

Policy and Practice Series

WORLD
CITIES
CULTURE
FORUM

MAKING SPACE FOR CULTURE

Handbook for City Leaders



Contents

FOREWORD	5
INTRODUCTION	7
Culture, Space and the affordability crisis in World Cities: Shaping a solution	7
How can we scale up solutions?	9
What can the World Cities Culture Forum do?	10
CASE STUDIES	11
Hong Kong – Arts Space Scheme <i>Creating more affordable artist studios</i>	13
Istanbul – TAK Kartal <i>Using design thinking and temporary spaces to drive regeneration</i>	17
London - Grassroots Music Venue Rescue Plan <i>Saving small music venues from closure</i>	21
Madrid – Imagine Madrid <i>Involving residents in artist-led solutions to local issues</i>	25
San Francisco – Community Arts Stabilization Trust <i>Using a ‘lease to own’ model to help arts organisations find affordable property</i>	29
Seoul – Seoul Street Arts Creation Centre <i>Turning industrial heritage into a street arts centre</i>	33
Shenzhen – I-FACTORY <i>From industrial factory to creative factory</i>	37
Sydney - Creative Spaces and Built Environment <i>Reforming planning policies to support the creative industries</i>	41
Tokyo – Kagurazaka Street Stage O-edo Tour <i>Preserving the neighbourhood roots of traditional Japanese culture</i>	45
Vienna – F23.wir.fabriken <i>Developing cultural facilities for a new neighbourhood</i>	49
Warsaw - Bródno Sculpture Park <i>Making contemporary sculpture part of everyday life in a deprived area</i>	53
ACKNOWLEDGEMENTS	56



제2의 점
버디 워싱턴
죽음을 향하여
서양과 연결

Wall of Atelier at Seoul
Street Arts Creation Centre.
Photo courtesy of Seoul
Foundation for Arts and
Culture



Seoul Street Arts Creation
Centre, Equipment Hatch.
Courtesy of Seoul Foundation
for Arts and Culture

Foreword

The World Cities Culture Forum believes that culture is an essential ingredient in the cities of the 21st century and that no global city can be successful without it. Our members have a shared commitment to weaving culture through all aspects of urban policy, like a golden thread, contributing to city reputation, economic prosperity and quality of life.

Our influential World Cities Culture Report is the most comprehensive compendium of data available on the subject, a key comparative reference point for urban policy makers. Our annual summit is a chance for city leaders to share experiences and best practice.

This *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.

This report deals with the challenge of 'Making Space for Culture': the question of how to maintain and develop a dynamic diverse mix of spaces and facilities for cultural production and consumption within the harsh realities of the real estate market.

This is a challenge for all cities. But it is more acute for world cities because of the sheer volume of capital that pours into them and the unprecedented speed at which development takes place. Rises in population, demand for housing and for new infrastructure puts pressures on the cultural assets of our cities. This trend threatens the long-term prosperity of world cities, striking at the heart of what makes them unique – their rich cultural offer, their cosmopolitan mix of people, and their ability to innovate.

Although contexts vary greatly across the globe, many world cities are struggling to maintain their cultural amenities and are experiencing a decline in affordable workspace. They face a genuine dilemma: how to continue to attract investment, while preserving their existing cultural infrastructure and inventing new types of cultural space for the future.

This document sets out the findings of our global survey – along with 12 in-depth case studies, illustrating some of the ways in which world cities are responding to the challenge.

We find that the challenge of making space for culture is inseparable from the broader 'affordability crisis' in World Cities. While there are many examples of individual and local responses to the challenge, very few World Cities are responding at a systemic level that is commensurate with the scale and intensity of the crisis. At the same time, we identify a number of clear opportunities for city and cultural leaders to work with other interests to 'scale up' the response to meet the challenges.

The World Cities Culture Forum is delighted to be working on this initiative with Tim Jones, CEO of Artscape, a not-for-profit urban development organisation based in Toronto that is recognised as a global leader in creative placemaking. Over the past twenty-five years Tim and his colleagues in Toronto have pioneered new approaches to 'making space for culture' in a large world city. They have done this largely by demonstrating the many ways in which culture helps to create 'shared value' in urban development, serving the interests of all parties involved.

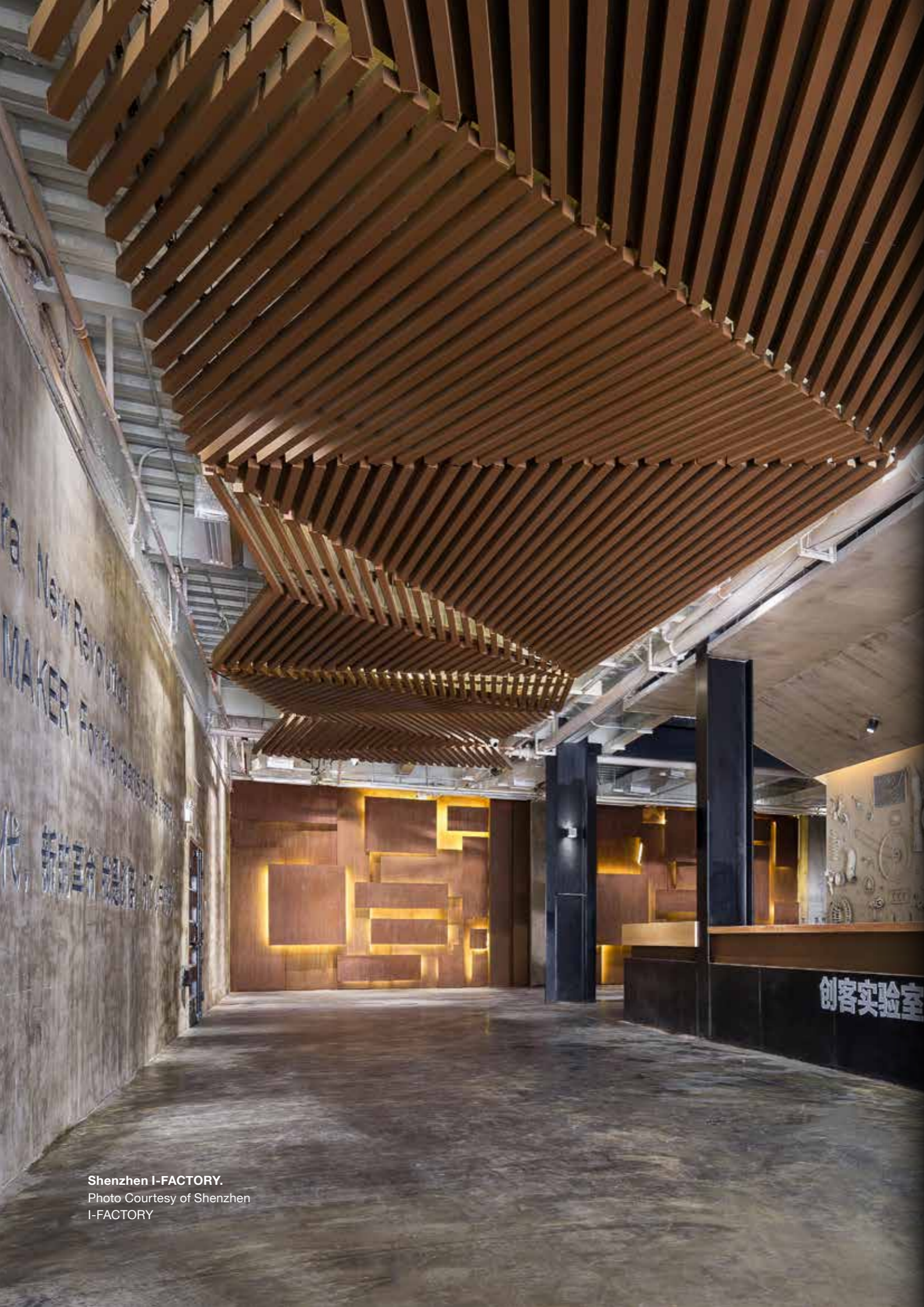
We want this kind of thinking to inform the work of World Cities Culture Forum and our members' cities as we work together to showcase and stimulate innovative responses to the challenges before us.

Justine Simons OBE

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

Paul Owens

Director, World Cities Culture Forum



Shenzhen I-FACTORY.
Photo Courtesy of Shenzhen
I-FACTORY

Introduction

by Tim Jones, CEO, Artscape

Culture, space and the affordability crisis in World Cities: shaping a solution

^{1/}
http://www.rooflines.org/4828/false_narratives_about_artists_harm_artists_and_communities/

Re-framing the Narrative about Artists in Urban Development

For decades, artists have struggled to find affordable space to work and live in major cities. Their relatively low economic status often means they are renters rather than owners, and therefore vulnerable to rising prices. They are also 'placemakers' by instinct: when artists cluster in an area, they infuse it with energy, build social and business networks and contribute to its vibrancy and distinctiveness. Their presence becomes a magnet for other people. But as property values go up and developers move in, they are often displaced from the places they have helped to enliven.

This story, often called the 'SoHo effect,' paints artists as victims of urban development. It has been told and retold in cities around the world.

"We must now re-frame the narrative so that the agency and power of artists is acknowledged. As Jamie Bennett from ArtPlace America recently noted in a blogpost, it is important to: "work to position arts and culture as a core sector of community planning and development. Because artists should never be free-range pawns in a chess game of trickle-down economics, but instead, allies working alongside their neighbors to create an equitable, healthy, and sustainable future for all of us." ^{1/}

A widening crisis

Today, the affordability crisis in cities extends far beyond the creative community. In San Francisco, average monthly rents have reached \$2,824 USD; in Hong Kong housing costs are more than 18 times the annual median income; and in Toronto real estate prices went up by 32% in 2016 alone.

