its cultural planning seeks to place it ahead of the curve of the digital revolution, while developing an informed and united citizen body.



Wapikoni, First Nations travelling studio for training and audiovisual production
Image courtesy of City of Montréal © Mathieu Buzzetti Melançon

INNOVATIVE PROGRAMMES

CULTURAL DEVELOPMENT POLICY IN THE AGE OF DIGITAL TECHNOLOGY **EMBRACING DIGITAL TECHNOLOGY TO ENHANCE CITY CULTURAL DEVELOPMENT**

The City of Montréal has long been a leader in creative industries and culture; it now recognises that society is at a point where digital technology affects all aspects of life, including culture. Digital technology is the guiding thread of the City's recent cultural strategy 'Combining Creativity and the Citizen Cultural Experience in the Age of Digital Technology and Diversity: The 2017–2022 Cultural Development Policy'. It is seeking to place Montréal as a thought leader in this global shift and to create spaces for experimentation, ensuring that its diverse citizen body is equipped for this future.

The digital revolution comes with the risk of a digital divide opening up between those with and those without access to digital knowledge competencies, such as coding and hardware. Therefore, the City's 2017–2022 Cultural Development Policy has provisions to make sure that the benefits of digital technology are available to all. It also has ambitions to help raise those who are already digitally connected to the next level, while avoiding the risk that technology will create an environment that is efficient but alienating.

Public libraries are a central strand in the City's digital ambitions. These libraries form a network where citizens can become familiar with new digital tools including Fab Labs, where future entrepreneurs and creatives can develop their skills. The libraries also offer 3D printers and social spaces for public talks about innovation.

Meanwhile, a high-tech approach is already permeating Montréal's cultural sector. The City's Quartier des Spectacles has an 'Urban Digital Laboratory' devoted to creating digital works in this cultural area of the city. More recently the Quartier des Spectacles has been further developed as a social space and a place for cutting edge digital projections, installations and experimentation.

Since 2012, the city has hosted Festival Elektra, a digital biennial, which attracted 30,000 visitors in 2016. Unique in the world in focusing on installation art, it makes use of more than 30 spaces in the city, including museums and galleries. The event allows the digital art sector and digital creativity industry to meet and find out about each other's projects. These high-profile events are supported by cross-sectoral collaboration at the 'Digital Round Table', a regular session that brings together partners working in multimedia and digital arts. Supported by the municipal administration and Montréal Arts Council, this provides leadership and ensures there is a coherent vision among all stakeholders.

The City's cultural digital vision is informed by the 'High Tech/High Touch' principle first suggested by John Naisbitt in 1982 in the book 'Megatrends'. This argues that people continue to want personal contact in the digital world, and that societies should therefore embrace the innovations that preserve a sense of humanity, while rejecting those that isolate the user. Montréal's plan, which develops incubator spaces for individuals and cultural enterprises, while also offering large-scale shared creative public events, succeeds in supporting the personal experience, even as it seeks to embrace a technology-rich future. Montréal aims at positioning itself as a World Capital of Digital Art and Creativity and is a leader in digital art and creativity, attracting visionary companies and artists.

RECONCILIATION WITH INDIGENOUS PEOPLES **PROMOTING INDIGENOUS CULTURES AS** **A PATH TOWARD WIDER SOCIAL COHESION** **AND EQUALITY OF OPPORTUNITY**

The Truth and Reconciliation Commission's 94 calls to action reminded the different levels of government of the need to promote Indigenous cultures and languages to heal the cultural genocide that had been perpetrated through residential schools. As cities are often built on Indigenous lands with a wealth of histories, and are now home to more than 50% of the Indigenous population in Canada, cities are part of the solution to revitalise Indigenous cultures.

Montréal has the eighth largest Aboriginal population in the country, drawing from the 11 nations of Quebec and many more from the whole of Canada. For some time, Montréal has been part of a network of Canadian cities exploring these issues, but now it is developing its own strategy for reconciliation, with a strong cultural component.

The City's Cultural Policy for 2017–2022 seeks to promote the history and contemporary creativity of Indigenous peoples through three priorities: collaboration with Indigenous cultural organisations to showcase and support Indigenous artists; encouraging the presentation of Indigenous work in municipal venues; and making Indigenous cultural products part of the city's cultural tourism offer. Montréal has acquired several works of Indigenous art into its collections and commissioned public art created by Indigenous people. There are also two festivals celebrating contemporary Aboriginal creativity: the Montréal First Peoples Festival *Présence autochtone* mixes music and cinema to promote the vitality and diversity of Indigenous cultures and artists not only in Montréal and Canada, but in the world, and the Contemporary Native Art Biennial. Additionally, the Mundial showcase of world music devotes a series to Indigenous musicians. The Montréal Arts Council and the *Accès Culture* Network (the municipal venue network) have also developed programmes to support Indigenous artists and to ensure there are more opportunities to present their work to a broad audience. The City is also encouraging the *DestiNATIONS* project, which aims at building a major Indigenous cultural embassy in downtown Montréal, with a particular architectural signature, to showcase and represent Indigenous cultures.

In early 2018, Montréal appointed its first Commissioner of Indigenous relations, following the lead of other Canadian cities including Winnipeg and Vancouver. The Commissioner works at the Office of Inter-governmental Relations, as the City develops its reconciliation strategy. The City of Montréal hopes that through these revisions to its cultural policy it will be able to promote the richness and diversity of Indigenous identities.

CULTURAL TOURISM DEVELOPMENT PLAN **DEVELOPING A WORKING PARTNERSHIP** **BETWEEN THE CULTURAL AND TOURISM** **SECTORS**

Montréal is a recognised tourist destination attracting millions each year, with a quarter of all visitors saying they come to enjoy the city's cultural offer. However, in previous decades there was little synergy between cultural and tourism bodies, leading to missed

opportunities for understanding the cultural tourism audience and developing this economy. Now however, the City, the government of Quebec and Tourisme Montréal have created a Cultural Tourism Development Plan to encourage work between cultural and tourism bodies.

The first iteration of the Cultural Tourism Development Plan was launched in 2010 and then renewed for a second period from 2014–17. This has resulted in a number of products aimed at cultural tourists, including a 'Guide to Creative Montréal' offering ten tours through the city's cutting-edge arts scene. This was developed in partnership with Ulysses Travel Guides and the website 'Art public Montréal', which showcases more than 800 art works across the city and a free map with a suggested tour route featuring 100 of these works. These public outputs are underpinned by work behind the scenes to grow relationships between the tourism and cultural sectors. The City has engineered meetings which have been useful for discussing common issues and developing targeted packages for tourists. It has also helped to raise awareness among tourism industry stakeholders of culture's effectiveness as an economic lever.

Nearly 80% of the ambitions outlined in the initial plans from 2010–17 have been carried out. The City's cultural tourism plans have now entered a third period which runs to 2022, with the aim to position Montréal as a cultural metropolis. This involves the further development of cultural quarters, festivals, gastronomy, museums and heritage, as well as a new focus, begun in 2017, on showcasing Indigenous cultural products. Research work means that the City and its partners are also learning more about niche groups within cultural tourism with very specific interests. The most recent estimate from 2016, suggests that cultural tourists are spending \$1.1 billion on festivals, museums, theatre and Old Montréal. The City has been very successful in identifying, supporting and continuing to develop this profitable market.

TRENDS

- Fab Labs are being added to the City’s library network to help citizens develop digital and technological literacy.
- The City is committed to giving a higher profile to traditional and contemporary Indigenous cultures.
- The City’s cultural policy is built around the concept of ‘living together’ through art and culture. Therefore digital and cultural innovations are designed so that everyone has access, rather than creating a divide between those with and those without technological access.

CULTURAL INFRASTRUCTURE

- Work began in 2018 on the **Esplanade Clark** in the Quartier des Spectacles, creating an ice rink, a restaurant and cultural and relaxation spaces.
- The **Museum of Contemporary Art**, the first contemporary art museum in Canada is being expanded.
- There are continued major developments of cultural infrastructure including **Pointe-à-Callière**, which is a museum of history and archaeology, preservation of the **1832 St Anne Market** (Marché Sainte-Anne) and of the **1844 United Parliament of Canada**.
- The **Centre d’histoire de Montréal** (Montréal History Center) is moving to the Quartier des Spectacles to become a public space for citizens.
- There is an ongoing library construction, expansion and renovation programme.
- Unused municipal-owned buildings are being redeveloped as cultural centres, including several old fire stations; for example **Espace Verre** is now a space devoted to glass art.



‘Instrument à vent’ by Étienne Paquette, a co-production of the National Film Board of Canada (NFB) Quartier des Spectacles Partnership and LA SERRE - arts vivants
Image courtesy of Quartier des Spectacles Partnership © Chloé-Larivière

MONTREAL DATA

Geographical Area Size (km²): 499
Total Population: 1,942,044
GDP (m): \$103,648

Corresponding Administrative level: Ville de Montréal

CULTURAL & NATURAL HERITAGE

				
0	275	14.8%	66	2.07M
UNESCO World Heritage Sites	Other heritage/historical sites	% of public green space	Museums	Visits to Top 5 most visited museums & galleries

FILM & GAMES

					
20	195	31	5.57M	100,000	\$37.89M
Cinemas	Cinema screens	Film festivals	Cinema admissions per year	Admissions at main film festival	Total value of cinema ticket sales per year - \$ (ppp)
					
6					
Video games arcades					

PEOPLE & TALENT

					
33.2%	3.11M	6.8%	25,270	1	7
Foreign born population %	International tourists per year	Creative Industries Employment %	International students studying in the city	Specialist cultural HE establishments	Specialist private cultural HE establishments
					
111	10,783				
Students of Public Specialist Art & Design Institutions	Students of Art & Design courses at generalist universities				

PERFORMING ARTS

					
86	3,878	669,526	\$12.61M	12	110
Theatres	Theatrical performances at all theatres per year	Admissions at all theatres per year	Total value of theatre ticket sales at all theatres per year - \$m (ppp)	Concert halls	Live music venues
					
3,296	384	200,000	90	134	549
Music performances per year	Festivals and celebrations	Estimated attendance at main festival/celebration	Performing arts/dance rehearsal spaces	Non-professional dance schools	Dance performances per year

VITALITY

					
58	72	108	2,559	4,118	98
Public libraries	Art galleries	Bookshops	Bars	Restaurants	Nightclubs
					
15	27	22			
Cultural/multi-arts centres	Artist studio complexes	Markets			



Library Point, Vodny Mall. Image courtesy of Nekrasov Central Library

MOSCOW

Moscow, which is first mentioned as a small town in the mid-12th century, grew to become the capital of the Russian Empire and has survived repeated onslaughts including famine, plague, fire and siege. It has distinctive historic architecture with onion-domed churches in the Russian Orthodox tradition. In 1712 St Petersburg became the capital of Russia as part of a push to westernisation. However, after the 1917 Revolution, Moscow regained capital city status and Soviet rulers brought culture under centralised control, both as a benefit to citizens and a sign of the regime's prestige. The Bolshoi Ballet became internationally famous and the Moscow Metro remains a signature piece of city infrastructure. Other forms of non-state approved artistic expression were forced underground. State control continued after the fall of the Soviet Union, with institutions such as the Tretyakov Gallery, Pushkin Museum, Historical Museum and Grand Theatre, all managed by the Ministry of Culture of Russia, as well as 90 State-owned theatres. The Moscow Department of Culture manages 500 institutions at 1,000 sites across the city, from libraries and museums to art schools, cinemas and amusement parks.

Since 2011 the city has taken a new approach to cultural policy, focusing on decentralisation and modernisation. After 1991, State-owned cultural institutions suffered from deep funding cuts. Now there is an emphasis on updating museums and galleries in order to meet the needs of Moscow residents, with pilot institutions experimenting with new facades, interiors, opening hours, content and programming. Public institutions are being given new performance indicators and greater management freedom to meet these targets. There are also partnerships between the private and public sector to preserve and restore cultural heritage. Green space has also been part of the cultural upgrade and places such as Muzeon Park of Arts and Gorky Park are being used for more events and festivals, as well as being included in extended pedestrianisation schemes. Some private cultural institutions have sprung up, including the Garage Museum of Contemporary Art and the Artplay Centre for Design, a creative cluster of art and design firms alongside museums, galleries, shops and restaurants.

Under Soviet rule, events and festivals were largely in the centre of the city meaning that more than 90% of residents, often housed in monumental tower blocks in the suburbs, needed to travel to participate. In the last few years events have been decentralised and spread more evenly across the city. Consistently raising standards remains a challenge: it is estimated that only 10% of Moscow's 97 theatre venues are of high quality and in public demand. The cultural sector needs more skilled workers, but delivering training is difficult due to the large number of institutions. Meanwhile libraries are emerging from a period of decline: in 2016 only 15% of Muscovites used the service, although a new scheme to offer library points in parks and shopping centres shows signs of drawing people back. Built heritage, particularly in the city centre, has been under threat of demolition to create new apartments and hotels. The City is now trying to monitor and limit these developments, while a pressure group publicises threats to heritage infrastructure.

Positive international cultural cooperation is sometimes limited by an uneasy political climate. At home, the sense of a drift towards conservatism can also feel like a constraint. However, the refurbishment of cultural buildings, the beginnings of reskilling for staff and a larger programme of events across the city is broadening audiences and offering new opportunities to young Muscovites in the cultural sector.

INNOVATIVE PROGRAMMES

LIBRARY POINTS BROADENING AUDIENCES WITH LIBRARY OUTPOSTS IN PARKS AND SHOPPING CENTRES

Nekrasov Central Library is Moscow’s main library, with a stock of over one million books. However, in common with libraries across the city, it has experienced a crisis of purpose caused by a lack of funds and dramatic changes in technology. Although libraries have been changing the way they look and communicate with citizens since 2013, by 2016 they were used by only 15% of Muscovites. Nekrasov Central Library realised it needed a new paradigm to bring books to people and has therefore begun to open small libraries in parks and shopping centres.

In late August 2016, it opened its first ‘library point’ in a new shopping centre in Moscow. An eight square metre space was rented to the library at a nominal fee, allowing people to sign up for library membership on the spot. It contains around 700 books which can be borrowed or read in the space. Visitors can also return books borrowed elsewhere in the city, enjoy interactive art and play board games. The design is attractive and modern, decorated with well-designed seating and wall illustrations. The project has been a success, and a second library point opened in Vodny shopping mall in February 2018. Libraries have existed in parks for a longer period, but Nekrasov Central Library has extended the concept by offering loans in these spaces too. This service sits alongside cultural events like masterclasses, quizzes and ‘bookcrossing’ shelves (where readers can leave books they no longer want for others to take). At Bauman Garden, a light wooden structure offers protection for the books, and a space for craft and other activities.

Moscow’s library points are part of a trend across world cities to bring culture into unconventional locations, spread across a much wider geography. Some library points are now appearing outside residential building blocks, making it easy to pick up and drop off books. Placements in residential areas, and in heavily used commercial and leisure spaces, broaden audiences beyond a committed

minority to less culturally engaged audiences, who are drawn in by the ease of use. However, the library points also act as a subtle advertisement, marketing all the cultural institutions of Moscow. Their permanent presence in a busy public space also underlines that libraries remain part of modern society. At present, these experiments show good results, and the initiative continues to develop in 2018.

MOSCOW PRODUCER CENTER (MOSPRODUCER) TURNING STREETS INTO BOOKABLE PERFORMANCE SPACES FOR YOUNG CREATIVES

Before 2014, the cultural offer in the streets of Moscow was inadequate and unpopular with young people. Young performers also felt locked out of the cultural infrastructure, lacked career development advice and had nowhere to busk in public. This has changed with the creation of the Moscow Producer Center (Mosproducer), a not-for-profit founded by the Moscow Department of Culture. It offers a state-approved structure for artists to perform in the city’s public spaces, and also facilitates a dialogue between them and Moscow Government Departments, cultural institutions and the commercial music sector. Mosproducer supports art forms including music, dance and visual arts, helping performers to create posters and multimedia content to promote their work. This means that instead of receiving formal grants, artists have the opportunity to create their own brand and develop an audience.

‘Music in the Metro’ launched in 2016 and is among Mosproducer’s most high profile projects. Musicians who have passed an audition are given a spot to perform on the Metro, regardless of their musical style. In just three years, the programme has tripled in size, offering 32 performance spots to 220 accredited artists. There is also a Street Musician programme, which facilitated 5,000 street performances in its first year. The live exposure is amplified by broadcast media: the best tracks of young artists are played in Moscow parks, along with an announcement of the performers’ names. There is also a regional television programme about the project. The result has been to infuse

previously ignored city spaces with new creativity and new opportunities. The Mayor’s website makes it easy to book a spot for a performance under the Street Musician programme, with no charge or competition. For major city events however, there is a very popular competitive process, with each opportunity attracting up to 500 applications.

This transformation has been possible through a change of approach, without needing any new infrastructure or major sums of money. It has changed the attitude of young creatives to the city’s public spaces. For Moscow, the informal use of public space is a relatively new approach in an area of Russian life that was previously heavily regulated. Other cities in the Russian Federation are now looking to replicate the Mosproducer project.

MOSCOW CULTURAL LONG NIGHTS ATTRACTING NEW CULTURAL AUDIENCES VIA UNUSUAL OUT OF HOURS EVENT FORMATS

Despite its extensive cultural infrastructure, Moscow used to host very few cultural events. The resulting static cultural offer and lack of variety was a factor in the decline in attendance at City-funded museums, libraries, theatres and cultural centres, with young people especially unlikely to visit.

The first sign of a solution was in 2007, when Moscow held its first Night of Museums, the first out of hours event to take place across several institutions. Since then the Federal Ministry for Culture and Moscow Department of Culture have taken an interest in the format and used it to promote other Long Nights for a variety of art forms and cultural institutions. Over the past decade there has been a Biblionight in libraries as well as Long Nights of Arts, Theatres, Parks, Cinema and a Long Night on the Ice Rink. Together, the scale of these events is unprecedented in Moscow, covering around half of the year with broad cultural programming comprising of hundreds of events across the city.

There is good evidence that the Night events are working to build daytime audiences. In some institutions up to 80% of the audience visit for the first time on one of the Nights and more than 60% say they want to return after the event. Since 2012, attendance at Moscow cultural institutions has doubled. As other world cities are discovering, night programming can be particularly attractive to younger audiences who enjoy the social emphasis of out of hours events, which can tap into a whole separate night time economy.

For people of all ages in Moscow, the newness of the approach has been a spur to reconnect to cultural institutions and has inspired the population into the habit of attending events. Together, the Nights have enriched the vibe of the city and allowed cultural institutions to promote themselves as a network, collectively offering a variety of options for every taste.

TRENDS

- Digitisation has allowed city residents to participate in decision making and suggest ideas for cultural policies. There is also an Integrated Information System, gathering statistical data to make informed policy decisions.
- Changes in policy have made Moscow’s cultural life more varied and more accessible to a variety of audiences.
- Specialised development agencies are beginning to spread effective practices and standards consistently across Moscow’s network of cultural institutions.
- There is a move to develop unique identities and collections for individual libraries and exhibition halls, through the ‘Points of Growth’ plan. For example, in December 2017 a small library called ‘Sky’ opened, specialising in aviation and whose offer includes parts of a real aircraft and a flight simulator. Other libraries have begun to specialise in topics including space, comics, eco practices, graphics, technology and science.

CULTURAL INFRASTRUCTURE

- A major reconstruction project will be completed in 2018 at the **Exhibition of Achievements of National Economy (VDNH)**, which is one of the largest museum and recreational spaces in the world.
- **Zaryadye Park** is a new innovation site in Central Moscow including amphitheatres, a concert hall, four underground pavilions with an ice labyrinth, scientific laboratories, a museum and a media studio.
- Moscow’s **hydro-electric power plant (HEPP-2)** is being redeveloped into a contemporary art centre by the V-A-C Foundation.
- **The Pushkin State Museum of Fine Arts** is undergoing major reconstruction work, expected to be completed in 2023.
- A second larger building is being constructed for **The Garage Museum of Contemporary Art**, which was originally built in Gorky Park in 2015.
- The **Museum of Russian Impressionism** is a private museum which opened in 2016 on the site of a former Bolshevik chocolate factory.



Image courtesy of City of Moscow

MOSCOW DATA

Geographical Area Size (km²): 2,561
Total Population: 12,506,468
GDP (m): \$245,243

Corresponding Administrative level: City of Moscow

CULTURAL & NATURAL HERITAGE

					
3	4,030	18%	261	6.16M	2,728
UNESCO World Heritage Sites	Other heritage/historical sites	% of public green space	Museums	Visits to Top 5 most visited museums & galleries	Average daily visits to top 5 art exhibitions

FILM & GAMES

		
128	688	41
Cinemas	Cinema screens	Film festivals

PEOPLE & TALENT

					
13%	4.8M	59,289	32	11	25,946
Foreign born population %	International tourists per year	International students studying in the city	Specialist cultural HE establishments	Specialist private cultural HE establishments	Students of Public Specialist Art & Design Institutions

PERFORMING ARTS

					
97	28,316	6.87M	5	104	11,024
Theatres	Theatrical performances at all theatres per year	Admissions at all theatres per year	Concert halls	Live music venues	Music performances per year
					
46	90,000	224	672	372	
Festivals and celebrations	Estimated attendance at main festival/celebration	Performing arts/dance rehearsal spaces	Non-professional dance schools	Dance performances per year	

VITALITY

					
286	63	565	1,421	3,069	218
Public libraries	Art galleries	Bookshops	Bars	Restaurants	Nightclubs
					
80	125				
Cultural/multi-arts centres	Markets				

NEW YORK

Since the 17th century – when it was founded as a Dutch trading post – New York City has been a centre of trade and one of the main gateways for immigration to the United States. As well as being the capital of finance and law in the United States, New York is a centre for the creative industries: including fashion, design, art and advertising. Along with tourism, which now draws almost 63 million visitors each year, these sectors are growing quickly at a time when employment in the financial sector has plateaued. There is also a growing recognition of the value of creative activity and cultural programming for healthy communities. The creativity driving this success is grounded in New York's neighbourhoods, which have played an often revolutionary role in developing artforms. These include Yiddish theatre in the Lower East Side, hip hop and graffiti in the Bronx, pop art and punk rock in the East Village, the jazz and literature of the Harlem Renaissance, and the continued evolution of the Broadway theatre district. Culture is deeply ingrained in communities across all five boroughs of New York.

One of the first megacities, its current population is 8.6 million – with more than 20 million in the metropolitan area. Today, nearly 40% of New York City residents are foreign born, and 67% are non-white. New York's cultural life has long been seen as a symbol of the city's wider vitality. From Carnegie Hall to MoMA, public-private partnerships linking civic ambition with wealthy philanthropists have endowed the city with world-class non-profit cultural institutions, while community-based and grassroots organisations bring cultural enrichment at the neighbourhood level. The City currently has \$934 million committed to infrastructure projects for 250 cultural groups, with major upgrades and renovations happening across the city. Current work includes construction of a new, expanded facility for the Studio Museum in Harlem and a five storey, 190,000 square foot addition to the American Museum of Natural History dedicated to science, education, and innovation. However, not all of the City's investment is in major building projects: it also nurtures the creative ecology, recognising that a healthy cultural life depends on a diverse mix of institutions and individuals.

To that end, roughly half of the City's cultural grants go to small organisations.

The City's first comprehensive cultural plan, CreateNYC, was launched in 2017. This roadmap is harnessing the city's cultural talent to solve long standing urban problems, ranging from literacy and criminal justice, to immigration and domestic violence. In particular, the City's Department of Cultural Affairs now has funding to work imaginatively with other City agencies, using artists and arts organisations as practical problem solvers. The plan also recognises that cultural programming developed by a still largely white arts sector does not speak to the concerns of a very culturally diverse city. As a response, the City is now using benchmarking and new funding conditions to strongly encourage arts organisations to become more diverse and representative of the city's population.

New York City's recent economic prosperity has led to dramatic gentrification, posing a real challenge for individuals and organisations to stay in the city. Rents have increased dramatically in areas outside Manhattan that were traditionally more affordable. Some cultural organisations have closed as a result, but others are moving or adopting new operating models. As a way of responding to this crisis, the Mayor has committed to building 1,500 units of affordable living and working space for artists and 500 work spaces for artists over the next decade, to be available at below-market rates.

In the 21st century, New York City has kept its place as one of the world's leading cities. Its economic power, openness to ideas and immigrants, and world-class cultural assets remain a potent combination. It is now breaking new ground with cultural policymaking which reaches across all parts of City governance, promotes better conversations with city residents and champions better representation for all cultural groups.

INNOVATIVE PROGRAMMES

MAYOR'S GRANT FOR CULTURAL IMPACT USING CULTURE TO UNLOCK SOLUTIONS TO URBAN ISSUES FROM LITERACY TO CRIMINAL JUSTICE

New York City produced its first comprehensive cultural plan, CreateNYC, in 2017. During its creation, it became obvious that there were many missed opportunities for the arts to be used in local government, often because of self-imposed boundaries between City departments. The City has sought to break down these silos with new policymaking, allowing New York to harness creativity to address civic challenges in a range of areas including public health and safety, domestic violence, literacy, planning, immigration and criminal justice. The Mayor's Grant for Cultural Impact, launched in January 2018, is a practical result of this philosophy, funding partnerships between seven arts organisations and City agencies to deal with a variety of pressing civic issues.

The seven pairings have both created new projects and expanded existing programmes. For example, Carnegie Hall and the Department of Probation will fund a free year-round literary arts programme to build connections between people on probation and their neighbours. This work will also generate new pathways to creative employment in city areas with high levels of poverty and unemployment. Cool Culture will work with the Department of Health and Mental Hygiene on promoting arts engagement in 93 family shelters across the city, particularly targeting preschool aged children. Gibney Dance will work with the Mayor's Office to Combat Domestic Violence to use dance as a tool to prevent teen dating violence and promote healthy relationships. Although these programmes existed before the Mayor's Grant for Cultural Impact, they have been able to consolidate and expand as a result of the new funding.

New programmes include work between the National Book Foundation and the Department of Youth and Community Development on the 'Raising Readers: Books are for Everyone' project. Department staff will receive professional training and establish reading circles, as well

as distributing 1,000 free books to those receiving City services. Building trust between immigrant communities and the City is a crucial issue for New York, addressed by a partnership between the Office of Immigrant Affairs and the People's Theatre project. Spanish-speaking youth will create an interactive, bilingual theatre event. The young people will also be placed in leadership roles, creating a connection between the Mayor's Office of Immigrant Affairs and the population it serves. Two final projects with City departments will promote public engagement with the City's East New York Neighborhood Plan and use a night time illuminated artwork programme to promote community safety in the South Bronx. Each programme will run for six months with the Department for Cultural Affairs awarding \$50,000 for each pairing, with the relevant City agency committing an additional \$25,000 in direct or in kind funding.

By leveraging the reach of City agencies, the collaborations will broaden the programming, funding and audience-building opportunities for the partner arts organisations, while increasing access to the arts for New York City residents. The projects also have the broader aim of increasing wellbeing in low income neighbourhoods. The programme demonstrates that far from being simply beneficial, the application of culture can address civic issues across a whole range of City responsibilities.

PUBLIC ARTISTS IN RESIDENCE (PAIR) USING ARTISTS AS PROBLEM SOLVERS IN THE URBAN POLICYMAKING PROCESS

Like all world cities, New York faces numerous social, communication and infrastructure challenges as it adapts to changing demographics and seeks to improve quality of life. Public Artists in Residence (PAIR) is a programme which embeds artists for a minimum of one year in a variety of City government departments and uses artistic insights as a mechanism for outreach, problem solving and better relationships with city residents. Public Artists in Residence has its roots in the 1970s, when Mierle Laderman Ukeles became the first official City artist in residence, at

the New York Department of Sanitation. This unpaid role became the inspiration for a much larger programme from 2015 onwards.

