

TRANSFORMATIONAL CULTURAL PROJECTS REPORT

Transformational Cultural Projects Report

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‘The Sultan’s Elephant’ by Royal de Luxe, produced in London by Artichoke Photo: © Matthew Andrews, courtesy of Artichoke

Introduction

World Cities – the liveability question

World Cities have never wielded so much economic and cultural influence. They are magnets for talent, trade and investment. Their populations continue to grow.

So why do world cities perform so badly in rankings of ‘liveability’ and quality of life?

For instance, there are no ‘alpha’ world cities in *The Economist’s* top ten most ‘liveable’ cities. The rankings are dominated instead by medium-sized cities with low population densities in wealthier countries. There is a simple explanation as to why world cities fare so poorly: because these indexes and rankings are dominated by indicators for education, crime, infrastructure and the environment.

Of course, these are all important determinants of people’s quality of life. But there is also a pragmatic explanation for including the indicators in these areas of urban policy: they are accessible, relatively standardised and easy to collect. This is not the case for culture, and therefore it rarely features in such indexes.

Working towards an answer

This is why the World Cities Culture Forum publishes its annual *World Cities Culture Report*. The report is a first step in filling this gap about culture; it illustrates the diversity, scale and dynamism of culture in world cities. It helps to answer why, if world cities are so ‘unliveable’, they remain such a magnet for people and organisations, and the subject of so many movies, novels, plays and other cultural expressions. It is their cultural vibrancy – as well as the undoubted economic opportunities that they offer.

But the material challenges of world cities – congestion, speculative development and inadequate housing, limited infrastructure, spatial segregation, rapidly growing and diverse populations, income inequality, etc. – also pose difficult questions for culture in world cities. These include:

- How can all citizens participate in cultural opportunities, regardless of where they live or how much they earn?
- How can people share and express their own culture while learning from other cultures?
- How can people and communities see their own culture validated and recognised by formal, public institutions?

Not all of these kinds of challenges are unique to world cities. But they are distinct in their scale and complexity in world cities. And these challenges are also not fringe issues; they go to the heart of what it is to be human.

Flourishing Cities

For culture is not just about a set of material, aesthetic forms. It is also about ways of life and collective identity, and it can cultivate or constrain the development of people’s capabilities (their ability to “achieve outcomes that they value and have reason to value”¹) and their ability to flourish (to grow, to be resilient, and to experience fulfillment, purpose, meaning, and happiness²).

While these all sound like highly desirable outcomes, this presents a challenge for governments. Although the state provides for material needs and wants, it rarely has the inclination – or the tools – to affect these psychological factors. And yet, the state *is* interested in the by-products or ‘externalities’ of people being capable and flourishing, because they enjoy better mental health, are more likely to stay in school, more likely to find a job (and a good job), less likely to commit crime, and more likely to live longer, independent lives.

As culture is fundamental to flourishing, creating the conditions in which people experience culture as generative and sustaining thus has both a human rights and a socio-economic rationale. It is for these twin reasons that culture is being integrated into the United Nations’ sustainable development strategies and policies. The UN now regards culture as an important component of a human-centred and inclusive approach to development.

However, when implemented at a national government level, cultural policy is humbler in scope and ambition. Typically, it defaults to the narrower territory of the support and promotion of certain kinds of material aesthetic forms, most obviously embodied in the notion of an ‘arts council’, where the development and promotion of the form(s) itself often becomes the primary policy objective.

1. Sen, A. (2001). *Development as Freedom*. Oxford New York: Oxford University Press. p. 291.

2. ‘Flourishing’ has both a philosophical lineage, from Aristotelian ethics, as well as more modern day psychological interpretations. It has been associated with ‘psychological well-being’ – which is close to Sen’s ideas on capabilities as the emphasis is placed not simply on ‘subjective’ well-being, but on how well people are able to enact agency and self-control, and experience growth and positive social relations – as well being a ‘positive psychology’ concept in its own right, where flourishing means “to live within an optimal range of human functioning, one that connotes goodness, generativity, growth, and resilience” (Fredrickson, B. L., & Losada, M. F. (2005). ‘Positive affect and the complex dynamics of human flourishing’. *American Psychologist*, 60:678–686).



Muzeon Park of Arts Courtesy of Moscow Institute for Social and Cultural Programs

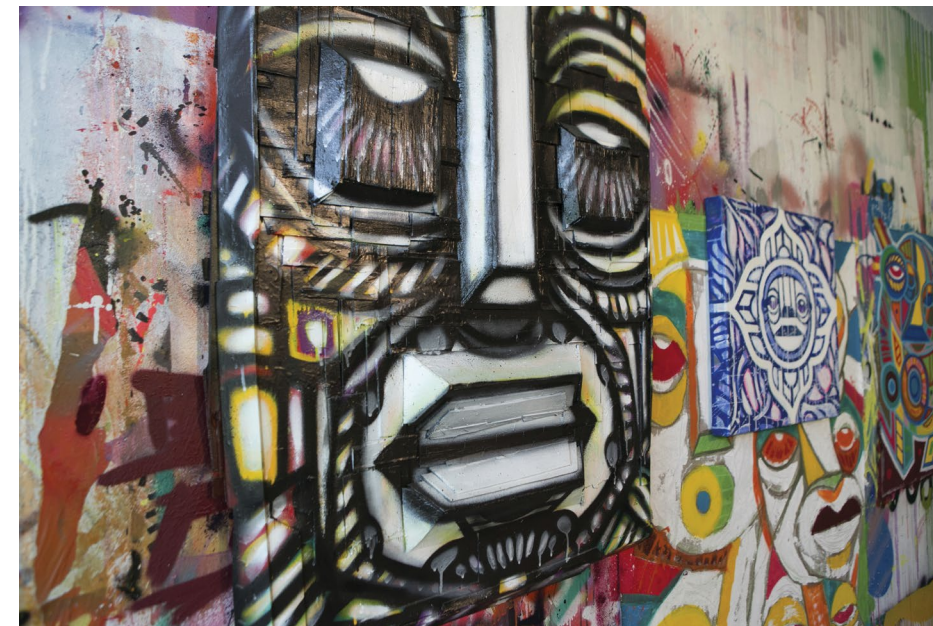


Culture and the broader urban agenda

Cultural policy in city governments is different. As Benjamin Barber has written, city governments are closer to the people that they represent. Because of this, they understand culture in its broader sense – as a powerful socio-economic resource that can help to transform the lives of their citizens. Nowhere is this more important than in world cities, where the pressures that can lead to culture becoming the narrow preserve of elites – thereby reproducing existing inequalities and power structures – are greatest.

This report illustrates 20 examples of ‘transformational cultural projects’ from the member cities of the World Cities Culture Forum. These case studies illustrate how policymakers, working with partners, have initiated and guided cultural projects that have explicit aims to:

- Democratise culture, making it more inclusive and accessible, both geographically, and in terms of what is offered
- Recognise and validate informal cultures and marginalised groups, and their cultural expression
- Spark regeneration and improvements in the quality of the urban environment and public space
- Nurture resilience in communities, building skills and fostering better relationships
- Initiate debate about challenging urban issues, and build links between communities
- Build citizens’ confidence and pride in their neighbourhoods and cities.



Mural in Le 6B Courtesy of Région Ile-de-France



Graffiti on 26th Street, Bogotá Courtesy of Secretary of Culture, Leisure and Sport Department, City of Bogotá

The projects in the report

A ‘transformational’ cultural project is one which has contributed significantly to linking culture with sustainable urban development. Transformational is understood within a broad framework of human development, in which social welfare, equity and people’s capabilities matter.

The *Transformational Cultural Projects Report* aims to build the World Cities Culture Forum’s evidence base about the wide-ranging ways in which culture impacts on a world city and its inhabitants. Over the past six months, each partner city selected the cultural project it thought would best meet the report’s objectives and provided the necessary information needed to draft its case study.

The understanding of a ‘cultural project’ in the report is broad and can refer to a specific cultural policy, a cultural programme or a cultural venue. The projects are not necessarily led by local municipalities but can be public, private, bottom-up or top-down initiatives.

The report does not attempt to systematise the cities’ projects using comparable quantitative indicators. While major advances have been made in the quantitative assessment of the economic contribution of culture to the success of world cities, the same cannot yet be said for the relationship between culture and sustainable urban development. This is because it is a more diverse and complex subject and one that resists easy quantification. However, the difficulty does not mean that it is impossible. There is a wide-ranging literature – on wellbeing, social capital and the impact of culture on education (among others) –

that provide plenty of signposts for how to develop such an approach.

This report is therefore just the start of a journey. We intend to build upon it to develop an ambitious research agenda over the next three years comprising a shared approach across cities to measuring the social and economic contribution of culture to urban development.

In presenting the city case studies in this section, we have clustered the examples in order to explore six clear themes:

- Building more resilient communities
- Promoting social inclusion
- Sparking urban revitalisation
- Creating a more distinctive identity
- Increasing cultural participation
- Nurturing innovation

Of course many of the projects achieve more than one of these aims; however we have grouped them according to their most powerful transformational outcomes.



Resilient Communities

The sheer speed and scale of change in world cities, brought on by unprecedented global inflows of money and people, leads to a special set of social challenges. Some of these arise directly from the growing gap between rich and poor in world cities – and the spatial segregation that results. Others are to do with the co-existence of so many different social and ethnic groups – many recently arrived.

This first section features case studies that tackle some of these challenges: promoting greater equality, working to strengthen social bonds within a particular community, and increasing individual capabilities and collective resilience.

In Rio and Istanbul, culture-led interventions have empowered people within particular neighbourhoods, changing the locals’ perception of their area and of themselves. In Rio’s Alemão favela, cinema – as a window to the world – has helped many residents to think more broadly about their job and life opportunities. The community has come together through shared cultural experiences, which have also bolstered Rio’s pacification process. In Istanbul, a new music school has created connections within and across a disadvantaged immigrant community, encouraging locals to stay in the area and increasing neighbourhood pride.

In Toronto, where cultural inclusion and diversity drive the city’s cultural policy, culture has encouraged citizens to engage in collective efforts to improve environmental sustainability. For instance, activities combining ecology, design, technology and the arts are promoting a local food culture.

All these initiatives have strengthened the social capital of local communities.



Istanbul

Music for Peace (Barış İçin Müzik)

Music for Peace is a music education programme operating from the heart of one of Istanbul's poorest areas. It promotes the cultural inclusion of disadvantaged young people with various effects on the area, including:

- Regeneration and stronger social bonds in the community
- Citizen pride in the area
- Improved image that encourages young people to stay.

Music for Peace (Barış İçin Müzik) is a free music education programme for school-age children, based in Edirnekapi, one of Istanbul's most disadvantaged inner-city neighbourhoods. Working with children between 7 and 14 years old, the programme provides facilities, instruments and teachers for music education and performance. It delivers training in schools and runs three ensembles of its own: Music for Peace Orchestra, Music for Peace Chorus and Music for Peace Brass Ensemble.

The organisation's ultimate goal is to improve social cohesion and peace through music, and it draws on the principle, set down in the UN Convention on the Rights of the Child, that every child has a right to participate in the creation of art. By creatively transforming the unused basement of the local state school into a bright and airy space where children spend after-school hours – they play music, learn

how to compose, repair instruments, perform and eat together – the initiative fulfils an important social as well as cultural function.

Edirnekapi is one of the oldest neighbourhoods in Istanbul and its residents mostly come from socially and economically underprivileged backgrounds. Educational and social opportunities are limited for Edirnekapi's children. Although children start compulsory education at an early age, extracurricular opportunities tend to be limited. Usually the children's priority is to leave school as soon as possible and start working to provide for their family.

Music for Peace was founded in 2005 by architect Mehmet Selim Baki, who had been working on the idea for some eight years. The programme was first introduced at the Ulubatlı Hasan Primary School in Edirnekapi, with a workshop for 20 students. Soon after this, it relocated to a more colourful and attractive space that had been transformed from a coal cellar in the school. In 2009, three plots were bought in the immediate vicinity of the school to build special purpose-designed centres, and in 2010 the programme moved to its own venues. In 2011 Baki and his wife established the Music for Peace Foundation.

As the programme has grown, Music for Peace has developed collaborative relationships with two important organisations, the Istanbul Foundation for Culture and Arts (İKSV) and El Sistema Venezuela.

İKSV supports Music for Peace in its aim to work towards sustainability, it promotes its international reputation and assists in fundraising and marketing. İKSV has also helped broker a relationship with El



Music for Peace workshop Courtesy of IKSv

Sistema, the influential Venezuela music education organisation. In June 2014, as part of an all-day event during IKSv's Istanbul Music Festival, representatives of El Sistema and Music for Peace Foundation signed a friendship agreement, which has opened the way for new collaborations between the two initiatives.

In August 2014 Music for Peace hosted the Sistema Europe Summer Camp in Istanbul with IKSv's support. A total of 220 children from 15 European countries participated in workshops and orchestra rehearsals

every day. The camp ended with a concert featuring pieces that had been learnt during the camp. Special training was also delivered in the El Sistema education model: 51 music educators from Hungary, Peru, the US, Iran, France, Turkey, Austria, Italy, Denmark, Sweden, England, Portugal, Switzerland and Croatia were involved in both teaching the students and simultaneously learning the El Sistema method themselves.

In the nine years since it began, Music for Peace has achieved some remarkable things. Starting with 15 accordion students, the programme now hosts a 90-piece orchestra, a 30-piece brass band and a 25-piece chorus that perform both locally and nationally. Around 4000 children have received music training, and many of these continue to be part of the programme. Some, like double bass student Özmen Genç, have gone on to become assistant teachers in the programme.