Soaring property values put cities at risk of no longer being able to accommodate the low and moderate wage earners that they need to function: the teachers, the nurses, the police men and women and, of course, the artists. Contributing factors include unprecedented urbanisation, income inequality, inadequate new housing supply, cumbersome and restrictive urban planning policies, inadequate investment in affordable housing, and an over-reliance on the private sector to manage growth. This bundle of problems is not easily or cheaply addressed.

As the affordability crisis continues to grow, creative communities face increased competition for the attention, resources and political will to address these issues. Since 2015 the World Cities Culture Forum has identified this crisis as one of the biggest threats to culture in member cities. There are two major areas of risk:

- the flight of creative people to more affordable areas
- the loss of performance, exhibition, creation, production and administrative spaces where creative people work.

In London, one of the few cities to track the latter issue, 35% of grassroots music venues have been lost over the past 8 years and 30% of artist studios are likely to be lost by 2019.

Towards a solution

Governments, non-governmental organisations, foundations, businesses and community activists have more than 30 years of experience of addressing the affordability crisis as it affects culture. The World Cities Culture Forum believes that cities, as the tier of government most commonly holding strategic responsibility for land use, planning, and economic development, have a pivotal role to play in leading the response. Their options fall into three major categories: i) funding and finance, ii) planning and policy and iii) cultural space development and provision. The chart below lists some well-tested approaches in more detail:

Table 1: Municipal Strategies for Making Space for Culture



Capital and Operating Support

- Providing operating grants to cultural organizations
- Providing capital grants to cultural organizations and creative placemaking initiatives
- Waiving permit fees and development charges for cultural capital projects
- Contributing land for cultural capital projects
- Developing tax credit programs to induce private sector investment in cultural space development

Property Tax Relief and Incentives

- Providing property tax exemptions
- Creating property tax incentive programs for creative workspace development
- Creating property tax subclasses with lower rates for cultural uses

Financing

- Lending capital to cultural projects
- Providing capital loan guarantees to non-profits developing cultural space
- Using tax increment financing to support culture-led regeneration



Planning Tools and Programs

- Developing community improvement or secondary plans that prioritize cultural capital projects
- Adopting inclusionary zoning to increase supply of affordable housing
- Using planning gain or development charges to support cultural facilities development
- Developing affordable home ownership policies and strategies
- Creating an official definition for artist live/work
- Developing a more sophisticated understanding of the cultural facilities ecosystem through mapping and other research approaches.
- Developing a cultural facilities plan

Regulation

- Modernizing regulations and licensing practices to eliminate unnecessary and restrictive practices
- Reviewing and updating zoning bylaws to preserve and enhance creative employment space
- Developing policies and regulations that combat 'not in my back yard' attitudes related to cultural venues

Coordination

- Accelerating planning approvals for cultural capital projects
- Improving inter-departmental coordination
- Developing guides to planning and development for cultural space developers



Municipally-Owned/Operated Facilities

- Owning and operating cultural facilities
- Leasing surplus city assets to non-profits at below-market rates for cultural uses

Social Purpose Real Estate Entities

- Creating entities to develop and manage real estate to achieve social outcomes
- Supporting space-making intermediaries
- Supporting arts-focused affordable housing providers
- Developing or supporting community asset development and land trusts
- Convening and supporting social purpose real estate networks

Facilitating Development Partnerships

- Social procurement: selling surplus lands with requirements to create cultural facilities
- Brokering deals between private and social purpose real estate entities

Districts, Quarters, Zones and Precincts

- Developing strategies for creative cluster development
- Embedding cultural facilities in the heart of major regeneration and revitalization projects

Yet even if cities are active in most of the above areas, their efforts can only provide a fraction of what is required to address the problem. Few, if any, cities have good data on the number of artists and venues at risk as a result of the affordability crisis. But in most major cities 4-12% of the workforce is employed in the creative economy – and the creative economy is dominated by microenterprises and self-employed people, those most vulnerable to the affordability crisis.

No city has yet figured out how to address the scale of this challenge.



Kagurazaka Street stage O-edo Tour, 12-13 November 2016. ©サザンカンパニー Courtesy of Tokyo Metropolitan Government.

How can we scale up solutions?

In this review of the current situation and through our twelve case studies we have identified a number of specific approaches which World Cities can take to 'scale up' to more proportionate responses to the crisis.

1. **Creative placemaking.** Designing cultural facilities as catalysts for broader community regeneration is a strategic way to leverage the value of culture to urban development. Rather than seeing artists as victims of urban development, creative placemaking positions them as drivers of positive growth and change. There is a growing body of theory and practice regarding creative placemaking and how projects can serve multiple interests, including public policy objectives, community aspirations, philanthropic missions, private development interests and cultural needs. This approach is scalable because it links cultural facility needs to city growth, and positions culture as a resource as opposed to a need.
2. **Aligning culture, planning and economic development.** Departments within city government – including culture, urban planning and economic development – often set priorities, policies and investment independently of each other. A more productive approach would take inspiration from the 'transit-oriented development' movement, which responded to similar challenges by integrating efforts across the urban policy landscape and connecting them to urban growth. Similarly, as the World Cities Culture Forum consistently argues, culture must become the 'golden thread' tying together responses to the affordability crisis across government.
3. **Building, or participating in, other affordable space movements.** The cultural community has many allies in its efforts to keep cities affordable and inclusive, so aligning creative space needs with broader agendas can be an effective way of accelerating policy changes and attracting investment. These include:
 - a. **Affordable housing:** In cities throughout the world, there are renewed calls for significant investment in affordable housing. Cities can work to ensure that

qualifying artists gain access to affordable housing and support providers with targeted mandates to house artist-led families. The online blog Shelterforce has offered examples of how artists can contribute to housing.^{2/}

- b. **'Social purpose real estate':** In many cities, government, non-profit and private entities are engaged in the property market to achieve mission-related outcomes that are not necessarily financial. These include school boards, government agencies, community development organisations, non-profit housing providers, community hubs, artists' studio providers, incubators and other private and non-profit urban developers. In Vancouver, Canada, community leaders recognized that this was a specialized field of practice and that much could be gained by sharing knowledge. Social Purpose Real Estate (SPRE) Collaborative was created as a group of funders, investors and government representatives that engages and invests with social purpose real estate. Its goals include increasing social purpose real estate assets, building capacity, leveraging capital and maximizing the impact of the collaborative.^{3/}
- c. **Open workspace:** There is a growing trend for clustering workspace for small and micro-businesses and freelancers, resulting in increased power to access space. In London, the *Mayor's Open Workspace Providers Network* advocates for policy and investment for workspaces that are drivers of the start-up world, including incubators, accelerators, maker spaces and artist studios.^{4/}

Aligning creative community space needs with these broader agendas can be an effective way of accelerating policy changes and attracting investment.

- 4. **Building knowledge, capacity and leadership.** Many cities have limited ability or commitment to respond to the affordability crisis – and their responses often do not focus on culture. So the cultural sector must also exercise leadership. Through sharing knowledge about innovative approaches such as social purpose real estate, the cultural sector can empower itself to design and implement solutions.

What can the World Cities Culture Forum do?

The World Cities Culture Forum sees the affordability crisis as one of the main issues facing culture in world cities. We will continue to research and analyse this key theme in our Policy and Practice Series, with a focus on three particular areas:

1. WCCF will work to create metrics for measuring the scale and urgency of the problem, and for benchmarking cities' efforts in responding to it. Strong, clear research can have a powerful impact in driving strategy, policy and investment in cities. An example of this is *The Economic and Cultural Value of Live Music in Australia 2014*.^{5/} This report resulted in the City of Sydney's *Live Music and Performance Action Plan*,^{6/} which in turn inspired London's *Grassroots Music Venue Rescue Plan* (see case study). Better data on the threat to culture posed by the affordability crisis is essential to making headway on this issue.
2. WCCF will conduct research to better understand the characteristics of a healthy ecosystem of creative spaces within world cities. This research would seek to understand the role that cultural space plays in generating cultural, social and economic value.
3. WCCF will create and share a toolkit to help cities and their partners develop and maintain cultural spaces. As the table above illustrates, there are many approaches to funding and financing, planning and policy, and space development and provision. There are also many innovations in social purpose real estate that could be documented.