The work is funded by the City of New York with additional support from private philanthropy. Each residency begins with a conversation between the Department of Cultural Affairs and a City agency to decide on a broad population, challenge or goal that the partner agency wishes to focus on. There is then an open call for artists, or artists are approached based on their knowledge of the particular issues addressed by the residency. Once an appointment is made, there is a research phase, in which the artist learns about the Department's operations, meets staff and explains their own artistic practice. The artist then makes a proposal for public-facing participatory projects to be implemented with the agency.

Previous projects have built trust between immigrant communities and local government services, helped veterans to tell their stories and re-integrate into the community, and used film making to strengthen social connections of LGBTQ+ youth living in the City's shelter system. Public Artists in Residence is based on the premise that artists are creative problem-solvers, able to build community bonds, using methods beyond the usual capacities and expertise of City Departments.

Despite the programme's roots in the 70s, the idea that creative practice has something to offer the public service sector is still relatively new to the City. It emphasises a place for art beyond the aesthetic, as a way of engaging and addressing the challenges cities face. The programme continues in 2018 with a new set of residencies focused on social and criminal justice in partnership with the Department of Probation, Department of Correction, Mayor's Office to Combat Domestic Violence and NYC Commission on Human Rights.

CULTURAL WORKFORCE DIVERSITY INITIATIVE USING POLICYMAKING TO DEVELOP A CULTURAL WORKFORCE THAT REFLECTS THE POPULATION OF THE CITY

New York is a 'minority majority' city, with 40% of its residents born abroad and 67% identifying as non-white. However, New York City's arts workforce does not reflect the diversity of the city's residents, risking a disconnect between the city's cultural institutions and the population they are meant to serve. From 2015 onwards, the City's Department of Cultural Affairs commissioned research and a programme of action to redress this balance.

The first intervention of the Department of Cultural Affairs was a demographic survey of the workforce of all cultural organisations receiving funding from the City, to understand the issue and benchmark progress. It found that New York's cultural sector is far more diverse than the national average, but its 61.8% white workforce is still far from representing the makeup of the city. Since the report, the City has pushed the issue of staff diversity to the forefront of the conversation with its cultural sector, and has introduced a number of programmes to encourage a shift in demographics.

In partnership with the City University of New York, the City has created the Cultural Corps scheme, which gives talented students from diverse backgrounds an entry point into employment in the cultural sector. As a result, more than 220 students have been placed in paid Cultural Corps internships. In 2017 the City's Theater Subdistrict Council provided \$2 million for 11 non-profit theatre organisations to offer paid training and mentorship opportunities. The same year, the CreateNYC City cultural plan displayed a commitment to promoting diversity and linked City funding to diversity requirements.

Taken together, these initiatives and programmes are unprecedented in the US. They focus on every level of staffing at cultural institutions from the pipeline of new talent to current mid-level workers who face barriers to advancement and the existing leaders represented by the executives and boards of institutions. The City is also using a definition of diversity which includes people with disabilities and non-binary individuals, thus taking note of groups who are often left out of conversations about equity and inclusion in the US. In 2019, 33 cultural organisations in the NYC Cultural Institutions Group will be required to publish plans to diversify their workforces. These will act as a model which a wider range of organisations can adopt and provide a mechanism to regularly measure and track progress towards a more inclusive cultural sector.

TRENDS

- The burden of student debt, living and workplace costs is driving artists to more affordable areas, sometimes within New York City and sometimes in new cities. Many indicators suggest that this situation has reached a tipping point.
- Community-based and artist-led spaces are at risk of closure, largely because of the financial burden imposed by real estate prices. They are responding with new operating models such as Limited Liability Companies, land trusts and non-profit status.
- Cultural organisations are choosing to programme in ways that increasingly cross boundaries and promote multidisciplinary working. Gibney Dance is one example, now known simply as ‘Gibney’, is providing a broad arts programme which addresses issues such as social justice.
- Cultural groups in New York are increasingly interested in supporting immigrant communities, especially in response to the national trends in the US.
- Problematic sculptures and monuments of the past have become the focus of dispute and public disorder across the US. New York has responded with an advisory commission report exploring how to commemorate under-represented peoples and histories on public property.

CULTURAL INFRASTRUCTURE

- **The Studio Museum** in Harlem is expanding at its current site with new exhibition, office and community spaces.
- **The Richard Gilder Center for Science, Education and Innovation** is opening at the American Museum of Natural History Science and Education Center with space for science exhibitions and scientific research.
- **The Center for Women’s History** at the New-York Historical Society will house a new theatre and the first permanent exhibition on New York women and labour history.
- The city-funded **Bronx River Art Center** renovation features a new exterior design as well as new classrooms, studio spaces, a computer lab, and a ground floor art gallery.
- Spaceworks, which co-curates artists’ spaces is working with the Trust for Governors Island to turn a vacant former school into an artist workspace.
- The Wildlife Conservation Society’s Ocean Wonders: Sharks! exhibit is a major new facility at the **New York Aquarium**.
- **The Shed** is a 200,000 square foot structure opening in spring 2019 on Manhattan’s West Side to present, commission and produce all types of popular culture, performing and visual arts.
- Brooklyn Cultural District South Site will become the new home of the **Museum of Contemporary African Diasporan Art**, encompassing a satellite branch of the Brooklyn Public Library, dance and artists’ studios and a performance space.



Times Square. Image courtesy of NYC Department of Cultural Affairs © Julianne Schaer

NEW YORK DATA

Geographical Area Size (km²): 783.8
Total Population: 8,622,698
GDP (m): \$678,300

Corresponding Administrative level: City of New York

CULTURAL & NATURAL HERITAGE

					
1	34,000	27%	140	16M	4,447
UNESCO World Heritage Sites	Other heritage/historical sites	% of public green space	Museums	Visits to Top 5 most visited museums & galleries	Average daily visits to top 5 art exhibitions

FILM & GAMES

				
98	428	57	120,000	17
Cinemas	Cinema screens	Film festivals	Admissions at main film festival	Video games arcades

PEOPLE & TALENT

			
38%	12.7M	5.38%	60,791
Foreign born population %	International tourists per year	Creative Industries Employment %	International students studying in the city

PERFORMING ARTS

					
637	43,004	13.79M	\$1,700M	15	277
Theatres	Theatrical performances at all theatres per year	Admissions at all theatres per year	Total value of theatre ticket sales at all theatres per year - \$m (ppp)	Concert halls	Live music venues
					
22,204	309	682	6,292		
Music performances per year	Festivals and celebrations	Non-professional dance schools	Dance performances per year		

VITALITY

					
207	1,475	814	2,113	26,697	584
Public libraries	Art galleries	Bookshops	Bars	Restaurants	Nightclubs
					
100					
Markets					



Oslo Opera House. Image courtesy of Visit Oslo © Thomas Zdrankowski

OSLO

With a history dating back to around 1000 AD, the city of Oslo is the capital of Norway and its political and economic centre. Oslo is strongly shaped by its natural setting: 68% of the municipal area is publicly accessible green space, surrounded as it is by the Marka forest which extends within and beyond the city. A public transport system plus major new urban architecture that works with, rather than against, the environment has created a city where tourism, sustainability and modern business have been successfully entwined. All of this has contributed to Oslo being announced as European Green Capital 2019.

The city is growing, with 670,000 people in the municipality of Oslo, and around one million people in the wider urban area. The City of Oslo's cultural policy is designed to ensure an inclusive city which promotes community cohesion and which facilitates a diverse cultural scene and space for culture as it develops. Its assets include the Vigeland Park, the largest sculpture park in the world, which since the 1940s has displayed 200 works by Gustav Vigeland. More recently, the Astrup Fearnley Museum of Modern Art has transformed a formerly polluted industrial island with a landmark museum made from glass and wood.

Several major capital projects are ongoing, particularly around the city's harbour fronts, with a number of cultural buildings due for completion in 2020. The Deichman Library is opening as part of a major cultural quarter on the Bjørvika harbour front, with programming and spaces that will give the library social and community as well as literary uses. There is a new home for the Munch Museum, housing the world's largest collection of Edvard Munch's work, with many smaller cultural venues in the district. There will also be a new National Museum on the Aker Brygge harbour front housing three existing museums. However, to embed culture across the city and to sustain many smaller cultural groups that do not receive large subsidies, the City also aims to increase the use of municipal buildings, particularly schools and libraries, to provide space for out of hours cultural activity. The City also provides a limited number of studios and production spaces for professional artists

below market price and a City Art Fund is used to buy and commission art for public spaces and buildings. This approach spreads art throughout the city and ensures that the public can engage with it in the course of their everyday life. Local library infrastructure is spread across the city, with one library in each district of Oslo.

Developing the cultural life and skills of children and young people is also an important focus for the city. The municipal Oslo School of Art (Kulturskolen) offers subsidised courses and training across a broad range of arts, crafts, music, theatre and dance. This offers an invaluable introduction to art and culture, and is in high demand.

By continuing to evolve its natural and cultural assets in tandem, Oslo is creating a city attractive to both residents and visitors.

INNOVATIVE PROGRAMMES

FUTURE LIBRARY

AN AMBITIOUS LITERARY PROJECT FOR FUTURE GENERATIONS

The large-scale development of the Bjørvika harbour area of Oslo will contain many impressive new civic buildings including a new Munch Museum and the Deichman Library, both planned for completion in 2020, alongside the Oslo Opera House built in 2008. Future Library is an artwork commissioned in 2014 by Bjørvika Utvikling as part of this expansion, underlining the City's commitment to incorporating art and culture in the evolution of public space. But in contrast to the architectural projects, Future Library is expansive in a different way: planned to run for a century, addressing a final audience that is largely not yet born.

The Future Library project or Framtidsbiblioteket was conceived by the Scottish artist Katie Paterson. It will collect an original work by a popular writer every year from 2014 to 2114 and store the writing in a special room in the Deichman Library when it opens in 2020. The manuscripts will be published a century later in 2114: until then the works will remain unread except for their titles. One thousand trees were planted for the project in the Nordmarka forest just outside Oslo at its inception: these trees will eventually provide the paper on which the books will be published. Authors for the project are being selected from across the world and will be free to write in any language. The first two contributors were novelists Margaret Atwood and David Mitchell, both known for their futuristic writing, followed by the Icelandic poet, novelist and lyricist Sján.

The project will be sustained across its long life by the Future Library Trust, supported by the City of Oslo. Paterson's artworks stage intimate, poetic and philosophical engagements between people and their natural environment. The project's dedicated room in the library itself should therefore bring a new dimension to the library experience, connecting it to the natural world outside

Oslo and to the eventual readers of the manuscripts. This approach invites visitors to consider themselves not just as inhabitants of the city, but in the context of time and space, thinking on a scale far beyond their immediate concerns or lifetimes.

The project has already drawn international attention and press coverage because of its timescale and potential to educate present and future generations. Its ambition also has the power to amaze and entertain, and demonstrates the impact of creating artworks in public space for the benefit of citizens.

BILFRITT BYLIV – CAR FREE CITY LIFE ROLLING BACK THE PRIMACY OF THE CAR TO CREATE CITY SPACES FOR CULTURE AND COMMUNITY

Car culture can dominate city space and make many other social and community uses impossible. Oslo City Government wanted to create a greener and more vibrant city with room for everyone. Since 2015, it has been gradually implementing plans to reduce traffic in the city centre, as well as pedestrianising whole areas and in general prioritising walkers and cyclists over cars. This has not just created space for pedestrians but has also encouraged the use of city public space for a wide variety of creative, artistic and community purposes.

Oslo City Council undertook a 2015–19 Plan to transform an area of 1.3 square kilometres into a better urban environment. However, believing that a more varied and welcoming city space cannot be imposed by the City, but must come from collective agreement, the plan has been developed with input from city residents of all ages, businesses and interest groups. In 2017 six designated pilot areas were the first to experiment with the initiative and 700 parking spots for private cars were eliminated by the summer of 2018.

Implementing large scale change can be difficult, and the change has therefore been gradual, with car traffic

restrictions being introduced temporarily to streets and then evaluated before moving to a permanent change. This allows adjustments to be made along the way where necessary as the project moves forward. Areas previously occupied by cars can be used in a variety of ways including outside dining, cultural activities including temporary stages for performance, art, bicycle stands, playgrounds, pop-up libraries and street furniture.

The City intends the roll out of car free zones to continue to 2019, with a central aim of improving life for residents. The work is making Oslo a greener and more environmentally friendly city, as well as offering the social and community benefits of bringing people and life back onto the streets in a more neighbourly and inclusive city.

THE CITY OF OSLO EVENT STRATEGY RAISING THE CULTURAL PROFILE THROUGH FACILITATING BIGGER, SAFER AND GREENER EVENTS

In recent years, local businesses and event organisers across Oslo highlighted the fact that the city lacked a cohesive strategy for events or a point of contact within the municipality. In response, the City has created its first ever events strategy, which was presented to the City Council in mid-2018.

The strategy aims to increase the attractiveness of Oslo as an event destination by facilitating a wide variety of events in and around the city – which will include large scale concerts and sport events among others. A proposed new City of Oslo event unit, which will guide and support event organisers, is central to this plan. As well as streamlining the processes and offering a single point of contact for event organisers, the unit will be a new hub of expertise within the City government able to work across its own departments and agencies. Having a single hub of knowledge is also aimed at improving event safety.

The City will also implement measures, which may include financial support, to encourage 'green events'. This policy will be backed up by an assessment of how green infrastructure can be introduced into public space, such as access to electricity, recycling points and bike racks. The work on the strategy has been led by the Department for Culture and Sports in collaboration with several other City departments and agencies.

The City government recognises that both the organisers and the events are important in developing the city, to create a sense of place and belonging and to add to the

cultural profile of Oslo. It hopes that these measures will make Oslo a more event-friendly city and a more attractive place to host local, regional and international events. The events themselves can then become a tool for city development and contribute to other strategies such as the Car Free City Life initiative as well as the development of creative industries.

TRENDS

- Oslo needs more spaces for cultural activity and is starting to open up schools, libraries and other municipal buildings as out-of-hours bookable cultural spaces. It is now mandatory for new school buildings to be constructed to include space for culture.
- In development zones, there is an increased focus on the possibilities for locating cultural activity and infrastructure in proximity with other services, both public and private.
- The City has a particular focus on children and youth, exemplified by building the Biblo library which is exclusively open to children aged 10–15 years old and offers coding sessions, workshops and film screenings.
- Oslo is now hosting large-scale events and concerts which draw new artists to the city and bring new experiences to audiences.
- There are more temporary events and interventions across the whole fabric of the city, offering flexibility and bringing art and culture to Oslo residents as part of their daily lives.

CULTURAL INFRASTRUCTURE

- A new Munch Museum will open on the Bjørvika harbour front in 2020, with a larger proportion of the collection on display in an environmentally friendly building. It will be part of a redeveloped cultural quarter including the National Opera and an array of smaller venues.
- The Deichman Library, also on the Bjørvika harbour front, will offer cultural and social meeting space as well as being the city's main library.
- A new National Museum will open in 2020 at the Aker Brygge harbour front. It will house three existing institutions: the National Gallery, Museum of Contemporary Art and the Museum of Decorative Art and Design.



OSLO DATA

Geographical Area Size (km²): 480.76
Total Population: 673,469
GDP (m): \$50,984

Corresponding Administrative level: City of Oslo

CULTURAL & NATURAL HERITAGE

				
0	8,485	68	21	2.34M
UNESCO World Heritage Sites	Other heritage/historical sites	% of public green space	Museums	Visits to Top 5 most visited museums & galleries

FILM & GAMES

					
11	45	6	2.11M	22,637	\$24.46M
Cinemas	Cinema screens	Film festivals	Cinema admissions per year	Admissions at main film festival	Total value of cinema ticket sales per year - \$ (ppp)

PEOPLE & TALENT

				
25%	5,495	8	2,248	32
Foreign born population %	International students studying in the city	Specialist cultural HE establishments	Students of Public Specialist Art & Design Institutions	Community centres

PERFORMING ARTS

			
2	25	2,900	290,000
Concert halls	Live music venues	Music performances per year	Estimated attendance at main festival/celebration

VITALITY

					
20	52	66	250	400	60
Public libraries	Art galleries	Bookshops	Bars	Restaurants	Nightclubs



PARIS

Paris has a special place in people's imaginations. One of the first global cities, it has attracted the world's brightest for centuries, from émigrés and artists, to writers and entrepreneurs. It remains famous for fashion and food and attracts millions of tourists to its museums and historic landmarks, as well as continuing to hold a key place on an international stage.

Today, the population of the City of Paris is around 2.25 million, with over 10 million more in its suburbs. Continuing growth means that new housing, services and transport are needed to preserve its excellent quality of life. Since 2014, the office of the Mayor of Paris has championed a vision of culture in Paris which has included major built environment schemes and embraced both old and new art forms, from the hip-hop cultural centre La Place to the new home of the Philharmonie de Paris on the outskirts of the city. Although the City invests substantial sums in culture, it is also looking to public-private partnership schemes to support the sector. Private foundations have a long history of supporting museums, but now some are building their own art venues. Among them is the Louis Vuitton Foundation, which opened a new museum in the Bois de Boulogne in Paris. Its exceptional building sits on municipal land, and the Foundation has signed a 55 year occupancy agreement with the City.

However, gentrification of the city centre has priced out all but the wealthiest from the core of Paris. Outer districts are cut off, physically and culturally. As part of the metropolitan project of Greater Paris, nearly €35 billion will be invested in linking the suburbs with the existing transport network. This will enhance accessibility to education, employment and cultural activities. The Mayor is also championing plans to embed culture across the City. Central to this is a commitment to set aside 1% of all budgets for major urban planning development for artistic creation. This has led to projects, such as the extension of the T3 Tram Route Tramway 3, funding works of art and transforming otherwise unattractive urban areas. Recent policymaking has also allowed derelict or empty spaces in the Paris Ile-de-France Region to be temporarily occupied for cultural

purposes while waiting for urban redevelopment. Festivals, workshops and art spaces have sprung up, such as The Pavilion of Dr. Pierre in Nanterre and The Imaginary Space in Saint-Denis.

The Mayor's policy champions participation by the public, whether that is in commissioning artworks for a local area or contributing big ideas to improve the city. It is also committed to a shift of cultural services to times that suit the rhythms of Parisian life. For example, the City aims for an increasing number of libraries to be open on Sunday. Paris is also prioritising its night life, and has created a Council of the Night to ensure that all Parisians can 'live together better' after dark. The City supports the complex ecology of smaller cultural businesses by developing support policies for independent bookstores, record shops and art galleries. It also seeks to leverage some of the major events for which Paris is most famous, such as Fashion Week and the Paris Fair, to involve neighbourhoods, create talent incubators and offer workshops.

Paris is conscious of itself as an actor on the international stage, able to intervene in some of the most pressing political issues, such as the refugee crisis, demonstrating its values of inclusion and free speech through its work alongside artists and activists. Although Paris remains enduringly popular for its traditional offer of tourism, food and fashion, it is also committed to its role as a thought leader in addressing very modern issues from migration to inequality and climate change.

INNOVATIVE PROGRAMMES

PARIS, A REFUGE CITY, MOBILISES ARTS FOR REFUGEES

SUPPORTING INTERNATIONALLY DISPLACED ARTISTS AND WIDENING CULTURAL ACCESS TO REFUGEE COMMUNITIES ACROSS THE GLOBE

The migration crisis of 2015 saw an increase in the number of refugees across the world, including in France. The City of Paris has responded by consolidating its existing work as a City of Refuge, promoting a number of schemes to support refugees in Paris, and by acting internationally, with culture-led projects that reach across boundaries to refugee camps abroad.

The City of Paris has worked with refugees through creative projects in a number of ways. In 2011 it joined the International Cities of Refuge for artists and writers in exile (ICORN). As a result, each year the City works in partnership with the Cité Internationale des Arts, an artist residency, to welcome an artist to Paris who cannot work or create freely in his or her own country. The City also offers assistance to the House of Journalists, a Parisian organisation which offers shelter to journalists who have had to flee from their own countries. It supports the Workshop of Artists in Exile, a counselling space where artists can also work and undertake residencies. The City seeks to preserve art and cultural heritage as well as artists. In collaboration with the Crédit Municipal de Paris, the City offers storage space for heritage from conflict zones which would otherwise be in danger.

These programmes have helped support a number of artists. Through the ICORN programme, Paris has accommodated four residents for a period of two years each. Currently, Nazeemha Saeed, the Bahraini journalist and human rights defender, has taken refuge in Paris. The group Usage du Monde 21 has hosted film-makers in exile at the Cité Internationale des Arts, allowing them to progress film projects as well as find sanctuary. To date, over 150 artists in exile have benefitted from the support and space offered by the Workshop of Artists in Exile.

The City's international work includes making culture accessible in places close to conflict zones, and supporting cultural activity, such as film screenings, in refugee camps. It funded the 'Screens of Peace' group to reach an audience of 18,000 in refugee camps in Iraqi Kurdistan with 200 film showings.

The range of support for refugees offered by the City of Paris is a demonstration of political commitment, both to welcoming artists in exile and to protecting cultural and artistic heritage. With the combined efforts of artists and activists on the ground, backed by the support of the City, the projects continue to evolve, producing agile responses to often rapidly changing situations. These projects also influence the wider Parisian public, bringing them closer to refugees and creating a space for discussion and artistic exchange which transcends difference.

ARTIST RESIDENCIES AND PUBLIC-PRIVATE PARTNERSHIPS DEVELOPING ARTIST RESIDENCIES THROUGH MUTUALLY BENEFICIAL ARTS AND BUSINESS RELATIONSHIPS

Traditional sources of funding for artists are under increasing pressure, leading many of those working in the cultural sector to seek new ways of supporting their practice. At the same time, more businesses are becoming committed to the idea of Corporate Social Responsibility and are willing to commit funds to projects for wider social good. With support from the City of Paris, arts institutions have been developing creative projects funded through public-private partnerships, which produce art on the premises of local businesses.

Carreau du Temple, a former covered market built in 1863 near the centre of Paris, is now a multi arts and sports venue with large halls and an auditorium. It is involved in cultural policy making and has a strategy to develop culture in the Greater Paris area. It has launched the PACT(e) programme which creates three-way partnerships between an artist, a business and a cultural organisation

to commission a work of art. The artists, who come from a range of disciplines, create their work on business premises or in other busy places not usually associated with art, giving visibility to art in new locations across Greater Paris. The PACT(e) programme was launched in 2017, with residencies beginning in a dozen places the following year. The residencies have conferred concrete advantages for businesses, including greater productivity and employee loyalty. The programme has also drawn new audiences to Carreau du Temple, as employees of the participating businesses visit with their friends and family to learn more about the artists they have worked with.

Villa Vassilieff is a large house which was once the headquarters of the avant-garde, frequented by artists including Pablo Picasso and Chaïm Soutine. Almost demolished in the 1990s, it was saved by artist activism and now runs arts exhibitions and events, and programmes in partnership with major city institutions. Now it is hosting an international residency programme, bringing four artists, curators or researchers each year to develop historical or artistic projects related to the Montparnasse district. The work is supported by the Pernod Ricard Fellowship grant provided by a corporate foundation and draws in support and interest from the local community and a nearby university.

Both of these programmes are innovative in developing new connections between the private and public sector for arts funding. This fits with the wider policy of the City of Paris to bring business and arts institutions together, and to develop new audiences for the arts. It also develops the idea that art can simultaneously attract corporate sponsorship and generate social good, both in the city centre and in the outskirts of Paris.

CITIZEN PARTICIPATION SHAPING PUBLIC ART CREATING PUBLIC ART IN PARTNERSHIP WITH LOCAL COMMUNITIES

The T3 Tram route is a heavily used transport link going north out of Paris, connecting the city to its wider region. Since it opened in 2006, public art has been part of its development, and each time the line is extended, new works of art are commissioned along its route.

The scheme is unusual in that residents are heavily involved in the commissioning of artists, as well as choosing the theme of the artwork. The process begins with a cultural mediator working with residents who live or work locally to the tramline. Anyone is free to suggest a pressing social topic which the artwork should address – with themes

ranging from social relationships, to death and disease or changing environments. Together a working group writes a list of specifications and chooses an artist. The commissioned artist will then create the work representing the interests and ideas of the surrounding community.

This process of community commissioning, known as 'New Sponsors' was first invented by François Hers in 1991 and has been adopted by the Fondation de France, which is supporting the project in partnership with the City of Paris. The two bodies have provided a Director and two mediators to shape the projects, which are then also promoted by citizen ambassadors.

To date, five artworks have been commissioned along the length of the north extension of T3 tram line. At each location, citizen commissioning groups have been chosen because of their strong attachment to the local urban space. For example, workers at the Bichat-Claude-Bernard Hospital were involved in the commissioning of the artwork at the nearby Port de Saint-Ouen station, scheduled to open in November 2018.

This project is a result of the City of Paris' commitment to set aside 1% of all new urban development funding to be allocated to associated art work. Through 'New Sponsors', the City and its partners have generated works that are not just an expression of one artist's vision, but which are owned and valued by the surrounding community.

TRENDS

- Paris is dedicating 1% of all budgets for major urban planning projects to artistic creation, ensuring that creativity and liveability are embedded into the expanding city.
- The City is lending empty public buildings to artists, compensating for a lack of affordable workshop space, and bringing creativity to previously abandoned or derelict areas.
- Funding and partnership schemes are promoting projects which merge social and cultural issues, attracting new audiences who currently have little to do with cultural institutions.
- Paris will host the Olympic and Paralympic Games in 2024 and in the run up, the City is accelerating its plans to embed culture across its whole metropolitan area.
- Smaller creative businesses are being supported through City policies including addressing the cost of land, media promotion and encouraging their participation in Parisian cultural events.

CULTURAL INFRASTRUCTURE

- **La Place**, which opened in 2016, is dedicated to hip-hop culture, offering editing, recording and dance facilities to professionals.
- The **Paris Philharmonie** moved into a new building in the outskirts of Paris in 2015, completing the City of Music complex.
- Opened in 2017, **Les Plateaux Sauvages** is a performance and cultural maker space with equipment to meet future artistic needs.
- **La Seine Musicale**, a music and performing arts centre, opened in April 2017 occupying the Seguin Island in Paris and includes a large modular concert hall and an elevated egg-shaped auditorium for classical music.
- **Lafayette Anticipations**, a multidisciplinary contemporary art centre opened in March 2018 occupying a five storey industrial building in Le Marais neighbourhood.
- Paris’ first digital art centre, the **Atelier des Lumières**, opened in April 2018 with a programme of immersive exhibitions bringing classic works of art to life.
- Set to open in early 2019, the **Bourse de Commerce Collection Pinault** will host French billionaire François Pinault \$1.4 billion collection of modern art in the centre of Paris.
- **Rue Watt**, a new venue dedicated to Circus Arts and operated by the cooperative 2r2c (De cirque de rue) is opening in the 13th district of Paris in mid-2019, with space for work and creative residencies.



Canal Saint-Martin. Image courtesy of City of Paris © Jean-Baptiste Gurliat/Mairie de Paris.