By focusing on the children of Edirnekapı, Music for Peace connects people and empowers residents, while raising the quality of life for all in the neighbourhood. In order to include as much of the children's milieu as possible, parents are encouraged to participate in the programme and they are regularly invited to rehearsals and concerts. Parents also constitute a majority of Music for Peace staff, so the programme contributes to the micro economy of the neighbourhood.

Apart from its undoubted social impact, the project constitutes a commitment to an inner-city area that is suffering from disinvestment and increasing deprivation. The arrival of the new three-storey building with music rooms and a performance space, in the tight-knit urban fabric of Edirnekapı, has changed local perceptions about the area, and helped encourage young people to stay rather than move away to pursue their musical talents.

In recognition of its achievements, in 2009 Music for Peace was awarded the Deutsche Bank Urban Age Award, given to a social responsibility project in a different city of the world every year. The jury were impressed with the programme as an innovative investment in human and social capital, which uses arts and culture in a highly pragmatic and unsentimental way to promote urban regeneration.



Music for Peace orchestra concert, 21 April 2014, Istanbul
Courtesy of IKSv

The jury commended the vision and generosity of Mehmet Selim Baki, the project's sponsor, the palpable impact on the children's musical and social skills, the clear messages that it gives for inner-city living and the potential for the project to act as model for similar initiatives in other urban areas across the globe.

Music for Peace: www.barisicinmuzik.org/en
Istanbul Foundation For Culture and Arts:
www.iksv.org/en



CineCarioca Nova Brasília cinema Courtesy of RioFilme

Rio de Janeiro

CineCarioca Nova Brasília

CineCarioca builds on the pacification processes begun in Rio's favelas. It rolls out cultural infrastructure in the form of cinemas and has:

- Democratised access to film
- Encouraged citizens to think beyond the confines of their local areas
- Led to greater community cohesion within the cinema neighbourhoods.

In Rio de Janeiro, vulnerable communities are part of the urban reality and have been the target of various public policies, such as infrastructure and urban regeneration programmes. CineCarioca is an interesting example of one such policy, marrying a cultural intervention with social aims; it is the first neighborhood cinema ever located in a Brazilian favela. This has inspired a wider programme, which aims to increase access to culture across the city, revitalising deprived urban areas and improving social inclusion. CineCarioca does this by constructing and providing high-standard movie theatres at affordable prices in areas of the city currently lacking in cultural spaces. The scheme addresses a number of municipal policy priorities and is subsidised (as are its tickets) by City Hall, via its audiovisual investment company RioFilme.

The Brazilian state has a constitutional commitment to provide access for all to cultural experiences and expression. However in Rio, a city

experiencing high levels of inequality, this human right is not always fulfilled. In the case of cinema, only 9% of the city population regularly attends. Reasons for non-attendance include lack of access to a screen within a reasonable distance and perceptions, including expense and elitism. Given that cinema can be an important way of encountering other cultures and ideas, and learning more about the world, the city government decided it was important to encourage more people to attend.

As an important activity in the city's attempt to democratise access to culture, efforts focused on areas where access was previously poor, in particular, the recently pacified favelas. In December 2008 the first of the Pacifying Police Units (UPPs), created by the Security Secretariat of the State of Rio de Janeiro, was deployed. The new model of public safety and policing aimed to restore legal and institutional control of the territories through community policing. Pacification has enabled the improvement of public infrastructure and services in these areas.

The first area to get a new cinema was the Alemão favela complex (Complexo do Alemão), which until 2010 was one of the biggest drug-dealing strongholds in the city. It is composed of 15 communities with around 70,000 residents, many of whom (especially young people) are neither studying nor working. The complex lacked cultural spaces, including cinemas, and DVD piracy was a major problem.

City Hall funded the building of a neighbourhood cinema with 90 seats, tickets subsidised at US\$2, four screenings per day, domestic and foreign premieres and special screenings for local schools and students.



CineCarioca Nova Brasília cinema Courtesy of RioFilme



CineCarioca Nova Brasília cinema Courtesy of RioFilme

The cinema is now run by a private company, and in 45 months of operation, more than 200 movies have been screened, reaching an audience of more than 250,000 people. This works out at US\$6 invested by the state per citizen. Around 14,000 students from public schools have taken part in an after-school program called CineCarioca Escola.

The project has changed and redrawn territorial and human boundaries of the city. Many people who live in Complexo do Alemão now feel more confident about exploring the rest of the city. As a window on the world, the cinema has helped many residents to think more broadly about their job and life opportunities. There have also been a number of positive economic outcomes: small businesses in the area of the cinema have grown; the cinema provides employment for people from the neighbourhood; ATM machines have been installed for the first time; pirate DVDs are no longer sold.

Following the success of the first cinema in Alemão, in November, 2011 the second CineCarioca was inaugurated in Meier. The North Zone neighbourhood movie theatre has three screening rooms (one is 3D) and sold 150,000 tickets in its first 10 months of operation. The intention now is to build one new CineCarioca per year.

Municipal Department of Culture:

www.rio.rj.gov.br/web/smc

RioFilme CineCarioca:

www.rio.rj.gov.br/web/riofilme/cine-carioca



Toronto

Evergreen Brick Works

The Evergreen Brick Works, an education centre and small business workspace in Toronto's downtown, has:

- Regenerated an old industrial site for community use
- Used the arts to engage citizens in matters of environmental sustainability
- Supported a local community of producers and innovators related to sustainability and cities.

The Evergreen Brick Works is Canada's first large-scale community environmental centre. The development of the centre involved the adaptation and reuse of a former brick-making factory, the Don Valley Brick Works, through a partnership between the City of Toronto, the Toronto and Region Conservation Authority and Evergreen, a charity whose mission is to create greener, more sustainable cities. The repurposed Brick Works act as a hub for Evergreen's work exploring green ideas and technologies, and as an educational venue where the public can engage in and learn about environmental activities. Located in the Don Valley, which is about four miles northeast of Toronto's waterfront and financial district, the site consists of 16 buildings, including a 4,181 square metre educational and administrative building along with a 16.5 hectare park and natural heritage area created from the quarry that supplied the clay for the Brick Works – developed in the mid-1990s. The park

contains high quality wetland, forest and meadow habitats, as well as an exposed slope that shows 185,000 years of geological history. The park is maintained by the City of Toronto and it connects to the many ravines and trails of the Lower Don.

Besides providing a base for Evergreen – a new Centre for Green Cities – the Brick Works have an extensive public programme, which draws people to the tranquil Don River Valley and pursues Evergreen's mission to galvanise the public towards more sustainable ways of living. On site there are exhibitions and educational facilities, as well as workspaces for social enterprises operating in the green tech sector, and conferencing facilities. In terms of events, a weekly farmers' market and other activities celebrate and promote local food. There are many events primarily for children, as well as a conference programme developing ideas around future or green, cities. All activities combine ecology, design, technology and the arts in a hands-on, multi-sensory, educational experience. The environmental and urban ecology programming together with the farmers' market, event and community uses has resulted in attendance figures exceeding 400,000 annually.

Brick Works' popularity has been reflected in a number of awards, including the 2008 Holcim (North America) Award, a top 10 ranking by National Geographic in its 2009 Geotourism Challenge, and a runner-up place for Best Public Space in Canada from the Canadian Institute of Planners.

So how did this radical revisioning of a disused factory come about?



Evergreen Brick Works Koerner Gardens Courtesy of City of Toronto

The Don Valley Brick Works closed in the 1980s and remained derelict for some years afterwards. However they represent an important aspect of Toronto's industrial and social history, having made many of the bricks that built the city. Established in the 19th century, the Brick Works boomed after the fire of 1904, when the need for non-combustible building materials was recognised. After closure, the site was intended for a new housing development, and plans were drawn up by a developer. But the site is in the Don Valley flood plain, which gets up to 4 metres of water during hurricanes and flash floods; ultimately the city decided that housing was an inappropriate use. The redeveloped Brick Works has been wet flood proofed and a site evacuation plan is in place.

While the City pondered an alternative future for the site, Evergreen had begun 'greening' some former industrial areas outside Toronto. They proposed the creative reuse of the Brick Works buildings, which, in accordance with sustainability principles, were to be adapted rather than pulled down. A number of green technologies are also showcased on the refurbished site. The development took seven years, but by the end of 2010 the Evergreen Brick Works Project was largely complete and commenced operation, including education programs, land stewardship programs, farmers' market and the construction of a visitor centre.

Brick Works' success and popularity stems from its open and inclusive approach to working with community partners, and its use of arts to galvanise

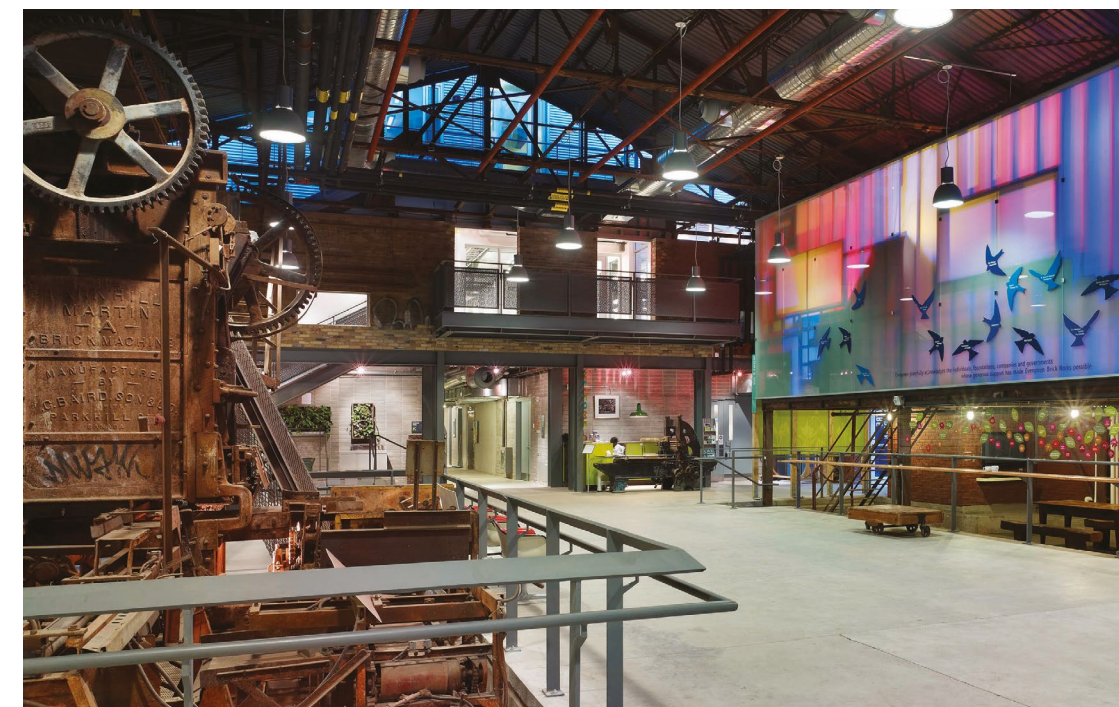
interest in the site. From 2009 they began to run 'sun-ripened Saturdays', a celebration of local food, gardening and Eco-arts. Evergreen promote a highly creative approach to encouraging environmentally friendly behaviour; their projects explore how to sustain our cities in healthy, economically viable, socially responsible, environmentally nourishing and creative ways. Cultural inclusion and diversity also drive the city's cultural policy. Accordingly, the Brick Works is now a place where the whole community, from students to seniors, can explore what it means to live green.

The City of Toronto helped facilitate or enable the development of Evergreen Brick Works in a number of ways. It negotiated a lease with Evergreen for the former factory buildings (12 acres) at nominal rent. The City implemented a program of soil and

groundwater remediation, and it also provided Evergreen with a \$55.6 million (US) capital loan guarantee so that construction financing could be secured. The City of Toronto is a programming partner at the site and it is working to improve trails and way finding to the site.

Finally, the City of Toronto administration recognises that long-term, sustainable development of the cultural sector will be best achieved through innovative public-private partnerships that include both places and spaces. The adaptive reuse of industrial heritage buildings like the Evergreen Brick Works is a good example of such a partnership.

City of Toronto Culture: www.toronto.ca/culture
 Evergreen Brick Works: www.evergreen.ca/get-involved/evergreen-brick-works



Evergreen Brick Works Welcome Centre Courtesy of City of Toronto



Social Inclusion

While cultural engagement often goes hand in hand with improvements across other indicators of personal and social development, connecting with people beyond traditional audiences is difficult for cultural organisations in world cities. This challenge is likely to increase as globalisation transforms the demographics of world cities.

Migratory flows increase the ethnic and social mix of urban populations. Today, foreign-born citizens constitute 33% of the population in Amsterdam, 37% in NYC, and 27% in Singapore – and all of these populations bring their own cultural forms and interests. The sharp contrast between the haves and the have-nots is also rising. Governments face a problem if their cultural sector fails to programme for all citizens and fails to engage and reflect a city’s diverse population.

Culture can be a powerful tool to devise new models of recognition, inclusion and mediation. By engaging in cultural activities, marginalised groups gain a voice and play a part in their city’s narrative; they are empowered and culture becomes an agent of change for a community. The initiatives in this section show cities and cultural organisations taking a more proactive approach to forging diverse but harmonious urban societies.

Amsterdam’s Suburb Safari seeks to build bridges between an economically and spatially-segregated immigrant community and the wider city population. Responding to existing tensions and prejudices around ethnic minorities, it uses storytelling and performance to explore and celebrate commonalities and differences. New York’s Immigrant Movement

International centre delivers training and the means of artistic expression to the immigrant population in Queens.