^{2/} http://www.rooflines.org/4495/6_things_the_arts_can_do_for_housing/

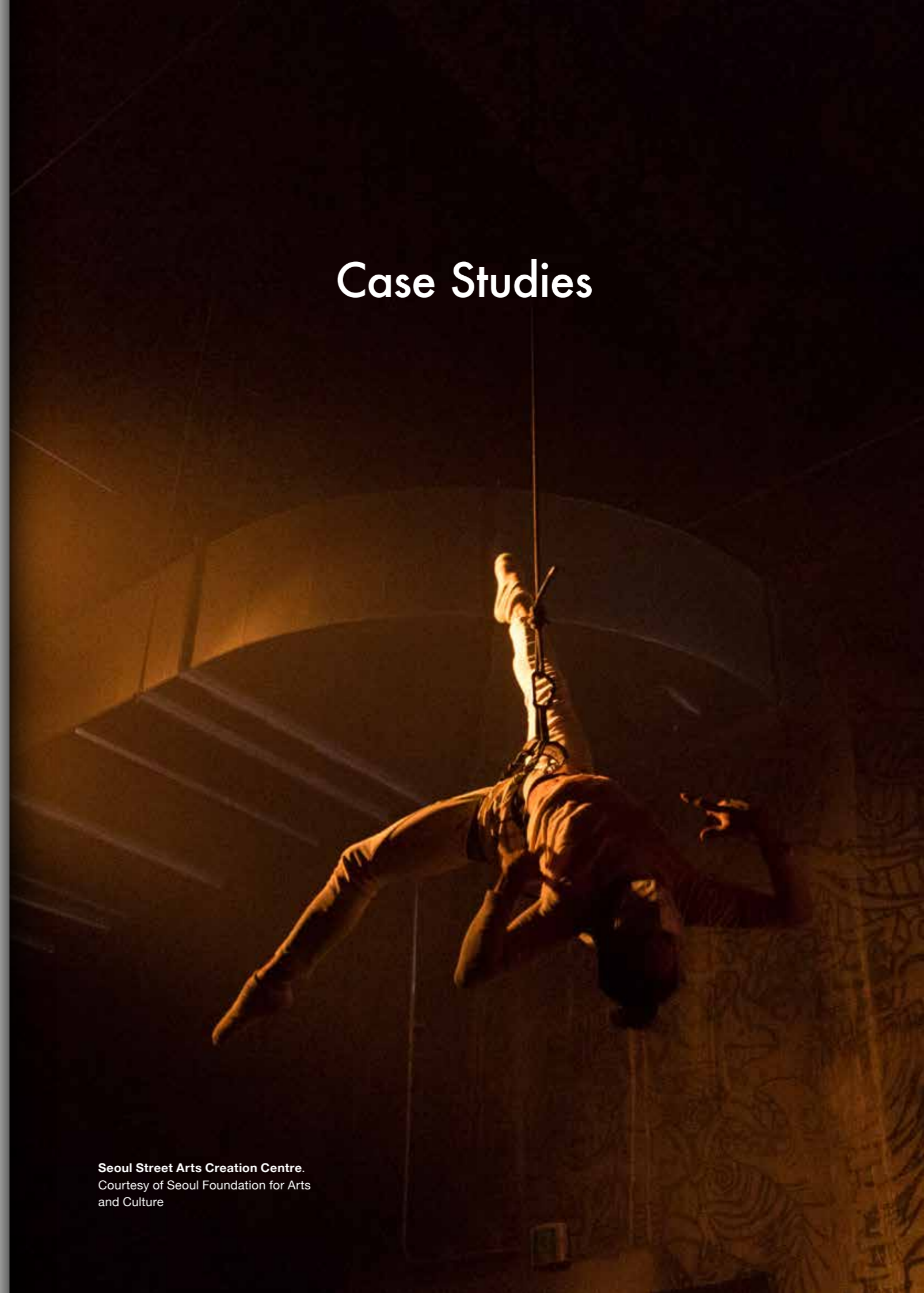
^{3/} <http://www.socialpurposerealestate.net>

^{4/} https://lep.london/content_page/london-open-workspaces

^{5/} <http://apraamcos.com.au/broadcast/LiveMusic-report-FINAL.pdf>

^{6/} <http://www.cityofsydney.nsw.gov.au/vision/towards-2030/communities-and-culture/culture-and-creativity/live-music-and-performance>

Case Studies



Seoul Street Arts Creation Centre.
Courtesy of Seoul Foundation for Arts
and Culture

藝術空間 | ADC artspace

6
1



Arts Space Scheme

Hong Kong

Creating more affordable artist studios

- Hong Kong has one of the highest population densities in the world, and equally high property prices, meaning that there is a severe shortage of affordable studio space for artists
- ADC Artspace, launched in 2014, makes use of a 1,000-square metre space in a former industrial building in Hong Kong. It leases 17 arts studios to 26 visual and media artists at a concessionary rate.
- The project is collaborative, depending on an agreement with a private landlord willing to accept below-market rent

What was the challenge?

Hong Kong has one of the highest population densities in the world with 7.3 million people (as of mid-2015) in an area of around 1,110 square kilometres.

In recent years, more and more artists and art groups have chosen to set up studios in industrial buildings, taking advantage of the relatively lower rental costs, higher headroom, higher limit load and less restrictive physical layout.

But in line with global trends, property prices have been rising in Hong Kong, making these industrial spaces increasingly expensive. Some landlords have converted them into other, more profitable uses fetching higher rent. The shortage of affordable arts space in Hong Kong poses a challenge to emerging artists, small and medium arts organisations and creative groups.

What is the project?

Launched by the Hong Kong Arts Development Council (HKADC) in 2014, ADC Artspace is the first arts space project put forward in Hong Kong. It leases 17 arts studios to local visual and media artists at concessionary rates. It is housed in a private former industrial building in the Wong Chuk Hang neighbourhood, an industrial zone in Hong Kong Island South that is now a burgeoning cluster of galleries and arts spaces.

The project represents a joint effort between the government, the arts community and the business sector. ADC Artspace is administered by the HKADC and funded by the Home Affairs Bureau of the Government of the Hong Kong Special Administrative Region. It is supported by the landlord of the building where the studios are located, who is willing to collect a below-market rent.



ADC Artspace. Photo © Cheung Chi Wai



ADC Artspace. Photo © Cheung Chi Wai

How does it work?

In this project, the government, the arts community and the business sector have worked together, complementing government projects that involve direct provision of arts space. The government believes this approach helps to create a supportive atmosphere for the development of arts and culture in the community, engage businesses and community groups with culture, and open up new opportunities and resources for artists and arts groups.

Identifying a willing private landlord for the project was key to the success of the project. The HKADC succeeded in finding a landlord who was willing to lease a floor (about 1,000 square metres) of a former industrial building at below-market rates. The tenancy agreement runs for six years, from 2014 to 2020.

Securing funding to convert the industrial space into an arts space was another key factor. To support the project, the government provided HK\$8.7 million to refurbish the floor. This funding is also used for supporting emerging artists (not more than three years after graduation), who receive a 50% rental subsidy for a maximum of two years.

Seventeen arts studios were created, with sizes ranging from 300 to 1,400 square feet. At present, 26 local visual and media artists are renting the art studios, with around half of the studios allocated to emerging artists.

The HKADC attaches great importance to the views and concerns of the tenants. It conducts meetings with the tenants to maintain close communication with them on a regular basis.

What will happen next?

The government is committed to facilitating the provision of more arts space for local artists. In 2016 it imposed a condition on the sale of the former site of a fire station: that its future development must include arts studios, exhibition gallery and an arts information centre.

Separately, the government has been exploring the feasibility of accommodating the production of artwork in industrial buildings. After deliberation, art studios (excluding those involving direct provision of services or goods) are now included as an 'always permitted' use in industrial-office buildings in specific land use zones. Outline Zoning Plans are gradually being amended to this effect.

With the support of the government, one of Hong Kong's district councils is collaborating with the HKADC on a project to convert a former public secondary school into an arts centre. This will provide about 19 arts studios for renting to performing arts groups, as well as multi-purpose rooms and music practice rooms for public hiring.

What has been learned?

- The viability of arts space projects depends heavily on the commercial terms agreed with a private landlord. The security of a long tenancy period and favourable commercial terms are essential to project success.
- The ADC Artspace only occupies one floor of an industrial building, which means there is not a critical mass of artists on site. More space would be ideal.



TAK Kartal

Istanbul

Using design thinking and temporary spaces to drive regeneration

- Kartal is an industrial area of Istanbul that has a number of abandoned and underused sites in need of revitalisation.
- TAK Kartal brings together residents and designers in innovative temporary spaces to create projects that will improve life in Kartal.
- Design thinking and participation are at the heart of the project's success.

What was the challenge?

Kartal is one of the municipalities of Istanbul, an industrial area located in the Asian half of the city. Most of its 460,000 residents come from other parts of Turkey, and moved to Kartal for better job opportunities. Kartal now is aiming to revitalise its former industrial sites and other abandoned or underused areas within the municipality.

Istanbul as a whole leads Turkey's cultural sector, and has a rapidly developing economy. However, economic development has led to an increase in property prices. People in the creative sector, including designers, are now having trouble finding spaces where they can work.

What is the project?

Tasarım Atolyesi Kartal ('Design Atelier Kartal'— abbreviated as TAK Kartal) is a creative innovation space that brings together Kartal residents, designers, volunteers, students and supporters to collaboratively create ideas and products for the public good, finding solutions that can improve the quality of life in Kartal. It has thirteen different design, research and participation programmes.

It is a public/private partnership between the Municipality of Kartal, which finances the project; the DESTEK Platform, an advisory board of 250 designers; and Kentsel Strateji, a private company founded by the two designers who developed the idea of establishing TAK Kartal. Kentsel Strateji manages TAK Kartal's ateliers on a voluntary basis as part of its social responsibility programme.

How does it work?

At the centre of TAK Kartal is the idea of making space for designers. It includes a number of spaces provided by the municipality of Kartal, ranging from studios to more innovative solutions. TAK Gezici is a mobile design atelier, housed in a bus, that helps to expand the influence of TAK Kartal. It allows designers to come together with local people in their own neighbourhoods to listen, discuss issues, and collaboratively develop solutions to local problems. TAK Kondus are portable and expandable modular units that function as a meeting point for neighbours. They will be placed in a number of neighborhoods in Kartal.



Shock Corners Borders.
Courtesy of TAK Kartal



Adding (+) and Subtracting (-) Method. Courtesy of TAK Kartal

Though many designers participate in TAK Kartal, the city has recruited five designers (including architects, city planners and graphic designers) to work full-time on the project over two years.