PARIS DATA

Geographical Area Size (km²): 12,012
Total Population: 12,246,200
GDP (m): \$821,816

Corresponding Administrative level: Paris Ile-de-France Region

CULTURAL & NATURAL HERITAGE

					
4	4,115	9.5%	297	24.8M	5,607
UNESCO World Heritage Sites	Other heritage/historical sites	% of public green space	Museums	Visits to Top 5 most visited museums & galleries	Average daily visits to top 5 art exhibitions

FILM & GAMES

					
312	1,107	190	55.2M	138,450	\$467.24M
Cinemas	Cinema screens	Film festivals	Cinema admissions per year	Admissions at main film festival	Total value of cinema ticket sales per year - \$ (ppp)
					
11					
Video games arcades					

PEOPLE & TALENT

					
19%	16.2M	9%	111,678	32	95
Foreign born population %	International tourists per year	Creative Industries Employment %	International students studying in the city	Specialist cultural HE establishments	Specialist private cultural HE establishments
					
13,655	15,492	280			
Students of Public Specialist Art & Design Institutions	Students of Art & Design courses at generalist universities	Community centres			

PERFORMING ARTS

					
836	51,070	7.23M	16	452	31,375
Theatres	Theatrical performances at all theatres per year	Admissions at all theatres per year	Concert halls	Live music venues	Music performance per year
					
475	550,000	1,100	2,038	1,651	
Festivals and celebrations	Estimated attendance at main festival/celebration	Performing arts/dance rehearsal spaces	Non-professional dance schools	Dance performances per year	

VITALITY

					
1,047	1,142	1,251	4,316	44,896	173
Public libraries	Art galleries	Bookshops	Bars	Restaurants	Nightclubs
					
45	550				
Cultural/multi-arts centres	Markets				



ROME

Rome's history stretches back for millennia, with its foundation mythically dated to the 8th century BCE. It became the heart of a vast Empire of the ancient world and then a centre of Western Christian spiritual and political power. Its significance over such a long period and its remarkable heritage, from the classical world to the Renaissance, continues to draw vast numbers of visitors and pilgrims to the city.

Today, Rome is unusual among world cities in comprising areas of urbanisation with parts that remain not just green, but agricultural. The city is dispersed over a larger geographical area than most European cities, with a low population density. This is a particular challenge for all of the City's work. Since the turn of the century, there has been a trend for younger families to move to the suburbs for economic reasons, however, there is less cultural activity in these areas, and some places even lack piazzas, the indispensable public common space shaping Roman life. In the decade from 2001 there was a 44% rise in immigration. New residents are spread evenly across every area of the city, without becoming ghettoised in any particular area. However, the challenge is to move beyond simple coexistence to cultural programming which includes these groups.

Since mid-2016, the City of Rome has had a new administration, committed to making 'game changing' alterations to how culture operates. At the heart of this is the need for a cultural policy that does not squeeze out citizens in its pursuit of the lucrative tourist trade, which promotes modern cultural brilliance including science, literature and live performance alongside the compelling palaces, art collections and historic sites. In particular, Rome hosts approximately half of Italy's scientific research, but until recently this work has been largely invisible to and uncelebrated by the public. For this reason, science is the topic of one of three new cultural seasons initiated by the City. New policy also seeks to rebalance the geographic distribution of cultural assets which are concentrated at the centre of the city. Initially, the City is encouraging each institution to move beyond its individual mission

boundaries and work as a network. With help from local universities and international networks, the City is in the early stages of creating an observatory to measure cultural participation and its impact on citizens' trust and wellbeing. Institutions are also working more closely with communities to make programmes for residents of Rome, with an emphasis on work in neighbourhoods across the city. The OperaCamion project, which takes opera productions on a truck to outlying districts, is one example of this idea in practice. The city's 39 libraries are unique in being decentralised across all of Rome's neighbourhoods. Their role is now being expanded to become cultural centres for a wider range of art forms. Rome has also issued a MIC card, giving residents access to all 21 civic museums for a nominal fee. This again explicitly welcomes local people into spaces which previously seemed elite, expensive and primarily aimed at visitors to the city centre.

The City recognises that for its transformative ideas to work it will have to simplify a proliferation of laws and regulations, as well as deal with the fragmentation of local, regional and national resources so that government can aid, rather than paralyse, cultural production. Tourism from new regions, including Asia, is only expected to grow: to make this sustainable, visitors must be encouraged to explore beyond the centre.

INNOVATIVE PROGRAMMES

OPERACAMION BUILDING SOCIAL COHESION IN OUTLYING DISTRICTS VIA MOBILE SATELLITES OF MAJOR CULTURAL INSTITUTIONS

Rome has a complex and disconnected landscape with a mix of urban and rural spaces across a wide area. Findings from a 2016 Eurobarometer survey suggested that 50% of the population of Rome do not trust their own neighbours, further adding to this sense of fragmentation. The touring opera project OperaCamion, is aimed at improving cohesion in communities while allowing a cultural institution based in the city centre to reach peripheral areas.

OperaCamion consists of a truck which brings opera to public squares across Rome. The project is run by Teatro dell'Opera di Roma, in partnership with Rome's municipal libraries as these are the most widespread cultural institutions in the city. Performances take place close to the local library and are given by the Opera's younger singers and youth orchestra. In 2017, this collaboration allowed more than 10,000 citizens to enjoy free, high quality opera in their own neighbourhood on a summer evening. Eight out of 15 Rome boroughs have hosted events and over 30 young musicians have been involved.

The engagement lasts longer than a single night: the Youth Orchestra and Fabbrica Young Artist Programme hold free preparatory encounters in local libraries so that citizens can discuss opera ahead of the performance. On the night, there is an informal and festive atmosphere in the square where the performance takes place, with citizens gathering long before the show to share anecdotes and knowledge about the opera, as well as chairs, pillows and food.

The focus of this project is not on creating immediate economic value, but to improve the wellbeing of and relationships between local people while developing audiences over time. The process has allowed the institutions involved to analyse the reasons why many people have become detached from opera, perceiving it as an 'elite' art form. It also offers an opportunity for

performers to make the case for opera as relevant to modern audiences, including those who do not usually get involved in cultural events. The work has encouraged the city's cultural institutions to collaborate, move beyond the confines of their buildings and rethink their activities and mission. This project has attracted praise and significant coverage in the national and international press. This has had a positive impact on public opinion and has generated a view that opera is not exclusive and inaccessible, but rather genuinely open to new kinds of audience.

THE MIC CARD VALUING RESIDENT CULTURAL ACCESS IN TOURIST DOMINATED HOTSPOTS

Rome is an internationally famous magnet for tourists, but the very success of the visitor economy can make the city's museums and heritage sites expensive and exclusive, pricing local people out of the cultural riches of their own city. Some membership cards already exist for Rome's museums, but these are largely aimed at offering discounts for tourists.

Since spring 2018, the City has offered the MIC card, which gives two million citizens unlimited access to the 21 institutions in its civic museums network, Musei in Comune, for a nominal fee. The MIC card offers access to temporary and permanent exhibitions in exchange for a symbolic payment of €5 every 12 months. Participating museums are also developing specific programmes to welcome citizen audiences such as Notte dei Musei (Night of Museums), Musei in Musica (Museums in Music) and MiX Incontriamoci al museo (MiX Let's meet at the museum). When these events were run in 2017, it was found that approximately 80% of attendees were city residents, of which 70% had never taken part in such initiatives before. The museums aim to offer amateurs the use of their spaces for a much wider range of cultural activities including dance, theatre, music and rehearsal. The MIC card will therefore help to develop a culture where going to a museum is not just an act of consumption, but a route to active participation. The programme is run

by the Superintendence for Cultural Heritage of Rome, which oversees the network of civic museums, and Zètema Progetto Cultura, the City's cultural service provider. There are future plans to expand the scheme adding State museums, archaeological sites and the Vatican museums to the MIC card network.

This initiative is the first attempt by any Italian city to offer virtually free museum access with a card that is aimed specifically at citizens not tourists. The accompanying programmes of new activities do not just widen audiences but redefine the purpose of museums themselves. They will become livelier places, to be visited by Rome's population as a part of their everyday lives, rather than an exclusive place aimed only at visitors from elsewhere.

As global tourism grows, it is essential for very popular cities to address the trade-offs between the needs of locals and those of international visitors. Rome's evolving initiative has the potential to lead the way for other cities which need to strike that balance.

SEASONS OF ROME PROMOTING CONTEMPORARY AND SCIENTIFIC CULTURE IN AN ANCIENT CITY

Rome is world famous for its history, but often under-appreciated for its modern cultural offer which includes artistic communities, scientific research and hundreds of cultural organisations. Since 2017, the Municipality of Rome has promoted and coordinated the Seasons of Rome, three main programming seasons to highlight the city's contemporary offer.

The spring season is dedicated to science, summer is focused on activities to develop a stronger sense of community by inhabiting and reinterpreting open and public spaces and the autumn is devoted to contemporary cultural production. The programme is led by the Municipality of Rome's Department of Cultural Affairs, in partnership with the city's 15 boroughs and work is chosen through public calls for scientists and artists. The three seasons are backed by an annual budget of €2.5 million which is shared among private cultural operators, civil society, and the activities of public institutions, research and education centres. Some of this funding is annual, but part of the budget supports the development of three year citywide projects, aimed to have an impact both on specific neighbourhoods and on the wider reputation of the city: from a science van that reaches peripheral piazzas to a new free festival of independent music; from performances in underground stations' halls to theatrical storytelling in city parks.

The first two programming seasons, in the summer and autumn of 2017, generated over 1,600 events drawing around half a million people to each season. The work has also strengthened Rome's cultural ecosystem as a whole, encouraging a wide spectrum of cultural actors from very different fields to work together. This has expanded the concept of what a cultural event can look like, in particular acknowledging that engaging with science and acquiring new knowledge are creative processes. Some festival activity has attracted three year funding, allowing operators to produce more considered and effective projects and reducing a tendency for programming to be fragmentary and episodic. The festival has allowed the City to consciously spread events right across Rome, highlighting geographic features beyond the centre and promoting activities closer to where citizens live. Finally, the Seasons of Rome project has forged many new alliances between cultural workers and the City government: 70% of the contributors appointed for the first season on science communication were participating for the first time in a municipally organised festival.

TRENDS

- The City of Rome is creating a new data observatory aimed at measuring cultural participation and its impact on citizens' trust and wellbeing. This work will be enriched by a cross-analysis of Big Data and will be increasingly intertwined with the objectives and targets of the administrative departments.

- A growing number of active citizens are creating cultural experiences at grassroots level. The City is seeking to find a balance which encourages this development, while ensuring that public spaces remain shared by all, and using cultural institutions to make sure that communities are also linked into broader cooperative networks.

- There has been an increase in events aimed at families, with opening hours and events shaped to engage parents and children. This is noticeable both in public and privately run institutions to better engage families in the outer areas of the city.

- New activity forms are emerging which are built around provisional structures, or which need no new built structure at all. Examples include urban scientific walks and the rise of 'urban stages' such as streets, metro stations and buildings façades which can be used for a temporary cultural intervention.

CULTURAL INFRASTRUCTURE

- **Teatro Valle**, Rome's oldest modern theatre, has undergone initial restoration work by the City of Rome, and will be completed in a three year programme. In the meantime, temporary performances, artistic interventions and events are offering citizens a chance to enjoy this historical and symbolic building.

- 11 subway stations in outlying neighbourhoods will be enhanced with art in 2019, using a €4.3 million fund provided by companies working on the construction of Rome's metro lines.

- In 2017, **Cinecittà** – the main hub of Italian cinema production until the 1960s – became 100% State-owned once again. It will be part of a city institutional system dedicated to reinforcing the role of Rome both as a place for major cinema productions and as an innovation hub for the audio-visual field.

- In October 2018, the Municipality owned museum for contemporary art "**MACRO**" will be fully transformed into a new generation of museums – the first ever institutional venue dedicated to Relational Art – which engages both artists and citizens in processes of artistic experimentation and production.

- **Mattatoio** is a former slaughterhouse, built in the late 19th century and covering almost 90,000 square metres in semi-central Rome. It has been patchily redeveloped for culture since it was regained by the City in 1999. Recently the City has regenerated its public spaces and reshaped the function, management and programming of two exhibition areas. It is also investing in the renovation of abandoned areas of the site to host Rome's centre of photography.



La festa di Roma. Image courtesy of Roma Capitale

Rome

DATA

Geographical Area Size (km²): 1,287
Total Population: 2,876,614
GDP (m): \$136,130

Corresponding Administrative level: City of Rome

CULTURAL & NATURAL HERITAGE

			
3	505	38.9%	1,327
UNESCO World Heritage Sites	Other heritage/historical sites	% of public green space	Average daily visits to top 5 art exhibitions

FILM & GAMES

					
50	221	22	8.71M	42,664	\$81.27M
Cinemas	Cinema screens	Film festivals	Cinema admissions per year	Admissions at main film festival	Total value of cinema ticket sales per year - \$ (ppp)

PEOPLE & TALENT

					
13.4%	8.77M	8.7%	9,585	17	4
Foreign born population %	International tourists per year	Creative Industries Employment %	International students studying in the city	Specialist cultural HE establishments	Specialist private cultural HE establishments
					
22,272	5,882	303			
Students of Public Specialist Art & Design Institutions	Students of Art & Design courses at generalist universities	Community centres			

PERFORMING ARTS

				
10	120	688,263	195	228
Concert halls	Live music venues	Estimated attendance at main festival/celebration	Performing arts/dance rehearsal spaces	Non-professional dance schools

VITALITY

					
39	391	438	9,515	13,721	170
Public libraries	Art galleries	Bookshops	Bars	Restaurants	Nightclubs
					
196	15	127			
Cultural/multi-arts centres	Artist studio complexes	Markets			

SAN FRANCISCO

San Francisco was founded in 1776 as part of Spain's mission to convert the area's Native American inhabitants to Catholicism, and was briefly part of Mexico during the mid-19th century. Its economy boomed during the Gold Rush of 1849 and with the arrival of the railways. Since the mid-20th century San Francisco has been known worldwide as a centre for counterculture. In the 1950s it was the home of the Beat poets. The Bay Area music scene of the 1960s included bands such as The Grateful Dead and Jefferson Airplane who went on to enjoy international success. In 1967 the Haight Ashbury neighbourhood became a gathering place for hippies during the Summer of Love. Meanwhile, the Castro neighbourhood became known for one of America's first identifiable LGBTQ communities. Harvey Milk, a member of the San Francisco Board of Supervisors, was the first openly gay individual to be elected to public office in California in 1977. San Francisco is also one of the most racially and ethnically diverse American cities. The Chinatown neighbourhood dates back to the 19th century, while the Mission district has been a hub for Latino and Chicano arts and culture.

Today, San Francisco remains one of the cities with the highest number of artists and arts organisations per capita in the United States. Its creative and cultural scene attracts tourists from across the world. In 2017 the city had 25.5 million visitors, of whom 40% were overnight visitors. Cultural tourism alone generates \$1.7 billion in visitor spending. Many of the city's cultural institutions are clustered around its Civic Center, including the San Francisco War Memorial and Performing Arts Center. This is one of the largest performing arts complexes in the United States, with almost 7,000 seats spread across multiple venues, and is home to the San Francisco Ballet, San Francisco Opera and San Francisco Symphony. Several of the city's major museums have recently undergone extensive renovation. The ten-storey expansion of SFMoMA was completed in 2016, making it America's largest modern and contemporary art museum at 170,000 square feet of exhibition space. The city also takes pride in a pluralistic, localised arts scene in which world-renowned arts institutions and deeply rooted community based arts organisations exist side by side.

Known for its intimate, walkable neighbourhoods and historic low-rise architecture, the features that make San Francisco so attractive are also contributing to the pressure on its infrastructure. Between 2005 and 2017 the city's population grew by 135,517 – 18% – yet only 33,780 new housing units were built. As a result, San Francisco's housing prices remain one of the highest in the United States. One of the reasons for this growth is the influence of nearby Silicon Valley, which has made the city famous for technology and start-up culture. In a 2015 UNESCO study, San Francisco was ranked fourth in the world for its concentration of creative talent. Although Silicon Valley has attracted many highly skilled, affluent hi-tech workers to the area, its economic dominance has also led to fears of the homogenisation of the city's alternative culture, and the marginalisation of communities of color. The shortage of affordable housing is increasingly leading to outmigration and the displacement of artists from San Francisco.

Recent structural changes in local government are impacting the future cultural funding of San Francisco. Following the dissolution of California's Redevelopment Agency, a number of cultural assets, both buildings and artworks, are being transferred to the City. Many of these assets do not have a budget for ongoing maintenance costs. In 2013, the Hotel Tax allocation for funding arts and culture was rescinded due to a legal challenge. The City's Board of Supervisors has introduced an initiative ordinance (Prop E) to go before voters in November 2018 to restore the Hotel Tax nexus for arts and culture. If passed, Prop E would initially increase arts funding by approximately \$9 million annually.

INNOVATIVE PROGRAMMES

MINNESOTA STREET PROJECT

A NEW PRIVATE MODEL OF SUSTAINABLE AFFORDABLE GALLERY AND STUDIO SPACE FOR LOCAL ARTISTS

The booming property market in San Francisco is making it increasingly difficult for established galleries, arts organisations and artists to afford to remain in spaces they have used for years, and for new artists to find space to work and exhibit. Several San Francisco galleries have been forced to move out of their homes in Union Square, including the Rena Bransten Gallery; a staple of the San Francisco arts scene since 1974. The loss of such a prominent institution highlighted an urgent need to prevent artists being priced out of the city.

The Minnesota Street Project is a 100,000 square foot arts space housed in three converted warehouses in the Dogpatch neighbourhood of San Francisco. It provides space for ten independent art galleries as well as for artists and arts organisations, with rents offered on affordable long term leases. Unlike most affordable arts projects, which are run by non-profits and depend on grants or donations, Minnesota Street Project is fully privately funded and run. Entrepreneurs and collectors Andy and Deborah Rappaport made the initial capital investment in the site and building, while software company Adobe Systems provided significant support towards the cost of providing below market rents to the studio artists. Although privately owned, the project retains a non-profit ethos, aiming for financial sustainability rather than maximum profit.

The project involved two years of planning. There was some scepticism from galleries as to whether visitors would travel to Dogpatch, a gentrifying, traditionally working-class area not known for its arts scene. However, enough galleries took an interest to enable the project to go forward. Tenants in the space are intentionally diverse in terms of disciplines and career stage. One of the most innovative features of Minnesota Street Project is its use of shared services. Stand-alone galleries often have underused spaces for packing, shipping, and installation, which does not generate

revenue. At Minnesota Street Project, the owner takes on the cost of these shared spaces, providing large shared exhibition and packing spaces, a kitchen and a media lab for everyone to share. This helps to lower the rent for artists and gallerists. Rents are also kept low due to a business model which provides storage and shipping for art collectors, feeding the revenue straight back into the business.

Since it opened in March 2016, the Project has welcomed more than 30,000 visitors per year and expects to reach full economic sustainability. A restaurant, Besharam, opened at the space in May 2017, in collaboration with the Daniel Patterson's Alta Group.

THE CULTURAL DISTRICTS INITIATIVE MITIGATING THE EFFECTS OF GENTRIFICATION IN SAN FRANCISCO'S HISTORIC DISTRICTS THROUGH PROTECTIVE LEGISLATION AND FUNDING

San Francisco is a relatively small city comprised of many neighbourhoods, each with a distinctive history and character. However, rising rents due to an influx of new workers and slow growth of new housing, along with the homogenising effects of globalisation have led to gentrification, and concerns that some areas are losing their identities. In recent decades, communities have worked with the City to preserve the cultural and social fabric of historic neighbourhoods. The Cultural Districts initiative, led by the Board of Supervisors and a cohort of City departments (the Arts Commission, the Planning Department, the Mayor's Office of Housing & Community Development, and the Office of Economic and Workforce Development) has resulted in the legislation of five distinct cultural districts that protect and honour cultural assets, restrict land uses and zoning, and favor small businesses owned by families who have lived and worked in those communities for decades. The areas are: SOMA Pilipinas (the Filipino Cultural Heritage District), Calle 24 (the Latino Cultural District and birthplace of the San Francisco muralista movement), Compton Transgender Cultural

District (the first prominent transgender neighbourhood in the United States), the Japantown Cultural Heritage District (the centre serving the San Francisco's Japanese American community), and the LGBTQ and Leather Cultural District (honoring the long history and philanthropy of the LGBTQ leather community). SOMA Pilipinas and Calle 24 are also recognised cultural districts by the State of California. The initiative uses protective legislation and in some instances introduced land use restriction policies that give preference to legacy businesses which reflect the fabric of the community. It also commemorates sites of historical importance to marginalised communities, for example, Compton's Cafeteria in the Tenderloin Neighborhood, is a former coffee shop that was the site of a resistance by San Francisco's transgender community against discriminatory and harassing police practices.

First conceived in 2003, the initiative is ongoing, with legislation that supports emerging districts; other communities such as Chinatown and Bayview are working to ensure protections for their respective heritage, businesses and cultural assets. An ordinance reestablishing the historic link between hotel tax revenue and arts funding will provide over \$3 million in baseline funding annually to established districts.

REMOVAL OF EARLY DAYS FROM PIONEER MONUMENT A PUBLIC PROCESS TO SUPPORT THE RIGHTS OF INDIGENOUS PEOPLE TO DETERMINE THEIR REPRESENTATION IN PUBLIC SPACES

The history of some world cities is tainted by genocide, colonialism, the displacement, and continuous marginalisation of Indigenous peoples over hundreds of years. This history is often depicted in public monuments in urban centres. Over the past few decades, Indigenous communities have organised to demand for their rights for self-determination and positive representation. Increasingly, these cities have been working to address the issue, though the process is often complicated and highly polarised.

Early Days, one of five sculpture groups that comprised the 1894 Pioneer Monument in the centre of San Francisco, has been considered offensive by many due to its depiction of the Spanish conquest of California, which resulted in the near extinction of Native Americans. Tension surrounding the Monument began in the early 1970s and resurfaced in 1990s when it was moved from its original location near the centre of local government during the building of the city's new main library. Following a number of public meetings, it was reinstalled in 1996 with a plaque contextualising its

history. As the years go by, the plaque became inaccessible to the public due to new fences and landscaping and the Native American community in the Bay Area continues to advocate for its removal. In 2017, after many more public hearings where over a hundred members of the community came out to speak, the City's Arts Commission and Historic Preservation Commission voted to remove the statue.

The process surrounding the removal of Early Days exemplifies the complicated role of art in the public space. Throughout the process, some argued that the Monument served as an important reminder of one of the worst episodes in US history, while for many in the Native American community it served as a glorification of the violence against Indigenous people. As a City Agency, the Arts Commission had to navigate both sides of public opinion, mindful of its role in stewarding and preserving San Francisco's Civic Art Collection, while equally responding to a marginalised community's concerns about racism and a historical lack of positive representation. The Arts Commission acknowledged that the sculpture used dated visual stereotypes of Native Americans which are now universally viewed as disrespectful, misleading, and racist. On September 14, 2018, the Arts Commission removed the sculpture with around 50 members of the Native American community from throughout North America who bore witness and participated in a healing ceremony.

TRENDS

- Space sharing has become a popular solution to affordability. Arts organisations share back office services and spaces for common activities such as exhibitions, events, packing and shipping as cost saving measures.

- As in other world cities facing affordability challenges, artists who work in San Francisco are moving to other cities in the Bay Area and other parts of the United States as housing prices continue to escalate.

- There is a growing recognition that art and historically underserved communities have been under-resourced and that efforts need to be made to increase equity in the support of arts organisations and individual artists from these communities.

- Collaborations between technology companies and artists are increasingly common. Airbnb provides an arts round up for customers staying in San Francisco so they receive notifications of cultural happenings during their stay. Facebook has an artist in residence programme, and Google partners with local arts organisations to curate exhibitions for their corporate offices. Meanwhile, Adobe's Creative Residency compensates artists who work and experiment with Adobe products at their public Lab.

CULTURAL INFRASTRUCTURE

- The new **Salesforce Transit Center**, located in downtown San Francisco, features several large-scale public art projects by notable artists including Jenny Holzer, Ned Kahn, Julie Chang and James Carpenter. One piece by Jim Campbell is thought to be the tallest piece of public art in the world.

- San Francisco's new **Central Subway** will feature three new subway stations connecting the Moscone Convention Center to Chinatown. Each station features new site-specific public art by local and national artists.

- The **Treasure Island** development includes 300 acres of expansive open space and parkland which will feature a diversity of public art projects and programs by local, national and internationally renowned artists. The budget for public art allocates \$50 million over 20 years.

- The dissolution in 2012 of **California's Redevelopment Agency** will lead to the transfer of a number of cultural assets to the City, including Hunters Point Shipyard Trust for the Arts, 706 Mission St., the Yerba Buena Center for Arts, the Children's Creativity Museum and other facilities. Additionally, public art which was formerly on Redevelopment property is being transferred to the City's Civic Art Collection.

- **Pier 70** is a 69 acre property owned by the Port of San Francisco on the City's Eastern Waterfront. The city's innovative approach to revitalising the Waterfront Site has a strong focus on the community, culture and activities that enliven the spaces. Including a cutting-edge waterfront arts facility, the project preserves the existing arts community located on the site. The developer, Forest City, and Port of San Francisco intend to partner with a local non-profit arts organisation, such as Community Arts Stabilization Trust, to build, own, and operate the arts facility.

- **5M** is an arts and community oriented development planned at four acres in downtown San Francisco. In addition to new housing and commercial construction, the project includes renovating three historic buildings, including the Dempster Printing Building on Minna Street, to be operated by the Community Arts Stabilization Trust, providing below-market rate space to arts non-profits and youth-centred arts programming. 5M will offer nearly 50,000 square feet of privately funded, but publicly accessible open space, where artists, community, business, and nonprofit sectors can intersect, connect and enjoy.



'Sky' by Merge Conceptual Design, installed at the San Francisco International Airport in 2014
Image courtesy of San Francisco Arts Commission

SAN FRANCISCO DATA

Geographical Area Size (km²): 121
Total Population: 884,363
GDP (m): \$481,400

Corresponding Administrative level: City and County of San Francisco

CULTURAL & NATURAL HERITAGE

					
0	223	13%	132	3.95M	3,299
UNESCO World Heritage Sites	Other heritage/historical sites	% of public green space	Museums	Visits to Top 5 most visited museums & galleries	Average daily visits to top 5 art exhibitions

FILM & GAMES

				
38	103	32	66,863	16
Cinemas	Cinema screens	Film festivals	Admissions at main film festival	Video games arcades

PEOPLE & TALENT

					
34.4%	1.41M	5.4%	12,192	0	9
Foreign born population %	International tourists per year	Creative Industries Employment %	International students studying in the city	Specialist cultural HE establishments	Specialist private cultural HE establishments
					
0	61				
Students of Public Specialist Art & Design Institutions	Community centres				

PERFORMING ARTS

					
163	4	201	168	800,000	166
Theatres	Concert halls	Live music venues	Festivals and celebrations	Estimated attendance at main festival/celebration	Performing arts/dance rehearsal spaces

VITALITY

					
30	98	77	469	4,045	136
Public libraries	Art galleries	Bookshops	Bars	Restaurants	Nightclubs
					
34	18				
Cultural/multi-arts centres	Artist studio complexes				



Season Programme of Street Arts at Oil Tank Culture Park
Image courtesy of Seoul Foundation for Arts and Culture

SEOUL

Seoul is a city with a long history; two thousand years ago, the surrounding area formed the capital of the Baekje Kingdom, and Seoul has been the capital of Korea since the end of the 14th century. Over the last hundred years it has undergone dramatic change. It was transformed by the Japanese colonisation of Korea from 1910–45 and then by the Korean War of 1950–53, which left the country divided and the city in ruins. By the late-20th century, Seoul had become a world city and a major economic power. Driven by rapid industrialisation, Seoul's population increased from 2.5 million in 1960 to over 10 million in 1990, bringing prosperity, along with major problems for the environment and quality of life.