In Seoul, the government considers cultural policy a tool to heal existing social wounds and to help troubled or marginalised communities view their own lives from different angles. The nine hubs of Seoul Art Space are designed to give hard-to-reach citizens the opportunity to express themselves. In Singapore, ArtReach has encouraged a specific group – social workers – to develop and deliver cultural programmes. In doing so the social workers draw people to cultural participation, who might otherwise be unlikely to take part.

All four projects extend access to culture and artistic practice to previously marginalised communities.



Amsterdam

WijkSafari (Suburb Safari) Slotermeer

Created by an experimental theatre company, Amsterdam's WijkSafari (Suburb Safari) is an immersive performance experience. It has:

- Challenged perceptions about immigrant neighbourhoods
- Increased interaction and encouraged debate between different communities in the city
- Reached new audiences by addressing new subjects.

Amsterdam's cultural and creative industries policies aim to ensure that art, culture and creativity contribute to the social and economic wellbeing of citizens. Through its Plan for the Arts, the government has invested in cultural infrastructure and cultural education for many years, and the city has a thriving scene including music, theatre, visual arts, photography, film, dance, design and heritage. It is also home to many world-famous cultural destinations, such as the Van Gogh Museum, and Anne Frank House.

However, Amsterdam's social mix is changing, and the city is aware of the need for cultural policy to keep up. At present, there is a difference between the audience for arts that receive the majority of the public subsidy, and the profile of young people in the city; over 60% of them are from non-Dutch ancestry. Young people interviewed for policy research in 2011

said they did not see themselves reflected within the city's cultural institutions; young people from different cultural backgrounds especially felt that Amsterdam's cultural institutions did not reflect their communities or heritage.

Concern also exists that Amsterdam's creative industries, which constitute a growing and successful part of the city's economy, are struggling to engage and reflect its full, diverse population. The projected growth in employment opportunities in the creative industries will only benefit the city's population if these opportunities are open to all qualified employees.

Clearly, the city's demographics will continue to change rapidly over the next few decades. For the most part, a tolerant, open attitude has meant that the city's high level of immigrants has not caused too much discord. However, as in many big cities, some tensions and prejudices about immigrants exist, stemming partly from the geographical isolation of some immigrant communities.

The WijkSafari (Suburb Safari) theatre project aims to address some of these issues. Working between and across the various communities living in Amsterdam, it uses storytelling and performance to explore and celebrate commonalities and differences. Described as 'a trip into human landscapes', WijkSafari is an immersive theatre experience based around the daily life of the residents of Slottermeer Garden Town, a predominantly Moroccan neighbourhood. Slottermeer has an interesting history. Built as a post-war reconstruction project, it aimed to give city dwellers more space, green areas and light.



Intimate performance by adoptive mother Malika and actress Myriam, which audiences listen to through headphones
Courtesy of Zina Platform

From these progressive social beginnings, however, the area has become quite segregated from the rest of Amsterdam.

The Adelheid|Female Economy and Zina theatre groups have constructed a theatre experience that takes Amsterdammers on a tour of this community and delves into the reality of residents' lives. A small audience is escorted by scooter along a route through the neighbourhood, stopping off at different points to attend a series of performances by both theatre makers and locals, in which personal life stories take centre stage. Following the four-hour tour, performers and audience all meet together for something to eat and drink and to continue dialogues begun through the WijkSafari.

The theatre groups develop the performance through intensive interaction with the Sloterveer community. Their approach is called the 'adoption' method, where they spend some time introducing themselves to, and getting to know, the inhabitants

of a neighbourhood. From initial conversations, a couple of adoptive families are selected and the theatre makers live with the families for two weeks at the start of the rehearsal period. They try to assimilate as closely as possible, eating, sleeping, socialising and working together over that period. They discuss pertinent issues where there may be connections or differences of opinion. All these experiences and conversations filter into the performance, often raising challenging issues in new and thought-provoking ways.

The WijkSafari project is very much in line with Amsterdam's ambitions to make cultural programming in the city more inclusive, to have the cultural sector engage more with a diverse audience, and to use culture as an agent of change for the emancipation of different groups of citizens within Amsterdam. The WijkSafari project has also been launched in another Dutch city, Utrecht, in 2013. The project will take place in Mexico City in 2015 under the name 'Safari en Tepito'.



Amsterdam's WijkSafari (Suburb Safari) Courtesy of Zina Platform

Adelheid|Female Economy Theatre Group:
www.femaleeconomy.nl
Zina Theatre Group: www.zinaplatform.nl



New York City

Immigrant Movement International

Immigrant Movement International is a community support centre established in Queens by a Cuban artist. Over four years of operation, it has:

- Delivered training and the means of artistic expression to immigrant communities
- Initiated national and international art projects tackling difficult social issues
- Developed leadership skills within the local community.

Immigrant Movement International (IMI) is a community-led organisation that provides free training and support to the immigrant population in Corona, Queens, responding to the immediate needs of the community. Its programmes so far have ranged across dance, nutrition, childcare, bicycle maintenance, construction safety, classical music, English language through art history, Spanish for Mandarin speakers, computer literacy, screen printing, immigration law, and counselling for women who are victims of domestic violence. IMI also acts as a platform for socially-engaged artists to advance immigrant rights and address neighbourhood concerns.

IMI was instigated in 2011 by Cuban artist Tania Bruguera and the Queens Museum (QM), with support from Creative Time. IMI is based on Bruguera’s notion of *arte util* – art that imagines,

creates and implements socially beneficial outcomes – and the QM’s interest in working more closely with its local population. Bruguera began the project by spending a year living in a small apartment in Corona with five illegal immigrants and their children, gaining a thorough understanding of some of the problems illegal immigrants encounter daily.

At its peak in 2011, New York City’s foreign-born population reached 37.2% of the City’s 8.24 million residents, and in Corona the proportion is much higher. More than one third of the City’s immigrant population live in Queens, and 64.2% of Corona residents are foreign-born, with large numbers of Mexican, Ecuadorean, and Dominican residents. Immigrant residents tend to have a more difficult time accessing City services, educational opportunities and artistic programming than other population groups. Recent immigrants often score below average on educational attainment, health outcomes and other indicators of quality of life and social wellbeing. Although engagement with the arts often correlates with improvements across other indicators, cultural organisations face difficulties connecting with people outside traditional cultural audiences. IMI ties into New York’s wider strategy around working to ensure the whole municipal population is engaged with the arts and culture.

IMI’s project base is a storefront on Roosevelt Avenue in Corona, Queens. In its first year, under Bruguera’s leadership, IMI had more of an arts activism flavour, organising several social, political, and artistic actions. ‘Make a Movement’, a day dedicated to action on cultural enrichment and

immigration issues, was held on the first Sunday of every month. Some resulting actions include the Immigrant Respect Letter Campaign, a town hall meeting on the DREAM Act with the New York State Youth Leadership Council, and a Slogan Writing Workshop.

In addition to monthly community actions, IMI put on several major events, including a Conversation on Useful Art, and the Re-Conceptualizing the 21st Century (Im)Migrant conference, which brought together politicians, activists, academics and community members, culminating in the development of a Migrant Manifesto. IMI then announced an open call for artists around the world to respond to the Migrant Manifesto by taking action on December 18th, International Migrants Day. More than 200 artists participated worldwide. IMI now has an important role as a think tank for those interested in creating a more humane and dignified legal and economic reality for migrants in the future, and as a laboratory for experimenting with the merging of arts and activism.

As part of its work in the local community, at the outset IMI held workshops for immigrants; most of the people who came to the store were interested in learning English or needed help finding employment or legal aid. So after the first year of programming, IMI transitioned to community ownership and focused on developing as a community space for education and training, health support and legal services, as well as for activism and campaigning.

2014 marks four years since the IMI began and it is clear that there is a strong, committed community dedicated to sustaining the programme. There are currently 10 community leaders ranging from 12 to 70 years of age. The leaders direct the project with the support of the Queens Museum. QM covers the

cost of rent, utilities and staff support for IMI, and also helps raise funds to provide supplies and leadership development. IMI operates in a community comprised mainly of working class immigrants with varying levels of formal education, so one of the programme's primary missions is supporting emerging leaders by providing training opportunities and staff support.

IMI now has around 250 families that regularly attend workshops and participate in offsite community programmes. All of this is directed by a Community Council made up of user-members, two part-time space coordinators, a part-time IMI Fellow and staff from the Public Programming Department at Queens Museum. These stakeholders meet monthly to review proposals and plan future projects (many of which are put forward by artists).



Mobile Print Power at Immigrant Movement, a project by artist Patrick Rowe Photo: © Neshi Galindo, courtesy of Queens Museum



Immigrant Movement International headquarters in Corona, Queens Courtesy of Queens Museum

Recent special projects have included a day-long retreat for all IMI workshop leaders and future workshop leaders; participation in the Monument Quilt Project to promote awareness of sexual violence against women; a cultural performance for the Real Immigration Reform forum (IMI worked with immigrant musicians to create a new song for the finale to rouse the crowd to action); and a workshop with artist Raúl Ayala to contribute to a large-scale art project for the September 2014 Climate March.

Regular activities include Mujeres en Movimiento (Women in Movement), a healthy lifestyle initiative that meets every day of the week for dance, yoga, and biking activities; Occupational Safety workshops for those in the construction trade; ESOL training; digital photo and video training; the Corona Youth Music Project Youth Orchestra with 250 youth participants aged 4 to 14; Mobile Print Power, an ongoing

screenprinting programme for young adults; and four different folkloric and contemporary dance groups who hold their weekly practice sessions at IMI.

As the fourth year of the project commences, as well as continuing to deliver alternative and empowering activities that respond to the needs of the local community, IMI hopes to grow and strengthen the Community Council that directs the project, developing new leaders regardless of their age or level of formal education. It also hopes to take its programming beyond the physical storefront space, onto the streets of Corona.

New York City Department of Cultural Affairs:
www.nyc.gov/culture
Immigrant Movement International:
<http://immigrant-movement.us/>



Seoul

Seoul Art Space (SAS Jamsil, SAS Geumcheon, SAS Seongbuk, SAS Sindang)

The Seoul Art Space programme has regenerated a number of former industrial buildings for use as cultural spaces. It has:

- Created more affordable workspace for artists
- Encouraged citizen participation in the arts and creative activities
- Raised individuals' and communities' self-esteem.

In 2009 the Seoul Metropolitan Government (SMG) launched the Seoul Art Space (SAS) programme. The project has three primary aims: promoting artistic creation, urban regeneration, and increasing participation in cultural activities to promote a variety of social benefits.

As South Korea's capital city for more than 600 years, Seoul has a long history and rich culture. It is a highly populated city, with more than 10 million residents, but it welcomes almost the same number of people again as tourists every year. Partly these tourists come for cultural reasons. Seoul has a number of arts festivals, 628 cultural facilities and institutions, and is a huge exporter of pop culture. This is supported by high levels of creative sector employment: 9.4% in 2011, something which the SMG has encouraged through clustering policies and creative-enterprise-friendly legislation. However

Seoul has also gone through a long process of deindustrialisation that has left behind many empty buildings; deciding how to reuse these facilities is a key challenge for the city government.

In terms of cultural policy, cultural participation is a major driver. SMG wants to encourage citizens to think of themselves not just as audiences for cultural services, but creators of their own culture. To promote more active civic participation, SMG operates various cultural projects where amateur artists and citizens can take a leading role. This is because SMG regards cultural participation as a means to tackle broader social issues; allowing citizens to voice their thoughts, to restore self-esteem and to share their civic pride. At present, however, Seoul's resident population's participation in the arts lags behind many other cities.

On the supply side, the artist population in the city is relatively high (55.2% of national creative industry employment resides in Seoul), but its dependence on public funding is significant. Most art groups struggle to be commercially viable and to find appropriate affordable workspace downtown.

The SAS programme is designed to meet these various challenges by turning disused and derelict former industrial spaces into new arts and cultural facilities. There are currently 9 spaces in the SAS portfolio making use of disused and derelict spaces for a variety of purposes. From a social transformation perspective, four particularly interesting cases are SAS Jamsil, SAS Geumcheon, SAS Seongbuk, and SAS Sindang.

SAS Jamsil supports the creative activities of people with special needs, especially disabled artists,



SAS Sindang – New Tune for Hwang-hak-dong Courtesy of Seoul Foundation for Arts and Culture

and offers creative spaces for more than a dozen disabled artists. SAS Jamsil's Project A fosters interaction between children with developmental disabilities and arts. By providing the children with workshops where they can communicate with emerging artists through various artistic activities, SAS Jamsil encourages the children and artists to develop a strong mentoring relationship. Project A aims to give children with special needs more opportunities to both discover and practise their artistic talents so that they can better express themselves.

SAS Geumcheon is located in a culturally marginalised area where small businesses and factories are densely clustered. In an effort to increase access and availability of arts and culture for residents, SAS Geumcheon has run a Community & Research Project since 2009. In 2011, nine housewives residing in the Geumcheon area participated in an eight-week workshop with artists, reflecting on their lives. These women, also known as 'Geumcheon Mrs.', carried out various art projects – a break from their busy housekeeping routine – including writing and producing the film *Geumcheon Blues*, about the life of a housewife who was a factory worker in the Geumcheon area in her youth. (The film subsequently received an award from the Seoul Senior Film Festival 2013 and played at several cinemas.)

SAS Seongbuk has been running various 'healing art' projects, one of which is Ga-ga-ho-ho folding Zip house. In this project, homeless people created sleeping bags (as art) and communicated with the wider society through exhibitions. This was intended to help them heal their social wounds and view their own lives from different angles.

SAS Sindang, located in a traditional market, has been running many projects to enhance collective



SAS Geumcheon Courtesy of Seoul Foundation for Arts and Culture

and individual self-esteem and the quality of life of the market vendors. The vendors and artists-in-residence created the New Tune for Hwang-hak-dong festival together, telling their own stories and strengthening the cohesion of the market community.