TAK Kartal's thirteen design, research and participation programmes have been developed in a participatory way, with contributions from residents and designers. They have a wide variety of aims, from increasing knowledge about archaeology to developing Kartal's food culture by sharing recipes. TAK Kartal runs events including short film workshops, movie screenings, seed bomb workshops, wall illustration workshops, an urban chess event, and code workshops for children. Participation has been high, with involvement from 450 designers and 1,700 participants.

One of its more notable programmes is Corner Borders, which aims to regenerate abandoned and unloved places in Kartal, while giving residents a say on the development of their neighbourhoods. Residents and designers collaborate to propose potential abandoned places, and TAK Kartal makes an open call to the public and designers to submit proposals for projects. The top three projects are chosen by a public vote, and of these, the municipality of Kartal chooses one to fund and implement.

For example, TAK Kartal made an open call for projects to improve the unused space in front of the Kartal Tax Administration Building. The winning project came from a private architecture firm, which redesigned it as a space for street artists and vendors, and a green spot where people could wait while they were completing their business in the tax offices. The project was financed by the municipality and the new park is now open.

There is also a Shock Corners Borders programme, which features design projects which can be implemented in just twenty-four hours. It has created birds nests, doghouses, wheelchair ramps and street furniture, which are now actively in use by the people of Kartal.

What will happen next?

A long-term target is to implement the "20 Neighbourhoods 1 Kartal" Neighbourhood Action Plan. This plan evaluates the issues, opportunities and development capacity of Kartal's neighbourhoods, and sets out fields of action and programmes to make them more liveable.

What has been learned?

- The project has helped to develop a new relationship between citizens and local government. One of the greatest challenges of the programme has been the fact that Kartal's residents have little experience with working in groups. But the innovative, mobile spaces of TAK Gezici and TAK Kondu have made it possible to engage with residents who have little or no access to cultural spaces or previous participation in cultural events. Awareness of TAK Kartal is now increasing, as is familiarity with its participatory approach.
- Using a Social Impact Design methodology has been one of the main keys to the success of the project. It uses human-centred design principles to create solutions based on an in-depth understanding of a neighbourhood and its inhabitants. Design thinking could be applied even more broadly as part of TAK Kartal in the future.



Grassroots Music Venue Rescue Plan

London

Saving small music venues from closure

- Between 2007 and 2015, London lost 35% of its grassroots music venues.
- City Hall set out to stop this rapid decline and published 'The Grassroots Music Venue Rescue Plan' with recommendations to appoint a 'Night Czar' to champion the night time economy and to include the principle of 'Agent of Change' in urban planning to protect venues when new housing is built around them.
- The rescue plan has already had an impact; a 'Rescue Plan Progress Report' in 2017 showed that there was 'no net loss' of grassroots music venues for the first time in ten years.

What was the challenge?

London's music venues were closing at an alarming rate. Iconic venues such as the 12 Bar Club, where Adele began her career; The Marquee, which launched The Who and hosted The Rolling Stones and Pink Floyd; and Madam Jojo's, a seminal cabaret club at the heart of Soho's queer scene, all closed.

London's small venues nurture talent, create communities, and foster innovation. They are independently-run, do not receive state subsidy, and take risks with their programming. They have no heritage protection. They are pivotal to the success of London as a music city by feeding into the UK's £4.1 billion music industry and by contributing to the city's desirability as a place to live, work, and visit.

Grassroots music venues are part of London's international story. Since the 1950's, London has had a thriving circuit of grassroots music venues: the 2i's Coffee Bar in Soho, which was the birthplace of British Rock and Roll; The Ealing Club where the Rolling Stones started; the 100 Club, which set the path for the Sex Pistols and Punk to reach global success; and numerous Camden venues that formed 90's Britpop.

However, planning, licensing, policing, and fiscal policy struggled to balance the needs of venues with those of residents and businesses. An increasing population required residential development and night-time activity to co-exist. Rising property prices and increased business rates also contributed to the policy struggle, and venues began closing.

What is the project?

The initiative is being delivered in three stages::

1. Music Venues Taskforce (2015)

The Mayor of London set up a Music Venues Taskforce with members from the music



Frank Turner concert.
Photo courtesy of Greater London Authority.



Singer Rumer performing at Half Moon. Photo courtesy of Greater London Authority.

industry and from City Hall departments including culture, planning, and police. They were tasked with developing a document with recommendations called 'London's Grassroots Music Venue Rescue Plan.' The Taskforce galvanised support and provided a forum to find solutions.

2. London's Grassroots Music Venue Rescue Plan (2015)

This document defined the term 'grassroots music venue,' utilised robust data to ascertain the causes and number of closures, and determined the economic and cultural value of music venues to London. Finally, it proposed recommendations to stem the loss and encourage new venues to open.

Evidence was essential to show the scale of the problem - 35% of venues lost! - and confirm a market failure, which allowed new policy to be proposed.

The report was inspired by the 'Live Music and Performance Action Plan' ^{1/}, created by the City of Sydney in March 2014.

3. Implementing the Rescue Plan (2016 onward)

The London Music Board took over the Taskforce and continues to implement its recommendations. Its membership includes music industry insiders, economists, planners, licensors, police, tourism experts, culture professionals, and policy makers.

Many of the report's recommendations are already being implemented including the appointment of London's first 'Night Czar' based on the model of 'Night Mayors' in Amsterdam and Berlin. City Hall is also implementing the 'Agent of Change' principle in planning policies. The principle, pioneered in Melbourne, requires developers building near music venues to mitigate noise complaints by soundproofing new developments.

What is the outcome so far?

A Rescue Plan Progress Report in January 2017 found there had been no net loss of venues in London for the first time since 2007. It also presented further research on the economic impact of grassroots music venues, which contribute £92m per year to the city's economy. £44m of that is spent developing and showcasing new musical talent. This is the single biggest spend on upcoming talent in the music industry.

What will happen next?

Although progress has been made, there is still work to do to support grassroots music venues. City Hall commissioned research and found that 21 of the remaining 94 grassroots music venues are at high risk of closure because of the government's changes in business taxation. This would mean the loss of 14,000 opportunities for emerging artists every year.

City Hall has appointed a Culture at Risk Officer who is tasked with supporting venues at risk of closure. During the first three months, the Officer has already supported 64 venues and worked on 27 planning applications.

What are the top lessons?

- In 3 steps: get evidence; communicate jeopardy; provide solutions.
- Set up a dedicated Taskforce to bring key industry people and city policy makers together to find solutions
- Gather evidence and robust data. Communicate the scale of the problem.
- Work on a media plan, focusing on stories that will resonate with the public.
- Deliver solutions in partnership with all stakeholders including industry professionals, city departments, and city agencies.

^{1/}
http://www.cityofsydney.nsw.gov.au/__data/assets/pdf_file/0007/232783/Live-Music-and-Performance-Action-Plan.pdf



Spy for Paisaje Tetuán, 2013.
Photo courtesy of Ayuntamiento
de Madrid. Licenced under CC
BY-SA 2.0

Imagine Madrid

Madrid

Involving residents in artist-led solutions to local issues

- Since the economic crisis, citizens have been transforming the city landscape through self-organised initiatives, and expect greater openness from government institutions
- Imagine Madrid is a participatory programme that involves local residents and networks in creating artist-led interventions in public spaces
- A pilot phase has highlighted the need for public institutions to become more democratic and develop new ways of working that can respond to the complexity of social needs

What was the challenge?

Since 2008, Madrid has been suffering from the effects of an economic crisis. This has created massive youth unemployment, reaching nearly 40% for people under 25. As a reaction and resistance to this crisis, there has been a flowering of collaborative and self-organised initiatives that have sought to equalise access to cultural participation, particularly on the outskirts of the city. A young and resourceful generation of architects, cultural producers, anthropologists and sociologists are transforming the urban fabric in new and creative ways, yet functional cultural infrastructure remains scarce.

These independent initiatives have changed the expectations of city residents, creating a new pressure on public institutions to become more open and democratic. Government and state cultural institutions need to develop new forms of collaboration to learn from these initiatives.

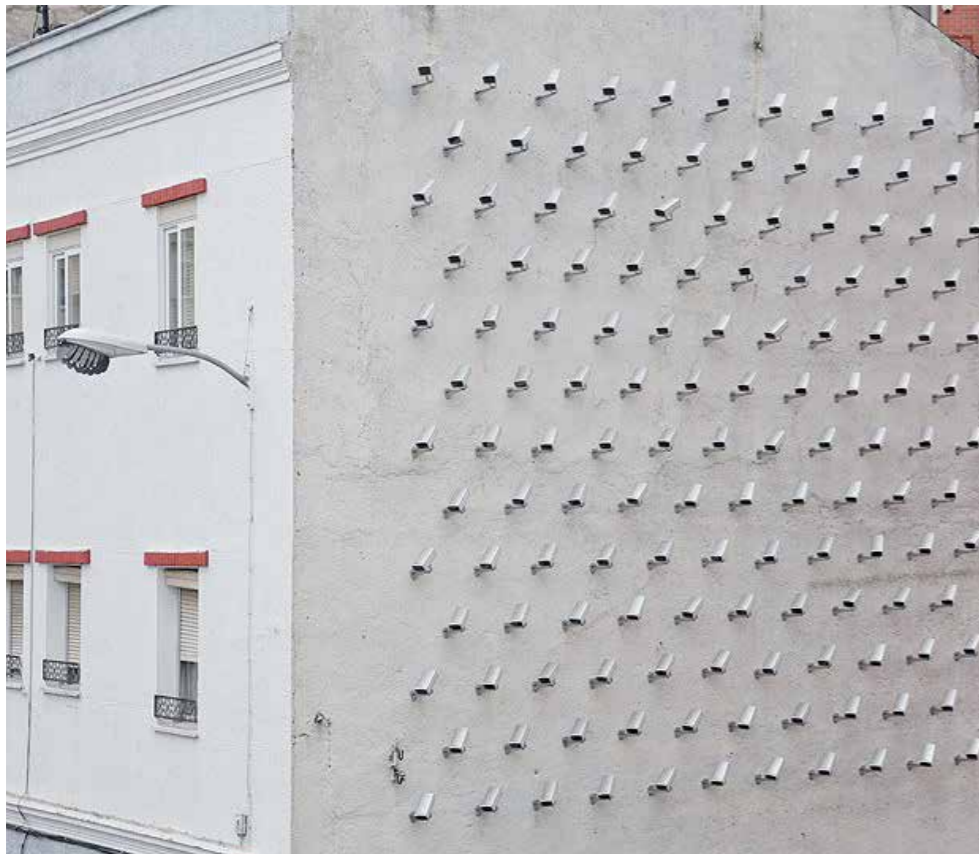
What is the project?