Modern Seoul is a megacity, with just under 10 million inhabitants in the main city and 25 million in the wider metropolitan area. For a world city it is unusually homogeneous, with around 98% of the population ethnically Korean. However, the number of residents born abroad has more than quintupled since 2000. Seoul now faces the challenge of integrating new migrants amidst concerns about its 'multicultural transition'. A new focus on design and the creative industries has boosted the city's economy. Seoul is in the midst of a creative renaissance as its cultural production becomes a reflection of the contemporary city. Hallyu, or the 'Korean Wave,' began to gather force at the beginning of the 21st century. Korean music and film have become very popular abroad and K-pop and K-dramas are now internationally known genres. Festivals are also important to the city's cultural life. The Seoul Metropolitan Government promotes festivals during each season: Seoul Drum Festival, Seoul Culture Night, Seoul Street Arts Festival and Seoul Kimchi Festival.

Seoul is placing a priority on new cultural infrastructure and the reuse of old buildings as ways of encouraging creativity, with several venues having opened in 2017. A former oil depot, The Oil Tank Culture Park, is now a major cultural landmark attracting artists and creatives to the area. The Upcycling Plaza combines culture with the opportunity to learn about sustainability. The Donuimun Museum Village celebrates the city's historic Donuimun

district. The SeMA Bunker, a former military bunker, is home to experimental arts projects and special exhibitions.

The City's long term cultural plan, 'Seoul Culture Vision 2030', focuses on the cultural engagement and happiness of its citizens, often through community projects, and aims to create a cultural shift, from the idea of citizens as cultural consumers to being cultural creators. Also key to the city's social and cultural development is balancing the challenges of creating more opportunities and jobs for young artists, with the challenges of an ageing population. Meanwhile, the city is also balancing the need for new and innovative cultural forms with the preservation of its historic cultural assets, as so many have been lost throughout its troubled history. Seoul now has three sites on the UNESCO World Heritage List. Through its 'Seoul Culture Vision 2030' the city is moving from the industrially-led economic miracle of the late 20th century to a new phase of development, putting its citizens at the heart of city policy, to create a city which is happy as well as economically prosperous.

INNOVATIVE PROGRAMMES

COMMUNITY ARTS CAMPAIGN MAKING THE ARTS PART OF EVERYDAY LIFE TO STRENGTHEN COMMUNITIES AND IMPROVE WELLBEING

In recent years, a number of nations and world cities have begun incorporating measures of happiness and lifestyle satisfaction into their benchmarks of national progress. While happiness is often linked to economic prosperity, other influential factors – such as a sense of identity, and levels of trust within the local community – have often been overlooked. Seoul’s City government is committed to raising the wellbeing of its citizens and sees community arts participation and the enjoyment of culture as key to this.

Historically there have been barriers to some forms of cultural participation in Korea, as the former authoritarian state system often made it difficult for ordinary people to voluntarily participate in community activities. In the early 2000s, as Korean society entered the information age, the internet presented new opportunities to build community networks. As a result, the number of local clubs and societies has greatly expanded, alongside the recognition of the importance of cultural participation. In 2013, the right to enjoy culture was enshrined in South Korean law as a basic human right. The meaning of culture was expanded to cover all parts of an individual’s life, not limited to the arts, and linked to education, welfare, the environment and human rights. In line with this policy, the Seoul Metropolitan Government now actively supports citizens’ engagement in cultural and community activities.

The Community Arts Campaign is an ongoing project to encourage local community arts clubs and festivals across the city. It aims to make art enjoyable for all, and make local people feel more connected to their communities. Organised by the City government and the Community Arts Division of the Seoul Foundation for Arts and Culture, it supports a variety of community arts initiatives, offering platforms and places where people can create and enjoy art. It also identifies and supports community arts leaders

and facilitators. The City of Seoul refers to this as an enhancement of civic power and an opportunity for local artists to grow and develop together.

Launched in 2017 the project has identified more than 2,000 community arts clubs across Seoul’s 25 districts. Among these, 570 clubs have actively led the campaign. The campaign incorporated the existing Community Arts Orchestra Festival, led by 50 community arts orchestras at the Sejong Center for the Performing Arts, which celebrated its fourth anniversary in 2017. This has since been developed into an international festival with the participation of community artists from over 30 countries.

The project represents a significant policy shift for the city from simply supporting cultural consumption, to enabling active cultural participation and encouraging people to create their own forms of culture within local communities. Community arts provision is a key part of Seoul’s wider cultural vision, ‘Seoul Culture Vision 2030’, which includes plans to promote everyday arts activities, expand cultural spaces and eliminate gaps in cultural participation.

SEOUL ARTISTS PLAN SUPPORTING YOUNG ARTISTS IN A CREATIVE ECONOMY AFFECTED BY PRECARIOUS EMPLOYMENT CONDITIONS

People working in Korea’s cultural industries have faced rising rents for both workspace and housing, irregular work, low incomes, and – particularly in Seoul – aggressive competition for funding. There are around 130,000 artists in Korea, with about 50,000 residing in Seoul. The advent of new technology and remote working, alongside the high youth unemployment of recent years has led to a rise in the number of full-time self-employed young artists in the city, but little social recognition and support in line with this. In 2011, the tragic death of writer Choi Go-eun, who ended her life, leaving a note to her landlord apologising for months of unpaid utility bills, led to calls for government policy to better support young people in the creative industries. The City government now aims to make Seoul into one of the

world’s top ten artist-friendly cities by 2030, through a comprehensive support plan for young artists; the first such initiative to be set up by a local government.

The project began in 2015 with a task force and Young Artists Forum. Artists’ surveys and expert consultations were later organised to highlight ways of improving artists’ living standards. These led to a detailed plan which provides artists with wide-ranging support, from housing and workspace to jobs, growth and development, allowing them to focus on their creative activities, without the worry of how to make ends meet.

The City government has planned to create jobs for social artists, including 300 jobs in public arts, 1,000 jobs in street arts and festivals, and 4,000 jobs in arts education by 2020. This will enable artists to secure a minimum income through their artistic activities, while also bringing more art into the daily life of local residents. Mandatory standard contracts will protect the labour rights of artists, initially in public organisations, later gradually expanding into the private sector.

Meanwhile, under the plan’s housing segment, 1,000 public rental housing units for artists (studio flats, co-operatives and multi-occupancy houses) will be provided by 2020, taking into account both the needs of potential tenants and the balance of the local area. Areas for urban regeneration and redevelopment will be prioritised for these housing sites, to support rejuvenation of those areas, while also developing new cultural audiences in these locations. A total of 320 workspaces, including joint workspaces and shared common workspaces, will also be built by 2020.

Plans to support the growth and professional development of artists are also under way through a number of education programmes, to be rolled out gradually. In the future, 300 artists a year will have access to leading professionals through an accredited arts education programme, with additional programmes available in key rights issues affecting the creative industries, such as copyright and employment contracts. A foreign exchange programme will also be introduced, enabling artists to work on projects abroad, and foreign artists to bring their talents to Korea.

SEOUL FUTURE HERITAGE FUTURE PROOFING HERITAGE ASSETS THROUGH A PEOPLE LED PROCESS

Much of Seoul’s built cultural heritage was lost during the Korean War, and demolished during its rapid modernisation throughout the 20th century. Because of these past losses,

the city is particularly conscious of the need to preserve what remains and ensure a legacy for the future.

Launched by the City government in 2012, the Future Heritage Project aims to protect designated historical sites and objects in Seoul from the past century, which will then become part of the city’s cultural heritage. The sites are chosen by a collaborative process which takes into consideration the opinions of local residents, community groups, and district representatives, overseen by a management committee. Local residents are able to submit their recommendations through the project’s website. So far, 451 sites and objects have been selected for Future Heritage status. The sites selected include the Seoul Station Overpass, the house of composer Yun Geukyeong and the Myeong-Dong Theatre. The objects chosen include the popular song Last Stop Mapo, and the novel Obaltan (‘The aimless bullet’). Several historic sites have also undergone major redevelopment under the project, such as the historic Chebu-dong church – now the Chebu-dong Community Arts Centre – and the Samilo Warehouse Theatre, a small theatre which had previously closed due to lack of funding, and is now set to reopen.

The project faced a number of initial challenges around explaining its purpose, and struggled to attract support and consent from the owners of prospective sites, due to misunderstandings around how it would work. There were concerns about whether sites being selected for Future Heritage would lead to government interference in the running of the sites and restrict owners’ property rights. Although some concerns still exist, the City has worked hard, through civic groups and consultations, to persuade site owners to engage with the project based upon a fuller understanding of what it involves.

Future Heritage aims to encourage local people to recognise the value of their shared cultural heritage, and create cultural spaces linked with the history, culture and life of the region. By helping to conserve 20th century Seoul, passing on diverse stories and memories of the city from generation to generation, the project hopes to ensure that Seoul’s history and culture are passed on to the next generation, and will drive future tourism. It also hopes to inspire many more cultural projects and creations aimed at preserving local history.

TRENDS

- Self-employment or freelancing has become increasingly popular in Seoul, particularly in the creative sector, enabled by technological changes which are influencing people's working patterns. In response, the government is increasingly focusing its policy on supporting the careers of self-employed artists.
- The rise of cultural clusters in Seoul such as the 'shoe town' of Seongsu-dong, and the 'Hongdaeap' of Mapo-gu are leading to concerns about gentrification and the rising cost of living, and calls for a greater understanding of these impacts among policymakers.
- Seoul's ageing population has led to increased public spending on social care and to many people delaying retirement, which in turn is leading to increased unemployment among young people.

CULTURAL INFRASTRUCTURE

- In 2020, **Seoul Foundation for Arts and Culture** will move to Daehak-ro, which is the centre of Seoul's performing arts sector. The former Dongsoong Art Centre, which SFAC purchased and is being remodelled, will reopen as a centre for cultural administration services and a platform for collaborative creation.
- The **Civic Life History Museum**, scheduled to open in 2019, is a contemporary museum dedicated to modern local history.
- A former medical administration complex has been transformed into the **Seoul Innovation Park**, a green space and science park which offers cultural programmes throughout the year.



Donuimun Museum Village. Image courtesy of City of Seoul

SEOUL DATA

Geographical Area Size (km²): 605
Total Population: 9,814,049
GDP (m): \$410,963

Corresponding Administrative level: City of Seoul

CULTURAL & NATURAL HERITAGE

				
3	594	27.8%	201	17.21M
UNESCO World Heritage Sites	Other heritage/historical sites	% of public green space	Museums	Visits to Top 5 most visited museums & galleries

FILM & GAMES

					
95	571	121	58.09M	30,000	\$549.33M
Cinemas	Cinema screens	Film festivals	Cinema admissions per year	Admissions at main film festival	Total value of cinema ticket sales per year - \$ (ppp)
					
276					
Video games arcades					

PEOPLE & TALENT

					
4.1%	13.34M	33,140	7	54	3,194
Foreign born population %	International tourists per year	International students studying in the city	Specialist cultural HE establishments	Specialist private cultural HE establishments	Students of Public Specialist Art & Design Institutions
					
108,903	120				
Students of Art & Design courses at generalist universities	Community centres				

PERFORMING ARTS

					
388	88,458	15.96M	\$92.1M	5	84
Theatres	Theatrical performances at all theatres per year	Admissions at all theatres per year	Total value of theatre ticket sales at all theatres per year - \$m (ppp)	Concert halls	Live music venues
					
7,295	371	1.32M	2,366		
Music performances per year	Festivals and celebrations	Estimated attendance at main festival/celebration	Dance performances per year		

VITALITY

					
1,077	244	540	18,279	83,239	154
Public libraries	Art galleries	Bookshops	Bars	Restaurants	Nightclubs
					
20	29	198			
Cultural/multi-arts centres	Artist studio complexes	Markets			



SHENZHEN

Since the 1980s, Shenzhen has grown from a fishing town of 30,000 people into a world city and a centre for manufacturing, specialising in electronics and telecommunications. It is part of the Greater Pearl River Delta, which stretches from Hong Kong to Shenzhen to Guangzhou. In 1979 it became one of China's first Special Economic Zones and began attracting increasing numbers of people in search of employment, leading to overpopulation. Despite the high population, Shenzhen is a garden city. It was the first Chinese city to be awarded the Nations in Bloom title in 2000. In 2003, the municipal government announced the strategy of transforming Shenzhen into a 'culture-based' city, promoting design and the arts. By 2005, when most Chinese cities were still developing their manufacturing base, Shenzhen had developed a strategy to transition its economy. Between 2012–2016, the cultural and creative industries have grown by an average 14% annually: in 2016 they represented 10% of Shenzhen's GDP.

Today Shenzhen is classed as a megacity, with a population of over 10 million. Of its residents, over 95% are Han Chinese, with the city's dramatic growth fueled almost entirely by internal migration. Shenzhen has a large creative workforce drawn from across China, and aims to become a city of innovation, focusing on digital, IT and 'smart cities'. After its growth and development over the past three decades, Shenzhen now faces the challenge of transitioning into a mature city and developing its identity, particularly in relation to its powerful neighbour, Hong Kong. The cultural and creative industries are key to this. Shenzhen has a wide range of cultural facilities: by the end of 2017, Shenzhen had 638 public libraries, 43 museums, 46 theatres and over 400 art galleries. More informal participation in culture is also growing. One important cultural hub is OCT LOFT Creative Culture Park. Starting in 2003, a large state-owned enterprise, Overseas Chinese Town (OCT) Group, led the revitalisation of a former industrial district which has been converted into offices for creative businesses, bookshops, cafes, bars, artist studios and design shops. The LOFT hosts festivals and exhibitions and is also the home of the OCT Contemporary Art Terminal, a major

gallery for Chinese contemporary art. Shenzhen hosts the China (Shenzhen) International Cultural Industries Fair (ICIF), run by the Chinese Ministries of Culture and of Commerce. In 2018 it attracted over 2,300 exhibitors, 21,300 overseas buyers and 7.33 million visitors.

Many of Shenzhen's key challenges relate to its high rate of migration. It is the largest migrant city in China; while the city attracts high-skilled talent (Shenzhen opened China's first Talent Park in November 2017, surrounded by the offices of Tencent, Baidu, Alibaba etc.), it also has millions of people lacking permanent residency, often living in factory dormitories. Although Shenzhen's population is projected to increase to 18 million by 2025, its rate of growth has slowed dramatically. It now faces a shortage of housing space along with high housing prices. Many rural migrant workers, particularly in suburban districts, have limited education and no roots in the city. The City government faces the challenge of providing cultural facilities and activities to these migrants to support their integration into the life of the city. A Migrant Workers' Cultural Festival has been established to encourage participation.

The Shenzhen Cultural Innovation Development Plan 2020 was released in early 2016, to guide the cultural development of Shenzhen for the following five years. Highlights of the plan include protecting and developing cultural heritage and traditions, setting up a platform for social science research and think tanks, encouraging original cultural works, and building new cultural landmarks. It also contains plans for a series of influential cultural festivals in the city, such as the World Choir Competition, an international Science and Technology film festival, a Belt and Road national music festival, and an international photography competition.

INNOVATIVE PROGRAMMES

SHENZHEN READING MONTH AND CREATIVE DECEMBER **USING LARGE SCALE EVENTS TO DRIVE CULTURAL PARTICIPATION AND CREATIVITY ACROSS AN EMERGING, MIGRANT CITY**

Shenzhen welcomes a large number of migrants to its city, both high-skilled talent and those arriving from rural areas without a higher education degree. Large-scale cultural activities are seen as a way to meet the challenges this creates and encourages engagement and inclusion.

Shenzhen Reading Month is a large-scale literary festival which takes place every year in November. The hundreds of activities held include the Shenzhen Reading Forum, the annual Ten Good Books award, poetry readings, and an onsite writing contest for schoolchildren. As part of 2016's Reading Month, a yearlong audiobook scheme was launched which allowed local people to listen to audiobooks for free at libraries and bookstores across the city. 'Reading Volunteers' were also introduced, to support people wanting to read but lacking basic literacy skills or access to literature. The eighteenth Shenzhen Reading Month was opened in November 2017, with the theme 'New Era, New Reading', and included 777 activities, organised with the support of public and charitable organisations.

Shenzhen Reading Month is hosted by the Publicity Department of the CPC Shenzhen Municipal Party committee, Shenzhen Bureau of Culture, Sports and Tourism and the Shenzhen Bureau of Education. It is organised by the Shenzhen Publication & Distribution Group, with support from Shenzhen Academy of Social Sciences, Shenzhen Press Group, Shenzhen Media Group, as well as Shenzhen Library and Shenzhen Children's Library.

In the future, Shenzhen Reading Month hopes to expand its popularity across the city. Currently, the festival is mostly popular in the Futian District where Shenzhen's Book City (the largest bookstore in the world) is located, with other districts being comparatively less involved.

'Creative December', founded in 2005, is an annual festival showcasing the work of designers through lectures, forums, competitions and creative markets. First established to promote the city's identity as a UNESCO City of Design, it intends to be international, professional and interactive, raising Shenzhen's visibility as an open and innovative city. The thirteenth Creative December took place in 2017, with 308 activities held in the fields of technology, exhibition and performance, and a particular focus on celebrating young talent in design. Creative December is co-hosted by the Publicity Department of the CPC Shenzhen Municipal Party committee, Shenzhen Bureau of Culture, Sports and Tourism and the Shenzhen 'City of Design' Promotion Office, in association with sznews.com.

Both Creative December and Shenzhen Reading Month aim to make Shenzhen a learning city as well as a creative city, compensating for its lack of historical cultural sites, and helping to create a modern creative ethos for the city. Both projects also promote collaborations between government and media, enterprises, social organisations and the public.

SHENZHEN INTERNATIONAL MAKER WEEK **ENCOURAGING MAKER CULTURE TO SPUR INNOVATION**

The Maker movement, an umbrella term for the increasing number of individuals employing do-it-yourself (DIY) and do-it-with-others (DIWO) techniques and processes to develop unique technology products, is gaining popularity in developed and developing economies around the world. Meanwhile, China is seeking new ways to sustain its economy through new industrial strategies such as 'Internet +', 'Made in China 2025' and 'Mass innovation and entrepreneurship'.

With its long held reputation as an innovative city for manufacturing and design, Shenzhen is being seen as a hub of Maker culture. Shenzhen International Maker Week provides a platform for global Makers and creators to take advantage of Shenzhen's manufacturing and design facilities, and provides them with business start-up support.

Devised by Shenzhen's Science and Technology Innovation Committee as part of Shenzhen's Cultural Innovation Development Plan 2020, Maker Week showcases the latest local innovations in science and technology. It also emphasises an open and collaborative ethos, encouraging Makers to engage in civic matters and community-building.

The first Shenzhen Maker Week was launched in 2015. 2017's event was attended by over 500,000 participants and visitors from 35 countries and regions. Nearly 50 activities were held across the city under the theme 'Make with Shenzhen', with an international Maker exhibition area showcasing nearly 40 outstanding Maker projects from overseas. Activities in the main venue included drone performances, robot combat and Alternative/Virtual Reality experiences. Family-friendly activities, as well as competitions and workshops for students, were held to attract young people. Meanwhile, Slush Up, a Maker carnival in Futian District, provided a platform for global Makers to discuss trending topics in the maker community.

According to the City government, 500 million yuan (US \$74 million) of funding has been earmarked for local Makers each year, while many Maker centres in the city receive subsidies from the government to improve the services available for Makers.

DIGITAL SERVICES IN CULTURE-RELATED AREAS **IMPROVING ACCESS TO CULTURAL SERVICES WITH DIGITAL TECHNOLOGY**

There is a strong trend across China for technology consumption, and a growing recognition of the new ways digital technology can be used to engage communities. Under the Cultural Innovation 2020 Agenda, the City is now offering more digital services in culture-related areas, providing the public with more modern, convenient and efficient ways to experience culture. Free Wi-Fi will cover all cultural venues; museums, cultural centres and art galleries. Social media and apps will be used more at public cultural institutions, making it more convenient for residents to use their services. Libraries and book stores will also have their collections accessible online. The City will issue up to half a million Cultural Shenzhen bankcards which will offer discounts for culture-related expenses.

The policy is in response to a previous emphasis on acquiring technological means, with less thought given to how technology was actually used or distributed. It aims to upgrade outdated cultural content and make culture more interactive, while lowering the barriers for access to culture,

and allowing the public to play a more active role in cultural consultations and evaluations.

In the long term, it also aims to push forward the building of a city-level interactive Big Data platform for cultural resources. The new digital services will provide ample opportunities for local technology companies to work with the government. Several of Shenzhen's tech companies have recently developed projects with other cities. For example, Artron and Tencent have worked with The Palace Museum in Beijing to preserve its cultural heritage and develop a new Virtual Reality exhibition.

TRENDS

- Combining culture with technology is becoming a long term strategy for Shenzhen's cultural development, with local technology enterprises such as Tencent and Artron Group turning their strategic focus to cultural activities.
- Participation is a cultural priority for Shenzhen. The City's Cultural Innovation 2020 Agenda emphasises the importance of cultural engagement, particularly of young people.
- Drawing on global cultural perspectives is important to Shenzhen's cultural growth. Shenzhen has set up an international exchange node for cultural and creative industries in Edinburgh and Brisbane, to help the City build its cultural vision using ideas and insights gathered from across the world.

CULTURAL INFRASTRUCTURE

- The **Sea World Culture and Arts Centre**, which opened in 2017, is located within Sea World's coastal city complex in Shekou in the Nanshan District of Shenzhen. The building is composed of three large structures on the roof which face in three different directions, each representing a different local context: the sea, the mountains, and the city.
- The **Shekou Museum of Reform and Opening** is located in the Sea World Culture and Arts Centre, sponsored by the China Merchants Group. The interactive museum celebrates Shekou's industrial history through multimedia, and promotes sustainable urban development.
- **Gankeng Hakka Town** is a cultural tourism project developed by OCT Group in Gankeng Village in Longgang district – one of the ten ancient Hakka villages of Shenzhen. The whole landscape was redeveloped with the emphasis on Hakka style. Within the town there are other attractions such as Little Hakka International Picture Book Competition and VR theatre.



Artron Wall at Artron Art Center, winner of the Red Dot Communication Design Award in 2015
Image courtesy of the Publicity Department of the Shenzhen Municipal People's Government

SHENZHEN DATA

Geographical Area Size (km²): 1,997
Total Population: 11,908,400
GDP (m): -\$632,110

Corresponding Administrative level: City of Shenzhen

CULTURAL & NATURAL HERITAGE

			
0	39	40.9%	43
UNESCO World Heritage Sites	Other heritage/historical sites	% of public green space	Museums

FILM & GAMES

				
188	1	56.35M	\$613.28M	623
Cinemas	Film festivals	Cinema admissions per year	Total value of cinema ticket sales per year - \$ (ppp)	Video games arcades

PEOPLE & TALENT

					
29.1%	1.68M	2.4%	14,500	0	0
Foreign born population %	International tourists per year	Creative Industries Employment %	International students studying in the city	Specialist cultural HE establishments	Specialist private cultural HE establishments
					
1,450	50				
Students of Art & Design courses at generalist universities	Community centres				

PERFORMING ARTS

					
46	\$360.79M	11	270	2,556	2,198
Theatres	Total value of theatre ticket sales at all theatres per year - \$m (ppp)	Concert halls	Live music venues	Festivals and celebrations	Non-professional dance schools

VITALITY

					
638	400	709	1,521	128	8
Public libraries	Art galleries	Bookshops	Bars	Nightclubs	Cultural/multi-arts centres
					
20	59,985	124			
Artist studio complexes	Restaurants	Markets			



Image courtesy of Singapore

SINGAPORE

Singapore has long been a meeting point between cultures. In the early 19th century it became a British possession and trading post, and over the following decades its population boomed with new Malay, Chinese and Javanese residents. Singapore's status as a major British naval base made it a target during World War Two, when it was occupied by the Japanese. It achieved independence from the British in 1959, as part of Malaysia, and became an independent city-state in 1965.

Today Singapore has a population of over 5.5 million, of whom about 60% are citizens. The city retains the diversity of its trading days, with a population that is ethnically 74% Chinese, 13% Malay and 9% Indian. As a new country, Singaporean cultural identity is still developing. The government has made integration a priority: for example, public housing units are allocated to ensure that neighbourhoods reflect the ethnic makeup of the city as a whole. The city's multiculturalism leads to an eclectic arts scene, drawing inspiration from a unique blend of influences. Since its independence, Singapore's economy has grown rapidly, built upon its openness to trade and global capital, and its friendliness to business. With a government that is highly involved in the life of its citizens, it has one of the world's most intensive systems of urban planning. A scarcity of land for development poses challenges for infrastructure – particularly in the city centre – but Singapore has provided high-density public housing for 80% of its population.

Cultural policy in Singapore is set by the Ministry of Culture, Community, and Youth, with delivery managed by two statutory boards, the National Arts Council and the National Heritage Board. There is a policy emphasis on building social capital and creating a sense of identity and nationhood. The current Arts and Culture Strategic Review, published in 2011, is focused on bringing culture to everyone, everywhere. It aims to dispel the perception that culture is limited to traditional 'high culture' genres like opera or ballet, widening the definition to include hobbies and handicrafts, street culture, popular entertainment, and community activities with cultural roots, such as

getai (upbeat stage performances usually held during the Chinese ghost festival). One issue faced by Singapore policymakers is the perception that cultural activities are frivolous or elitist, or irrelevant to the lives of Singaporeans. However, attitudes are changing with 78% of Singaporeans questioned in 2015 seeing the value of culture for its own sake and for community building. The government is currently seeking to build arts and cultural audiences from 40% of the population to 80%, and is assisted in this by arts event promoters such as the People's Association, a membership organisation which blends social strategies with culture.

Cultural activities around Singapore's 50th anniversary in 2015 helped to build its status as a nation. This included the remodelling of the National Museum of Singapore and the Asian Civilisations Museum. In the same year, Singapore Botanic Gardens became the country's first UNESCO World Heritage Site. The country's five year cultural plan from 2018–22 includes seeking further UNESCO recognition, this time for its intangible heritage.

Singapore's cultural policy is strengthening the country's national identity and through encouraging arts philanthropy, creating more revenue streams for future work. Its approach allows this new city-state, which depends on globalisation, to also preserve and promote its distinctive cultural offering as a multicultural society.

INNOVATIVE PROGRAMMES

CULTURAL MATCHING FUND DEVELOPING A MORE SUSTAINABLE ARTS SCENE BY ENCOURAGING PHILANTHROPY

Government funding for arts and culture almost doubled from \$230 million in 2005 to \$437 million in 2011. However, private giving to arts and culture had not kept pace, with cash donations remaining static between \$30– \$40 million per year. Overall, arts philanthropy is only about 3% of all charitable giving and is equivalent to about \$7 per capita. This compares poorly to \$13 per capita gifts to the arts in Australia, \$14 in the UK, and \$35 in the US, and therefore there is scope to encourage more giving to the cultural sector. The government has initiated a Cultural Matching Fund to help develop philanthropic support for culture in Singapore.

First set up in 2013, the Cultural Matching Fund offers 1:1 matching grants for private donations from companies, organisations and individuals to arts and heritage groups. It was initiated by the Ministry of Culture, Community and Youth and is administered by the National Arts Council. It began with a \$200 million pool of funding that is awarded in matching amounts to arts and cultural organisations that succeed in raising private donations, up to a ceiling of \$15 million. The fund prioritises organisations that demonstrate artistic excellence, engage underserved communities, instil a sense of ownership of the arts scene in Singaporeans and contribute to a more caring society.

The existence of the fund has also supported cultural organisations to create projects that will attract a wider range of audiences. For instance, matching grants fund Singapore Dance Theatre's international programme, with overseas performances in Malaysia, Cambodia and the Philippines. Match funding has also supported the development of work at home, including nurturing more local choreographers through annual workshops and outreach to schools and communities. By December 2016, more than 80 institutions in the cultural sector had benefitted from the fund. The work is also complemented

by a public crowdfunding platform called 'A World Filled With Arts' where donors who prefer to give to a specific arts organisation or campaign can do so.