The social impacts of these projects – and of the many other Seoul Art Spaces set up since 2009 – are numerous and varied. They include increasing self-esteem of individuals and social cohesion, addressing specific human rights issues and empowering citizens through access to cultural expression.

Seoul Art Space: eng.seoulartspace.or.kr

Seoul Foundation for Arts & Culture: english.sfac.or.kr

Seoul Metropolitan Government: english.seoul.go.kr



Arts & Dementia – photography tour Courtesy of Alzheimer's Disease Association

Singapore

ArtReach

Since 2012, ArtReach has worked with visual arts, dance, music and drama practitioners to develop arts projects for Singapore's senior citizens activity centres, mental health facilities and family centres. Among its impacts:

- Creative practitioners collaborated with Singapore's Voluntary Welfare Organisations on art projects to help develop community links and build up participants' sense of fulfilment
- Learning resources and training encouraged social care workers to develop their own programmes
- A increased interest in using the arts for wellness, rehabilitation and intervention across different segments of Singapore's social care sector

ArtReach is a new initiative by the National Arts Council that aims to facilitate access to arts and culture among Singapore's wider community. Singapore has more than 400 Voluntary Welfare Organisations, working with over 400,000 Singaporeans such as children and young people at-risk, isolated senior citizens and those with disabilities. ArtReach encourages arts practitioners and Voluntary Welfare Organisations to work together, using arts activities to develop short or long term projects to benefit these communities, many of

whom have little or no access to the arts. ArtReach also provides healthcare workers, social care workers and volunteers with resources they can use to initiate and lead their own arts programmes.

The role arts and culture can play in building relationships across society is an objective supported by the National Arts Council and outlined in Singapore's Arts and Culture Strategic Review Report 2012. As part of this, Singapore's government has set aside a budget of SGD 3 million over five years to support arts projects in vulnerable communities. These projects will be delivered through partnerships with the Voluntary Welfare Organisations and other government agencies.

By 2030, the number of Singaporeans over the age of 65 is expected to grow by 900,000, to reach one in five of the total population. Arts activities are seen as particularly beneficial for senior citizens, as they are an inclusive, engaging and non-physically strenuous way to remain actively connected to society. The Arts and Culture Strategic Review specifically supports expanding the range of arts and culture activities available to seniors, and integrating arts activities into wellness and hobby programmes. Although ArtReach aims to work across different social groups, the first two years of implementation were largely focused on senior citizens.

The pilot "AIC Wellness Programme" applied arts based activities to improve wellbeing and quality of life for senior citizens in Aged Care facilities. It was developed by the Agency for Integrated Care (AIC) in partnership with the National Arts Council. Artists developed a curriculum and training resources –

for example, guidebooks, instructional videos and project ideas – and then provided healthcare staff with the necessary training to deliver these arts initiatives within their own facilities. Since 2014, the Wellness Programme has trained 25 Aged Care organisations across Singapore.

‘Everyday Waltzes For Active Ageing’ was just such an initiative, created by professional dancers from contemporary dance group The ARTS FISSION Company. Movement activities aimed to engage with cognitive, creative and physical abilities and encourage response. Facilitated as a group activity, social interaction and communication amongst participants and staff is an additional benefit. Arts Fission worked with AIC and Aged Care facility staff to ensure movements used were suitable, effective and could be used for seniors with varying degrees

of mobility. Over the course of the programme, elderly participants worked with movements inspired by daily actions such as washing the face, turning the head, peeling an orange. These were performed as part of a choreographed sequence, accompanied by music composed to enhance the overall energy and resonance of the experience.

As a whole, this creative application of movement contributed to senior citizens’ wellbeing. Findings from the pilot “AIC Wellness Programme” showed that participants in this creative movement curriculum looked forward to sessions and predominantly exhibited positive mood during the activity. Other findings included improved memory and increased confidence in avoiding falls. Staff also reported that they understood their elderly clients better, helping them to provide more suitable care.



Courtesy of National Arts Council



Creative movement programme Courtesy of Agency for Integrated Care

ArtReach has initiated a range of programmes since 2012, involving practitioners working across a variety of art forms. Besides senior citizens’ activity centres, creative practitioners have also worked in children’s homes, family centres and mental health facilities. ArtReach has gained traction amongst Singapore’s Voluntary Welfare Organisations, where learning resources and training sessions are now available to different segments of Singapore’s social care sector to encourage greater adoption of the arts.

Singapore National Arts Council: www.nac.gov.sg/
Singapore Ministry of Culture, Community and Youth: www.mccy.gov.sg/en



Urban Revitalisation

Socio-economic inequality is a persistent problem for world cities, and it is often expressed spatially. For many cities, this compounds the effects of deindustrialisation, with grim results. Former industrial districts, facing the loss of traditional sources of employment and business, can easily descend into dereliction, with rising social problems of joblessness, delinquency and poverty for those residents left behind.

Since the 1990s, a handful of success stories of culture-led city revitalisation stand out – Bilbao and Glasgow spring to mind, for example. City leaders around the globe are coming to regard culture as a popular urban regeneration tool, and this is even more pronounced in the case of world cities. They tend to possess immense cultural heritage and cultural assets, and thus have greater opportunities to mobilise cultural resources for regeneration.

In this section, we explore three examples of cities implementing cultural initiatives to spark revitalisation in under-served, deindustrialised, or underprivileged areas. In Buenos Aires, the government has instigated a policy programme attracting creative businesses and cultural institutions to cluster in parts of the city suffering deindustrialisation. This is increasing access to culture and creative industries jobs. In Montréal, a public-private partnership has rekindled the cultural offer in a downtown area. Building on a long history of culture and entertainment in the neighbourhood – both traditional and subversive – the Quartier des Spectacles is a new expressive and inclusive heart of the city. In Moscow, the first large-scale public space modernisation project, connecting six sites

along the Moscow river, combines free leisure, sports and cultural facilities, and has extended accessibility to a wide spectrum of potential visitors.

All three projects are great examples of cultural and creative programmes that have combined the material regeneration of a place with democratising access to culture.



Buenos Aires

Thematic Districts Programme

In Buenos Aires the Thematic Districts Programme has pursued policies that attract creative businesses and cultural institutions to cluster in parts of the city suffering the effects of deindustrialisation. This has led to:

- Decentralised access to culture and creative industries jobs
- Knock-on developments in infrastructure and public transport
- Restoration of buildings
- Improvement of public space.

Buenos Aires is an important cultural hub for Latin America; it has more theatres, bookshops and cultural spaces per capita than any other city in the world, besides numerous free events and festivals. The World Tango Festival & World Cup, the International Jazz Festival, the International Festival of Independent Cinema (BAFICI), and the International Book Fair attract hundreds of thousands of visitors every year. The government supports many training projects, incentives and competitions to encourage creativity, and sees arts policy as an important lever for promoting greater social inclusion.

As might be expected, the cultural and creative industries are a significant contributor to the city economy. In 2011 the creative and cultural workforce of the city of Buenos Aires accounted for 9.3% of the total workforce, and 9.2% of the city's total GDP. Three types of creative and cultural activity have been

especially successful over recent years: the design sector has seen jobs increase by more than 55% since 2004; the audio-visual sector has experienced 94% growth in employment since 2000; and the performing and visual arts segment is 42% larger than in 2000. Buenos Aires' creative workforce is proportionately three times larger than those of Sao Paulo and Rio de Janeiro.

However these industries have tended to cluster in specific areas (for instance, the port has been a magnet around which infrastructure, including cultural infrastructure, has developed) leaving some parts of the city underserved. In recent years the city has developed a policy that both capitalises on its creative talents and uses planning to regenerate low-income or under-developed city neighbourhoods. The 'thematic districts programme' uses tax incentives and subsidies to attract certain businesses to particular areas of the city. This triggers further regeneration and widens access to creative industries and culture, as well as supporting the growth of key strategic sectors. The policy focuses on sectors where the city already has an advantage – sectors which provide high value-added jobs and are good exporters.

The clusters programme began with the Design District in Barracas in 2001. Barracas is an inner city neighbourhood that vividly illustrates the bleak fate of former manufacturing neighbourhoods in a city undergoing deindustrialisation: physical decay, degradation of its public infrastructures, disinvestment and the gradual impoverishment of its residents. A key objective of the Design District project was urban revitalisation and sustainability.



Buenos Aires Metropolitan Design Centre Courtesy of City of Buenos Aires

At the project's heart lay the conversion of a former fish market into the 14,500m² Metropolitan Design Centre. The Centre now houses government offices that promote design, business in the creative industries and foreign trade. It also has 70 workspaces for nurturing entrepreneurial ventures, an auditorium, classrooms, spaces for workshops and laboratories, 3,000m² for exhibitions and displays, a specialist library, a museum, a cultural centre and a cafeteria. The Metropolitan Design Centre regularly opens its doors to the community with expos and international design fairs, and offers free training courses for the unemployed in trades such as sewing and leather work.

This initiative helped Buenos Aires win the designation of World City of Design in 2005.

The Design District's impact on both the design industry and the regeneration of Barracas also convinced Buenos Aires that creative clusters are a successful formula for regeneration and growth. The city has instigated three more such clusters since 2008, focused on the audio visual sector (film, television, advertising, animation or video games production), IT, and arts.

This last scheme, put in place in 2012, focuses on the visual and performing arts, and publishing. It intends to promote the arts sector, develop infrastructure and increase access to cultural activities using numerous subsidies to entice businesses to the area. The district now has many cultural attractions such as Fundación Proa, Usina del Arte, the Museum of Modern Art (MAMBA), the Museum of

Contemporary Art (MACBA), art schools and other cultural institutions.

The Usina del Arte is a particularly good example of culture-led regeneration. Located in the heart of La Boca in the south of the city, the new facility inhabits the former home of an electricity company. The building houses the city's first Symphony Hall, an exhibition hall, a small, multi-purpose theatre (film screenings, lectures, rehearsals or recordings) and a chamber hall with seating for 280. In developing the project, the city's Ministry of Culture collaborated with other departments to revitalise the wider area, making it safer and more accessible, and encouraging tourists to visit. Since its opening, 3,800,000 people have attended events in the Usina, with the Tango festival alone bringing 600,000.

Although the four industry clusters have had important economic impacts, the social impact in these areas has been just as strong. The clusters

have generated improvements to infrastructure and public transport, greater access to culture and creative industries employment, the restoration of other buildings in the area as businesses move in and need premises, increased training in the arts and creative disciplines, and general improvements in the quality of public space and security. The city government intends to continue its agenda of decentralising culture by physically inserting it into areas of the city previously neglected, thereby increasing the quality of life and opportunities for disadvantaged communities.

Buenos Aires Thematic Districts:
www.buenosaires.gob.ar/distritoseconomicos
 Metropolitan Design Centre:
www.buenosaires.gob.ar/cmd
 Usina del Arte: <http://usinadelarte.org/>



Work by designers at Buenos Aires Metropolitan Design Centre Courtesy of City of Buenos Aires



Montréal

Quartier des Spectacles

The Quartier des spectacles in Montréal is a good example of a public-private partnership delivering communal good. By building on local heritage, the development has:

- Provided a vibrant contemporary cultural offer
- Made cultural activities accessible through free public programming
- Created a new, expressive and inclusive heart of the city.

The Quartier des spectacles in downtown Montréal is an area of the city where, by an act of policymaking and public-private-civic enterprise, cultural and creative activities have been purposely nurtured. Today, the Quartier has 80 cultural venues, 40 festivals, 30 performance venues, and is home to 450 cultural businesses and organisations providing more than 7,000 culture-related jobs. A significant amount of free public programming attracts more locals and visitors to the Quartier. The vision for the area has also maintained a mix of cultural and business constituents, residents and students.

The development programme and the ongoing maintenance of the district have been managed by a non-profit organisation called the Quartier des spectacles Partnership, set up by the municipal government. The Partnership has approximately 65 members drawn from the community, including

venue owners, cultural organisations, merchants' associations, major institutions, citizens' groups, as well as the Ville de Montréal. Since 2003 the Partnership's regeneration strategies have encompassed urban design, cultural activity and programming, and place branding to turn the Quartier into a prime destination. Involving the whole community in this way has helped the Quartier programme focus on local needs, and build on existing strengths.

Essentially the Quartier des spectacles builds on a 100-year history of culture and entertainment in this part of the city. Theatres and educational institutions started appearing in the area in the late 1800s. Cinemas followed in the early 20th century. From the 1920s to the early 1960s, the neighbourhood became home to an impressive number of cabarets that headlined famous artists. Montréal garnered a reputation as a fun-loving city, and tourists started to arrive in great numbers. Prohibition in the United States (1920–1933) increased Montréal's popularity, but also created conditions that led to the growth of organised crime, prostitution and illegal gaming houses. The neighbourhood soon became known as Montréal's Red Light district.

By the 1960s more mainstream cultural forms began to return, and new developments such as Place des Arts (1963) attracted both greater numbers of people and commercial activity. Although it experienced a decline in the 1970s and 80s, with the first Montréal International Jazz Festival in 1980, the district's reputation for outdoor concerts began;



‘Place des Festivals – Sphères polaires’ Photo: © Stéphan Poulin, courtesy of Quartier des Spectacles

the downtown area’s natural vibrancy and generous underused space, including many vacant lots, have encouraged the proliferation of festivals ever since. Important cultural events became one of the Quartier’s driving forces and one of the city’s leading attractions for tourists and locals alike.