The Imagine Madrid program takes an 'urban acupuncture' approach to issues around public space and cultural infrastructure, collaborating with local residents and cultural networks to create concrete, artist-driven solutions and interventions. It takes an experimental approach, and seeks to recognise and make visible a wide range of cultural practices and grassroots projects with valuable knowledge to contribute. It is based on the assumption that the public are able to identify problems and generate solutions in their own neighbourhoods.

The programme was initiated by the Madrid City Council and it is administered by the Culture Department. The Intermediae programme –a laboratory for art and social innovation based at Matadero Madrid, a leading municipal cultural centre – facilitates the delivery of the projects.



Open-air cinema at Paisaje Sur. Photo courtesy of Ayuntamiento de Madrid. Licenced under CC BY-SA 2.0



Emerging in the new Tetuán landscape with the La Galería de Magdalena and Mood Studio. Photo courtesy of Ayuntamiento de Madrid. Licenced under CC BY-SA 2.0

How does it work?

In 2013 the first phase began, with three pilot projects based in five different Madrid neighbourhoods: Paisaje Tetuán (in Tetuán), Paisaje Sur (in Usera and Villaverde) and Paisaje Vallecas (in Villa de Vallecas and Puente de Vallecas). This phase ended in 2015. Each project included a number of different artistic interventions in the urban landscape.

These interventions were shaped through open working sessions, bringing together local cultural groups and neighbourhood associations with a participatory approach that relied upon a 'shared diagnosis' of needs.

Interventions so far have included:

- the creation of mural art in partnership with a school and with a local market
- the creation of an urban garden with gathering space and art projects
- an open-air cinema managed by local people
- the construction of diverse structures used to activate empty and underused spaces
- cultural programmes driven by local communities' interests, desires, and memories.

What will happen next?

In 2017, Imagine Madrid will launch an open call for further projects, designed based on experience from the pilot phase of the project. This second phase will include fourteen sites in total. Ten will be chosen by the Culture Department in partnership with the Urban Regeneration Directorate, which provides supporting analysis and strategic planning. The other four will be left open to be decided by the proposals that are received.

As the programme scales up, one of the main concerns is the necessity that all of these projects will need to become sustainable, evolving beyond the end of the project. There remains a need to apply new models of public-social management to develop support programmes and infrastructures for the innovative local practices and initiatives that have become a part of Imagine Madrid. The Cultural Department is working with the Urban Regeneration and Environmental Departments to better articulate the resources invested in each location, and to develop projects that take a 'circular economy' approach, reducing waste and prioritising reuse.

What has been learned?

- The original goals and timetables for Imagine Madrid were too ambitious. In the future, more space and time will need to be allowed, both for citizen participation and for management of the project by city government.
- This kind of project requires a great deal of coordination and communication between the public, cultural and community organisations, and various government departments. Public institutions also need to develop new cultures and ways of working that can respond to the complexity of social needs.



Community Arts Stabilization Trust

San Francisco

Using a 'lease to own' model to help arts organisations find affordable property

- San Francisco faces an overheated property market, driven in part by its status as a centre of the tech industry.
- Community Arts Stabilization Trust (CAST) is a public-private partnership, which buys and leases property at below-market rates to non-profit arts organisations, using a 'lease to own' model.
- Despite the challenge posed by the capital-intensive nature of its operating model, CAST has succeeded in establishing itself as a trusted broker among arts organisations, private developers, and property owners.

What was the challenge?

Over the last decade, 75,000 people have moved to San Francisco as a result of the city's rebound from the recent recession. One of the reasons for this growth is the influence of nearby Silicon Valley, which has made San Francisco a world centre of innovation and start-up culture. While the city's unemployment rate has been cut in half to less than 5%, the housing market has not kept up with the influx of new jobs and new residents to the city, with only 17,000 new housing units created within the same period. Similarly, the tech sector has driven up the prices for commercial real estate – as a result, San Francisco has become the most expensive property market in the United States.

Despite the urgency of the situation, there is a lack of information about the size of the problem: there have been no city-wide or Bay-Area-wide reports produced within the last fifteen years speaking broadly to the property market. Specifically, there is no data available on the cost of commercial properties, or the terms of rental and purchase for non-profits and arts organisations.

The concept of the Community Arts Stabilisation Trust grew out of work by a group of funders including the Kenneth Rainin Foundation in the Central Market area of San Francisco in 2010. At that point the neighbourhood had a high vacancy rate, but the city's Central Market Economic Strategy was rapidly attracting tech companies and other businesses, with a number of leases under negotiation and large-scale properties being scouted. It became clear that stabilisation of the area needed to be an immediate priority.



“Before”. Luggage Store Gallery at 1007 Market.
 Photo © Kegan Marling.
 Courtesy of San Francisco Arts Commission

What is the project?

CAST is a non-profit real estate development and holding company, established in 2013, which was created to address the affordability crisis in the arts and culture sector. It uses a community development corporation business model, adapted to serve arts non-profits. Investors in CAST receive tax deductions: the money is used to purchase property, which CAST leases at below-market rates to non-profit arts organisations on a ‘lease to own’ model. Due to the urgency and the widespread nature of the problem, CAST also provides short- and medium-term solutions through grants and technical assistance. The CAST model attempts to address the affordability crisis through a long-term permanent solution – facilitating the purchase of property by arts organisations – rather than postponing the problem by offering only short-term, below-market-rate rents. It also provides expertise and knowledge to arts organisations – which often find the property business unfamiliar and culturally alien – and serves as an ‘honest broker’ among arts organisations, private developers, and property owners.

How does it work?

Because of the urgency of the issue, there was little time for extensive research before CAST was established in 2013, with a board that had expertise in funding, philanthropy, real estate management, community development, technical assistance, cultural policy, as well as social investment and enterprise.

CAST received its first 5 million USD from the Kenneth Rainin Foundation for two pilot projects: purchasing and renovating two buildings. The renovation process was challenging due to high demand for construction labour, leading to delays and higher than anticipated construction costs. However, these issues seem inevitable in an overheated property market. The pilots were a success; the non-profits that are now occupying the buildings will have an option to purchase in 2020-21, with a three-year extension, if necessary.

What will happen next?

Over the past two years, CAST has raised an additional 16.5 million USD and has over 50,000 square feet of property in development. It has five full-time-equivalent employees with expertise in finance, arts organisations, and property development. Its goal for 2018 is to raise 34.1 million USD to obtain a total of 100,000 square feet. The next step for CAST is to expand to Oakland, CA, which is located across the bay from San Francisco. It has started a real estate mapping project, supported by the National Endowment for the Arts, the San Francisco Arts Commission, and the Mayor’s Office of Economic and Workforce Development, to clearly identify what cultural assets already exist, evaluate the needs and uses for arts and culture facilities within the city, and assess whether CAST should invest in these projects.

What has been learned?

- All of these projects take a long time to negotiate and are very capital-intensive. A key lesson is that it is very difficult to implement the model without significant start-up capital. The long-term goal is for CAST to take property out of the market and reserve it for non-profit arts organisations. However, competing on the open market is difficult, so it is currently focusing on ‘off-market’ (not publicly listed for sale) properties, and working with private developers and property owners who share the same vision.
- CAST is a very local project responding to the needs of San Francisco’s arts sector and artist community. There are a number of similar cities with similar problems, but the needs of the community and the existing tools and policies will be unique to each location. It is necessary to make the right connections with the private property development community and to find the right private and public sector leaders with shared common goals. Collaboration is essential for success.



Seoul Street Arts Creation Centre

Seoul

Turning industrial heritage into a street arts centre

- Seoul had a limited and regionally unbalanced cultural infrastructure, with a particular lack of workshops and rehearsal space for street arts
- The Seoul Street Arts Creation Centre offers facilities, professional development and education programmes for street arts and circus arts
- It is housed in the former Guui Water Intake Station complex, preserving an important piece of industrial heritage

What was the challenge?

Seoul has a limited and regionally unbalanced cultural infrastructure, which makes it difficult for the city to sustain a lively cultural life. There is a growing demand for arts and culture facilities from local residents in the north-eastern part of Seoul.

Artists in less popular genres face the most severe shortage of cultural infrastructure. In particular, there is a lack of technical workshops and rehearsal spaces suitable for street arts.

What is the project?

The Seoul Street Arts Creation Centre is a creative space which supports street arts and circus projects, and provides education for the artists in these fields. Work created in and supported by the centre will have a higher chance of being presented and shared at cultural events such as city festivals.