Private philanthropy has become increasingly important across the world as a way of supporting a sustainable art scene, which is strengthened through funding from both private and public sources. This scheme has been important in helping Singapore develop the same cultural philanthropy benefits as other regions. The effects are social as well as financial, creating closer ties between arts practitioners and donors. The new money has allowed creatives to experiment, innovate and produce higher quality work. To date, \$150 million has been spent and donations to arts and heritage projects doubled in 2015, suggesting that the Cultural Matching Fund has been successful in encouraging people to give to the arts.

PASSION CARES USING INCENTIVES TO ENCOURAGE ARTS EVENT ATTENDANCE AND COMMUNITY ALTRUISM

The People's Association was formed in 1960 with the purpose of encouraging inter-ethnic harmony and social cohesion among all the citizens of Singapore. The People's Association runs a variety of cultural events and festivals in support of this aim. Since 2009, it has also created a variety of membership cards with economic benefits. It is now using these to combine opportunities to enjoy art and contribute to a wider social good. Cards associated with People's Association membership have included the POSB Bank Debit Card and a PAssion Silver Concession Card, offering discounts for older Singaporeans. Each of these allow members to earn points towards future discounts while shopping at a variety of local businesses.

A new initiative called PAssion CARES allows members to use PAssion CARES cards at selected arts events to donate support to some of the poorest people in Singapore. A list of People's Association arts and community events is regularly published – ranging from evenings of Cantonese

Opera to the PAssion Arts Festival, Movie Under The Stars and sports days. At these events, card holders can tap the PAssion CARES terminal to donate 'TapForMore' points to community projects. In doing so, they also earn reward points for themselves. The work is supported by the POSB Bank and Dairy Farm Singapore Group. This creates a virtuous circle, where the attraction to arts events is reinforced by the opportunity to do good and to receive points that members can use for future purchases.

People's Association events are funded by the Singaporean government as a result of its 2011 Arts and Culture Strategic Review. This review envisioned creating a society where arts and culture are integral to people's lives, whether as an audience member, hobbyist, professional, educator or supporter. The current goal is to double the number of Singaporeans attending at least one arts and culture event each year from 40% to 80% and increase active participation from 20% to 50%. The People's Association's wide range of events, incentivised by the card system, helps towards this goal.

The scheme was launched in July 2018. In its first six months, the People's Association aims to raise, via 'TapForMore' points, \$150,000 worth of shopping credits to help pay for daily necessities for 1,500 low income households. Meanwhile, People's Association events continue to build audiences for arts and community events, supporting the government's long term ambition to create a nation of 'cultured and gracious people' living in a society where culture is available to everyone.

NATIONAL HERITAGE PLAN (2018–22) CREATING A COMPREHENSIVE HERITAGE PLAN TO PRESERVE DISTINCTIVENESS IN A GLOBALISED CONTEXT

Much of Singapore's success comes from its status as a global business centre, but this comes with the risk that the homogenising forces of globalisation will erase what is distinctive about this small city-state. A Heritage Awareness Survey in 2014 revealed that in the face of rapid changes to social and living environments, Singaporeans increasingly value their arts and cultural scene. The National Heritage Plan (2018–22) is a comprehensive government response to the island's changing circumstances, offering a structure to protect, develop and promote Singapore's cultural life, to retain its distinctiveness.

The National Heritage Board is responsible for drawing up the Plan and its delivery. The government has consulted

widely among citizens, with 30 focus group sessions reaching 730 people, from heritage experts to members of non-governmental organisations, academics, practitioners, museum-goers, volunteers, educators, youths and students. This wider public was consulted through a website and exhibition, with 7,300 people offering views. The result was a plan with four major themes.

One theme, 'Our Places' recognises that although land is scarce in Singapore, it is important to remember the heritage of everyday spaces and find ways to retain its history and memories. 'Our Cultures' seeks ways to value the multiculturalism of Singapore, particularly its intangible cultural heritage, including traditions, rituals, crafts, knowledge and skills. In early 2018 Singapore ratified the UNESCO 2003 Convention for Safeguarding of the Intangible Cultural Heritage (ICH) and is working towards being represented on the UNESCO Representative List of ICH of Humanity. In this way, intangible heritage can be preserved for future generations as well as gaining international recognition of the nation's strengths. The third strand, 'Our Treasures' acknowledges the importance of museums and their collections, with an undertaking to make these more accessible through engagement programmes. It also seeks to safeguard Singapore's rich archaeological heritage. Finally, 'Our Communities' looks for ways to strengthen partnerships with heritage groups and volunteers, promoting a greater sense of ownership of Singapore's heritage.

This work builds on the Arts and Culture Strategic Review of 2011 while identifying gaps that still need to be addressed. There is also a new focus on embracing digital trends to create meaningful experiences for visitors. DigiMuse, based at the National Museum is a platform for finding new technology partners for museums, while the Singapore Heritage Ontology will frame and categorise information, establishing a content bank of heritage resources for the culture industry.

The government hopes that this combination of community, heritage and new technology will help raise awareness and pride in Singapore's heritage among individual citizens. It will also allow Singapore to proudly assert its cultural distinctiveness as a small country acting on a global stage.

TRENDS

- Public support for the cultural sector is increasing, despite older attitudes that Singapore is a city-state for business. By 2015, 78% of people surveyed agreed that arts and culture foster a sense of belonging and inspire creativity and innovation.
- The Singapore government has consciously developed the cultural sector since its 2011 Arts and Culture Strategic Review. As well as creating showcases for talent, it has recently introduced free entry to museums and cultural institutions for all Singaporeans.
- Festivals have continued to be useful in growing the cultural sector, including the Singapore Night Festival and Heritage Festival and Singapore Art Week.
- In 2015, Singapore Botanic Gardens became the country's first UNESCO World Heritage Site and in the same year National Gallery Singapore opened. Both indicate a step change as Singapore gains recognition for its world class heritage and cultural infrastructure.

CULTURAL INFRASTRUCTURE

- The retrofit of **Singapore Art Museum (SAM)** will be completed by 2021, including spaces for large scale contemporary art installations, with a particular focus on presenting Southeast Asian and international artists.
- A new mid-sized 550 seat Esplanade theatre is expected to be complete by 2021, complementing larger and smaller venues in the area, and programming work for families and the elderly.



SINGAPORE DATA

Geographical Area Size (km²): 720
Total Population: 5,612,300
GDP (m): \$527,040

Corresponding Administrative level: Republic of Singapore

CULTURAL & NATURAL HERITAGE

				
1	72	47%	54	3.56M
UNESCO World Heritage Sites	Other heritage/historical sites	% of public green space	Museums	Visits to Top 5 most visited museums & galleries

FILM & GAMES

				
235	19	21.93M	\$234.9M	17
Cinema screens	Film festivals	Cinema admissions per year	Total value of cinema ticket sales per year - \$ (ppp)	Video games arcades

PEOPLE & TALENT

					
42.9%	1.56M	1.5%	80,000	2	7
Foreign born population %	International tourists per year	Creative Industries Employment %	International students studying in the city	Specialist cultural HE establishments	Specialist private cultural HE establishments
					
5,460	1,599	120			
Students of Public Specialist Art & Design Institutions	Students of Art & Design courses at generalist universities	Community centres			

PERFORMING ARTS

					
14	3,930	1.81M	\$104.35M	5	3,565
Theatres	Theatrical performances at all theatres per year	Admissions at all theatres per year	Total value of theatre ticket sales at all theatres per year - \$m (ppp)	Concert halls	Music performances per year
					
9	101	1,035			
Festivals and celebrations	Non-professional dance schools	Dance performances per year			

VITALITY

					
27	254	164	660	1,390	57
Public libraries	Art galleries	Bookshops	Bars	Restaurants	Nightclubs
					
2	107				
Cultural/multi-arts centres	Markets				



STOCKHOLM

Founded in the 13th century, Stockholm has evolved from a small medieval town into an increasingly international cultural destination. Much of this transformation took place in the 20th century, when many industries shifted into more high-tech production; yet Stockholm continues to be a pioneer of culture with over 80 museums alongside its growing start-up culture. Stockholm's Moderna Museet, founded in 1956, is one of the city's most significant contributions to global culture. It was a patron of modern and pop artists including Pablo Picasso, Henri Matisse and Andy Warhol, and helped to bring the US movement to Europe by hosting Warhol's first museum retrospective in Europe in 1968. Other cultural attractions include Fotografiska, an international meeting place where everything revolves around photography. It is one of Stockholm's most popular attractions and annually attracts over 500,000 visitors. The Vasa Museum is home to the world's only preserved 17th century ship and is the most visited museum in Scandinavia.

Stockholm is one of the five fastest growing cities in Europe. Today it has nearly one million residents, a figure which grows to 2.3 million across its entire metropolitan area, making it the largest of all Nordic cities. This area is home to more workers in the creative and cultural sector than any other European region, and it has a growing gaming and music sector, both important export industries. Stockholm is second only to the United States in the number of unicorn companies (start-up companies with \$1 billion turnover) per capita. Among these, the culture sector is represented within music tech by Spotify, and several gaming giants including King and Mojang.

Over 30% of its residents come from a foreign background, either born overseas or with both parents born overseas. A large number of refugees have also arrived in Stockholm in recent years. The city is now working to welcome and integrate these new arrivals and to decrease social segregation. To do this, Stockholm has introduced its Vision 2040 programme that aims to provide democratic access to high quality culture, with a focus on young people and children. Increasing cultural participation is a key objective.

Contributing to this are major investments in libraries and adult education organisations; free park theatre shows in summer; as well as City-funded cultural and community centres across Stockholm. The city is also prioritising its international growth: Stockholm's Event Strategy sets out its ambition to be one of Europe's leading events destinations by 2030, particularly around sports and entertainment. To this end, two multipurpose stadiums with retractable roofs have been built in the past decade, as well as Stockholm Waterfront Congress Centre, with a capacity of 3,000. New music festivals contribute to the city's growing appeal as a popular summer destination: most notably, the Chicago-based Lollapalooza will be introduced to Stockholm in 2019. The second edition of the me Convention, a collaboration between SXSW and Mercedes Benz, took place in Stockholm in September 2018.

To ensure the future development of Stockholm as a global events hub does not detract from the quality of culture provided to its residents, the city is also introducing long term cultural infrastructure projects. Renovations of popular cultural institutions including Stockholm City Museum and the Liljevalchs art gallery within Royal National City Park are some notable examples of improvements to pre-existing facilities. New developments include a former gasworks site in the Stockholm Royal Seaport, which is planned to be transformed into a new cultural quarter including 10,000 homes. One of the industrial gas holders is planned to be turned into a centre for the performing arts.

Stockholm today has entered a period of economic dynamism and unprecedented growth. It is now a major centre for the creative and cultural sector in Europe. Its challenge for the future is to manage its growth to retain its social cohesion and high quality of life.

INNOVATIVE PROGRAMMES

BIBBLIX PIONEERING YOUTH READING CULTURE IN A TECHNOLOGICAL FUTURE

The City of Stockholm’s Public Library system – which currently includes 40 libraries and counting – tapped into the growing digital culture of the city in mid-2016 to unveil Bibblix: a reading app geared towards the city’s future digital natives aged 6–12 years old. Bibblix broadens the opportunities for Stockholm’s youth to engage with reading, a statistic that has been on the decline in recent years despite library efforts to prioritise its youngest visitors.

To keep things simple, accessible, and above all fun, Bibblix was developed hand-in-hand with children and beta tested within a library setting. The Stockholm Public Library and Digital Library collaborated with Malmö’s and Katrineholm’s public libraries to realise Bibblix through a combination of social research and technology. Like most software development, Bibblix underwent many rounds of trial-and-error in order to determine the difference between web designing for children and for adults. This process was equally educational for the Bibblix team as well as its future users, in that they uncovered significant findings for the future of libraries that extends far beyond the app itself. For instance, developers discovered the need to simulate the experience of spending time with a librarian, rather than simply display text and pictures in an entertaining and educational manner. This is an idea that runs counter to most digital learning tools geared at children, which tend to prioritise sensory stimulation over human interaction. Bibblix also targets future digital natives from a variety of cultural backgrounds and who are primarily at the beginning of the learning curve, in order to maximise the potential benefits of this technology amidst Stockholm’s ever-diversifying population.

With over 80,000 users, Bibblix has become a sweeping success story over the past few years. The service is a digital facelift to Stockholm’s long history of democratic access to libraries.

TACTSENZE EMPOWERING THE VISUALLY IMPAIRED TO BECOME MUSICIANS

In 2015, the innovative Swedish media company Consigo Productions teamed up with Stockholm’s cultural administration to introduce Tactsenze, a new technology that enables the visually impaired to learn an instrument. The system is very simple in concept yet achieved through an innovative, high-tech process. First, infrared technologies translate a light diode placed inside the conductor’s baton, which is then converted to tactile ‘beats’ that vibrate underneath the musician’s feet. Using this sensation, the musician is able to translate the instructions of the conductor in real time, creating a type of digitally-rendered braille, where the data ‘touches’ the musician, rather than the other way around.

The beauty of Tactsenze is that it can be used on a variety of scales – from individual lessons, to sweeping orchestras, in which blind musicians can play in tandem with other musicians, responding to the same conductor’s cues with a virtually invisible technology. While still in testing phase, Tactsenze has already enabled a blind professional flutist to perform in a concert together with the Royal Stockholm Philharmonic Orchestra. With plans to broaden its services beyond music into the arts, dance and sport, Consigo Productions will bring its pioneering technology to the market in 2018.

Tactsenze is a key example of Stockholm’s unique focus on social inclusion through technology. While Stockholm is home to the second highest number of billion dollar tech companies per capita following Silicon Valley, it proves technology’s capacity to benefit people over profit. Stockholm stands out as an example of how a city can use its technological edge to broaden and democratise access to culture across its rapidly growing population.

SOCIALLY-MINDED LAND ALLOCATION LAND ALLOCATION AS A DRIVING FORCE FOR SOCIAL SUSTAINABILITY

Like many global cities, Stockholm must reckon with its rapidly growing population: by 2022, Stockholm’s population will reach one million. To cater for such rapid growth requires continuous development and innovation in effective urban planning, including venues for culture. The City has the unique advantage of owning 70% of the land within its geographical boundary. This gives Stockholm the ability to mandate strict requirements on new buildings in the face of the city’s recent growth. There are currently over 100 active and planned construction projects in and around the city – all with a strong focus on sustainability and the Stockholmers of today and tomorrow. Stockholm has been working collaboratively with private property developers and local actors to ensure high quality housing through a competitive process that places culture first.

A leading example is Focus Skärholmen: a 1960s suburb with over 30,000 residents that has become a testing zone for this new urban development model. With a fixed land price, developers competed not by cost but the social elements in their proposals. Social sustainability was one of the main judging criteria – in what way the proposed project would deliver maximum benefit for the common good, and how it builds partnerships with the local community such as in culture, sports and civil society. The resulting proposals include community-minded offerings that are coordinated in collaboration with local cultural actors who are most familiar with each area’s unique needs. Skärholmen’s surrounding areas of Vårberg, Sättra and Bredäng also offer large natural values, including several fantastic beaches, in addition to a vibrant community living centre.

The future of affordable housing is one of the most critical issues facing Stockholm. At the end of 2030, there will be 140,000 new houses in Stockholm, with one fifth of all housing ever built within the city occurring between 2020 and 2030. Under this new model for sustainable development, cultural activities and space for meetings, communal sports and local cultural life are made mandatory, with social sustainability leading the way for approved building projects. This ensures the holistic and long term needs of future residents, on social, cultural and personal levels, are prioritised and delivered.

TRENDS

- The use of new technology to democratise local access to culture for Stockholm's young generation, as well as ensuring the city's continued status as a world player in terms of art, culture, and economy.
- Diversity and equality maintained through cultural sustainable development, including the popularisation of decentralised arts hubs such as in the suburb Farsta.
- A fast growing and flexible cultural infrastructure ensures continued spaces for culture that broaden in function. Libraries, sports facilities and museums become key social centres and safe spaces through collaboration with key actors and city planners.
- The introduction of new housing development schemes that combat growth challenges and ensure the demand for new housing will be met in an ethical and culturally sustainable way.

CULTURAL INFRASTRUCTURE

- Stockholm plans to host a new **Nobel Center**, the proposal to design the building was won by David Chipperfield.
- **Liljevalchs Art Gallery**, will open a new extension of the gallery in 2020.
- A former gasworks site in the **Stockholm Royal Seaport** is planned to be transformed into a new cultural quarter including 10,000 homes.
- Stockholm's **National Museum of Fine Arts** will reopen in late 2018 after a major five year renovation.
- The **Stockholm City Museum** will reopen in 2019.
- The iconic Chicago music festival **Lollapalooza** will launch a festival in Stockholm in 2019.



STOCKHOLM DATA

Geographical Area Size (km²): 16,541
Total Population: 2,308,143
GDP (m): \$155,526

Corresponding Administrative level: Stockholm County

CULTURAL & NATURAL HERITAGE

				
3	193	40%	86	4.76M
UNESCO World Heritage Sites	Other heritage/historical sites	% of public green space	Museums	Visits to Top 5 most visited museums & galleries

FILM & GAMES

					
42	140	50	5.55M	31,965	\$70.47M
Cinemas	Cinema screens	Film festivals	Cinema admissions per year	Admissions at main film festival	Total value of cinema ticket sales per year - \$ (ppp)
					
6					
Video games arcades					

PEOPLE & TALENT

					
33%	4.73M	5.4%	9,093	4	90
Foreign born population %	International tourists per year	Creative Industries Employment %	International students studying in the city	Specialist cultural HE establishments	Specialist private cultural HE establishments
					
2,471	7,931	55			
Students of Public Specialist Art & Design Institutions	Students of Art & Design courses at generalist universities	Community centres			

PERFORMING ARTS

					
85	3,500	2.5M	5	1,800	8,500
Theatres	Theatrical performances at all theatres per year	Admissions at all theatres per year	Concert halls	Live music venues	Music performances per year
					
150	1M	300	1,000		
Festivals and celebrations	Estimated attendance at main festival/celebration	Non-professional dance schools	Dance performances per year		

VITALITY

					
136	120	70	1,500	2,500	10
Public libraries	Art galleries	Bookshops	Bars	Restaurants	Cultural/multi-arts centres
					
33					
Artist studio complexes					



Chinese New Year celebration, 2018. Image courtesy of City of Sydney © Katherine Griffiths

SYDNEY

Sydney hosts one of the oldest living cultures in the world with Aboriginal Australians arriving over 50,000 years before Europeans arrived in Australia. The traditional custodians of the place we now call Sydney are the Gadigal people of the Eora Nation. In 1788, the British established a penal colony on the site of modern day Sydney, and this had far-reaching and devastating impacts on the Eora Nation, including the occupation and appropriation of their traditional lands. Despite the destructive impact of colonisation, Aboriginal culture endured and is known globally as one of the world's oldest living cultures.

Sydney today is in a phase of unprecedented expansion, with its population forecast to increase by 20%, or 1 million people, by 2031. The City of Sydney itself, where many political and cultural institutions are located, covers a relatively small area compared to the greater metropolitan region, which stretches along the coast and inland.

Migration is a large part of Sydney's story, with around 40% of Sydney's population born overseas, arriving from almost 200 countries. Today, an estimated 65% of Sydney's population has at least one parent who was born overseas and almost two thirds of population growth is attributable to migration, approximately 30% of which comes from China and India. Economically, this influx of new skills, ideas and people has been central to Sydney's strong economy. Culturally, it has had a profound impact, changing the way Sydney residents think about themselves, their commonalities and their heritage.

Sydney faces key cultural challenges, including its high cost of living, with some of the highest property prices in the world. Small music and arts venues have been significantly affected by rising property costs, complaints from residential neighbours and the redevelopment of suitable buildings. Meanwhile, urban redevelopment, particularly for housing, has substantially reduced appropriate spaces for cultural production. There has also been a decline in the diversity of those engaged in cultural work, due to the unaffordable costs of housing, with research indicating a growing reliance among professional artists on support

from their spouses and families. To help address these issues, the City of Sydney is focusing on the integration of cultural policy into planning, regulation, economic, social and other policy areas, to ensure space for creative and cultural workers remains available, affordable and accessible to those from a diversity of backgrounds. Sustainable Sydney 2030 is the overall strategy guiding the City of Sydney and sets out goals for making the city green, global and connected. Linked to this is the Creative City Cultural Policy and Action Plan 2014–2024, whose priorities include increasing creativity's visibility in the public domain; investing in creative sector sustainability; supporting cultural participation; and improving access.

Since 2014, the City of Sydney has pursued a particular focus on live music, performance venues and the night time economy following the introduction of the controversial state government 'lock-out' laws. A response to an increase in alcohol related violence in parts of the city, 'lock-out' laws impose strict licensing conditions on Sydney's nightlife including restricting access to venues from 1:30am. The impact on the night time economy and the live music and performing arts sectors that operate within the night has been dramatic and has seen a number of high profile venue closures. This context has driven the implementation of the City of Sydney's Live Music and Performance Action Plan and the establishment of a Nightlife and Creative Industries Advisory Panel.

INNOVATIVE PROGRAMMES

CULTURAL INFRASTRUCTURE POLICY DEVELOPMENT PRIORITISING SPACE FOR CULTURE THROUGH A NEW DEDICATED GOVERNMENT DEPARTMENT

The affordability crisis relating to housing and space in world cities has been well-documented in the creative community and beyond. Sydney is one the world's most expensive cities to live and work, and also houses just under a third of Australia's creative workforce. With its growing and diverse population, Sydney faces unique challenges in ensuring equitable access to cultural space.

In April 2017 the New South Wales (NSW) Government created a department dedicated to this issue. Operating as a centralised office within the Arts, Screen and Culture division of the NSW Department of Planning and Environment, Create Infrastructure coordinates cultural infrastructure planning and project delivery in New South Wales.

As an office specifically dedicated to the planning and delivery of cultural infrastructure, it is one of the first of its kind in the world. Create Infrastructure has now devised a set of strategic and geographic priorities, the Cultural Infrastructure Plan 2025+, to guide cultural infrastructure development and investment through to 2025 and beyond. The Plan recognises that cultural infrastructure needs are much greater than the government funding available. It aims to make better use of opportunities across government to establish partnerships between cultural and outside agencies, leading to better use of existing facilities, and the embedding of culture within projects and policy development in other areas of government, such as land-use planning, education, and health. Innovative funding streams, such as public-private partnerships and loan schemes, already exist in Australia, but more work is needed to ensure that organisations are investment-ready, and reduce regulatory barriers to private delivery and investment. The Plan also includes a response to Sydney's lack of affordable artistic space. It recognises that there are significant opportunities to increase available space

through adaptive reuse, shared spaces and interim uses. This will also allow for more flexible spaces supporting a broader range of needs.

The NSW Government's commitment to cultural infrastructure is mirrored at the local government level, with the City of Sydney, Inner West Council and City of Parramatta all working to develop policy in this area. Research funded by the City of Sydney has found local government to be the only tier of government in Australia for whom cultural funding has kept pace with inflation, leading to an increased degree of expectation from, and responsibility to, the cultural sector. As the need for cultural space has exceeded the ability of local government to supply it through property assets and funding, the local government sector is now pursuing new and innovative approaches.

MADE IN MARRICKVILLE RESPONDING TO DEMAND FOR LARGE-SCALE INDUSTRIAL SPACE WITH ON-THE-GROUND RESEARCH

The loss of industrial land in the post-industrial context of much of the world has made it increasingly difficult for some creative organisations to operate in world cities. This is particularly true for those requiring large-scale space, including theatre and media production, fashion manufacturing, set design and sculpture. In the City of Sydney there is a high demand for inner-city spaces which have the right technical features and are close to core markets and skilled workers. Creative organisations are being priced out of these spaces due to heavy competition and by real estate development. Planning decisions affecting rezoning of inner-city industrial land are often made on an ad hoc basis in response to development proposals, without consideration of the long term effects on businesses in the area. This leads to failures of strategic planning, and the longer term benefits of promoting creative industries and manufacturing being lost in favour of short term construction projects.

Made in Marrickville is a research project which aims to better understand the evolving creative and manufacturing

industries in Sydney, and their space needs, in the context of rapidly disappearing industrial space. The research has mapped cultural and creative enterprises in Carrington Road, Marrickville – a popular inner-city neighbourhood. It has documented diverse activities among over a hundred enterprises employing well over a thousand people, and the interaction between them. The findings have been published in a report, making them visible to decision-makers. This aims to encourage a more strategic approach to preserving and promoting industrial land in world cities, encouraging good-quality job creation and improving the local economy.

The use of on-the-ground data in this way differs from more typical approaches to development decisions involving desktop modelling and land value calculations. This project has applied methods from both economic geography and cultural ethnography, enabling the details of cultural enterprise activity to be mapped accurately, as well as explain the space needs and pressure felt by creative producers and manufacturers within the same precinct. The results have revealed under-appreciated economic diversity across several cultural clusters, and emphasised Carrington Road's strategic importance to Sydney's status as a world city.

Funded by the Australian Research Council, Made in Marrickville is the first phase of a joint research project on cultural policy and production by Queensland University of Technology, the University of Wollongong, and Monash University. It looks specifically at the key role of light industrial and manufacturing zones to creative enterprise, and their often under-recognised importance to the cultural sector. The project's outcomes have included a full public report and accompanying media activity. This has led to a public conversation in Sydney regarding its rapidly transforming urban landscape, and the potential losses from converting industrial land into residential apartments without the right strategic planning. The project has encouraged renewed interest in the value of industrial land to promote jobs and diversify Sydney's economy, and contributed to high level policy discussions regarding the future of the city's industrial precincts.

AUDREY JOURNAL ADDRESSING THE DECLINE OF ARTS COVERAGE IN THE AUSTRALIAN MEDIA THROUGH AN INDUSTRY-SUPPORTED ARTS REVIEW PLATFORM

Arts coverage in the Australian media has dramatically declined in recent years. The downsizing of printed

publications and a shift towards online news have led to arts journalism being devalued, viewed as offering low readership engagement and poor financial return. Arts sections have been cut and arts writers are shifting to temporary or freelance positions, endangering regular, good-quality critical discourse around the performing arts. This is not only damaging to arts writers and audiences but to cultural production. As well as promoting local performances to audiences, critical writing plays a crucial role in the life cycle of new performing artists and performance works. Reviews and criticism guide an understanding of new talent and trends. Strong critical success enables funding and sponsorship and is fundamental in marketing productions to overseas and interstate festivals or promoters. The end of guaranteed reviews has potentially major consequences for the performing arts economy.

Audrey Media is a group of professional arts journalists who have come together to create an online journal, Audrey, featuring reviews, commentary and critical essays; available for free and financially supported by performing arts companies themselves. Audrey is unique as an industry-funded platform for arts reviews which is therefore less susceptible to changing priorities or financial pressures of commercial media outlets. Participating arts companies pay an annual membership fee and in return receive guaranteed coverage of their and their peers' programmes, available for free to readers and potential new audiences. Despite relying on this subsidy from the sector, Audrey's reviews are unbiased and independent.

The relationship between the arts and arts critics has always been complex, but the shrinking of arts journalism has forced the creative industries to recognise the importance of their relationship to reviewers. The need for an industry-driven publication is evidenced by the wealth of support Audrey has received from the local arts sector. Through Audrey, journalists and the performing arts sector are helping the sustainability of both industries.

In the future, Audrey aims to expand across Australia, engaging freelance arts journalists in every capital city and major region. It aims to broaden its scope beyond the performing arts, into literature and visual arts. It also hopes to build beyond being a platform for news and reviews, to featuring in-depth articles and insights about the state of the arts. Audrey aspires to be the primary source for independent arts criticism in Australia, promoting both the arts sector and local arts writers.