So in 2002, a more deliberate approach to planning for the area was instigated during the Montréal Summit (aimed at developing a shared vision of the city’s future). Several big players in the city’s cultural scene joined forces to consider what could be done to bring new vitality to their sector. They proposed creating an entertainment district – what is now the Quartier des spectacles. The goal was not to create an entire neighbourhood from scratch, but to give an existing district a name, to showcase its

cultural distinctiveness and develop a permanent infrastructure for outdoor events. After much deliberation, the municipal, provincial and federal governments committed to funding construction work in the Place des Arts area – a large public space in the Quartier, focusing on the creation of new public spaces equipped for permanent use as outdoor performing-arts venues. The Partnership then gained its city mandate to promote the destination, and to manage and programme its public spaces.

A shared vision, agreed early on by all stakeholders remains key to the Quartier’s success. The Partnership’s guiding principles include the importance of maintaining mixed use in the area, of nurturing those individuals and businesses who create and originate, of improving and enlivening

public space, and enabling easy movement between spaces, of integrating art into the public realm, and developing a strong brand and image for the Quartier.

The vision has been implemented through a mix of urban planning and design, which is largely sensitive to site history and builds on the existing urban fabric; through the development of new cultural venues and activities; and through the deliberate design of an identity for the Quartier – for instance, in lighting, urban design, web design and signage.

The Quartier des spectacles project has generated many benefits. This part of downtown Montréal has been completely transformed and is now recognised as an attractive all-seasons destination. Intended first and foremost for Montrealers, the area has seen increased use by locals and is as inclusive as possible. Working with social organisations, a workforce reintegration programme reaches homeless people. The Place des Festivals, created with festivals and residents’ everyday use in mind, has become the city’s leading public square, recognised by Montrealers as the place to gather and express themselves, regardless of the occasion. Greater use of all public spaces in the Quartier has increased the sense of safety. Moreover, a programme of free cultural activities in the Quartier’s public spaces helps democratise the arts and culture and improves Montrealers’ general quality of life.

Quartier des spectacles:
www.quartierdesspectacles.com/en/
 Culture Ville de Montréal:
www.ville.montreal.qc.ca/culture
 Montréal métropole culturelle:
www.montrealmetropoleculturelle.org



‘Le 2-22 – Vitrine culturelle de Montréal’
 Photo: © Martine Doyon, courtesy of Quartier des Spectacles



Moscow

Muzeon Park of Arts-Gorky Park-Neskuchny Garden-Vorobyovy Gory

Muzeon Park of Arts-Gorky Park-Neskuchny Garden-Vorobyovy Gory is Moscow's first large-scale public space modernisation project. It is both a showcase and testing ground for ideas that could be applied to other public spaces in Moscow. The combined free leisure, sports and cultural facilities have:

- Extended accessibility to a wide spectrum of potential visitors
- Renovated the area's environmental, historical and cultural resources
- Created new cultural institutions.

Muzeon Park of Arts-Gorky Park-Neskuchny Garden-Vorobyovy Gory is an extensive public space that connects six sites along the Moscow River. In addition to embankments, parks and gardens, there are exhibition spaces, outdoor cinemas, stages, sports facilities and education centres. Open 24 hours a day and free of charge, it is the heart of Moscow cultural life and a core tourist attraction. The evolution of the space itself also encapsulates many of Moscow's recent and older historical transitions, giving it a significance for Muscovites beyond purely a leisure destination.

Moscow's public open spaces, parks and cultural institutions suffered a great deal of neglect in the 1990s and 2000s, and it became clear to Sergey

Sobyanin, the new Mayor of Moscow – and no doubt to Muscovites themselves – that besides repair, these facilities also needed a considered programme of modernisation. Crucial changes started to appear in early 2011 when Sergei Kapkov was appointed Director of Gorky Park. Its territory was redesigned to become both showcase and testing ground; an opportunity to try out ideas for environmental improvement, social activities, public art programs and models for private sector collaboration which could then potentially extend to other public spaces in Moscow. Sergey Kapkov was appointed Head of Moscow's Department of Culture in September 2011, but the revitalisation of Gorky Park expanded to include the Muzeon Park of Arts, the Neskuchny Garden, the Vorobyovy Gory wildlife sanctuary and the Green Space of Moscow State University, bringing the total area to 250 hectares along the Moskva River. This interconnected area became the city's first large-scale public space modernisation project.

Gorky Park was established in 1928 and took the name of Russian writer Maxim Gorky in 1932. Avant-garde architect Konstantin Melnikov was the mastermind behind the project of the new park. Gorky Park was designed to realise a utopian vision of the perfect leisure spot for workers and became the centre of the most creative ideas and experiments of that time.

The Muzeon Park of Arts grew from the collection of dismantled Soviet era monuments in the 1990s into a new sculpture park near Moscow's primary venue for exhibitions, art fairs and festivals – the Central House of Artists. In 2013 the Muzeon Park



Courtesy of Moscow Institute for Social and Cultural Programs

of Arts was connected to Gorky Park via the Moscow River's Crimean embankment, which was converted into a pedestrian area. All these territories came together to form an integrated public space.

The approach to transformation aimed to demonstrate quality and accessibility. Work began with Gorky Park, and in the few months immediately following the appointment of the park's new director, amusement rides were cleared and basic infrastructural improvements such as resurfacing were carried out.

The abolition of Gorky Park's entrance fee made it accessible to all regardless of economic means, and improved lighting along with a security presence on site helped to facilitate 24-hour opening. Wheelchairs were made available to disabled visitors free of charge,

signage and navigation was improved, and web tools such as social media and mobile apps were introduced to share information with visitors.

Renovation and repair works on historic structures such as the park's observatory, rosary and Chess Club Pavilion are continuing into 2014, enhancing quality and strengthening identity. Gorky Park's food and beverage offer boasts over 30 cafes and restaurants, serving everything from lemonade to oysters, to Gorky Park's very own brand of 'Gorky' ice cream.

Moscow's freelance workers can take advantage of high quality work and meeting facilities at Neskuchny Garden's Work Station. To ensure Muscovites can stay connected, Gorky Park is equipped with free wifi, a power network and charging points.

Special attention has been given to sport and leisure programming. 15 kinds of sports facilities are now available, with a new 18,000 square metre artificial ice rink as centrepiece, with five skating grounds open to the public 12-hours a day throughout the winter season. In summer there is a bike rental, a skate park, a football field, ping pong tables, sun loungers, and the biggest sandpit in Moscow.

The highlight of Gorky Park's art life is the Garage Museum of Contemporary Art. Established by Russian celebrity and philanthropist Daria Zukhova in 2008, the Garage initially occupied a temporary pavilion in Gorky Park designed by world-renowned Japanese architect Shigeru Ban in 2012, shortly adding to its premises the Garage Education Centre. The new 5,400 m² permanent building for the Garage, designed by architect Rem Koolhaas, is now close to completion and will open in 2015.

Improvement work in Muzeon Park of Arts also began in 2012. Its collection of over 700 sculptures are now joined by an outdoor cinema, a programme of summer outdoor music festivals and the School pavilion, providing free classes of design, art, architecture and literature.

Already central to the cultural offering of this new public space, the New Tretyakov Gallery houses over 100,000 works across the history of Russian 20th century painting, and the Central House of Artist, hosting 300 exhibitions a year.

The Muzeon Park of Arts-Gorky Park-Neskuchny Garden-Vorobiovy Gory renovation and modernisation has expressed the area's environmental, historical and cultural resources to their best advantage. The combination of leisure, sports and cultural facilities across an interconnected area that is open free of charge helps extend accessibility to a wide spectrum of potential visitors. If replicated as suggested, this ongoing modernisation project may indeed become 21st century Moscow's new vision for utopian leisure districts spread all over the city.

Moscow Gorky Park:

www.park-gorkogo.com/eng/about/

Muzeon Park of Arts: www.muzeon.ru/

Moscow City Government Culture:

www.mos.ru/en/authority/activity/culture/



Courtesy of Moscow Institute for Social and Cultural Programs



Distinctive Identity

Urban regeneration is nearly always considered a good thing, but not every project retains and builds on something distinctive and authentic about a place. Indeed, some approaches can produce generic results. As improvements in transport and communications technology bring nations closer together, globalisation is slowly homogenising world cities, and consumer tastes are converging. We now see the same chain stores and restaurants across many cities, notable buildings by the same international architects, and policy transfers that take scant notice of local context (such as the proliferating imitations of New York's High Line).

In the face of generic trends, culture can help places retain their unique qualities. The most effective urban improvement projects take a participatory approach, as opposed to high profile, starchitect- or design-led strategies that can easily disenfranchise the local population while garnering headlines. By definition, public space belongs to locals and should reflect them in some way; citizens make meaning in and of their city by investing in their public space. Participatory approaches to regeneration can also lead to far more interesting and distinctive results. Increasingly, cultural policy in world cities mobilises a broader cast of actors than ever before: the institutions of government, but also civil society organisations and movements. Navigating this complex terrain can be worth the effort if the results truly reflect local cultures.

Both Bogotá and Shanghai show the value of approaching public space management in collaboration with communities. Bogotá's policy

on graffiti, founded on the principle that non-mainstream groups can appropriate their city through culture, was truly participative in nature, and has led to some highly distinctive streetscapes. Shanghai's most successful culture-led regeneration project, Tianzifang, is another exemplar of bottom-up change. Concerted actions by a local community helped safeguard the area's architectural heritage and produce a tangible manifestation of the city's individual identity.

Culture-led regeneration projects can also tackle the aesthetic expression of inequality. Socio-spatial disadvantage is not only evident in basic services and infrastructure, but also in the material fabric of the city; think of the stigma attached to certain types of social housing architecture, or the immediate impression clean and renovated buildings in a city centre give, as compared to derelict outskirts. Poor aesthetics in deprived neighbourhoods can create a vicious circle reinforcing negative images and stereotypes.

Opposite: Street Art by Suso33 in Madrid Courtesy of Madrid City Council

Madrid and Stockholm's case studies directly respond to this aesthetic stigma. Madrid's art-led, public spaces improvement strategy targeted peripheral districts most in need of attention, and was designed to shape a more positive local identity for these areas. Stockholm's One Percent Rule scheme commissions art for Stockholm's peripheral districts and inner-city regeneration areas, consulting citizens throughout.

Bogotá, Madrid, Shanghai and Stockholm's projects demonstrate how community involvement in culture-led regeneration can harness the particular character of a place, and resist the homogenising forces of globalisation while empowering the communities in question.





Bogotá

Responsible Graffiti Practice

Bogotá's Responsible Graffiti Practice is a new participatory process used to develop a cultural policy around graffiti. The process has:

- Recognised marginalised cultural and artistic forms
- Increased citizen participation in decision-making about public space
- Developed a large number of talented graffiti artists
- Improved city streetscapes with vibrant artworks.

Although in most cities graffiti is considered a form of vandalism and is subject to sanctions, in recent years Bogotá has become renowned for its spectacular street art. This emerging scene has been documented in the international press (including *The Economist*), Bogotá's homegrown artists have featured in major art fairs, and the city has become something of a hotspot for graffiti artists worldwide. While historically Bogotá – like many cities – has had a fair amount of graffiti, the current flourishing springs from a particular policy to legalise and regulate the practice.

The story began with a court case in 2007; a citizen group brought a class action against the city government, demanding improvement of the public realm through the decriminalisation and regulation of graffiti practices. The judge ruled in their favour, and the city responded in 2011 with a basic draft policy

setting out standards for graffiti, and instructions for a cross-departmental working group to develop the policy further. This group included senior representatives from the Department for Culture, Recreation and Sport, other policy areas such as the environment, and planning, as well as representatives from a range of arms-length public bodies responsible for the arts and public space in Bogotá. After internal discussion, a draft policy was published for open consultation, especially involving those likely to be affected by the policy – the graffiti artists themselves.

The graffiti community established the District Graffiti Board to review the policy. This group met for regular discussions with more than 50 graffiti artists from across the city. It suggested a clearer recognition of graffiti as a valuable artistic and cultural practice, and the adoption of educational measures (as opposed to punitive ones) to promote new standards and regulations around graffiti.

The process of preparing the policy was therefore truly participative in nature; it reflects the city administration's emphasis on 'democratic culture', and the idea of cultural policy as an instrument of sustainable development and social cohesion. The District Graffiti Board promoted debate about how citizens make meaning in and of their city, about what constitutes artistic expression, and how far freedom of expression should go. It pitted the idea of the city as a place of contrasts, constant debate and negotiation against the idea of the city as fixed, permanently regulated, protected architectural forms. It also prompted questions about the very nature of graffiti: does it function as art? As cultural expression?



26th Street, Bogotá Courtesy of Secretary of Culture, Leisure and Sport Department, City of Bogotá

As political and social protest? And, as an inherently transgressive act, what happens if it is normalised and regulated by the state? Should policies be enshrined in law, or subject to local negotiation between building owners and those who want to use their walls as a canvas?

The new policy tries to balance a number of things. It recognises graffiti as a legitimate cultural practice by which non-mainstream groups appropriate their city. But it balances this with the right to an environment free of visual contamination, while emphasising the need for responsible public ownership and negotiation on a case-by-case basis. There are now various local graffiti boards besides the main overarching one. Implementation and regulation

depend on collaboration between government departments, public bodies, the police, civil society organisations and informal artist groups. The wider effect of the policy has been to nurture a discussion about Bogotá's public spaces that encompasses a truly diverse range of perspectives.

The administration consolidated its new, tolerant position on graffiti with an initiative aimed at improving the environment of 26th Street. This is a major arterial route through the city – among other things it is the main road to and from the airport – and has a recent history of corruption. A number of public grants were awarded to street artists to develop large-scale murals along this road; it now functions as a striking open air art gallery, expressing all sorts of ideas, hopes, fears

and dreams about the city. Administrations in other parts of Bogotá have followed suit, embedding graffiti policies in different areas of their work, particularly in programmes for young people, such as sports training schools, arts, youth participation processes and local youth festivals.