The centre is designed not only to support professional artists, but also to raise public awareness of these art forms and provide the opportunity for new cultural experiences. It will serve as a base for exchanges at home and abroad as Korea's first – and Asia's only – specialised creation centre for street arts and circus.

It is a project of the Seoul Metropolitan Government, with planning and operations delegated to the Seoul Foundation for Arts and Culture.



Complete view of Seoul Street Arts Creation Centre. Courtesy of Seoul Foundation for Arts and Culture



Seoul Street Arts Creation Centre, Courtyard of Water Intake Station. Courtesy of Seoul Foundation for Arts and Culture

How does it work?

The Seoul Street Arts Creation Centre is located in the former Guui Water Intake Station complex, a valuable piece of modern cultural heritage. When it was decommissioned after the construction of a new water intake station, the idea was born to turn it into a new cultural space while preserving its industrial heritage. It was an ideal space for both street arts and circus, providing a large, high-ceilinged space (the equivalent of two stories) for practicing and performing circus routines, as well as a large outdoor space for street arts.

The project began in 2012, with an inquiry into the Guui Water Intake Station site. In 2013 there was an open-studio event which tested the suitability of the buildings and site for use as a venue for street arts and circus. After renovation, the site opened as the Seoul Street Arts Creation Centre in 2015.

The centre now has two main spaces. The former Water intake station 1 has a large main hall and an area devoted to set production. Water intake station 2 has a practice room and a video production room. There is also a large outdoor space that is available for practice of outdoor performances.

Since its opening, the Seoul Street Arts Creation Centre has been active. More than 20 street arts groups received project and production funding, and more than 30 street artists participated in a professional development programme. It has produced more than 50 circus artists, run an academic programme, and supported the creation of a group programme. It also ran an art class in which about 300 elementary students participated.

What will happen next?

The Seoul Street Arts Creation Centre is still a work in progress. There is still space that requires renovation: a former water chlorination building is being turned into a set production area, and a space for artist residencies is also being created.

New projects are currently being considered in consultation with the artists and experts who are served by the centre. This is moving forward at an intentionally slow speed, avoiding a trial-and-error approach by allowing time for research and planning.

What has been learned?

- The centre failed to secure sufficient funding in a budget examination process. Due to this lack of funding, some of the centre's facilities were not complete when the centre opened, leading to complaints from artists. Having a secured budget and a smoothly-running administrative system must be priorities in order to meet the needs of artists.
- More work is needed to explain the public benefit of the centre. Public understanding is necessary for cultural projects to be successful, but the centre's vision of promoting street arts and circus is not yet widely understood or supported in Seoul.



I-FACTORY

Shenzhen

From industrial factory to creative factory

- Shenzhen's rapid transformation into a megacity has meant a shortage of space for culture and the creative industries
- I-FACTORY is a Cultural Creative Park in the port of She'kou, created on a former industrial site
- It hosts film shoots, fashion shows and a wide variety of live music

What was the challenge?

Since it became China's first Special Economic Zone in 1980, Shenzhen has transformed itself from a fishing village of 30,000 people into a megacity of 10 million people. Its economic miracle has led to a shortage of space for further expansion, along with high property prices. In particular this means a lack of space for culture and the creative industries.

What is the project?

I-FACTORY is a Cultural Creative Park that aims to become the birthplace of a new urban culture. It provides a home for cultural activities including fashion shows and art exhibitions, and is a free and open space for cultural and creative practitioners to exchange ideas – from inspiration, to production, testing and display.

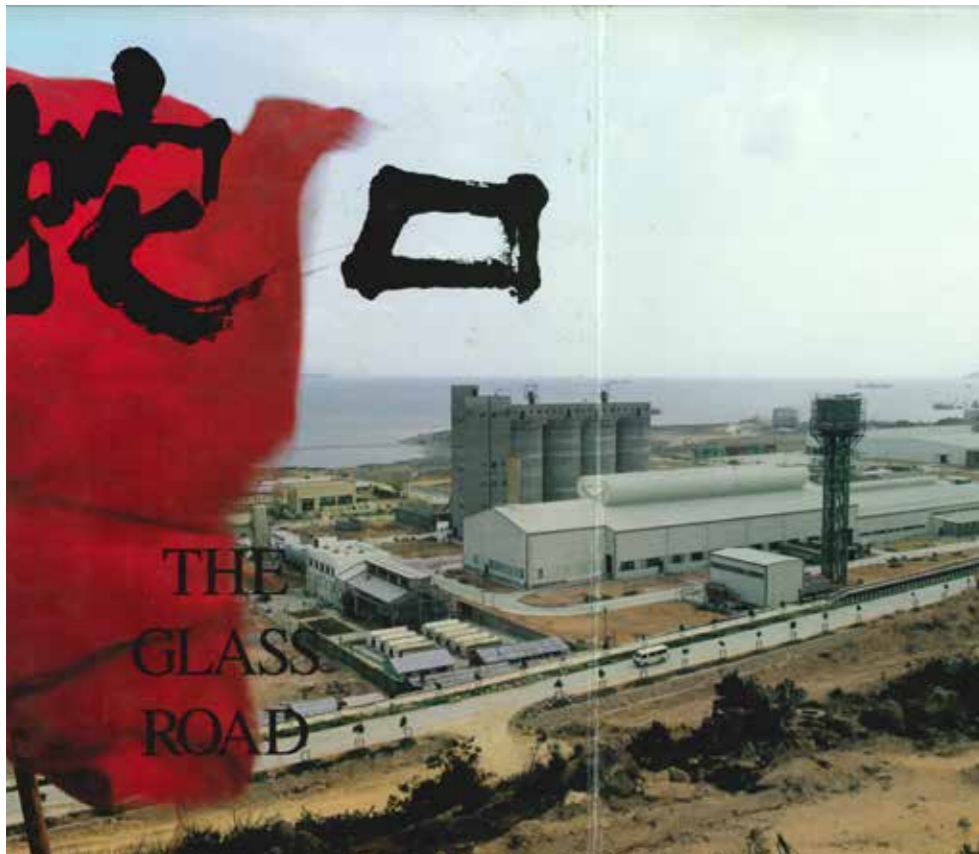
I-FACTORY is housed in a reclaimed industrial heritage site, retaining massive concrete silos, chimneys and a machine hall. This unique historic building has become a public space.

It is located in She'kou port, a part of the China (Guangdong) pilot free trade zone. She'kou has three core industrial development zones, one of which is devoted to the cultural and creative industries. I-FACTORY is a pilot for the wider Industrial Design Port project which is revitalising former factories in the port area, and plays an important part of the development of the cultural and creative industries zone. Being part of the pilot free trade zone in She'kou means lighter regulation and tax incentives, helping to promote innovation.

I-FACTORY was founded by China Merchants Shekou, a state-owned holding that was established in 1872. It has received strong support from Shenzhen Municipal Government.



Shenzhen I-FACTORY.
Photo Courtesy of
Shenzhen I-FACTORY



The original look of I-FACTORY. Photo
Courtesy of Shenzhen
I-FACTORY

How does it work?

The I-FACTORY site was the venue for the Shenzhen Urbanism Architecture Bi-city Biennale, Shenzhen Contemporary Art Biennale and Shenzhen New Media Art Festival. After these projects, a market analysis and feasibility study were carried out to determine whether I-FACTORY should become a permanent Cultural Creative Park. It opened in December 2015 and is now running successfully.

A wide variety of creative events have been held at I-FACTORY, including film shoots, fashion shows, and concerts across the musical spectrum from jazz to folk to EDM. Artists have been invited to create graffiti to enhance I-FACTORY's artistic atmosphere.

What will happen next?

Currently the park is not very well integrated with its surroundings. Although it has contributed to revitalising the neighbourhood, I-FACTORY still lacks a surrounding cluster of creative businesses. It is now actively exploring possibilities for catalysing urban renewal and increased land values in the area.

What has been learned?

- I-FACTORY, as a newcomer, faces strong competition from the other creative parks in Shenzhen. (There are over fifty, including such notable names as OCT LOFT, and F518.) I-FACTORY is still not very well known as a destination; its values will need to be better communicated in the future.
- Because She'kou is distant from the centre of Shenzhen, it is not easily reachable by public transport, and there are problems with traffic congestion. I-FACTORY's location has hampered its development as a destination.



William Street Creative Hub.
Photo © Sharon Hickey. Courtesy
of City of Sydney

Creative Spaces and Built Environment

Sydney

Reforming planning policies to support the creative industries

- Sydney's building and planning laws have not kept up with the needs of the modern creative sector
- The Creative Spaces and Built Environment project aims to understand the needs of small creative enterprises and to create policy levers that make it easier for them to access space
- A cross-disciplinary team of specialists has now been created, and is developing recommendations for regulatory reforms

What was the challenge?

While the economy and demography of Sydney have changed quickly over the past decade, building and planning laws have not kept up. Modern creative enterprises find it virtually impossible to negotiate twentieth-century planning regulations. In addition, the creative sector has traditionally relied on older, cheaper buildings – particularly industrial sites left vacant by the decline of the manufacturing sector. As these have been developed into residential apartments, the supply of suitable buildings for creative space has decreased. New 'mixed use' planning definitions focused on residential, retail and commercial often don't provide the right kinds of space, let alone the right rental rates, for cultural venues. The cultural sector now faces immense regulatory barriers surrounding the use of increasingly limited space.

Smaller-scale and non-government-funded creative enterprises are particularly vulnerable. Almost half the cultural spaces in the City of Sydney area are commercial or non-government enterprises, and the vast majority of those are small, with fewer than 20 employees. They lack the resources to hire expensive planning and regulatory consultants, and cannot afford the same rents as retail or other commercial enterprises.