TRENDS

- Greater Sydney continues to be the heartland of the nation’s cultural sector, with a 19.39% increase in people employed in the cultural sector over the past ten years. Almost 30% of the nation’s cultural workers live in Greater Sydney. Its strongest sectors include design, media and urban design.
- Large-scale urban development has substantially impacted upon inner-city communities, with rising property costs reducing diversity in the city centre. A trend towards socio-economic division is increasingly apparent, and increasingly marked by a city-suburb divide.
- Research commissioned by the City of Sydney, and undertaken by Western Sydney University, has found a substantial need for cultural workspace, particularly light industrial buildings.
- The impact of development controls and local environment plans are increasingly being recognised in discussions around cultural participation and creative industries employment. This is leading to efforts to create more effective links between cultural and planning policy.
- Between 2009 and 2015, the night time economy experienced a gradual increase in cultural employment, whilst gambling and hospitality related industries remained static. Since 2013 night time employment in Creative & Performing Arts activities in the City of Sydney has increased by over 20%, which is triple the New South Wales and Australian total employment.
- Similar levels of growth have occurred in resident numbers, employment numbers and visitor numbers, meaning usable space has become an issue. The future growth of affordable creative and cultural space is potentially hindered by the absorption of land and floorspace by other users.

CULTURAL INFRASTRUCTURE

- **bara** is a major new artwork by Aboriginal artist Judy Watson, commissioned by the City of Sydney. Standing more than six metres tall it will take pride of place on the Tarpeian Precinct Lawn above Dubbagullee, also known as Bennelong Point, overlooking Sydney Harbour. The project is part of the City of Sydney Public art program and builds on existing work undertaken by the City to celebrate Aboriginal and Torres Strait Islander history, cultures and communities.
- The **Walsh Bay Arts and Cultural Precinct** in Sydney Harbor, is undergoing extensive redevelopment from 2018. The project will include the adaptive re-use of Pier 2/3, providing facilities such as new small to medium scale theatre and performance spaces, rehearsal rooms and commercial events and art spaces for festivals.
- **Sydney Modern** the expanded **Art Gallery of New South Wales** will transform the Gallery into a 21st century art museum to serve future generations of local and international artists and provide visitors with new and expanded spaces for art, live performance and film.
- The New South Wales Government has entered into an agreement with the City of Parramatta Council to invest in new cultural infrastructure in Parramatta: **Western Sydney – Parramatta Cultural Precinct**. This will include a new **Western Sydney Museum of Applied Arts and Sciences (MAAS)**, 18,000 square metres of exhibition and public space in Parramatta.



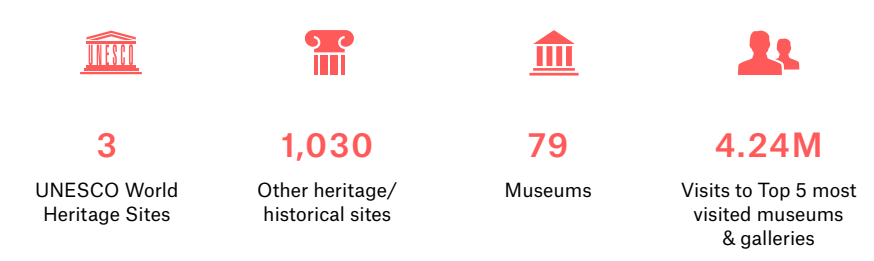
'bara' by Aboriginal artist Judy Watson, a major new permanent artwork to celebrate the First Peoples of Sydney
Image courtesy of City of Sydney

SYDNEY DATA

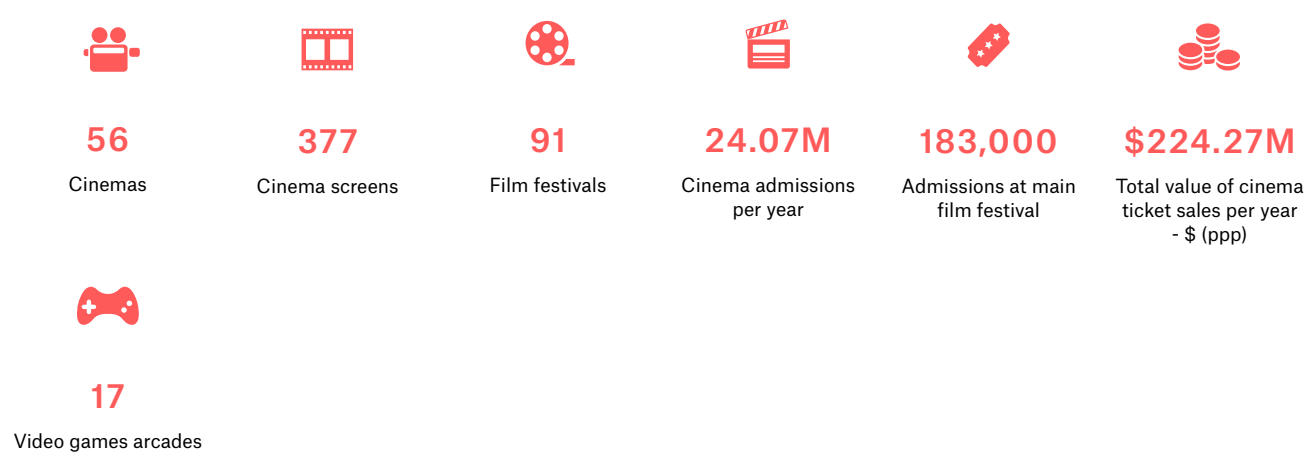
Geographical Area Size (km²): 12,368
Total Population: 4,823,991
GDP (m): \$269,872

Corresponding Administrative level: City of Sydney

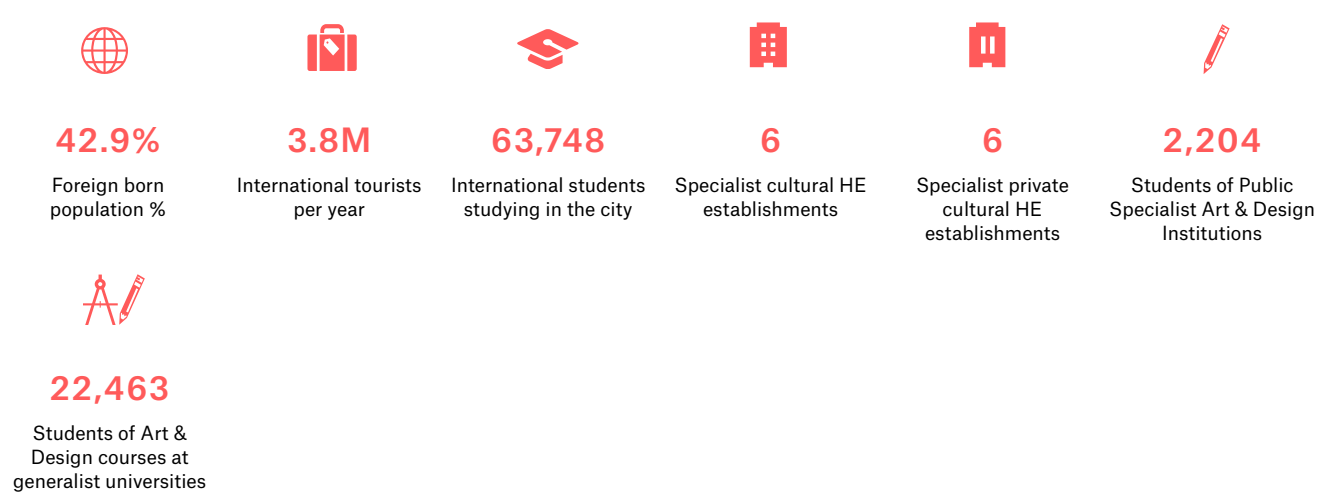
CULTURAL & NATURAL HERITAGE



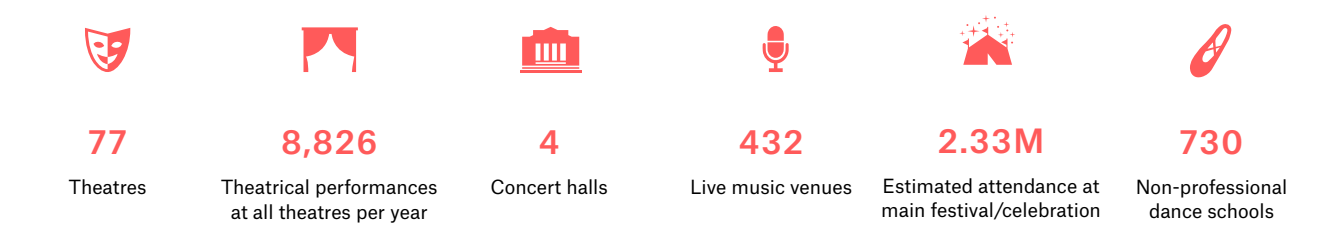
FILM & GAMES



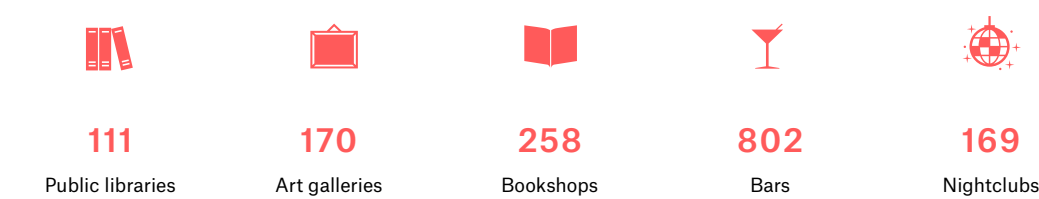
PEOPLE & TALENT



PERFORMING ARTS



VITALITY





Taipei Shude Park inclusive game site ParkUp, example of Taipei Design Action
Image courtesy of Department of Cultural Affairs, Taipei City Government

TAIPEI

Taipei is the centre of cultural and creative life in Taiwan. First settled by the Taiwanese aboriginal peoples, then by the Han Chinese in the early 18th century, it has long been a city where different cultures meet. Taipei became a provincial capital in the late 19th century, then later the capital of Taiwan, after the island was ceded to the Japanese in 1895. Japanese rule during World War Two led to significant urban development despite wartime damage to the city. Many major buildings in the city date back to this era, including the National Taiwan Museum. After the war, Taiwan came under the control of the Chinese Nationalists, and in 1949 Taipei became the provisional capital of the Republic of China. US economic aid and an export focused economy led to rapid industrial development during the 1950s and 1960s. The 1980s and 1990s saw the dismantling of many World War Two structures in Taipei, and a renewed focus on Taiwan's native language and culture, as well as the growth of a large independent music scene in the city alongside the Taiwanese pro-democracy movement. Taiwan also became known as a world leading exporter of electronics and consumer goods, and for its financial district in Taipei. The 508 metre high Taipei 101 building was opened in 2004, and was then the world's tallest inhabited building.

Modern Taipei blends Chinese and Western traditions, and continues to be influenced by Japan and South East Asia, particularly as a result of recent immigration. Taiwanese aboriginal people represent 2.3% of the island's population and their cultural traditions are increasingly being highlighted. The City aims to take advantage of its Chinese and Western links, and good infrastructure, to develop international tourism. All the country's large cultural organisations, and just under one third of its cultural and creative industry organisations, are based in Taipei. Its National Palace Museum is known for one of the best collections of Chinese art and antiquities in the world. Many of its nearly 700,000 items were moved to Taiwan for safekeeping during the Chinese Civil War. Other important cultural institutions include the National Museum of History, the Taiwan Museum, the National Theatre and Concert Hall, City Stage, Taipei Fine Arts Museum, Taipei

Museum of Contemporary Art, and the Shung Ye Museum of Formosan Aborigines. The city is also home to over a thousand registered performing arts groups, and its independent music scene continues to thrive. The City is keen to nurture existing and emerging creative talent, with the recent opening of two new major performing arts venues and four new arts schools. Meanwhile, Taipei is establishing itself as a centre for forward looking design. In 2016 it was named the World Design Capital, with the intention of putting 'design thinking' – the physical transformation of Taipei through socially useful design – at the heart of its urban planning.

Taipei's cultural priorities and challenges centre around affordability, as well as an ageing and growing population. There is a strong entrepreneurial spirit among the city's young people, but high rents and a limited amount of space available for start-ups and other creative organisations can be barriers to cultural production. Despite programmes such as the recent Art Space, aimed at addressing this, there is still a need for further intervention to ensure Taipei retains room for art and creativity. The renovation of old houses into art spaces has become popular with young creatives and contributed to urban renewal. However, an increase in land and house taxes during 2017 has also created a significant financial burden for these renovators, which the City is in the process of responding to.

A tight public budget means that important projects have partly relied upon large private funders, leading to some concerns about the commercialisation of culture. In response, the City leadership has increasingly recognised the worth of less institutional cultural spaces, such as independent bookshops and live music venues. The City is also developing a number of programmes to increase cultural participation. Initiatives such as 'Citizen Café' and 'Idea Taipei' are designed to involve the public in the early stages of policy development.

INNOVATIVE PROGRAMMES

THE OLD BUILDING CULTURAL MOVEMENT RESTORING HISTORIC BUILDINGS THROUGH NEW PUBLIC-PRIVATE PARTNERSHIPS

Public-private partnerships and community participation are increasingly central to Taipei's cultural renewal, and are seen as key to addressing shortages of personnel and funding for culture in the public sector. The Old Building Cultural Movement is a cultural renovation project which has reclaimed and reused old and abandoned public buildings in Taipei City as cultural assets, funded and run by private sector organisations. An open call was put out to organisations for proposals to renovate buildings which had fallen into disrepair due to a lack of public money to maintain them. Once the restoration was complete, the buildings were turned into public spaces, such as museums, bookstores, restaurants and bakeries, which were then managed by the organisations themselves. To further encourage private sector participation in the project, the Old Building Cultural Movement 2.0, launched in December 2017, allows selected private sector participants to deduct their restoration and day-to-day maintenance costs from building and land usage fees.

Taipei City Government is the first public sector institution to recruit private sector bodies to restore and manage disused publicly owned cultural assets. Since its launch in 2013, the project has successfully recruited management teams for 19 cultural assets, saving over NT\$200 million in public funds, creating new jobs, and resolving the long-standing problem of insufficient public sector resources to preserve existing cultural assets. Of the 19 properties that have found private sector support, 11 have been renovated so far. Granary No. 1 on Bade Road combines a fresh produce market, restaurant and bakery. The former US military housing on Yangmingshan is now a bakery run by pâtissière Yannick. Meanwhile, the 9,900 square metres former US military club now houses the Brick Yard 33 restaurant, a vinyl record museum and an independent bookstore.

The transformed buildings have received acclaim from across the public and private sector. In 2014, the

project received honourable mention in the Taipei City Government's 2013 Creative Proposals competition, and also received an award in the Taiwan Healthy City and Age Friendly City competition, run by the Ministry of Health and Welfare. Several of the buildings restored as part of this project, including Granary No. 1 and Leputing, on Hangzhou South Road, have won the Reborn Old Building Prize from the Taipei City Urban Regeneration Office several years in a row. It is hoped other successful partnerships will follow, and many public sector institutions have expressed interest in making their properties available for the project.

TAIPEI DESIGN ACTION IMPROVING PUBLIC SPACES THROUGH SOCIAL DESIGN AND COMMUNITY PARTICIPATION

Taipei Design Action is a series of events and projects taking place every year to involve the public in improving their neighbourhoods through good design. As part of the publicly-funded programme, designers base themselves in a designated neighbourhood, organising workshops to gather local people's opinions on potential changes to their environment; they then offer their expertise to make these changes happen. The programme began in 2012 as a series of projects intended to create momentum for the city to apply for World Design Capital in 2016. It reflects the City's belief in social design and community participation as responses to social problems and to drive social change. Its focus is on small-scale developments in practical everyday community spaces, such as pedestrian areas, parks and markets. Designers have since transformed the historic East Sanshui Street, helping retailers make their traditional street markets more attractive and accessible to the city's young people, who increasingly prefer online shopping and fast food. The changes made have been simple and affordable, such as rearranging shelves and designing new advertisements.

The programme has also created new green spaces and play areas in Taipei. The use of custom-designed rather than pre-built play equipment is part of an effort to make the city's playgrounds more accessible to disabled children

and their families. In 2017 and 2018, designers turned unused land beneath a high rise commuter bridge into a bright yellow playground, and created five more new small parks in the city. The new playgrounds have used design elements to celebrate local history and industry.

Designers involved in Design Action have emphasised the idea of 'unity design' in introducing their ideas to the public; making the spaces free and accessible to all ages. It is hoped the project will make Taipei a future role model for urban development.

TAIPEI MEDIA SCHOOL OFFERING THE FIRST INTEGRATED MEDIA TRAINING FOR YOUNG CREATIVE TALENT IN THE CITY

Vocational high school education in Taiwan tends to concentrate on traditional academic subjects, and can lack the flexibility to respond to skills needed in the current market, while arts education solely focuses on training performers. Taipei Media School is a specialist media training facility which has opened in response to Taiwan's increasing need for new young talent in the creative sector, particularly film and television. Established by the City's Department of Cultural Affairs and the Taipei Culture Foundation, the school's creative curriculum is the first to offer an integrated media training in film, television and music with an emphasis on digital technology.

The school engages professionals from various fields to lead courses, with a strong focus on preparing students for employment. The latest industry trends and knowledge are made accessible through real world work placements, as well as visits to sites involving music, show production, visual arts and administration. Internships and mentoring also help students build social networks in the industry.

By the time they complete the course, students will have learned skills and working attitudes required by the film and music industries, and are expected to be able to gain entry-level employment in these industries straight away. They will have global mobility skills, be familiar with professional English usage in the industries, and be able to communicate with international teams.

Taipei Media School also invites university professors and industry representatives to join students' annual achievement exhibition and performance, which allows the students to showcase their achievements and potential, as well as seek advice. Students who wish to progress to further study are supported in applying to partner

universities, such as National Ilan University in Taiwan and the Dong-Ah Institute of Media and Arts in Korea.

There is considerable public support in Taipei for so-called 'experimental education' in the creative arts. According to a public opinion survey conducted by the Taipei City Government, more than 60% of people support the expansion of experimental education in the city. Since the school opened in 2016, arts and media education in Taipei has continued to expand. Four more similar schools have recently opened, with two more opening soon.

TRENDS

- The renovation of old houses by young artists has become popular in an attempt to create more affordable housing and artistic space, contributing to the revitalisation of the city's oldest districts.
- Co-working spaces are being created to encourage small business owners and young entrepreneurs, such as Songyan Creative Hub and Centre in Songshan Creative Park.
- Handmade products and crafts are gaining popularity in the local market, as people increasingly seek out products with character and personality.

CULTURAL INFRASTRUCTURE

- A new **Taipei Music Centre** will open in October 2018 in the Nankang area, south east of Taipei city; one of the two music centres commissioned by the Ministry of Culture. The Taipei Music Centre is the first multi-function pop music and culture park in Taiwan, with four performance spaces ranging from 200 to 6,000 person capacity, multimedia exhibition spaces, recording studios and rehearsal rooms.
- **Taipei Performing Arts Centre** is located in a cultural hub near Shilin Night Market. The Centre features a '3+1' theatre design and an outdoor area with a puppet theatre, hanging garden and terraces. The building has been under construction since 2012, significantly delayed due to the bankruptcy of its building company. It is expected to open in 2021.
- The **Taiwan Traditional Theatre Centre**, opened in 2017, programmes a variety of traditional arts performances, such as Hakka opera, traditional Taiwanese puppetry and Nanguan and Beiguan. The Centre rents space to local theatre companies and facilitates international cultural exchanges. It is also home to the Taiwan Music Institute, which contains exhibitions and research collections dedicated to traditional music.
- **Taipei Fine Arts Museum** recently announced an expansion project that will turn it into a contemporary arts park, including an underground area with 48,000 square metres of space. The new area will be dedicated to modern art exhibitions and arts education, while the original space will focus on art preservation and research. The project is planned to be completed in 2021.



TAIPEI DATA

Geographical Area Size (km²): 271.8
Total Population: 2,683,257

Corresponding Administrative level: City of Taipei

CULTURAL & NATURAL HERITAGE

					
0	419	3.4%	131	20.97M	4,223
UNESCO World Heritage Sites	Other heritage/historical sites	% of public green space	Museums	Visits to Top 5 most visited museums & galleries	Average daily visits to top 5 art exhibitions

FILM & GAMES

					
32	211	6	16.41M	85,000	\$141.98M
Cinemas	Cinema screens	Film festivals	Cinema admissions per year	Admissions at main film festival	Total value of cinema ticket sales per year - \$ (ppp)
					
55					
Video games arcades					

PEOPLE & TALENT

					
1.7%	9.76M	16,438	2	0	3,745
Foreign born population %	International tourists per year	International students studying in the city	Specialist cultural HE establishments	Specialist private cultural HE establishments	Students of Public Specialist Art & Design Institutions
					
23,105	20				
Students of Art & Design courses at generalist universities	Community centres				

PERFORMING ARTS

					
167	1,086	1.14M	8	1,168	73
Theatres	Theatrical performances at all theatres per year	Admissions at all theatres per year	Concert halls	Music performances per year	Festivals and celebrations
					
3.5M	44	96	185		
Estimated attendance at main festival/celebration	Performing arts/dance rehearsal spaces	Non-professional dance schools	Dance performances per year		

VITALITY

					
48	198	441	290	8,253	5
Public libraries	Art galleries	Bookshops	Bars	Restaurants	Cultural/multi-arts centres
					
12	14				
Artist studio complexes	Markets				



Marunouchi Ondo Bon-odori Dance Festival
Image courtesy of Tokyo Metropolitan Government (PR Section). Instagram account: @tocho_koho_official

TOKYO

The area now known as Tokyo began around the city of Edo, which established itself as a centre of commerce, art and high culture in Japan during the 17th and 18th centuries, known as the Edo period. It was renamed Tokyo and became the capital of Japan in 1869, after the Emperor Meiji moved from the former capital Kyoto, restoring imperial rule to Japan. During the late 19th century Japan underwent rapid modernisation and cultural change, including the building of roads, railways and telecommunications lines, the popularity of Western hairstyles and fashions replacing traditional topknots and kimonos, and the move to a cabinet system of government. The city was heavily damaged by the Great Kanto Earthquake in 1923, and later during World War Two. Cycles of economic boom and bust took place throughout the late 20th century, matched by the rise of consumerism and cycles of rapid population decline and growth in the city. Tokyo now has a population of 13 million people in its centre and over 38 million including its metropolitan area, making it the largest city in the world.

The city today is one where innovation meets tradition. Tokyo is known for its historic shrines and temples, and performing arts such as Noh, Kabuki and Rakugo, which have been enjoyed for centuries. Its major venues which celebrate Japanese cultural traditions include the Kabuki-za Theatre, the National Noh Theatre and the Kokugikan Hall. Meanwhile Tokyo is renowned for new trends in fashion, music, art, technology and animation, and as a cultural centre for creators in Japan and beyond. Social media tools originating in Tokyo, such as LINE, have spread throughout Japan and the world. Niconico, Japan's largest video social website has over 50 million registered members. The Niconico Chokaigi festival, which allows members to connect in person, has been attended by over 15 million people. As well as being an international cultural hub, Tokyo's identity encompasses many local identities including neighbourhoods such as Asakusa, Akihabara, Harajuku and Shibuya which have distinctive cultural characteristics.

One of the greatest challenges facing modern Tokyo is a declining birth rate combined with an ageing population.

In 2020, Tokyo will host the Olympic and Paralympic Games, and there is a need to balance leaving a legacy for future generations with addressing the growing needs of an ageing society. The Tokyo Vision, the City's long term cultural plan for the coming years, aims to use the Games to promote Japanese art and culture around the world. Many of Tokyo's cultural venues built during the economic boom of the 1980s and 1990s are now in need of renovation, and this also needs to be balanced against competing financial priorities. Multilingual signs are being prepared for the city's museums and cultural facilities, to help foreign visitors to the Olympic Games. This represents a significant logistical challenge for the City. Deciding how many languages should be included in these signs is always difficult, and each cultural facility is trying to find their own solution with respect to the amount of information they want to communicate.

Traditional culture remains a significant inspiration for contemporary fashion, design and architecture in Japan. Despite this, there is some concern about the decline of ancient cultural forms in the modern age. Preserving traditional culture is therefore a priority for the Tokyo Metropolitan Government, which has introduced hands-on experience programmes in traditional Japanese cultural activities such as tea ceremonies and performing arts, both to schoolchildren and foreign visitors.

INNOVATIVE PROGRAMMES

THE TURN PROJECT

PROMOTING INCLUSION AND CELEBRATING DIVERSITY THROUGH ART

Ahead of the Olympic Games in 2020, the City has launched TURN, an art programme open to all and aimed at bringing different people together through artistic expression. Running since 2015 and supervised by the artist Katsuhiko Hibino, the programme encourages participants to celebrate their individuality and differences through art, regardless of age, gender, nationality, or disability.

TURN consists of four programmes; TURN Interactive Programs, TURN LAND, TURN Meeting, and TURN Fes. In TURN Interactive Programs, artists visit workplaces and social welfare facilities, where they meet and spend time with the residents and staff, and lead enrichment activities. Through the programme, dancers have led movement workshops at factories employing people with intellectual disabilities or autism. Artists have also organised workshops at care homes to build more enjoyment into residents' daily routines.

In TURN LAND, artists and social welfare centres work together to build inclusive public spaces for the benefit of their community. For example, artists have created a cafeteria that provides food and shelter for children in poverty and allows them to experience workshops and talks by people from across the world of work, whom they wouldn't normally get to meet. These activities can turn facilities that function as welfare centres into cultural facilities where anyone can participate.

The activities and outcomes of these two programmes are showcased in TURN Fes, an annual festival where all the participating artists and facilities join together to share their progress. Artworks created through the programmes are exhibited, with talks and workshops from participating artists. Guided tours are available, along with sign language interpreters and volunteer helpers, providing an opportunity for everyone to experience and learn more about TURN activities. The third TURN Fes held in 2017, attracted over 2,000 attendees.

To further develop the programmes, artists and staff members from the participating facilities meet regularly to share their input. In 2017, five meetings were held with guest speakers from various backgrounds discussing the TURN programs from different perspectives in order to improve future activities.

Through these four programmes, TURN aims to influence how the society treats people's differences. It wants these differences to be seen as unique and worth celebrating, rather than causing discomfort or unease. By redefining the role of art in the community, the ultimate goal is for a society in which everyone can accept each other for who they are and express themselves freely.

TOKYO TOKYO FESTIVAL

CELEBRATING CULTURE THROUGHOUT THE 2020 TOKYO OLYMPIC GAMES AND BEYOND

The Tokyo Tokyo Festival is a cultural programme to be held leading up to, and during, the Tokyo Olympic and Paralympic Games in 2020. Devised by the Tokyo Metropolitan Government, the programme aims to promote the Games and celebrate arts and culture in Tokyo more widely. The public will have the opportunity to influence aspects of the programme's design. The Festival is an expansion of the existing Tokyo Cultural Programme which has already begun generating interest in the city's culture ahead of the Games. It is hoped that the Festival's programmes will create an atmosphere of celebration in the city throughout the Games, leaving a legacy of economic and cultural growth.

FUROSHIKI PARIS

USING TRADITIONAL JAPANESE ARTS AND CRAFTS TO PROMOTE SUSTAINABILITY

Preserving traditional Japanese culture and achieving a more sustainable society are two of Tokyo's main priorities. To reduce waste and encourage recycling, the City is promoting the use of Furoshiki, a type of cloth popularly used during the Edo Period to wrap items such as gifts or groceries, instead of plastic bags.