The policy has therefore resulted in a flourishing of graffiti artists. Today, graffiti is a legitimate professional and artistic practice for many, and the stance of the city encourages the most talented to stay and ply their trade. Although no exact data exists about the number of graffiti artists in Bogotá, estimates suggest from 4,000 to 5,000 practitioners. And the art itself has become ever more impressive.

Artists who don't have half an eye on the police can take their time over compositions, rather than quickly tagging and running away – so the city now enjoys a growing international reputation for its colourful and lively streetscapes.

Bogotá District Department of Culture, Recreation and Sports:
www.culturarecreacionydeporte.gov.co
 Instituto Distrital de las Artes:
www.idartes.gov.co



26th Street, Bogotá Courtesy of Secretary of Culture, Leisure and Sport Department, City of Bogotá



Madrid

Enhancing the urban environment in Madrid's peripheral districts

Artists, designers, community groups and local government worked together to improve public spaces in Madrid's peripheral districts. The initiative has:

- Developed an inclusive commissioning process
- Produced work that reflects local identity
- Produced a significant number of new public art commissions from local artists
- Given community associations the chance to programme and manage new spaces
- Generated profile and momentum.

This project addresses a view widely held by Madrid's citizens that arts and culture are something exclusive, not part of their everyday lives. Spending cuts to arts and culture across Europe have compounded this view; cuts lead to a decrease in arts production, which reduces participation even further. By concentrating on Madrid's peripheral districts, this project also aims to address an existing imbalance between cultural provision inside and outside the city centre.

The initiative to improve the urban environment in Madrid's outlying districts was part of the city's Strategic Plan for Culture 2012–2015. In addition to physically improving public spaces that had fallen

into disrepair – thus generating local pride – the initiative also supports local artists and initiates new creative spaces. Most importantly, however, the initiative aims to improve social cohesion and strengthen local community relationships using inclusive creative projects.

Artistic interventions in the suburban district of Tetuán took place in 2013, followed by the districts of Usera and Villaverde in 2014; plans are in place to extend the initiative to Madrid's remaining outlying districts in the coming years. The management of each project includes representatives from Madrid City Council, the Municipal Council of the district involved, creative professionals who will work on the project, and neighbourhood associations.

The process begins by identifying the sites most in need of attention and the issues they present. Artistic collaborators are then brought on board, potential improvements discussed, and areas for action defined. Subsequent improvement work, be it on empty plots of land, public squares, walls or building facades, is carried out with significant community involvement; this shares responsibility and shapes a positive local identity for the site. Involving community groups also taps into social networks that may identify further positive ways to use a site, or potential new spaces for creative projects in the vicinity.

June to December 2013 saw the growth and development of the Tetuán Landscape Project, designed to improve the urban landscape of Madrid's Tetuán district. Following some exploratory sessions, a working group was set up to manage the project, comprising artists, creative collectives working in



Plaza Del Poeta Leopoldo De Luis Courtesy of Madrid City Council

architecture or landscaping, and representatives from the General Directorate for Urban Landscape and the Municipal District Council. The project focused on four key sites owned by the municipality, with guidance from the Town Planning department as to land use classifications, and involved the work of at least 12 creative practitioners.

Installations on the Plaza Leopoldo Luis transformed the large hard landscaped square with a large-scale wall mural and colourful structures that provide shade. A vertical play structure constructed from recycled materials transformed a smaller hard landscaped square. Outdoor flooring, seating and green walls were installed on a vacant plot between buildings, and then handed over to a local community group to develop into a small public garden that hosts community events. The fourth Tetuán project took over a larger piece of vacant land, installing colourful murals, outdoor seating blocks, an outdoor stage

and raised beds for planting. This site became an active community garden, hosting workshops including vegetable growing, furniture-making and children's creative writing, as well as music and puppetry performances.

The involvement of so many creative practitioners inspired numerous interventions in Tetuán, giving the project sufficient scale and profile. The active participation of community groups not only gave the installations relevance, but also ensured their function extended beyond the decorative to create something useful for local people.

Community of Madrid, Cultural Agenda:
www.madrid.org/agenda-cultural/
 Visit Madrid: www.esmadrid.com/en/

Opposite: Street art installation by SpY in Madrid Courtesy of Madrid City Council



Shanghai

Tianzifang

Tianzifang is an example of culture-led, bottom-up change that has developed a workable solution for safeguarding architectural heritage in Shanghai. It has:

- Produced a tangible manifestation of the city's individual identity
- United a diverse community to resist plans for residential towers on-site
- Been officially designated Shanghai's first creative cluster.

Today, Tianzifang is a network of low-rise buildings and lanes, spanning three arterial streets and their branches in central Shanghai's desirable French Concession. On an average weekend Tianzifang attracts 30,000 tourists and Shanghainese, who gather in its pavement cafes, stroll the lanes and shop for gifts.

Tianzifang is special in a city whose physical form has changed in almost direct correlation with its rapid economic growth, deindustrialisation and the voracious development of its land assets. In the 30 years since China's Reform and Opening Up policy began to build Shanghai into the commercial centre it is today, the city has climbed to tenth place for highest cost of living, and ninth for highest rental costs worldwide – beating the capital, Beijing, to the title of China's most expensive city.

China's rapid urbanisation has traditionally been led by a top-down, large-scale approach to urban planning, often favouring demolition to open large areas of land for infrastructural improvements and densification. In the process, preservation of traditional everyday structures, such as courtyards, terraces and street patterns, has been of lower priority, resulting in urban landscapes devoid of local architectural identity. State land ownership and insecure tenures further compound these pressures; inhabitants of older buildings have little reason to invest in improvement or repair, further strengthening the argument for demolition.

Shikumen (石库门), found across Tianzifang, are an architectural typology built in Shanghai between the 1850s and 1920s. They are characterised by stone gateways that lead to longtang (弄堂), narrow pedestrian lanes with two- to three-storey terraced housing on both sides. The Tianzifang area is a mix of this traditional Shanghai tenement building, 1970s factory buildings and the western-style buildings that characterise Shanghai's French Concession area. Through this aesthetic fusion, the Tianzifang area embodies Shanghai's long-standing cosmopolitan identity and therefore captures the imagination of citizens for whom much tangible heritage has been lost.

In contrast to the majority of regeneration or development projects in China's cities, Tianzifang is an exemplar of culture-led, bottom-up change. Conditions in the Shikumen of the 1980s and 1990s were characterised by cramped, poorly-serviced living quarters and factory buildings left empty after central

Shanghai’s deindustrialisation. Shops selling craft products started to spring up on Tianzifang’s Taikang Road in the 1990s, and by the end of the decade these were joined by artists moving into the site’s vacant factories. This process was facilitated by Mr Wu Meisen, instrumental in planning Taikang Road as an Art Street. He signed long lease agreements with the factory landlords, financed infrastructural improvements and encouraged artists to move in.

By the early 2000s Tianzifang was growing in popularity. Local residents also began letting their properties to artists and creative enterprises through a collective Tianzifang Voluntary Property Letting Agency, which set out guidelines for tenants regarding preservation and renovation of the buildings. However the area’s conversion to mixed use had not yet been granted legal sanction. Its growth also attracted controversy among those who saw it as a shabby and inefficient use of central Shanghai land.

A proposed high-rise residential development in 2003 – 2004 and the accompanying threat of demolition united residents, artists, cultural entrepreneurs and some local officials in opposition. The discussions that followed resulted in the development being shelved, and in Tianzifang being designated Shanghai’s first Creative Industries Cluster. Together, three factors turned the tide against demolition: growing national policy emphasis on supporting creative industry growth; the Shanghai Municipal Government’s determination to preserve *haipai*海派 culture (literally ‘Shanghai-style culture’); the theory of creative industry zones drafted by Professor Li Wuwei of Shanghai’s Economic Research Institute.

In 2008 the district-level government set up the Tianzifang Governance Committee to grant legal sanction to mixed uses, upgrade infrastructure and



Photo: © Bowen Zhou

supervise renovation. By 2010 the Shanghai Municipal Government designated Tianzifang a state-level 3A destination for artistic creativity and leisure tourism. By 2011 429 enterprises were operating in the area; 70% of these were focused on cultural and creative industry. Increasing rents generated RMB 15 million in tax income. However, by 2012, increasing living costs, the commercial lettings potential and growing disruption from an ever-expanding number of food and beverage enterprises also led to 590 households leaving the area.

The process of culture-led, bottom-up change in Tianzifang shaped a solution for safeguarding architectural heritage. Gradual change has allowed a proportion of the existing community to remain



Inside Tianzifang Photo: © Chao Zhou

in place while commercial use generates revenue for upkeep, and creative enterprises maintain a sufficiently high profile to stave off redevelopment. In other ways, however, Tianzifang is a victim of its own success; rising costs are displacing the area’s identity as a residential neighbourhood, and the prosperous leisure industry is squeezing out creative enterprises.

Nevertheless, Tianzifang remains an expressive physical symbol of Shanghai; it demonstrates both a strong connection between architectural heritage and local civic identity, and the desire to preserve and better use what tangible heritage remains.

Tianzifang: www.tianzifang.cn



Stockholm

The One Percent Rule

Stockholm's One Percent Rule commissions public art. Besides bringing about aesthetic improvement, its tangible social impacts include:

- Expanding beyond public buildings to include site-specific art in open public spaces
- Commissioning art in Stockholm's peripheral districts and inner-city regeneration areas
- Bridging the social and economic divisions in Stockholm's increasingly segmented urban landscape.

Stockholm initiated the One Percent Rule, first implemented by Stockholm City Council in 1963, stipulates that one percent of the total cost of built projects (including new construction, conversion and extension) shall be allocated to publicly accessible artwork.

The initiative is in place nationwide but it is compulsory in Stockholm. It has various objectives: to ensure everyone has the opportunity to experience art in their immediate environment; that urban planners and construction companies invest in the aesthetic environment; that planning the aesthetic environment is integrated in overall city planning.

Similar percentage schemes are in place in numerous European countries. Norway contributes up to 1.5% of construction costs to art in or on

new government buildings. Denmark dedicates 1.5% of the construction costs for government buildings to art, and offers a government matching fund with an annual budget of €1.5million. The Netherlands has also implemented a percentage scheme for art in government buildings since 1951 in which, depending on total construction costs, 0.5% to 2% of the budget must be spent on the visual arts. As a result of the percentage scheme, the Netherlands' Government Buildings Agency is the largest visual arts commissioning body in the country.

Although many other European initiatives link art spending to government construction projects, in Sweden the scope of the One Percent Rule expanded in the late 1990s to include art in open public spaces (site-specific art). This has produced various works of art in inner-city regeneration areas, in infrastructural projects and in and around educational establishments.

Stockholm Konst, part of the City of Stockholm's culture administration, is responsible for the commissioning and purchasing of art for Stockholm's indoor and outdoor public spaces. Stockholm Konst ensures municipal agencies, administrations and construction companies know about the One Percent Rule. They then manage the entirety of the process on behalf of the organisation by leading the construction project (the 'client') and monitoring quality. This ensures the client needs no existing in-house knowledge of art or art commissioning.

Projects facilitated by the One Percent Rule begin by setting up a consultation group, comprising the client, a project manager from the Stockholm



Mural painting at Odenplan Photo: © Lisa Olsson, courtesy of City of Stockholm

Konst team, one or more architects and, for larger projects, a local politician from each of Sweden's two major political parties. Stockholm Konst leads the project to completion, supported by a 10% share of the project budget to cover administrative costs. A second consultation group represents the interests of groups who will experience the art in daily life, for instance representatives from a neighbourhood, school, hospital or workplace. Although there is no formal feedback or evaluation process, Stockholm Konst invites comments on the artwork, and the One Percenter of the Year competition selects the best art that has been produced through the scheme.

Stockholm is a growing city, with its wealthy historic centre increasingly juxtaposed against

suburban areas housing less affluent sections of the population. The opportunity to support art in public spaces across the city via the One Percent Rule can be a way to bridge the social and economic divisions expressed in increasingly segmented urban landscapes.

In early 2014 the One Percent Rule funded a mural painting project near to central Stockholm's Odenplan Metro station. The project sprang from combined efforts by children from Vasa Real school in affluent central Stockholm, and children from Rinkeby, an area of high poverty, unemployment and social housing. Vasa Real teacher Marie Rosen Wiberg, who led the project, reported that children from the two schools developed long-term friendships by working together.

A similar mural in the suburb of Husby was painted on buildings owned by local state-run companies. Organiser Saadia Hussain outlined her vision that the mural paintings could lead to positive social change. Due in part to Stockholm's zero-tolerance policy against graffiti, the companies were initially wary. "There was quite a lot of fear," Saadia explains. "We had to cool them down. But it was based on trust. They gave us this wall and they trusted us."

Although administrative buildings are required to allocate one percent of construction costs to art, buildings engaged in care allocate two percent. The construction of Sweden's new Karolinska Hospital has therefore yielded an unprecedented budget of SEK

118 million to devote to public art between 2010 and 2017. As part of this, artist Aleksandra Stratimirovic will create a light installation for the hospital's oncology treatment rooms. These rooms are quite dark during treatment and patients spend considerable time lying down. The installation creates points of coloured light that move across ceilings, helping draw a patient's mind away from the process. They can be easily installed in a number of different spaces in the hospital.

Projects such as this demonstrate how the One Percent Rule delivers tangible social impact, not just an improved aesthetic environment.