Without changing its regulatory systems and strategic planning, the City of Sydney risks losing the smaller, less formal spaces – particularly those that encourage participation, experimentation and cultural production – that drive the unique, organic culture of the city.

What is the project?

The Creative Spaces and the Built Environment project has two aims. The first is to understand the needs of small-scale creative enterprise – the types of buildings they need, the market conditions they operate in, and the way they use space. The second is to identify and utilise the City of Sydney's policy levers in order to make life easier for creative enterprises in need of space.



William Street Creative Hub. Courtesy of City of Sydney



Province of the Brave by Laura Pike and Annie-Louise Dadak. Courtesy of City of Sydney

How does it work?

The project began in 2015 with a public forum bringing together representatives from across the cultural sector, for- and not-for-profit enterprises, as well as planners, building surveyors, fire engineers, disability access experts, policy makers, urban designers, artists and creative workers. Through panels and workshops, the forum examined a series of case studies, allowing participants to identify the various regulatory barriers and potential solutions.

The resulting discussion paper, *New Ideas for Old Buildings*, was followed by targeted workshops with key regulatory experts to give a 'ground up' understanding of how to better plan and regulate creative spaces.

In September 2015, the City of Sydney undertook a pilot project with the Sydney Fringe Festival to help test potential solutions in the real world. The project looked at the possibility of opening five vacant shops or 'alternative spaces' as performance spaces during the festival. In the end, regulatory challenges meant that only one space was used during the festival – and it did not host performances. The report found that "the current landscape of regulatory red-tape makes it virtually impossible to establish new small-medium sized performance focused spaces in an economically sustainable manner." It recommended the creation of new regulatory pathways, particularly around temporary use.

In 2016, the City established a team of specialist staff to review the findings of the Creative Spaces and the Built Environment project and implement necessary reforms. The team has representatives from nine different divisions within Council, related to cultural policy, economic development, strategic planning, planning approvals, building approvals, environmental health specialists (such as noise and liquor licensing), risk management and legal staff.

Cultural policy has been historically disconnected from regulatory and planning policies. Through this project, the City of Sydney is aiming to bring them closer together, building a regulatory framework designed specifically for small- and medium-scale creative spaces. This is a difficult process as it requires an understanding of the risk profiles, business models and socio-economic conditions conducive to creative space. Little research has been done in this field – therefore much of the City's work to date has been gathering together case studies in order to fully understand the land use behaviours of the cultural sector.

What will happen next?

The City of Sydney is currently preparing a suite of regulatory reforms to be submitted to Council for review in mid-2017. It is also developing a Cultural Infrastructure Evaluation to guide the creation of a more comprehensive strategy in 2018, and to measure the impact of regulatory reforms.

What has been learned?

- The biggest positive outcome of the project to date has been bringing together the right mix of staff members needed to pursue regulatory changes. While lacking the glamour of a policy announcement or major reform, this group has proven to be vital in taking the project forward.
- Having an existing evaluation or assessment of the number or type of cultural space in the Sydney area would have made the project much more straightforward. The City of Sydney knew from its own informal audits that the number of artist-run galleries in its local government area had almost halved in the past ten years, but couldn't readily map the decline of other cultural spaces. New sector mapping is now being undertaken to help identify the impact (negative or positive) of particular policies.
- Traditionally, cultural and arts policies have been confined to a limited array of policy levers – particularly funding and investment in arts infrastructure. However the City of Sydney has concluded that it can't either fund or build its way out of these problems. Investment in events and short-term activations do not inherently produce adequate employment or workspaces for creative workers, and there is not a simple causal relationship between major art spaces and local cultural participation. Therefore it has moved away from the idea of 'culture' as something it can deliver, instead focusing on creating a policy framework that helps to facilitate cultural production in Sydney.



Kagurazaka Street stage O-edo Tour, 12 -13 November 2016. A programme of shop strolling, live and street performances, story-telling, traditional Japanese parlour games and evening live music. Photo © 渡部晋也 Courtesy of Tokyo Metropolitan Government.

Kagurazaka Street Stage O-edo Tour

Tokyo

Preserving the neighbourhood roots of traditional Japanese culture

- Kagurazaka, a Tokyo neighbourhood, was in danger of losing its unique status as a centre of Japanese traditional culture
- Tokyo Metropolitan Government funds a yearly festival designed to raise public engagement with the traditional arts and to revitalise the area
- In 2016, 38,000 people attended the two-day festival, which has raised awareness of the neighbourhood and increased local interest in the arts

What was the challenge?

In recent years, Japan's traditional art forms have become less and less popular due to demographic and lifestyle changes, particularly in urban areas. Despite various governmental and educational programmes intended to tackle this problem, it is becoming more serious than ever. The loss of traditional art forms and the space for their performance threatens a loss of Japanese cultural identity.

Kagurazaka, a Tokyo neighbourhood, is a centre for traditional Japanese music, Noh, and comedic storytelling and those who study them. It is also one of Tokyo's historic 'pleasure quarters,' with a large concentration of geisha houses. However, most of these cultural activities are traditionally supported by individual patronage. Due to changing lifestyles, the collapse of the bubble economy in the early 1990's, and the financial crisis of 2008, there are only a few active patrons left. This decreasing audience is putting Japanese culture under threat.

As rents increase and more businesses open in Kagurazaka, there has been a decrease in the number of practice rooms available for traditional Japanese music. As a result, members of the public are usually only able to encounter the traditional arts at temples, shrines and in public cultural venues that function as centres of the community.

Although local non-profit organisations were running events to support and promote the traditional arts, they had chosen to retain independence by not seeking sponsorship from businesses. This meant very small-scale events which were less influential due to limited funding.

What is the project?

Kagurazaka Street Stage O-edo Tour began in 2013 as a festival bringing the town and people together, and is now entering its fourth year. It is intended to showcase and popularise Japanese traditional arts, introducing them to a wide range of people –



Kagurazaka Street stage O-edo Tour, 12-13 November 2016. A programme of shop strolling, live and street performances, storytelling, traditional Japanese parlour games and evening live music.
Photo © 渡部晋也. Courtesy of Tokyo Metropolitan Government.



Kagurazaka Street stage O-edo Tour, 12-13 November 2016.
Photo © 渡部晋也. Courtesy of Tokyo Metropolitan Government.

including the younger generation and overseas visitors – in an easy-to-understand and enjoyable way. It brings people into contact with the traditional arts using a range of events including shop strolling, live performance, street performance, storytelling, and traditional Japanese parlour games.

Many people have a negative image of traditional arts and culture as difficult to understand or approach. Therefore the project attempts to present them as ‘relaxing and casual,’ ‘an extension of daily life,’ and ‘easy to understand, fun and cool.’

The objectives of this public engagement programme/independent community project are:

- Reconstruct the existential value of Japanese traditional culture to the future
- Encourage those who are not familiar with traditional art to come into contact with it, and increase their awareness of it. Encourage them to view it not as special or difficult to understand, but as casual and accessible.
- Play an important role in the invigoration of the Kagurazaka community, with the aim of becoming a model for public cultural projects developed around a regional partnership.

How does it work?

Kagurazaka Street Stage O-edo Tour makes use of the walkable, human scale of Kagurazaka. Both the rich history of the area as the centre of the traditional Japanese arts and financial support from the Tokyo Metropolitan Government have made it possible to realise such a large-scale project. In 2016, about 38,000 people joined in the festival.

Running the festival was a challenge at first, because none of the main agencies had run such a large-scale event before – nor did they have experience collaborating with other organisations. Another challenge was audience engagement. As the festival has developed, artists have gradually learned how to express themselves in ways that the audience will enjoy and find interesting.

The festival has helped to strengthen awareness of the traditional arts in the local community, drawing support and cooperation from the local merchants association, temples, shrines, shops, local residents and others. It has also raised visitors’ awareness of Kagurazaka. Interest in the festival has increased significantly since it started.

By creating opportunities for engagement, the festival is giving its audiences a basic knowledge of the Japanese traditional arts. The next step of the project is to create a virtuous circle: through familiarising audience members, they become inheritors of the Japanese traditional arts, and participate in helping to revive the field.

What will happen next?

Kagurazaka Street Stage O-edo Tour has become a model for other cultural festivals – for example, Tama Traditional Culture Festival 2016. The 2020 Tokyo Olympic Games may provide further impetus for the promotion of traditional arts and culture, and this project can provide a useful case study for other cities and neighbourhoods.

What has been learned?

- In order to successfully implement a public engagement programme such as this, it is essential to understand the characteristics and context of the area, as well as understanding the venues and performers involved.
- Despite its success and growing popularity, the project is still run on a very small budget. Local residents have lent equipment, artists take only a small stipend for their work, and over 100 volunteers contribute their labour to put on the festival. It would be impossible to run the festival purely based on the financial support from Tokyo Metropolitan Government. If the budget could be increased, the project would be even more successful.



F23.wir.fabriken

Vienna

Developing cultural facilities for a new neighbourhood

- The outlying 23rd district of Vienna lacks cultural facilities and needs to develop a community identity
- F23 is taking an Art Deco former factory and renovating it to become a cultural focal point for the district
- In 18 months, over 40,000 people have already taken part in the temporary cultural projects hosted at the site

What was the challenge?

Vienna is growing rapidly – its population has increased by 11% in ten years. There is not enough affordable space for grassroots and community culture, and financial support from the city has mainly been directed to projects in established neighbourhoods close to the city centre.