Furoshiki has also traditionally been used in Japanese arts and crafts. 'Furoshiki Paris' aims to promote the environmentally friendly characteristics of Tokyo and Japanese culture throughout the world. Taking place in autumn 2018 as part of the Tandem Paris-Tokyo 2018, a year long cultural exchange between the two global cities, the exhibition will be based in a pavilion outside Paris City Hall and will be the first involving Furoshiki outside of Japan. Designed by the Japanese architect Tsuyoshi Tane, currently residing in Paris, the pavilion itself will be built in the shape of a giant Furoshiki-wrapped box, symbolising a gift from Tokyo to Paris. It will contain several types of installations, such as booths and video screenings introducing the origin and history of Furoshiki, and explaining how it is used. Furoshiki workshops will be held, where visitors to Paris can learn how to wrap small gifts or wine bottles.

There will also be an exhibition of Furoshiki-inspired artworks inside the pavilion, featuring works designed by Japanese and French artists and celebrities under the theme of The Cycle of Nature. These include the artist Yayoi Kusama, film director Takeshi Kitano, former Japanese Prime Minister Morihiro Hosokawa, fashion designer Jean-Paul Gaultier, and artist Nicolas Buffe.

It is hoped the event will highlight a unique solution to one of the key environmental challenges the world is facing today, and encourage visitors to consider what can be done to prevent further damage to the natural world.

TRENDS

- Tokyo faces a shortage of mid-sized theatres and performance venues. With the construction of larger venues being a priority for the 2020 Olympic Games, many ageing mid-sized venues dating back to the 1980s and 1990s have been closed rather than renovated. This is a problem across Japan, affecting emerging artists who do not have the audiences to fill large arenas.
- Art galleries and theatres are increasingly being built within large commercial facilities in Tokyo. With fewer art collectors in Japan compared to other countries, these are helping to increase Japan's share of the art market and attract new audiences, particularly young people.
- Tokyo's awareness of accessibility and inclusion is on the rise. With the upcoming Paralympic Games and the recent increase of tourists, Tokyo has seen improved access to facilities and multilingual street signs. Moreover, there has also been an increased number of inclusive cultural opportunities such as theatre experiences accompanied by digital tablets, exhibition with hands-on 3-D printed replicas and outreach programmes designed for participants with and without disabilities to co-create work.

CULTURAL INFRASTRUCTURE

- The **Yayoi Kusama Museum**, dedicated to the work of artist Yayoi Kusama, opened in Shinjuku in 2017, exhibiting artworks from throughout her career and giving her art a permanent home in Tokyo.
- A large-scale urban redevelopment project in Ginza, **Ginza Six**, featuring shops, a Noh Theatre, and art galleries, opened in 2017. It also features a coffee shop containing auction catalogues and art magazines which is open until late at night, making it a popular after-hours venue for art enthusiasts.
- **The National Film Archive of Japan** opened in April 2018. Formerly a branch of the National Museum of Modern Art, the now independent Archive is Japan's only organisation wholly dedicated to film preservation and research.
- **A new contemporary art prize** for mid-career artists will be established in Tokyo in 2018.
- In June 2018, the **MORI Building Digital Art Museum** opened. The museum features immersive environments created by the art collective teamLab using video projectors and computers, centring around the theme of a borderless world.
- **Hareza**, a commercial redevelopment of an area in Ikebukuro, is due to open in 2020, and will include eight new theatres.



Image courtesy of Tokyo Metropolitan Government (PR Section). Instagram account: @tocho_koho_official

TOKYO DATA

Geographical Area Size (km²): 2,194
Total Population: 13,513,734
GDP (m): \$1,015,342

Corresponding Administrative level: City of Tokyo

CULTURAL & NATURAL HERITAGE

					
2	872	7.5%	173	11.76M	7,028
UNESCO World Heritage Sites	Other heritage/historical sites	% of public green space	Museums	Visits to Top 5 most visited museums & galleries	Average daily visits to top 5 art exhibitions

FILM & GAMES

					
67	321	60	27.32M	238,185	\$354.22M
Cinemas	Cinema screens	Film festivals	Cinema admissions per year	Admissions at main film festival	Total value of cinema ticket sales per year - \$ (ppp)
					
270					
Video games arcades					

PEOPLE & TALENT

					
3%	11.89M	13%	103,456	1	15
Foreign born population %	International tourists per year	Creative Industries Employment %	International students studying in the city	Specialist cultural HE establishments	Specialist private cultural HE establishments
					
1,341	9,676				
Students of Public Specialist Art & Design Institutions	Students of Art & Design courses at generalist universities				

PERFORMING ARTS

					
236	28,970	11.26M	\$776.5M	13	649
Theatres	Theatrical performances at all theatres per year	Admissions at all theatres per year	Total value of theatre ticket sales at all theatres per year - \$m (ppp)	Concert halls	Live music venues
					
16,699	141	1.84M	1,027	2,445	
Music performances per year	Festivals and celebrations	Estimated attendance at main festival/celebration	Non-professional dance schools	Dance performances per year	

VITALITY

					
387	618	1,646	29,358	148,582	93
Public libraries	Art galleries	Bookshops	Bars	Restaurants	Nightclubs
					
87					
Markets					

TORONTO

The land on which Toronto sits has been home to Indigenous peoples for 11,000 years. Its name is derived from 'TKaronto', a Mohawk word meaning 'trees in standing water'. It has been part of the traditional territory of the Huron-Wendat, the Haudenosaunee, and the Anishinaabe peoples, and most recently, the Mississaugas of the New Credit. In 1787, the British Crown bought most of the land that now comprises the city in a deal called the Toronto Purchase. Fort York was established in 1793, and Toronto became the capital of Ontario in 1867. In 1997, the Province of Ontario passed the City of Toronto Act, joining seven municipalities, establishing the city as it is today.

In the 20th century, Toronto established itself as English Canada's centre of commerce, industry, media and culture, rivalling Montréal's role in French Canada. Until the mid-1960s, Toronto's culture was dominated by colonial and European influences and the cultural institutions established in this period were a reflection of this, including the city's symphony, opera, ballet companies and museums. Post World War Two brought extraordinary economic growth and a wave of nationalism leading up to and following Canada's Centennial in 1967 and new cultural organisations, infrastructure, theatres, festivals, and science museums focused on telling contemporary Canadian stories. Major professional sports teams in Toronto increased throughout the 1980s and 1990s, bringing new sports facilities. Old stadiums and exhibition centres were replaced by venues such as SkyDome (now the Rogers Centre), followed by the Air Canada Centre in 1999 (now the Scotiabank Arena), which replaced Maple Leaf Gardens.

Today, Toronto is a very diverse city with nearly half the population born abroad. It is developing rapidly, and neighbourhoods are in a constant state of change and renewal. The creative and cultural sectors have enhanced the city's international profile. Toronto is known worldwide as a centre of film and broadcasting, particularly for the Toronto International Film Festival. Its festivals such as the Toronto Carnival and Pride are among the most celebrated in the world. The Canadian Opera Company and the National Ballet tour globally and co-produce internationally,

and the city is home to global hip-hop stars, Drake and The Weeknd. Emerging clusters of art and design result in West Queen West being voted the 'second coolest neighbourhood in the world' by Vogue magazine.

Toronto's development, however, faces key challenges. Limited public transportation infrastructure investment has resulted in severe congestion. Housing is becoming increasingly unaffordable: there are more than 90,000 people on the waiting list for affordable housing, with just a few thousand public housing units being built per year. As in other world cities, rising rents and rising income inequality are leading to increased poverty in suburban areas and increasingly racialised poverty poses a potential threat to Toronto's social fabric and its global reputation as a welcoming place for immigrants and newcomers. Arts and culture plays a crucial role in civic discourse, building social capital, and integrating the past with the present.

The City's cultural policies aim to combat economic and cultural disparities across Toronto, and to provide opportunities and access to City funded programmes. The City is focused on three key areas: equity and inclusion; affordable space and access to space; and talent and innovation. Specific measures to increase the affordability of space for business and culture include supporting new shared spaces and creating networks for information and resources related to business space.

INNOVATIVE PROGRAMMES

PROPERTY TAX SUBCLASS FOR CREATIVE SPACES INCENTIVISING LANDLORDS TO PROVIDE ARTISTIC AND CULTURAL SPACES

Affordable, sustainable space for cultural activity remains most challenging in Toronto. In response, the City of Toronto has introduced a new property tax subclass, beginning in 2018, giving a 50% tax reduction to landlords (for eligible portions of their facilities) who offer arts and cultural spaces at a minimum of 30% below market rents. This is a new and indirect form of subsidy, and is available to both for profit and non-profit landlords. It is directed at sustaining existing spaces.

The tax benefit was introduced following a crisis which affected the tenants of the 401 Richmond property in Toronto, a large, privately-owned former factory mainly used by the arts and culture community. The landlord had been offering space at below market rents for the cultural sector, but rapid property tax increases were making it impossible to keep the rents affordable. The new tax subclass enables landlords to keep leasing spaces at affordable rates. Some commercial tenants cross subsidise the non-profit organisations, and overall, the building is sustainable in an overheated real estate market, rather than being forced into redevelopment.

The tax subclass is based on multiple tenants and supports the idea of cultural hubs and resource sharing. The key agencies involved are the City of Toronto, the provincial Ministry of Finance and the Municipal Property Assessment Corporation. In the initial year, six properties with an eligible 238,000 square feet benefit from the new tax subclass.

CULTURAL HOTSPOTS BRINGING CONTEMPORARY ART TO A TORONTO SUBURB WITH LIMITED CULTURAL RECOGNITION

Cultural Hotspots is a programme to increase cultural engagement in areas of Toronto where there is substantial social and economic inequality. As in many world

cities, cultural participation in Toronto has tended to be concentrated in more affluent areas. Cultural Hotspots aims to identify emerging talent, build new networks and develop new audiences away from the city centre. Launched by the City in 2014, it is a hyper-local adaptation of the European Capitals of Culture initiative, scaled to neighbourhoods. Each year, a different part of the city is the focus of cultural attention and programming.

This year the programme takes place in north Scarborough, a suburban neighbourhood with high levels of racialised poverty and many newcomer communities. The City's signature contemporary art event, Nuit Blanche, a large all-night art festival in the city centre, will focus its performances around Scarborough in 2018 and 2019. The decision to expand Nuit Blanche to Scarborough is a response to an internal strategic review, along with community demand. Local interest groups have been pushing for Nuit Blanche to come to the area, on the condition that the Scarborough art projects are on par with the downtown offerings.

The City hopes both Nuit Blanche and the Cultural Hotspot programmes will promote cultural development, invigorate and change the perception of the area by providing visibility to existing artists in the community and invite the rest of the city to a part of Toronto that is underrepresented in the cultural scene.

TORONTO PHOTO LAUREATE: SPANNING THE DON COLLABORATING ACROSS MUNICIPAL SERVICES TO CELEBRATE TORONTO'S HISTORY

'Spanning the Don' is a photography exhibition by Geoffrey James, Canada's first Photo Laureate, to mark the 100th anniversary of the Prince Edward Viaduct, one of Toronto's most recognisable and iconic structures. Taking place at City Hall throughout 2018, it is the second exhibition of James' work to be staged by Doors Open Toronto, a celebration of the city's built environment offering free tours of buildings not normally open to the public. City Hall's ground floor windows provide frames for James'

monumental pictures of the bridge, paired with historic photos by Arthur Goss, the City's first official photographer.

The programme is an example of effective collaboration between municipal government departments, which can sometimes be difficult to achieve. Cultural Partnerships, responsible for the Photo Laureate programme, recruited Transportation Services to sponsor the exhibition, which is part of a larger citywide event run by City Cultural Events, with City Archives also involved.

As a result of the programme, visitors were able to view the Prince Edward Viaduct in an entirely different way. It provides a glimpse of Toronto's history most often relegated to the City Archives, the repository of Arthur Goss' photographic legacy. Further activities commemorating the Viaduct's anniversary included a reading by Toronto's Poet Laureate, Anne Michaels, of Michael Ondaatje's beloved novel, 'In the Skin of a Lion', inspired by the construction of the bridge.

TRENDS

• The City of Toronto has increased its municipal spending in arts and cultural grants in recent years. The total of grants allocated was 61% higher in 2018 than in 2012. This increase has allowed the City to meet its 2003 commitment of reaching a \$25 per capita target for net direct investment in arts and culture.

• Toronto’s night time economy is big business. Toronto is leading a process to develop a vision and action plan for the social, cultural and economic activities in Toronto between 6pm and 6am. As part of this process, municipal staff are consulting with stakeholders on effective strategies to reduce harm and enhance the social experiences of residents and visitors at night.

• Cultural organisations and artists are moving out of downtown Toronto to find cheaper rents. Artists at all stages of their careers are considering moving not just out of the city’s core, but to other cities such as Hamilton, Peterborough or areas such as Prince Edward County. As well as cheaper rents and a more relaxed lifestyle, these areas have an abundance of heritage buildings available for repurposing into creative facilities, and a cost of living that allows artists to raise families.

CULTURAL INFRASTRUCTURE

• Opening September 2018, the **Museum of Contemporary Art** moves into its permanent home with a mandate to promote work by Canadians and international artists who address modern societal themes in innovative ways.

• **The Bentway** is a new initiative that has transformed more than ten acres of land beneath the elevated portion of an unattractive highway into a series of public spaces.

• There are plans for a future **Museum of Toronto**. The museum, likely to be located in the historic Old City Hall, is intended to celebrate Toronto’s history, and as a gateway for visitors to explore other attractions within the city.

• Toronto’s East Harbour, a former industrial area on the banks of the Don River and the site of the decommissioned Unilever soap factory is being transformed over the next 20 years. Key infrastructure initiatives include the Don River Naturalization, repurposing a portion of the soap factory as an incubator space for creative enterprises and the implementation and expansion of a significant public transit network.

• The City of Toronto is currently seeking a partner interested in adaptively reusing the Wellington Destructor, a former waste incinerator, located between the West Queen West Neighborhood and the Fashion District. The goal is to find a development partner who will bring a creative and unique vision to the redevelopment; and be able to populate the property in accordance with both the City’s and the community’s vision.

• **Evergreen Brick Works** is a pioneering community facility that explores how nature makes cities more livable. It includes a 40 acre park and 15 heritage buildings. The Canadian federal government recently announced further funding for Evergreen to help support the transformation of one of the main buildings into a venue for cultural programming. The revitalised heritage building will include artist studios and meeting spaces, as well as enhanced public art installations.



Cultural Hotspots programme. Image courtesy of City of Toronto © Aeshin Yeo

TORONTO DATA

Geographical Area Size (km²): 630
Total Population: 2,929,886
GDP (m): \$156,108

Corresponding Administrative level: City of Toronto

CULTURAL & NATURAL HERITAGE

				
0	64	13%	76	2.84M
UNESCO World Heritage Sites	Other heritage/historical sites	% of public green space	Museums	Visits to Top 5 most visited museums & galleries

FILM & GAMES

					
32	121	8.73M	480,000	\$86.26M	19
Cinemas	Film festivals	Cinema admissions per year	Admissions at main film festival	Total value of cinema ticket sales per year - \$ (ppp)	Video games arcades

PEOPLE & TALENT

					
47%	2.1M	6.9%	20,956	1	11
Foreign born population %	International tourists per year	Creative Industries Employment %	International students studying in the city	Specialist cultural HE establishments	Specialist private cultural HE establishments
					
4,601	8,443	148			
Students of Public Specialist Art & Design Institutions	Students of Art & Design courses at generalist universities	Community centres			

PERFORMING ARTS

					
170	8,879	2.4M	\$105.83M	7	60
Theatres	Theatrical performances at all theatres per year	Admissions at all theatres per year	Total value of theatre ticket sales at all theatres per year - \$m (ppp)	Concert halls	Live music venues
					
14,768	77	1.56M	749	490	728
Music performances per year	Festivals and celebrations	Estimated attendance at main festival/celebration	Performing arts/dance rehearsal spaces	Non-professional dance schools	Dance performances per year

VITALITY

					
100	433	365	7,984	483	41
Public libraries	Art galleries	Bookshops	Restaurants	Bars	Markets



View of Vienna from NH Museum. Image courtesy of City of Vienna © Wiener Wildnisc

VIENNA

As the world's largest metropolitan area to be partially situated within a UNESCO designated Biosphere reserve, and as Europe's 6th most populous city, Vienna's 'green belt' is matched only by its rich culture of past and present. Mozart, Beethoven, Egon Schiele and Gustav Klimt are among the celebrated figures who shaped the modern cosmopolitan face of this city rooted in imperial history. Today, some 1.8 million residents from 180 different nationalities call Vienna home – a 12% increase since 2007 – and a third of whom are without Austrian passports.

Vienna came of age at the crossroads of Europe, and that cultural heritage is as present today within its historical palaces, opulent theatres, and dynamic café culture as the newer cultural trends shaping the city. Avant-garde performance venues and socially minded art collectives have emerged in recent years, championing universal accessibility to Vienna's increasingly international art scene. With almost 30% of current residents born outside of Austria, Vienna has become an ideal destination for expatriates due to its robust public resources, engaged public, and general liveability (it was ranked as the most liveable of the 140 cities surveyed by The Economist's 2018 Global Liveability Index). Nearly 50% of the city is designated as green space, which includes almost 1,000 state-maintained public parks. There are over 1,300 kilometres of paved cycle path, and carbon emissions are low, with an increasing percentage of the population using public transit over cars (almost 40% in 2017 compared to 30% in 1993). Cultural and leisure activities promoting mental stimulation and physical wellbeing are seemingly everywhere, with more than 50 museums, over 26,000 theatre seats, and 167 sports ground facilities in 2017, and many more under construction and renovation.

While Vienna is regarded worldwide as a forerunner smart city, it has fought hard to earn this distinction. Vienna has faced many challenges of globalisation within the past quarter century, including an increasingly diverse population, widening generational and cultural gaps, urban sprawl and a centre-heavy arts focus, as well as a stretched budget for cultural initiatives. The City has responded

with a number of strategic cultural policies and projects that intend to develop alongside these changes over the coming years. Working to the future needs of Vienna, these initiatives integrate universal accessibility to the arts and culture as a key focus of the city's future development.

The new challenges facing Vienna in the 21st century have inspired the Austrian capital's innovative and inclusive cultural agenda. The City's cultural initiatives are both immediate and long term. They include physical renovations of significant cultural venues including the Volkstheater, as well as cultural strategies spanning the next three decades. These long term, multi-step plans indicate the City's continued commitment to enhancing the quality of life and cultural engagement of its multinational population while maintaining Vienna's reputation as a leading smart city.

INNOVATIVE PROGRAMMES

KULTURPASS DEMOCRATISING ACCESS TO CULTURE THROUGH FREE ADMISSION

Initiated in 2003, the Kulturpass ‘Hunger auf Kunst und Kultur’ (‘Hunger for Art and Culture’) addresses the socio-economic and psychological barriers to cultural engagement facing disadvantaged residents of Vienna by offering free access to museums, activities, and other cultural opportunities. For groups living in precarious economic conditions, such as those on social welfare, retirees on minimal pensions, refugees, or the unemployed, gaining basic access to any city’s cultural offerings can prove challenging. The project grants free entrance to cultural institutions and activities in Vienna for a period of six months or a year after the date of issue.

The Kulturpass is pioneered by the Schauspielhaus Wien, an avant-garde theatre known for its innovative programme of contemporary dramatic works, and the NGO Armutskonferenz, a network against poverty and social exclusion. While Kulturpass receives some financial support from the City of Vienna, funding predominantly comes from participating institutions, which appeal for donations from their supporting networks. It is a standout example of collaboration on the individual, institutional, and governmental levels for maximum social benefit to the broadest group of people.

In addition to providing the office infrastructure of Kulturpass, Armutskonferenz assists with its distribution in collaboration with a number of other charitable organisations and assistance services. This includes governmental organisations on the national and city level, such as Austria’s Arbeitsmarktservice, or public employment service, as well as the Sozialzentren der Stadt Wien (Vienna’s social centres). These satellite organisations work together to ensure the mission of the Kulturpass is fully integrated into the social fabric of the city, thereby democratising Vienna’s cultural offerings.

The Kulturpass is the result of citizens, non-profits, and non-governmental organisations working in collaboration with institutions and governmental resources across all levels in pursuit of a larger goal. That mission is to ensure Vienna’s cultural offerings are available to everyone who calls the city their home. Now in its 15th year, Vienna’s Kulturpass has some 46,000 cultural pass holders who are granted free admission to over 230 Viennese institutions. On an international scale, the Kulturpass inspired a number of similar initiatives in cities worldwide, including Brussels, the German cities of Frankfurt, Stuttgart, Darmstadt, and Jena, as well as Luxembourg.

WUK PERFORMING ARTS PIONEERING CULTURE HUB MERGING EXPERIMENTAL ART PRACTICE WITH SOCIAL PROGRESSION

Responding to Vienna’s legacy of excellence within musical and performance theatre, WUK performing arts is an interdisciplinary platform showcasing dance, theatre, fine arts, performance, and choreography as well as new media including video and text art. While formalised cultural organisations often compete with non-institutional forms of art making for governmental funding, Vienna offers a counter-narrative to this paradigm with WUK performing arts, ensuring that the city’s experimental art scene is as active, visible, and accessible as Vienna’s more conventional cultural venues.

WUK performing arts is a programmatic area of the WUK: a state-funded art and culture hub spanning 12,000 square metres in an ex-locomotive factory in Vienna’s eighth district, which has come to symbolise the essence of the city’s youth culture. Specialising in long term collaborations with artists whose practices focus on audience engagement and socio-cultural agendas, WUK simultaneously provides art education in a number of established disciplines while pioneering new types and methodologies of artistic production. It has quickly built a strong international reputation as an experimental, socially-minded cultural centre that fuses art, politics, and social progression.

Working with an annual budget of €8.3 million (2013), alternative educational resources and counselling, concerts, workshops and interactive exhibitions blend together in a successful integration of artistic practice, labour, and political engagement.

WUK receives an average of 200,000 visitors per year and hosts 150 autonomous groups and many collectives and artists: a growing figure that includes over 40 activist groups fighting for human rights initiatives, over 60 performance and dance artists, 18 traditional craft groups and artists, 20 visual artists, 40 musicians, two alternative education modules, and one daycare centre with a total of 150 children.

WUK performing arts has ongoing partnerships with both local and international institutions, including the University of Music and Performing Arts Vienna, the Kunstvolkshochschule (Artistic Community College of Vienna), and the Brut Wien theatre. This network extends overseas, with partners including the Opera House of Dortmund.

Particularly focused on the rapidly emerging independent and alternative performing art scene in Vienna, WUK performing arts offers a much needed space for experimentation and free thought within Vienna’s cultural landscape. It is actively integrated with Vienna’s LGBTQ and feminist communities, as well providing a platform for curious newcomers to the performing arts scene. WUK performing arts ensures that these nascent forms of creative culture and subcultures are given an easy-to-access, highly visible social platform by producing a quarterly publication in which artists share their ongoing work and novel research practices with a broader audience.

BRUNNENPASSAGE BUILDING COMMUNITY THROUGH LOCAL STREET CULTURE

Located in one of Vienna’s busiest street markets, Brunnenpassage stages around 400 events and 100 projects a year that are geared towards acclimatising newcomers to the city. Brunnenpassage is a social arts space where multiple generations and people from different backgrounds can come together within Vienna’s lively street culture. It also responds to the universal human right to freely access communal cultural opportunities, according to its founder, Caritas Wilen.

Recent immigrants to the city, long term residents of Vienna’s Ottakring district, budding artists and students

can mingle alongside vendors in the Brunnenmarkt area. An international staff speaking more than a dozen languages helps to connect Brunnenmarkt visitors with members of the local community and art institutions. The Brunnenpassage team maintains a robust arts and culture programme that includes monthly film screenings, exhibitions, children’s activities alongside its core programme which features music, dance, and storytelling workshops all the way to stage shows, keeping with Vienna’s long-established theatre culture.

With around 22,000 visitors per year – the majority of whom are active members of the local cultural community – Brunnenpassage maintains the feeling of a tight-knit community resource while its social benefit continues to blossom around the larger city. Brunnenpassage stands as a powerful example of a healthy cultural infrastructure’s ability to transform a commercial space into a welcoming cultural destination point.

Inspired by the success of the Brunnenpassage, a parallel art and culture space called the Stand 129 opened in a different Viennese outdoor market in 2014, offering cultural activities to a broad range of nationalities, age groups, and cultural and educational backgrounds. The positive impact of Brunnenpassage also inspired the establishment of the Task Force for Cultural Urban Development by the City of Vienna in 2015, which brings together a multi-disciplinary team of experts dedicated to broadening accessibility to Vienna’s dynamic art and culture scene by establishing cultural events outside the city centre.

TRENDS

- 'Interdisciplinarity' has become the new normal for Vienna's cultural agenda. Theatres host fine art exhibitions and museums put on live concerts as Vienna embraces a creative culture without disciplinary divides.
- Both new Viennese pop groups and classical orchestras are reaching unprecedented levels of popularity and international attention.
- As Vienna's population continues to grow and people move out from its centre, the city is encouraging its leading institutions and key cultural players to extend their programming into decentralised areas of the city.
- **STEP 2025**, Vienna's urban development plan introduced in 2012, anticipates the city's population to reach 2 million by 2025, and strategises how to proactively handle issues of public space and utilities, recreational areas, diversity, urban technologies, and the economy.

CULTURAL INFRASTRUCTURE

- A new **open-air arena** on the banks of the Danube will fill a gap in dedicated summer public events by hosting classical Music and Opera concerts year round.
- A new **multipurpose hall** for culture and sports events will further the city's concern for the intellectual and physical needs of its population.
- The historical **Wien Museum** will receive €100+ million for its renovation and expansion, designed by local architecture firms Certov Architects and Winkler + Ruck Architekten.
- Two of the city's largest theatres, the **Volkstheater** and **Raimundtheater**, will receive an architectural restoration and technological upgrade that will improve accessibility and strengthen the cultural agenda of both venues.