Stockholm Art and the One Percent Rule:

www.stockholmkonst.se

Stockholm Visitors Board: www.visitstockholm.com



Torso Artist by Dan Wolgers Photo: © Mats Liliequist, courtesy of City of Stockholm



Participation

Cultural expression (or artistic practice), both individual and collective, empowers and energises individuals and groups. Engaging in cultural activities generally helps an individual to flourish and develop personal capabilities. In many cases the quality of the art produced is less important than the participatory experience in terms of the impact on participants' lives. So for many governments, especially at city level where the relationship with citizens is more direct, ensuring that as many people as possible engage in cultural activities is increasingly a priority.

Inevitably this has policy implications. Ensuring that all citizens can participate in cultural opportunities, regardless of where they live or how much they earn, often requires active intervention. And there seems to be something of a virtuous circle when it comes to engaging with cultural activities. Those who have taken part when young are far more likely to continue the habit in later life. Likewise, those who have never had the opportunity are more likely to think cultural activity is just 'not for them'.

Democratising access is not only about instigating habits in young people, however; inter-generational engagement and involving other less-likely-to-participate groups, is equally important. Finding ways to develop cultural projects, which engage the whole local population with arts and culture, is now a prime cultural policy in many world cities.

The case studies in this section all share the aim of increasing participation in artistic practice or cultural expression. Los Angeles' Arts for All campaign provides high-quality, comprehensive, sequential arts education for LA County's 1.6 million

students. London initiated the Big Dance project to get more people into dance, and the project has grown far beyond its original remit. With simultaneous dance performances across 25 nations, it is now the world's biggest collective public dance initiative that brings dance back into communities.. Tokyo's Roppongi Art Night lowers barriers to public participation by providing mostly free, all-night activities, including Art Night School sessions exploring the creative process.

All three projects have found innovative ways to reach new audiences and encourage artistic expression from all groups.



London

Big Dance

Big Dance, a collective public dance initiative that began in London, has led to:

- a worldwide celebration of dance involving 25 countries
- benefits across health, fitness, social & community inclusion
- a step change in cultural participation – with millions getting involved in dance

Big Dance has grown from the seed of an idea – the idea that dance can have a transformative impact of people and cities – and grown to become the biggest dance project in the world. This dance festival now connects 25 countries around the world biennially. From India to Lebanon from Canada to Bosnia-Herzegovina the programme has reached a staggering 9 million people. This year's edition celebrated the Commonwealth Games and the focus was on 'the power of dance to mobilise communities'.

So why has Big Dance grown so fast and has such a far reaching impact?

Dance as an artform itself has the unique ability to impact across a number of policy areas of importance to cities – it draws communities together to celebrate, improves the health & quality of life of its citizens, engages socially excluded young people, crosses community boundaries and contributes to the vibrancy of public settings in a way no other cultural activity can do. Dance is very accessible and universal,

there are no language barriers and every culture has a dance. As Chuck Davis once said: "To understand the culture, study the dance. To understand the dance, study the people."

The innovative delivery model was key to its rapid expansion across the four nations of the UK. A Big Dance Hub model created 21 'Hubs' led by major dance organisations. They each devised locally relevant programmes but worked under one framework to create strategic impact. Leadership and vision came from London as the centre and it was supported by a national partner – the Foundation for Community Dance as well as hundreds of partners across a range of sectors.

Big Dance was a simple concept from the outset which captivated the public's imagination. A compelling invitation for everyone to join in – organisations, artists and the public – and they did. Strands of the Big Dance programme have touched health, sport, physical activity agendas. It has often been the 'glue' for local government programmes where other interventions have failed to make headway. Big Dance has created a sense of community across the UK and taken on a momentum of its own with people and organisations organising their own Big Dance events outside the festival period.



Big Dance Bus event at National Paralympic Day – the Queen Elizabeth Park Courtesy of Mayor of London's Office

In 2012, the Big Dance festival reached its pinnacle when London hosted the Olympic and Paralympic Games in 2012. It comprised 6,142 events involving 600+ across cultural, sports, libraries, health, fitness organisations. All took up the challenge of inspiring people through 'dance' whether this was through watching, doing, photographing, film-making, designing for, writing and reading about dance.

Dance has significant positive impacts on the quality of older people's lives and psychological states particularly in the cases of strokes and the onset of Parkinson's disease. One example is that Ballroom Dancing can cut dementia by 78% (BUPA). A strategic pan-London Big Dance programme connected hundreds of older people in day centres, residential homes through a programme of dance which

encouraged enhanced self-esteem, reduced social exclusion and improved mental health and wellbeing for those participants.

The Big Dance Schools Pledge by internationally renowned choreographer, Wayne McGregor, galvanised 121,000 young people in schools for a single collective dance performance moment across 25 nations in town squares, fields, beaches and parks. It is the world's biggest collective public dance initiative which places dance back into communities. It also spread its reach outside the UK and partnerships were also developed with China, Brazil and Australia for the 2014 Commonwealth Games. Choreographed by Rafael Bonachela, thousands of dancers simultaneously performed on both sides of the world 'Beats for

Peace' outside the Sydney Opera House at dawn and in London's Trafalgar Square & Glasgow's City Centre at midnight – a triangle of major world cities. This global moment of connectivity through culture also offered a different lens on a city for tourists.

The Big Dance Bus – taking culture to communities

A converted classic London bus with its a pop-up dance floor has woven its magic with an A-Z of Big Dance workshops and performances in public squares, parks, shopping centres, estates and beaches. Reaching out to excluded communities, the bus programme has provided hundreds of unforgettable fun family days backed up by a commitment to

signpost participants to take dance up and create a legacy of change.

Big Dance challenged the industry to join up across public and private boundaries. It encouraged collaboration across organisations and individuals on a scale never before experienced. Its legacy is that Big Dance is now a movement. It is part of the UK's DNA and has connected the world through dance.

Big Dance: www.bigdance.org.uk

Greater London Authority: www.london.gov.uk



Shh...It's a Secret! Choreographer André Gingras Photo: © Rachel Cherry, courtesy of Mayor of London's Office



Courtesy of Los Angeles County Arts Commission

Los Angeles

Arts for All

Los Angeles has developed an initiative to support public schools across the county in implementing comprehensive, sequential arts education. The initiative has:

- Helped Los Angeles school districts to develop arts education policies
- Supported those delivering arts education programmes
- Measured progress to inform future policy.

Arts for All is a regional blueprint for arts education set up by Los Angeles County. The initiative supports the implementation of high quality, comprehensive, sequential arts education from Kindergarten to 12th grade across Los Angeles County.

Los Angeles is the most populous county in the United States, with 1.6 million students in 2,200 schools across 81 school districts. The county is characterised by its diversity, with independently administered school districts characterised by a rich ethnic mix and wide variations in factors such as urbanisation, size and wealth.

The creative industries are of primary importance in Los Angeles' cultural policy; they generate \$140 billion annually for the region's economy and more than 1 million jobs. The arts also play a significant role in building cross-cultural understanding in a county where 224 languages are spoken. Recognising the

value of arts education and the next generation of creative industry professionals, between 2006 and 2009 the state of California released \$28 million in funding to Los Angeles county schools.

Arts for All was established in 2002 in response to several pressing issues identified by the *Arts in Focus: Los Angeles Countywide Arts Education Survey*, the first ever survey conducted about Los Angeles County arts education. Although all respondents agreed on the importance of arts education, 37% of districts reported there was no defined sequential curriculum of arts education in any discipline, at any level, in any of their schools. Fully 58.2% of districts reported expenditure of less than 1% of the total general budget on arts education, with many schools filling the gap with contributions from non-profit arts organisations, local artists or members of the community.

Despite the obstacles faced by schools, such as lack of a universal sequential curriculum, shortage of trained personnel, inadequate time in the school day, and lack of incentives to teach arts, some arts programmes were identified as successful. Five of the most populous school districts in the county, representing 54.5% of the county's student population, were found to have both an arts education policy and notable future plans.

Arts for All currently works with 59 of the 81 Los Angeles County school districts. Each school district is evaluated against five key indicators: a policy and plan for arts education has been adopted by the school board; the school district has a designated arts coordinator; at least 5% of a school's budget should



Courtesy of Los Angeles County Arts Commission

go to arts education; the ratio of students to arts teacher is no higher than 400:1.

To support schools, Arts for All provides schools with guidelines and practical help. This begins with helping school districts develop arts policies and detailed, budgeted arts education plans. A model policy is provided, along with training and technical assistance in policy design, available through dedicated coaches. Schools can also access an online information portal, professional development opportunities, a directory of arts providers and information on funding sources. To mobilise support from parents, students, industry and the wider community, Arts for All provides data on the status of arts education in school districts and provides

advocacy training. Match funding from government or private sponsorship is used to align public and private funding policies with the Arts for All mission.

The most recent assessment of Arts for All in 2008 measured progress in school districts across each of the five indicators. The percentage of school districts with plans and policies for implementing arts education rose by about 10%. Other factors remained stable, but schools contributing over 5% of their budget to arts education actually dropped by more than 10%.

In 2011 Arts for All designed a School Arts Survey to measure access to and quality of arts education through 16 indicators. This survey revealed that issues such as shortage of instructional time, lack of

adequate space, and differing levels of arts education tended to be lower in less affluent areas. However there was also evidence of improvements in the arts curriculum, increased arts supplies and more teaching time. Arts for All continues to gather data to identify policy and practice trends, and provides arts education leaders with the information they need to make smart decisions that will increase the quality and availability of arts education to all students in Los Angeles County public schools.

LA County Arts for All: www.lacountyartsforall.org
 Los Angeles County Arts Commission:
www.lacountyarts.org



Courtesy of Los Angeles County Arts Commission



Tokyo

Roppongi Art Night

The programming of an informal and inclusive arts festival at night encapsulates both Roppongi's ingrained identity as a nightlife destination, and its more recently developed high-end culture and leisure offering. A vibrant temporary festival, Roppongi Art Night has:

- Complemented new permanent cultural institutions
- Involved 130 artists and creative practitioners (2013)
- Presented free events, from music, theatre, dance, art and public installation.

Tokyo already has a highly developed network of museums and art galleries, with the number of visits to Tokyo's top museums and galleries in a calendar year reaching almost 10 million. Roppongi Art Night stemmed from Tokyo city's desire to complement this permanent infrastructure with a series of temporary, project-based activities.

In response, a new Tokyo Culture Creation Project developed a series of festivals and workshops, including festivals focused on traditional culture, theatre, music, art, and film. Yebisu International Festival for Art & Alternative Visions 2014, for example, was a 15-day programme of exhibitions, screenings, live performances, and other events combining art and visual expression by 85 artists from around the world.

In addition to complementing the work of Tokyo's cultural institutions, these programmes aim to encourage wider public participation and strengthen the identity of Tokyo's districts. They also help government, non-profit organisations and arts cultural organisations to work more closely together, and provide a different sort of platform for Tokyo's artists and creative practitioners.

Roppongi Art Night is an all-night festival held in Tokyo's Roppongi district. Roppongi, part of Minato district on Tokyo's eastern coast, is home to most of Tokyo's embassies and a considerable section of Tokyo's foreign-born population. Since the 1960s Roppongi has been the centre of Tokyo nightlife. However large high-end property developments built from 2000 onwards have begun to change the area's character. The opening of the Mori Art Museum in 2003, the National Art Center, Tokyo in 2007, and the relocation of the Suntory Art Museum to the area in 2007 have together created an 'Art Triangle' to substantiate the area's cultural offering.

Roppongi Art Night 2013 involved 130 artists and creative practitioners and offered free music, theatrical and dance performances, as well as displays of art and design, a large public installation and a special parade in cooperation with local schools. Beginning at 10am on a Saturday morning and running all the way through to 6pm the following Sunday, the Art Night extended across six different venues and into public and semi-public spaces such as restaurants, parks and shops. Late opening was extended across Roppongi's 'Art Triangle' venues, and a discount joint entrance ticket scheme rolled



Courtesy of Arts Council Tokyo

out especially for the event. For Roppongi Art Night 2014, the festival's Artistic Director Katsuhiko Hibino, festival artists, curators and project staff, have put together three free Roppongi Art Night School sessions, exploring the creative process, themes and programmes behind the 2014 festival.

Roppongi Art Night has gathered considerable momentum since it was established in 2008, with the number of people enjoying the festivities rising from 550,000 to 830,000. The programming

of an informal and inclusive arts festival at night also encapsulates Roppongi's ingrained identity as a nightlife destination and its more recently developed high-end culture and leisure offering.

Tokyo Culture Creation Project:
www.bh-project.jp/en/tabid/78/Default.aspx
 Arts Council Tokyo: www.artscouncil-tokyo.jp/en/



Courtesy of Arts Council Tokyo



Innovation

The economic power and success of world cities presents certain challenges, not least with regard to property prices. The increasing cost of living and working in city centres has a knock-on effect on many things, including the availability of creative workspace. For example, London is predicting that it will lose around 30% of its current creative workspace over the next five years because of property development. This is a potential major loss for a city whose reputation and economic identity is built on its creativity – and London is not alone among world cities in having this problem.

So while in the past, discussions about cultural infrastructure focused on support for mainstream venues and cultural assets – concert halls and libraries – today, policymakers are just as concerned informal cultural scenes have room to thrive.

A healthy informal cultural and creative scene provides fertile ground for new ideas to filter into other communities and sectors of a city’s economy. A lack of affordable workspace precludes cities from nurturing the new, the radical and the provocative, creating an urban environment that stifles innovation. The relationship between premises and production is well proven; the cheap East London workspaces of the late 1990s, for instance, were essential to the rise of ‘tech city’ and its ecology of start-ups. In Berlin, low cost space has nurtured a vibrant cultural scene and turned the city into a magnet for the creative and cultural industries. This has, in turn, boosted the information and communications technology sector, whose workers are attracted by Berlin’s tolerant, counter-cultural and open atmosphere.

