



WORLD  
CITIES  
CULTURE  
FORUM

# World Cities Culture Report 2013 City Portraits

**BOP**  
CONSULTING

MAYOR OF LONDON

## Amsterdam

### Amsterdam Metropolitan Area

Geographical area: 2,580 sq. km

Total population: 2,349,870

Percentage of total national population living in the city: 14%

Education level – percentage with degree level or higher: 42%

GDP (PPP) million: US\$103,511

Percentage creative industries employment: 8.3%

Amsterdam is a relatively small city by contemporary standards, but it has played an outsized role in the history of urban civilisation. As the capital of the Dutch Republic in its 17th century 'Golden Age' the city was central to one of the turning points of human consciousness: the Enlightenment. Amsterdam was a great port, trading with the world and dominated by its merchant class. It was – and still is – a city which welcomed outsiders (one of its nicknames, Mokum, is derived from the Hebrew word for 'safe haven'). For its time it was unusually tolerant of religious or intellectual differences, and in this environment thinkers and artists such as Spinoza, Descartes and Rembrandt flourished, setting down the principles of liberalism and humanism which continue to shape Western thought and art to this day.

Though the city's fortunes have ebbed and flowed since then, Amsterdam remains a city whose culture is moulded by liberalism. It is at the forefront of debates on issues such as gay rights and multiculturalism – the latter an increasingly important topic in a city where a third of the residents are foreign-born – and continues to be open to the world, seeing itself as part of global networks in trade, finance, ideas and culture.

For Amsterdam, culture has an important role to play in maintaining its place in these networks and is key to its city

marketing strategy. The city's lively cultural scene includes music, theatre, visual arts, photography, film, design, dance and heritage, as well as famous sights such as the Van Gogh Museum, the Anne Frank House, the EYE Film Institute and the Paradiso pop music venue. These help attract more than 5.5m foreign visitors to the Amsterdam Metropolitan area per year. More than 25 major cultural buildings have been built, rebuilt or refurbished in recent years. The Central Public Library (Centrale Bibliotheek) opened its doors to the public in 2007 and is now one of Europe's largest public libraries. Hermitage Amsterdam, a branch of the St Petersburg museum, opened in 2009 and is its largest satellite in the world. The Rabozaal, located between the historic Municipal theatre and the Melkweg pop music venue, opened in 2009 as a flexible performance space for use by both institutions and is one of the largest studio-style theatre spaces in The Netherlands. Most notably of all, the great Rijksmuseum, with its masterpieces by Rembrandt, Hals and Vermeer, reopened in 2013 to universal acclaim after a ten-year renovation.

Heritage is a major element of Amsterdam's cultural 'offer'. The Canal Ring is the largest and one of the best-preserved historical city centres in Europe. The Ring celebrates its 400th anniversary in 2013, and was added to UNESCO's World Heritage List in 2010. The Amsterdam City Archives is now home to UNESCO's first World Heritage Podium, which gives visitors information about all nine UNESCO World Heritage sites in The Netherlands, as well as details of sites under consideration for the future. Amsterdam, though, is a dynamic city, and seeks to strike a balance between preservation and renewal. It sees value in heritage being used to address contemporary issues: the city's 2011 Heritage Vision makes links between heritage and the city's social and economic challenges.

One of these challenges is to ensure that its support for heritage, traditional and contemporary art-forms lets its cultural



sector engage with and reflect the diverse profile of the city's population. Amsterdam's contemporary art scene is now back on the map after the reopening in 2012 of the Stedelijk Museum, the city's world-class museum of modern and contemporary art and design. The city's Art Factories programme builds on Amsterdam's tradition of artist free-zones and squats (nowadays illegal) to provide suitable living and working spaces for new artists and creative entrepreneurs.

The city also wants to maximise the economic impact of culture and creative industries. One of the main objectives the city has set itself for 2020 is to make Amsterdam home to the fastest-growing creative sector in Europe. The Amsterdam Economic Board, which is a 'triple helix' partnership between government, industry and academia, released a Knowledge and Innovation agenda in 2011, designed to significantly improve the regional economy. Creative entrepreneurship is facilitated and supported with a focus on digitisation, economic spin-offs and investment schemes. The Board also supports top-quality education at the professional level to further the growth of the creative sector, including the CreativeCampus, a virtual and physical campus for applied and basic scientific research in the creative industries. Local authorities understand that Amsterdam's cultural and creative sector is key to developing a suitable environment for attracting creative individuals.