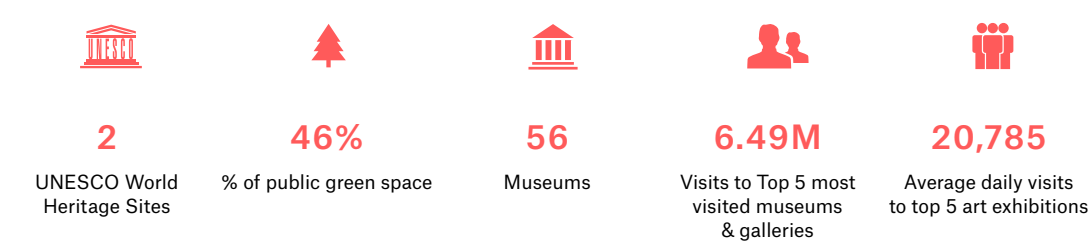
Museumsquartier-Innenhof. Image courtesy of City of Vienna

VIENNA DATA

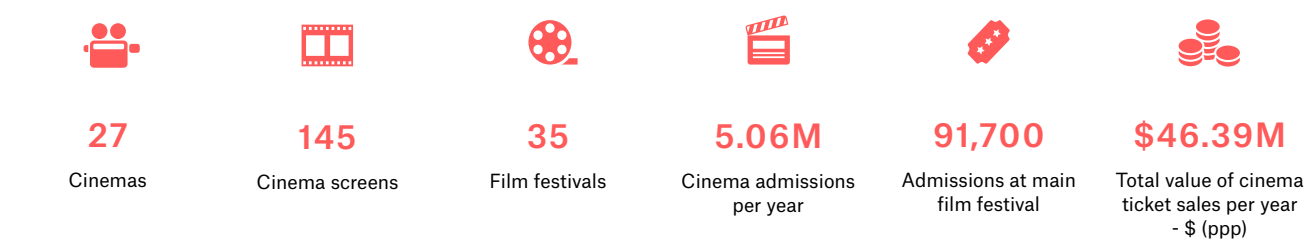
Geographical Area Size (km²): 415
Total Population: 1,867,582
GDP (m): \$108,331

Administrative level: City of Vienna

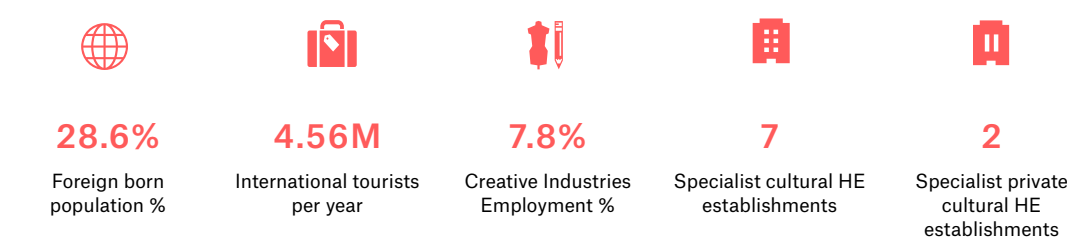
CULTURAL & NATURAL HERITAGE



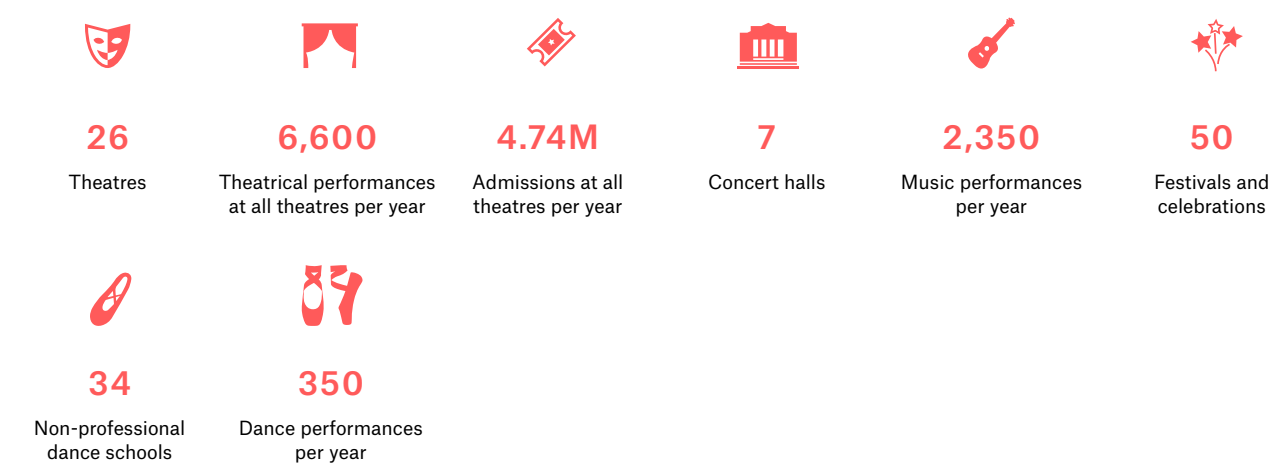
FILM & GAMES



PEOPLE & TALENT



PERFORMING ARTS



VITALITY





WARSAW

Warsaw dates back to the 12th century but in many respects resembles a much newer city. Sometimes called the 'Phoenix City', Warsaw has repeatedly rebuilt itself, particularly after World War Two, and most recently following the fall of Communism in Poland in 1989. The city's landmarks reflect both the country's struggles and celebrate its achievements.

Warsaw today is a city of 1.76 million people, home to a significant number of Ukrainian, Belarusian and Vietnamese among many other nationalities. Since the 1990s, and since Poland became part of the European Union in 2004, the city's economy has boomed. With Poland now a competitive market for foreign investors, Warsaw is home to one of the most important Stock Exchanges in Central Europe, and new skyscrapers dominate its landscape. The city is Poland's most popular tourist destination, drawing nearly three million international tourists in 2016. Its Royal Route, linking Warsaw's former royal residences, is a major attraction, with the Old Town's Royal Palace now a UNESCO World Heritage Site. Meanwhile, efforts are continually being made to commemorate aspects of Warsaw's history through culture. The iconic Palace of Culture and Science, built by the Soviet Union, is one of the tallest buildings in the European Union. A museum dedicated to Marie Skłodowska-Curie was founded in 1967, and the museum is now located in the house where she was born. POLIN Museum of the History of Polish Jews opened in the former Jewish district in 2013, and recognises the large Jewish community that existed in Warsaw before World War Two. In 2010, a new location of the Chopin Museum opened, showcasing the work and information about one of the greatest romantic composers of the time to a wider audience.

The City's Strategy #2030 and Integrated Revitalisation Programme (2014-2022) aims to make Warsaw more inviting for residents, tourists and investors, with improvements to infrastructure as a major priority. New motorways now link the city with its European neighbours. Warsaw's second Metro line opened in 2015, crossing the Vistula river. For decades, the river has divided Warsaw, with the east of the city suffering from economic

underdevelopment and lacking public and cultural institutions. It is hoped new infrastructure will help to draw the city closer together. The Programme also includes plans for the renovation of historic buildings and new housing projects in eastern Warsaw.

Cultural infrastructure in Warsaw has seen major investment in recent years. Warsaw is one of the few cities in Poland with a full cultural strategy, which includes financial support for cultural institutions, investment, modernisation and renovation. In 2021 a new cultural complex will open on Defilad Square in the heart of Warsaw. This will house both the TR Warszawa Theatre and the Warsaw Museum of Modern Art, established in 2005. Also important is the City's Cultural Education Programme, a long term collaboration between local NGOs, cultural organisations and the private sector. Meanwhile, a key aim for the City is increasing informal cultural participation among residents. Following Communist rule the city still suffers from low levels of social trust, and there are growing concerns about gentrification in newly fashionable areas, such as the New Praga district. It is hoped future cultural programmes will help to create more of a community feel in the city, particularly when it comes to integrating migrants from the rest of Poland and abroad.

INNOVATIVE PROGRAMMES

LIBRARY DEVELOPMENT PROGRAMME CREATING A NEW BRAND IDENTITY FOR LIBRARIES THROUGH STAFF AND COMMUNITY ENGAGEMENT

The role of public libraries in the digital age is being discussed throughout the world in relation to cultural facilities and programming. Based on the recommendations of the UNESCO/IFLA Public Libraries Manifesto, the City of Warsaw carried out research in 2016 into its public library provision. It found that the potential value of public libraries to local communities had been considerably underestimated. While libraries had become increasingly marginalised in Warsaw's cultural life the research suggested that better library facilities in the city could lead to increased levels of readership and cultural participation. However, the city's vast network of public libraries – made up of 18 main district libraries and nearly 200 branch libraries – is also highly fragmented, which has made it increasingly difficult to manage.

Based on the findings, the City has begun a programme to improve its public libraries, aiming to create a more consistent and recognisable library brand, while also keeping the local character of individual branches and making each library responsive to the specific community it serves. Organised by the City of Warsaw's library division and the Information Society Development Foundation, the programme has three main goals: creating the new library brand, improving working conditions for staff through stronger employee networks and better procedures, and promoting Warsaw's libraries as positive spaces for public dialogue and community integration. The programme emphasises the need for changes that are both tangible and wide-ranging, with a focus not just on improving buildings, but actively engaging with library staff and communities to create a more positive learning and working environment. The project began through consultations with librarians, and it is hoped this collaborative ethos will continue throughout the programme. Among the improvements implemented so far are a central library catalogue system for all library users, a common visual identification for all

libraries, and a programme of training courses for librarians, along with a newly standardised payroll and a pay rise, resulting from a salary survey.

The anticipated outcome of the project is a more diverse range of library services and libraries which respond better to the needs of local communities and new trends. It is also hoped the programme will improve cross-sector and cross-institutional cooperation, with a focus on audience development and readership promotion through schools and cultural centres. Finally, new architecture and renovations aim to improve the functionality, accessibility and visibility of the libraries.

WARSAW IN BLOOM AND BLOSSOM ENCOURAGING GREEN LIVING AND BUILDING COMMUNITY SPIRIT VIA A GARDENING COMPETITION

Warsaw in Bloom and Blossom is a gardening competition with a long and symbolic history. It was devised in the 1930s by the city's then Mayor Stefan Starzyński, an avid supporter of Europeanisation, who wanted to restore the city by making the municipal greenery of Warsaw as impressive as that of other European capitals. The competition initially ran until World War Two and resumed in the mid-1980s. Mayor Starzyński's belief that citizens should live in healthy and well-kept surroundings, considered groundbreaking in his time, is now at the heart of the City's cultural vision.

Now entering its 35th year, the competition is Poland's biggest nature, gardening and ecology event, with the number of entries growing year on year. Applications have increased from just over 300 in 2015 to 400 in 2017, reflecting local people's interest in keeping their city green and clean. The competition is open to Warsaw residents of all ages. Once a year, individuals, companies and institutions can submit their garden, balcony, loggia or window sill garden for judging. There are many prizes on offer, but personal pride and community spirit are also heavily emphasised as incentives, with entrants benefiting

from the chance to meet other enthusiastic gardeners in their area. The jury selects the three best entries across each category: Individual, Neighbourhood and Business or Institution. Throughout the competition, gardening workshops are offered to residents on subjects such as beekeeping or herbal medicine. Open-garden events are also held, where residents can follow a trail through some of the city's most attractive urban gardens.

The aims of the competition are to improve city greenery and the aesthetics of public space, and to make the local community more active, involving different age groups, as well as promoting gardening's health and ecological benefits. Organised by the Friends of Warsaw Society, in partnership with Municipal Greenery Management, the Botanic Garden of Warsaw University, and the Botanic Garden of the National Academy of Sciences, the competition has been hailed as one of the city's most successful examples of multi-agency cooperation. It reflects the City's strategy of sustainable development and participation.

The event has led to around 500 new plants a year being grown in Warsaw, and encouraged the development of gardening workshops, meetings and nature walks in the city throughout the year. It is hoped the competition will continue to highlight that gardening is good for everyone, and anyone can contribute to transforming Warsaw into a green living environment.

KAMPUS PLUS PARTNERING BUSINESSES AND HIGHER EDUCATION TO CREATE A LIVING LABORATORY FOR INNOVATIVE DESIGN AND TECHNOLOGY

Like most World Cities, Warsaw is seeking to transform and improve its public spaces through design-led and technological solutions. Launched in 2015, Kampus Plus is a partnership initiative between local businesses and residents, international companies and the biggest technical university in Poland, Warsaw University of Technology (WUT) to create Europe's largest 'living laboratory'. Living Labs are spaces where new technology and design is developed and tested in conditions which mimic life-like environments such as apartments, offices and open spaces, with members of the public able to influence the development of products and services according to their needs. Through this user-testing, Kampus Plus' research will seek to answer the biggest design and technological challenges related to modern central and suburban city living, integrating technological and social innovations. The laboratory ultimately aims to

use state-of-the-art technologies to make spaces more accessible and user-friendly. User-testing designs in a natural environment also allows small and medium enterprises to develop, refine and integrate new ideas and quickly introduce them to new markets.

The scale and scope of Kampus Plus is unique not only in Warsaw but across Europe. The main facilities will be built across 16,000 square metres of space, with further locations throughout the University and in residential areas belonging to private partners. The laboratories will be divided into five main research areas, reflecting different areas of design and innovation: Smart Home, Smart Building, Smart District, Industry 4.0 and Social Changes. A key element of the research will be Participatory Spatial Planning, where members of the public and all key stakeholders are jointly involved in designing spaces through the use of Virtual Reality and other geo-visualisation technologies.

Kampus Plus is the first major project of the Warsaw University of Technology to be carried out as a partnership with technology companies. About 100 enterprises implementing a total of 70 research and development projects will be able to use the campus infrastructure at the same time, leading to around ten new industrial designs per year. It is expected that the project will also help to strengthen research and development at the University, and lead to cooperation with leading research centres and businesses in Poland and abroad.

The project is set to be completed by 2020 and hopes to be a starting point for similar investments in other cities; leading to more urban areas being designed, built and developed with the active participation of residents and users.

TRENDS

- Grassroots cultural initiatives are growing in Warsaw. The city has almost 2,000 cultural NGOs developing new projects and ideas; significant in a country with historically low levels of cultural participation.
- Culture is increasingly being used to address social issues and create social change.
- Audience development initiatives by cultural institutions and organisations in Warsaw are increasingly becoming more inclusive of underrepresented and minority groups, such as women, children, the LGBT community and people with disabilities.

CULTURAL INFRASTRUCTURE

- Warsaw's **Museum of Modern Art**, currently temporarily based in Pańska Street and in the pavilion near the Vistula River, will reopen in 2021 in a new permanent central location, near the Palace of Culture and Science.
- **Sinfonia Varsovia** Music Centre, the new home of Sinfonia Varsovia Orchestra, at Warsaw's right bank is planned to open in 2025. The project consists of the reconstruction and restoration of five historical buildings of the former Veterinary Institute, as well as the construction of a new 1,850 seat concert hall. It is one of the priority projects of the City's Integrated Revitalisation Programme.
- **The Centre of Creativity** in the New Praga district, opened in 2016, is the first City funded arts and community centre dedicated to supporting young creative entrepreneurs and start-ups.



Big Book Festival 2017. Image courtesy of City of Warsaw © Anatomia Formy

WARSAW DATA

Geographical Area Size (km²): 517
Total Population: 1,764,615

Corresponding Administrative level: City of Warsaw

CULTURAL & NATURAL HERITAGE

					
1	37	17%	66	6.42M	668
UNESCO World Heritage Sites	Other heritage/historical sites	% of public green space	Museums	Visits to Top 5 most visited museums & galleries	Average daily visits to top 5 art exhibitions

FILM & GAMES

					
27	139	20	6.55M	100,000	\$52.73M
Cinemas	Cinema screens	Film festivals	Cinema admissions per year	Admissions at main film festival	Total value of cinema ticket sales per year - \$ (ppp)

PEOPLE & TALENT

					
2.7M	1.6%	6,500	3	3	3,471
International tourists per year	Creative Industries Employment %	International students studying in the city	Specialist cultural HE establishments	Specialist private cultural HE establishments	Students of Public Specialist Art & Design Institutions

PERFORMING ARTS

					
27	9,143	1.84M	\$30.98M	4	33
Theatres	Theatrical performances at all theatres per year	Admissions at all theatres per year	Total value of theatre ticket sales at all theatres per year - \$m (ppp)	Concert halls	Live music venues
					
1,743	54	120,000			
Music performances per year	Festivals and celebrations	Estimated attendance at main festival/celebration			

VITALITY

	
202	44
Public libraries	Art galleries

ZÜRICH

Zürich is an international hub for the arts and sciences, where tradition meets diversity and future oriented forward thinking. Its cultural facilities are unrivalled in Switzerland for their richness and variety. The city's vibrancy can be traced back to medieval times, when it was one of a small number of urban centres in the old Swiss Confederacy. Zürich's streets and churches were the backdrop to key moments in the European Reformation, and its guild buildings still betray a history of grand craft and design. During the two World Wars, Zürich became a place of exile and cultural production for both artists and scientists. In 1916, Hugo Ball initiated Dadaism as a radical avant-garde art movement in the Cabaret Voltaire, a small venue in Zürich's historic centre, which still celebrates Dada for 21st century audiences. Historically a hub with global impact, the city remains home to much of Switzerland's avant-garde art and music. Its techno scene was inscribed on the UNESCO Intangible Cultural Heritage List, and the former industrial quarter of Zürich-West now hosts many nightclubs and contemporary art venues.

Considered one of the cities in the world with the highest standard of living, Zürich currently attracts young and well educated people from across Switzerland and abroad. This contributes to a flourishing creative economy and a rapidly increasing, highly diverse population. In order to provide an interesting and compelling cultural programme for such a wide range of citizens, Zürich offers a well balanced range of established cultural venues, temporary project spaces and recurring events. The former includes the Schauspielhaus, the Opera House and the Tonhalle. More than 40 museums, among them the Museum Rietberg, Museum Haus Konstruktiv, the Helmhaus and the Landesmuseum, attract many visitors with traditional and experimental exhibition formats accompanied by a cultural programme that actively seeks to engage with the diverse cultural background of Zürich's population as well as its visitors. Film and theatre are also important to Zürich's cultural life. The Theaterspektakel, an international theatre festival, takes place every summer at the Landiwiese on the shores of Zürich's lake. In addition, the Zürich Film Festival is now a major international platform for new developments in film.

The city's reputation for embracing established and alternative, as well as traditional and contemporary forms of culture, alongside its excellent concert halls and galleries raises questions about how contemporary spaces and traditional institutions can work together. Furthermore, because of its urban growth, another of Zürich's key economic and cultural challenges has been the availability of affordable workspaces for the creative scene, particularly in the city centre. To address this, the redevelopment of former industrial sites has been encouraged, and the adaptation of historic sites is equally crucial to the successful visibility of culture across the entire city. For instance, the Löwenbräu-Areal, a former brewery, was renovated to combine its historic structure with contemporary buildings. It is now home to numerous international galleries, including the Kunsthalle and the Migros Museum for Contemporary Art, uniting private and public institutions with the aim to provide a home for local and international encounters with art and culture.

INNOVATIVE PROGRAMMES

JUNGES LITERATURLABOR (THE YOUNG LABORATORY FOR LITERATURE) **PROMOTING LITERATURE TO YOUNG PEOPLE ACROSS DIVERSE COMMUNITIES**

Discussions around immigration, diversity and multiculturalism are important in Zürich, as in most world cities. Supporting literature is a key element in Zürich's cultural profile, and the City intends to increase cultural participation among a more diverse group of people, including those with limited access to literature. Junges Literaturlabor (JULL) is a literature programme, which encourages young people from all backgrounds to enjoy reading and writing in different forms. JULL provides a space for literature outside the classroom, allowing children and young adults to work with words in ways they are less likely to encounter in their normal learning environments.

Participants collaborate with a variety of literary professionals, from novelists and journalists to lyricists and slam poets. Work produced ranges from short stories and poems to audio-productions and documentaries. There are spaces for group and individual work, as well as a recording studio. JULL holds regular public readings and text performances, and distributes printed collections of texts. It is not intended as a training for a professional literary career, rather, as a means of reaching groups of young people with limited access to literature, to ask what literature is and should be for them. JULL aims to look at how the use of language evolves in a young, multicultural society.

Run by Provinz GmbH and funded by Stadt Zürich Kultur (Culture Department of the City of Zürich), the project was developed from scratch, with no known equivalent in any German speaking country. However, for those involved this has emphasised the need to continually work together and measure progress. Literary professionals benefit from being involved in JULL as much as the children do. Since it launched in October 2015, JULL has resulted in more than 70 projects. It encourages thinking through writing and fosters cultural exchange across the entire variety of the city's ethnic and social backgrounds.

PROJEKT TANZ- UND THEATERLANDSCHAFT ZÜRICH **BRIDGING THE DIVIDE BETWEEN WELL KNOWN INSTITUTIONS AND INDEPENDENT PROJECTS**

Zürich, like all world cities, needs to balance funding for traditional cultural institutions with support for newer art forms. It also faces the need to bring together various cultural groups to reach a modern and diverse audience. In doing so, the City is attentive to constantly improving its funding structures, renewing them when necessary.

Projekt Tanz- und Theaterlandschaft Zürich is a one year evaluation project, which aims to reconsider the development and funding of dance and theatre in the city, and to bridge the divide between well known institutions and independent projects. The dance and theatre scenes have continuously grown over the past decades. Meanwhile, the popularity of 'off-spaces' (non-institutional cultural spaces) in the city has also developed significantly and created cultural clusters, which offer an alternative to established forms of dance and theatre productions. However, this process also separates different interests and art forms. In response to these developments, the City intends to change funding structures to encourage inclusion and more direct communication between the different and newly emerging creators. Various scenarios are currently being discussed in a dialogue that includes institutions as well as artists from the independent scene.

Bringing together the various groups and adapting funding standards in a collaborative way is part of a challenging communication process. The anticipated outcome is a flexible funding system allowing the City of Zürich Culture Department to adjust its funding policy more quickly, while paying equal attention to new art forms and traditional theatre and dance institutions. The idea of the project is to question long established institutional and structural ties and networks in order to create a more open and accessible approach to producing theatre and dance. The project will examine the city's dance and theatre

scenes and integrate all voices involved, including both artists and institutions.

KUNST: SZENE ZÜRICH 2018 **SUPPORTING LOCAL ARTISTS IN A GLOBAL ART MARKET**

Large global art fairs are increasingly dominating the cultural landscape, accompanied by high rents for large spaces, and the disappearance of the notion of the purely local artist. In response, world cities face a challenge of highlighting the distinctiveness of their local art scenes, and setting local art in a modern, global context. Zürich has a particularly proud tradition of providing local artists with a platform for showing their work.

«Kunst: Szene Zürich 2018» is a modular exhibition project initiated by Zürich's culture department and taking place in various locations across the entire city from 23 November – 2 December 2018. The event focuses on the production and distribution of local art and its relation to international trends in a globalised art market. The Helmhaus, the city's most prominent venue for the exhibition of contemporary Swiss art, will host a large-scale exhibition presenting acquisitions of the city's art collection from the past decade. While the Kunsthalle will provide space for the art book fair «Volumes», another venue, Amboss Rampe, will host the association of Swiss visual artists «visarte zürich», thus enabling a platform for the vivid exchange of ideas between artists and audience. In addition to these fixed locations and their public programme, «Kunst: Szene Zürich 2018» exhibits individual artistic positions in artist run spaces, private homes or public galleries. This presentation format is open to all artists, professionals or amateurs, residing in the city of Zürich. The hosts offer a whole range of public or private locations that provide compelling and new ways of presenting local art.

The overarching aim of «Kunst: Szene Zürich 2018» is to bring together artists, curators and the public through new channels of communication and interaction, reaching beyond the participatory limitations of social status or institutional boundaries. It believes that this shift in perspective allows for an increased visibility and perception of the variety and richness of the local art scene. It also bears the potential to create sustainable bridges for artistic interaction with a reconfigured network between institutions and the public.

TRENDS

- The City of Zürich facilitates the temporary use of abandoned industrial sites in order to provide affordable studio spaces and rehearsal rooms. This aims to retain cultural production and creative scenes in the city centre.
- The city's current policy studies the societal changes brought on by digitalisation. It appreciates that the use of new technology, such as online platforms, can increase cultural participation among underrepresented groups and give the public more influence over how culture in the city is funded.
- Off-spaces, which offer an alternative programme to traditional cultural institutions, have continued to grow and expand across the entire city. The City is evaluating changes in its funding policy so that it can become more inclusive of new art forms and ensure better collaboration between formal and non-institutionalised cultural organisations.

CULTURAL INFRASTRUCTURE

- Opened in 2017, **Tonhalle Maag** is an alternative classical concert hall located in an industrial site outside the city's traditional cultural centre.
- An extension of the art museum **Kunsthaus**, designed by David Chipperfield, is currently under development with a significant section of the extension dedicated to French Impressionism.
- A **Tanzhaus** is currently under construction.
- The **Pavilion Le Corbusier** (the last building that the Swiss architect Le Corbusier realised in his lifetime) is currently being refurbished and will be open to the public again in 2019.
- **Zentrum Architektur Zürich (ZAZ)** is planned as a site for exhibiting emerging Swiss architecture and urban projects, and as a hub for critical discourses and discussions among professionals and the public.



‘Beyond Every Mountain is Another Mountain’ at Helmhaus Zürich. Image courtesy of City of Zürich

ZÜRICH DATA

Geographical Area Size (km²): 92
Total Population: 424,322
GDP (m): \$71,377

Corresponding Administrative level: City of Zürich

PEOPLE & TALENT



41%

Foreign born
population %



2.44M

International tourists
per year



9%

Creative Industries
Employment %



1

Specialist cultural HE
establishments



2,952

Students of Public
Specialist Art & Design
Institutions



17

Community centres

CULTURAL & NATURAL HERITAGE



1

UNESCO World
Heritage Sites



8,300

Other heritage/
historical sites



41%

% of public green space



43

Museums



910,198

Visits to Top 5 most
visited museums
& galleries

PERFORMING ARTS



21

Theatres



3,765

Theatrical performances
at all theatres per year



720,751

Admissions at all
theatres per year



3

Concert halls



900,000

Estimated attendance at
main festival/celebration

FILM & GAMES



16

Cinemas



64

Cinema screens



2.16M

Cinema admissions
per year



98,300

Admissions at main
film festival

VITALITY



15

Public libraries



7

Markets

SEOUL DECLARATION 2017

We, the World Cities Culture Forum, gathered together in Seoul to agree a New Cultural Agenda for Cities.

Recognising that:

World Cities are not only engines of the world economy, home to the world's most dynamic and diverse populations, and centres of domestic and international power. They are also cultural beacons, shining a light across the globe through their exemplary artists, institutions and active citizens.

Article 27 of the Universal Declaration of Human Rights states that 'Everyone has the right freely to participate in the cultural life of the community'. The New Urban Agenda agreed at Habitat III has presented World Cities with a fresh set of challenges. Cities must be places in which all citizens have a real stake, whether through housing, health, transport, education and social services. No citizen can be left out of the future.

Climate Change continues to present an existential threat for World Cities. Some face the onslaught of adverse weather events; others must bear the brunt of the social and economic turmoil it creates elsewhere.

It is the responsibility of World Cities to offer a global, outward-facing vision of the world. In many countries, political forces threaten to turn nation-states inward, to seek protection from globalisation. By contrast, World Cities are home to citizens of the world.

World Cities in Seoul have demonstrated that:

Culture makes an essential contribution: it boosts local and national economies, it fulfils the creative lives of citizens, it fosters self-expression, it engenders a sense of civic pride and connection between people and the World Cities they inhabit.

Culture remains the golden thread in the vibrant economies of World Cities. Yet, at the same time it is so much more.

A truly successful World City needs all its citizens engaged in culture and creativity, to reinvigorate civic institutions and unite communities.

The evidence shows that culture can deliver happier, healthier and more fulfilled citizens. It can be a means to shape our responses to global issues like climate change and urban development.

Gentrification and other forces behind urban development can inhibit the creative forces that make our cities what they are. Artists, musicians, and makers need the space and resource to craft something from nothing. Culture can be fragile and vulnerable, and sometimes demands protection by city leaders.

The World Cities Culture Forum is a vital mechanism for bringing together Deputy Mayors and city leaders with shared challenges and shared ambitions, providing leadership in this landscape. An international response to today's global challenges is necessary in our connected world.

After Seoul, the World Cities commit to the following:

To ensure that culture is a golden thread in all aspects of city policy, whether that might be housing or transport, health or education.

To make culture available to and empowering for all citizens (like we have seen in Seoul). Recognising that World Cities are the workplaces, inspirations, safe harbours and homes of outward-looking, open-minded citizens.

To generate and learn from evidence and research, in pursuit of an enlightened and progressive approach to policy development and implementation.

To act as leaders in our field and to continue to collaborate in the face of shared challenges and shared opportunities, as identified by the World Cities Culture Forum through its events, publications and networks.

Amsterdam, Austin, Brussels, Chengdu, Edinburgh, Hong Kong, Istanbul, Lisbon, London, Los Angeles, Moscow, New York, Paris, Rome, San Francisco, Seoul, Shanghai, Shenzhen, Singapore, Stockholm, Sydney, Taipei, Tokyo, Toronto, Vienna, Warsaw, Zürich.

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