In this section, we look at three projects that have tackled the challenge of making room for innovation. Sydney and Paris, both among the top 10 most expensive cities in the world, are alike in the scarcity of affordable work, rehearsal, studio and meeting space for professional creatives. Their projects respond to this challenge by working with landowners and developers to carve out low-cost space in places where creative communities want to be. Shenzhen’s case study demonstrates the local government’s understanding of the need for affordable creative workspace if the city is to transition from a primarily manufacturing-dominated urban area, to a service-led economy.

In Paris, Shenzhen and Sydney, local governments are using cultural policy to underpin the creative and innovative potential of their cities.



Paris

Culture Factories: le 6B

Fabriques de la Culture is a regional policy that formalises a network of emerging creative clusters across greater Paris.

This has led to:

- A proliferation of affordable workspaces for artists and creative professionals
- Access for new audiences to cultural experiences
- The regeneration of deindustrialised areas of the metropolitan area.

Paris benefits from a strong international reputation as a capital of culture. It has a rich cultural heritage and a considerable contemporary cultural offer. The domestic and international market for Parisian cultural goods is strong, with locals supporting a healthy market for independently produced French books, music and films, while tourists are attracted by idealised notions of the city with its emblematic cafés, arthouse cinemas, fringe theatre, second-hand bookstalls and general ‘art de vivre’.

Beyond this picture postcard image, Paris is enjoying a renewal of the creative content and industries sectors, such as design, fashion, music, cinema, animation, special effects and the visual arts. The creative industries are a strategic and significant sector for the Paris region (constituting 10% of jobs) and make an important contribution to its international reputation.

Over recent years the culture and creative industries have had a stronger presence across the whole Ile-de-France region. Driven by rising property prices in the centre, artists and creative professionals have had to look further afield for affordable workspaces. And as a result of artist collectives, citizen action, or in some cases a lone individual’s determination, informal creative communities have begun springing up outside the centre, typically in former industrial brownfield areas. Some initiatives are somewhat precarious, operating in difficult economic conditions and isolated from more traditional art institutions and communities. Nevertheless, these new non-institutional places offer important opportunities for artists to interact with new audiences. They often serve to rehabilitate ex-industrial sites, and help create a new image of run-down parts of greater Paris.

In order to support these emerging creative hubs, the Paris Region (Ile-de-France) has developed a policy instrument called Fabriques de la Culture, or Culture Factories. Launched after two years of consultation with the sector, the policy helps consolidate existing creative hubs and offers support for establishing new ones (including the preservation of cultural heritage), bringing them all into the branded Culture Factories network. The council offers operational and planning support and has dedicated €1 million for operating costs and €1.5 million for investment to support more than 30 factories.

The policy has multiple objectives: to foster creative activities as a driver of regeneration in deprived areas; to support arts projects that promote

greater social cohesion, and the exploration of new processes; to support cultural diversity; to encourage the staging of cultural experiences and activities that are specific to a locale. Having a substantial number of these hubs spread across the region (the ambition is to have one in every district) will support and improve conditions for artistic work, experimentation and research, thereby making careers in the arts more viable, innovations in the arts more likely, and encouraging cross-fertilisation between art forms.

The regional council considers these Culture Factories as places of pure creation, serving both future artists and emerging talents, across all art forms: performing arts, visual arts, media arts, literature, film and audiovisual. The support provided by the council allows them to offer good facilities: well-equipped rehearsal rooms, office space, studios and meeting spaces. Artists working in Culture

Factories can also access business support and advice on their projects. Importantly, to stimulate discussion and dissemination of works and ideas, and interaction with the community, Culture Factories are open to the public.

One interesting example of an initiative supported by this policy is 6B in Saint Denis in the north of Paris, a former 7,000 m² office building now occupied by creative professionals. 6B is located on a peninsula between the Seine River and the Canal Saint-Denis, within walking distance of the Saint-Denis train station. It sits at the heart of an urban regeneration project, which is still in its early stages, and at the outset was planned for a housing development.

However, a young architect and activist put forward a proposal to the developer to occupy the building at cost, using it as workspace for creative professionals, artists and makers. The developer



Inside Le 6B building Photo: © Cyberceb, courtesy of Région Ile-de-France



Performance at Le 6B Courtesy of Région Ile-de-France

agreed, and since 2010, a non-profit organisation has been managing the building, subletting workspace at below-market rates. In its early days, most of the occupants came from Saint-Denis, but now the majority of them come from Paris – a sign of the area’s growing reputation as a creative cluster, as well as the rising prices of the city centre. Alongside workspace, part of the building (1,000 m²) is reserved for communal use, with exhibition halls and screening rooms, a dance studio and a woodworking room. There is also a cafeteria run by a group of local women, reflecting 6B’s intention to contribute to the local social environment.

In the meantime, the initiative has also been readily supported by the municipal government

of Saint-Denis, one of the last communist municipalities, that true to its political tenets, regards culture as a tool for social inclusion.

6B and the various other Culture Factories formalise and support a naturally-occurring process of decentralisation of culture, providing access to culture for new audiences in the outskirts of Paris, and access to decent affordable workspace for its creative workforce.

Le 6B: www.le6b.fr
Ile-de-France Fabriques de la Culture:
www.iledefrance.fr/competence/fabrique-culture



Sydney

Greenland Centre creative hub

The Greenland Centre in Sydney is an innovative blend of private development and cultural policy. When finished, it will deliver:

- Affordable workspace for creative professionals in the heart of the city
- Locally specific cultural products and services for Sydney audiences
- A precedent for including world-class cultural facilities in private developments.

With its world-famous Opera House and thriving arts scene, Sydney has a strong cultural identity and competes with Melbourne to be the arts capital of Australia. The city government actively supports and promotes public art and culture, regarding it as an essential part of urban life. However, while some \$34 million per year is spent on programmes and services, it has never had a policy framework around culture. So from 2012 to 2014, the City of Sydney authority began to develop its first cultural policy and action plan.

The new policy identified a need for several kinds of cultural infrastructure in Sydney, including spaces for professional creative practice and art form development, and spaces for creative enterprise.

Access to affordable, customised workspace is one of the most pressing challenges facing artists and creative teams in Sydney; the lack of affordable

workspace inhibits sustainable creative practice. Sydney and Melbourne are still among the top 10 most expensive cities in the world, according to the Economist Intelligence Unit's (EIU) Worldwide Cost of Living Survey – a fact that is keenly felt within the arts and creative sector. The industry consultation found that key challenges include: access to affordable places for artists and creative workers to live; finding affordable spaces to create and develop their ideas; finding sustainable spaces for artists and creative teams to showcase their work – be it in galleries, theatres, cross-disciplinary, flexible spaces or in non-traditional environments and the public domain.

Of all these challenges, one of the most pressing issues affecting the city's cultural development remains the lack of affordable, accessible work, rehearsal, studio and meeting space for professional creative practice, by small companies and individuals. It is a significant driver in the exodus of young artists and creative start-ups to other Australian towns and cities.

One project aiming to address this situation is the Greenland Centre creative hub, the result of an innovative approach to planning and strategic negotiations involving a private developer. The project hinges on an agreement between the City of Sydney authority and Greenland Australia, a subsidiary of a Shanghai-based development company. Greenland has developed projects in 65 cities around the world, but this development was the group's first foray into the Australian market. The two parties entered into a Planning Agreement, whereby the developer offers

certain public benefits voluntarily: in this case, benefits that were in line with the council’s new cultural priorities. The city government agreed to allow 2000 square metres of extra floor space for the developer, as long as another 2000 square metres were made available for a creative space.

About to commence construction, the creative hub will be in what’s set to be Sydney’s tallest residential tower, on Bathurst Street in the Central Business District. A \$25 million, state-of-the-art facility, featuring spaces for dance, theatre, music, film and the visual arts, will span over five storeys. The hub has rehearsal spaces, studios, offices and production rooms, and a live/work apartment for a creative fellowship programme. Specialist facilities

include soundproofed rooms for music rehearsals, double-height studios with sprung timber floors for dancers and actors, media and editing suites for filmmakers and new media artists, and wet and dry studios for visual artists.

Greenland will pay for the construction and fit-out of the space and facilities as part of its \$440 million development of the building. The city will sign a 99-year lease for the creative hub, at a peppercorn rent. The overall initiative, maintenance and management of the creative hub is overseen by cultural staff at the City of Sydney. However it is proposed that a small number of resident organisations coordinate the daily operations of each floor.



Courtesy of City of Sydney



Courtesy of City of Sydney

This project is groundbreaking in Sydney, in using the term ‘public benefit’ to describe workspaces for artists and creative teams. The Planning Agreement promotes the public interest because the developer will provide a facility for the public benefit. There are no other facilities of this kind in inner-city Sydney and the key beneficiaries of the hub are the community’s practising artists and cultural workers. Without these facilities, cultural and recreational facilities are imported from elsewhere, leading to a diminution

of local stories and content on Sydney’s screens, stages and galleries. Hence the wider public also benefit; they will be the audiences and consumers of local cultural products developed in the facility. The project sets an exciting precedent for including world-class cultural facilities in private developments.

City of Sydney Cultural Policy: www.cityofsydney.nsw.gov.au/explore/arts-and-culture/cultural-policy



Avant-garde Hotel at F518 Idea Land Courtesy of Institute for Cultural Industries Shenzhen University

Shenzhen

F518 Idea Land

F518 Idea Land is a new creative cluster developed on a vacant, former light-industrial space in the district of Bao'an, on Shenzhen's outskirts. The creative cluster has:

- Brought economic growth and employment opportunities to Shenzhen's deindustrialised outlying districts
- Retained and renovated existing buildings
- Created quality new public space for local residents
- Provided affordable live-work space for artists on site.

Over 30 years, waves of migration have transformed Shenzhen from fishing village to modern metropolis, resulting in an outward-looking cultural melting pot where almost everyone hails from somewhere else. Supported by China's 1978 Reform and Opening Up policy, Shenzhen was a key driving force behind the Pearl River Delta economic boom. Today's Shenzhen, however, is witnessing the gradual departure of the manufacturing industries that powered its earlier growth. The city is responding by adapting the Chinese government's 11th and 12th Five Year Plan policies. These emphasise the development of cultural and creative industries in the spirit of a national drive to overcome reliance on manufacturing, by growing the services sector.

Shenzhen boasts numerous creative industry clusters, of which OCT-LOFT in the central urban district of Futian, is arguably the most well-known. Home to mainly architecture and design companies, OCT-LOFT is also a successful leisure destination, attracting large numbers of visitors to its restaurants, bars and high-quality public space.

F518 Idea Land is situated away from Shenzhen's centre in the district of Bao'an. Like many of Shenzhen's outlying districts, Bao'an is home to more recent waves of migrants who lack the urban residency certification and the financial means to access housing in central Shenzhen. The gradual departure of manufacturing industries has inevitably left disused light industrial buildings in Bao'an, in need of adaptation and reuse.

Shenzhen's 11th Five Year Plan (2006–2010) singled out Bao'an district as a focus for cultural industry development. In March 2007 work began on a RMB 350 million-project to renovate 250,000 square metres of light industrial space. By the end of the same year Bao'an's new creative cluster, F518 Idea Land, opened to the public.

F518 aims to attract and foster creative enterprises including architectural and industrial design, film, animation, new media, gaming and branding. Businesses can call on support from an on-site management and service platform, investment funding and training provision.

By 2014 there were 187 companies working in F518, most of which occupy 10 red brick converted factory buildings; alongside retail and site-specific art, these line F518's Creative Forefront main street.



Courtesy of Institute for Cultural Industries Shenzhen University

The cluster's Left Street Art Base houses more than 40 artists' studios along a 338-metre street, which is framed with plants to form a green corridor.

To raise the profile of the site, the 25-floor Avant-Garde Hotel adds a striking architectural component, while the F518 Exhibition Centre hosts events, concerts and fashion shows. F518 also hosts the Bao'an International Creative and Cultural Festival each December, besides part of the International Creative Industries Fair, numerous live music festivals, and its own Live House – a dedicated live performance venue.

Yet F518's primary aim remains economic development; it boasts annual creative and cultural industries growth rates of 20% and the creation of 2,300 jobs. Of increasing importance for clusters such as F518, however, is how they can support both their workers and the wider population.

In 2010 half of Shenzhen's working population was employed in manufacturing. However the service sector has grown rapidly in recent years, with larger numbers of educated white collar workers joining a rapidly expanding middle class. Clusters such as OCT-LOFT provide the public space and leisure facilities that this population increasingly demands. Though less attractive for casual visitors, F518 fulfils a similar role for Bao'an residents.

To date, policy surrounding creative industry clusters has focused on supporting companies. But creative sector workers also need support; affordable housing for those on low paid, insecure contracts is a key issue. Amongst Shenzhen's creative clusters only F518 includes live-work buildings for artists working on site. Shenzhen is beginning to address the affordable housing need with its Talented Worker Housing policy. However more can always be done to ensure the long term sustainability of very promising economic growth.

Shenzhen F518 Idea Land:
<http://www.cnf518.com/page-146-1.html>



The road opposite to F518 Idea Land Courtesy of Institute for Cultural Industries Shenzhen University



Forum delegates at Istanbul 2013 World Cities Culture Summit

Credits

The World Cities Culture Forum is a collaborative network of world cities that share a belief in the importance of culture for creating thriving cities. World cities, because of their political and economic influence, play a crucial role in setting the global agenda around sustainable urban development. The Forum is the only network in which the world’s leading cities can collectively set an actionable agenda for a sustainable urban future through culture.

The World Cities Culture Forum was founded in 2012 by London, New York, Shanghai, Paris, Tokyo, Sydney, Johannesburg, and Istanbul, and now includes 27 members from leading cities around the world. It is an initiative of the Mayor of London, organised and coordinated by BOP.

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