The outlying 23rd district of Vienna is the newest district in the city, created from eight former villages. As a result it has no real centre. The space between the villages became an industrial area, but many factories have now shut down or relocated. The neighbourhood of Atzgersdorf, part of this industrial area, is now being planned and developed to provide housing and infrastructure for 30,000 people.

The 23rd district also has a shortage of cultural facilities, including performing and visual arts venues and workspace for artists and local amateur groups. In order to develop a distinct community identity, and to serve the new residents of Atzgersdorf, the 23rd district needs a new stimulus for communal identity and interaction.

What is the project?

F23.wir.fabriken is taking a former industrial site in Atzgersdorf and developing it into a cultural focal point for the entire 23rd district. While preserving the Art Deco exterior of the building – which is under a historical preservation order and cannot be altered – it will transform its 12,000 square metre interior into new, modern spaces with modern technology. F23 will become an open centre for cultural projects and activities.

The project is an extremely collaborative one, involving IG F23 (a non-profit organisation), multiple departments of the City of Vienna, municipal officials from the district where the centre is located, and various cultural projects and partners.



Kanako Sako
2015. Photo ©
Weissphotography.
Courtesy of City of
Vienna



Zusammengau
2016. Photo © Peter
Glawischnig 2016.
Courtesy of City of
Vienna.

How does it work?

The project began with a feasibility study undertaken by the City of Vienna in cooperation with Vienna Technical University. A range of stakeholders – including local residents and the public, political parties, architects and more – were invited to take part in discussions. There was no difficulty reaching a consensus on the need for a new cultural centre.

The first phase of the project, which is still in progress, started in May 2015. This initial phase involves revitalisation work, the development of a financing plan for the future, and initial temporary cultural projects.

In its first eighteen months, F23 has had over 40,000 visitors for events and activities including Wiener Festwochen, other international festivals, film productions, concerts, exhibits, readings, fashion shows, weekly local farmers' markets, children's programmes, an open-air supermarket, urban gardening, and workshops with refugees. So far, F23 has been very well received by the local community.

Challenges so far have included:

- Practical demands of modernising an old factory building with no heating that is under historical preservation restrictions
- Bringing together a wide variety of political, financial and cultural players
- Finding financing for the project, bringing together support from public and private funders

What will happen next?

The current initial phase of work is planned to end in 2018. The second phase will run from 2018 through 2021 and will include the construction of new facilities and further work on financing the project.

From 2021 onwards, F23 will be fully operational and working to implement its programmes and develop new partnerships.

What has been learned?

- Every cultural project is different – and creating an initial vision for a project of this scale is crucial. Not only artists and cultural organisations need to be involved. It is important to set aside a lot of time for communication with politicians and the city government, and exploring potential sources of finance is as necessary as having a good evaluation plan.



Sylvia by Pawel Althamer and Nowolipie Group. Brodno Sculpture Park. Courtesy of City of Warsaw.

Bródno Sculpture Park

Warsaw

Making contemporary sculpture part of everyday life in a deprived area

- Bródno is located on the deprived eastern side of the city, which has few cultural institutions and a limited tradition of artistic activity
- This open-air contemporary art gallery aims to make contemporary art a part of everyday life, and involve residents in the creation of public space
- The 'Burghers of Bródno' project involved 150 people in creating a new sculpture to celebrate Bródno's 100th anniversary as part of Warsaw

What was the challenge?

For decades Warsaw has been divided by the River Vistula, with the eastern side of the city suffering from economic underdevelopment and lacking public and cultural institutions. Fourteen city theatres are located to the west of the river, with only three on the east; galleries, museums and other cultural institutions are distributed in a similar proportion. This means that residents of the eastern part of the city have limited access to culture, which emphasises and increases their social exclusion.

New transport infrastructure is one way that the city is being drawn closer together. Warsaw's second Metro line opened in 2015, crossing the Vistula river, and it is hoped that this will have important social impact. Offering local cultural access to all residents of the city is another way of building bridges.

Bródno is one of Warsaw's most diverse neighbourhoods, located on the east side of the river, with a population of around 100,000. Bródno Park is located in a residential area which does not traditionally have much artistic activity.

What is the project?

The Bródno Sculpture Park aims to bring more culture to the east side of the river. Since 2009, the project has aimed to turn Bródno Park into an open-air contemporary art gallery, while maintaining its recreational character as a park. This was led by the artist Pawel Althamer, with participation by the Warsaw Museum of Modern Art (which is based on the other side of the river), the City of Warsaw, and local authorities in the district of Targówek.

The aim of the project is to make contemporary art a part of everyday life of the district, and to make its inhabitants more involved in the creation of public space.



The Garden of Eden by Paweł Althamer. Bródno Sculpture Park. Paweł is a local artist who lives in Targówek, the district where Bródno Sculpture Park is located. Courtesy of City of Warsaw.



untitled (overturned tea house with the coffee maker) by Rirkrit Tiravanija. Bródno Sculpture Park. Courtesy of City of Warsaw.

How does it work?

Every year since 2009 there has been a new edition ('chapter') of the project, increasing the park's collection of contemporary sculpture. Artists who have contributed works to Bródno Sculpture Park include Ai Weiwei, Youssouf Dara, Olafur Eliasson, Jens Haaning, the group Nowolipie, Susan Philipsz, Katarzyna Przeważńska, Monika Sosnowska, and Rirkrit Tiravanija. As well as sculptures and other permanent works, the art has included more transient interactive experiences and activities designed to engage audiences.

From the start, the project partners knew that the main challenges would be prejudice against contemporary art and the need to engage the local community in the project. Promoting democratic values and critical thinking – the mission of the Museum of Modern Art – remains a big challenge in this area of Warsaw. There have been a number of incidents of vandalism of artwork. It has also been difficult to engage local commercial partners in the project.

Nonetheless the Bródno Sculpture Park has succeeded in increasing public engagement. An example of this is the 'Burghers of Bródno' project, run by Paweł Althamer in 2016. Over the course of a number of workshops, 150 residents were involved in the process of creating a temporary sculpture – a collective self-portrait – to celebrate Bródno's 100th anniversary as part of Warsaw. The workshops were held in places where Bródno residents spend their time, including a gym, a ceramics workshop, a refugee centre, a church, a restaurant, and the park itself.

Another important outcome of the project was a grassroots initiative to install electricity in the Rirkrit Tiravanija installation "Overturned teahouse with the coffee maker," in order to turn it into a café run by local residents. This was funded by the Warsaw participatory budgeting system, in which all permanent residents of the city have a vote on how the city distributes some of its funding.

What will happen next?

In 2017 the 'Burghers of Bródno' project will continue. The sculpture that was created in 2016 is being cast in permanent form, and will be installed in September 2017.

Alongside this, staff from the Museum of Modern Art will run an educational programme seeking to increase the identification of local residents with the contemporary art presented in the park. This programme will involve invited guests (artists, academics, activists etc.) and will develop proposals for the use of art to meet the needs of diverse audience groups.

There will be three residency sessions for artists, placing them for several weeks into environments such as the police station and the PGR Bródno 'riding centre'. These are inspired by the work of the Artist Placement Group in the UK in the 1960s, where visual artists worked in schools, hospitals and offices, using their creative skills (imagination, negotiation, innovative thinking) to improve the quality of their services.

The programme will also focus on the creative activities of the local residents, whether professional or amateur. This focus is inspired by observations made during the original participatory 'Burghers of Bródno' project in 2016.

What has been learned?

- The project has showed that it is possible to show and promote contemporary art even in neighbourhoods where people are not in the habit of going to art galleries. The key is to engage residents in the process, rather than simply delivering a cultural product.

Acknowledgements

Hong Kong



Angela Yu, Research Manager, Arts Development Council

Istanbul



Nihan Bekar, Department Manager, Strategy & Project Development Branch, Istanbul Provincial Directorate of Culture and Tourism

London



Laila Gasch, Special Advisor to the Deputy Mayor for Culture, Mayor of London's Office,

Jackie McNerney, Acting Head of Culture, Mayor of London's Office

Madrid



Ana Méndez de Andrés, Strategic Planning and International Advisor, Madrid City Council

San Francisco



Anh Thang Dao-Shah, Policy and Evaluation Manager, San Francisco Arts Commission

Kate Patterson-Murphy, Director of Communications, San Francisco Arts Commission

Seoul



Shenzhen



Yaqin Zhong, Director of Information and Publishing Development, Institute for Cultural Industries, Shenzhen University

Sydney



Ianto Ware, Strategy Advisor – Culture, City of Sydney

Tokyo

TOKYO METROPOLITAN GOVERNMENT

Yoshie Irie, Researcher for Arts and Culture Cultural Policy, Planning and Coordination Section Culture Promotion Division, Bureau of Citizens and Cultural Affairs, Tokyo Metropolitan Government

Vienna



Dieter Boyer, Senior Advisor to the City Councillor and State Minister for Arts, Science and Sports of Vienna

Warsaw



Urszula Trzeciakowska, Chief Specialist, Office of Culture, Department of Heritage and Foreign Cooperation, City of Warsaw

Credits

World Cities Culture Forum Policy and Practice Series Editorial Team

Editorial and content direction

Tim Jones, CEO Artscape
Paul Owens, Co-founder and Director, BOP Consulting

Project management, data collection, research

Matthieu Prin
Yvonne Lo

Writing and editing

Sophia Woodley
Tim Jones

Design and infographics

Ollie McGhie

Hong Kong
Istanbul
London
Madrid
San Francisco
Seoul
Shenzhen
Sydney
Tokyo
Vienna
Warsaw