Dutch national education policy allows local authorities to adapt the curriculum to local circumstances. Amsterdam has exercised this power to create a new structure for cultural education. A Standard Package for Art and Cultural Education in primary (and special) schools was introduced in 2013 with up to three hours of cultural education in the curriculum per week – one hour of music, one of visual arts and heritage, and one hour dedicated to a discipline of the school's choice, such as the performing arts. Signed by the central municipality, the City

Districts and almost every school board in Amsterdam, and with a commitment for the next ten years, this covenant is unique to the city, and could become an international benchmark. There are a number of other cultural and creative talent development policies, including the multi-disciplinary Professional Arts Scheme of the Amsterdam Fund for the Arts, the Centre of Expertise for Creative Industries, and creative leadership programmes at THNK, the Amsterdam School of Creative Leadership.

The cultural sector in The Netherlands is coming under pressure as cuts are made to government subsidies in response to the country's economic difficulties. Amsterdam is responding to this by trying to instigate new thinking in its cultural institutions. Amsterdam's Plan for the Arts (published every four years by the Arts and Culture team of the Amsterdam Municipality) presents the city's cultural policies and ambitions, but also makes decisions on the allocation of subsidies (a total of \$113.2 million per year) for over 140 cultural organisations. The 2013-2016 plan imposes major cuts on the city's bigger cultural bodies. It also obliges every funded institution to reach new audiences and makes it mandatory for them to generate at least 25% of their revenue from earned income by the end of 2016. Partnerships and knowledge transfer between cultural organisations on back-office, marketing and audience development are highly encouraged. These policies will help develop the entrepreneurial spirit of the sector and prepare it for a future where it has to become less dependent on public funding.

These policies, with their mix of positive support and pragmatism, typify Amsterdam's approach to sustaining a rich and diverse culture with a range of big and small institutions. They aim to ensure that the city's centuries-old traditions of artistic excellence and of being a global hub for culture continue to offer inspiration in a rapidly changing world.

## Bogotá

### **Bogotá, Capital District**

Geographical area: 345 sq. km

Total population: 7,674,366

Percentage of total national population living in the city: 16.3%

Education level – percentage with degree level or higher: 20.5%

GDP (PPP) million: US\$82,175

Bogotá is one of the oldest cities in Latin America. Founded in 1538, it was one of the centres of Spanish power and culture on the continent, and has continued to be both the cultural and political capital of independent Colombia. Its rich heritage and economic power attracted many migrants both from rural areas and from abroad, giving the city a richly diverse population mix that includes indigenous groups, Afro-Colombians and Jewish and Muslim minorities. Although the city has been scarred by the wider political and drug-related violence which engulfed Colombia for many decades, it has more recently started to recover from these difficult times, and like a number of other Colombian cities has acquired a reputation for urban innovation.

The city's diversity is also seen in its large and growing cultural infrastructure. It comprises over 500 public and private cultural venues, ranging from museums, libraries, theatres, cultural centres to art galleries and informal spaces. Two of its most visited venues are Maloka, the largest science and interactive technology museum in South America (inaugurated in 1998) and Colombia's National Museum, built in 1823. The Republic Bank Gold Museum, with its display of the biggest pre-Columbian gold collection in the world constitutes another significant attraction, as does Museo Botero, a gallery which combines a collection of the work of the celebrated Colombian artist, Fernando Botero (donated by him), with work by many other great painters, such as Picasso, Matisse and Renoir.

Much of Bogotá's public cultural policy is underpinned by a concern with the social dimension of culture. Children and young people benefit from a targeted artistic training as part of the city's educational programme in public schools. Initiatives such as Biblored, the public library network developed by the Municipal Office, promote a form of citizenship associated with reading, research, culture and information technologies, with particular emphasis on supporting disadvantaged and vulnerable groups. Several programmes also aim to tackle urban segregation and discrimination in the city, such as the creation of cultural corridors in significant areas which make Bogotá's diverse cultural practices more visible.

Bogotá's approach to cultural policy-making is intertwined with a recognition of the value of public space. Public green spaces are a fundamental asset of the city, hosting a myriad of cultural activities, such as the Festivals at The Park, five huge open-air musical events ranging from rock, hip hop and salsa to jazz and opera. Other highlights include the biennial Iber-American Theatre Festival, the world's largest event of its type, which attracts two million people every two years, and the Bogotá Summer Festival, which offers an outdoor programme of free-of-charge cultural, sports and recreation activities.

Another of the city's strengths is its support of informal cultural activities. The value of street art, self-managed visual arts spaces, new design circuits and urban sports is embraced by the Municipal Secretary of Culture, Recreation and Sports, which is aware of the social and economic impact of this significant sector. Alternative culture shapes the urban milieu and boosts the city's breadth of talent, while also improving quality of life, attracting tourism and generating new economic transactions.

Bogotá is Colombia's creative hub. It has a high proportion of the country's creative production activities, particularly in

music, cinema, audiovisual and digital animation. The city has made visible progress in the development of its creative economy. It supports the commercialisation of creative products and projects through initiatives such as Bogotá Audiovisual Market, Bogotá Music Market, artBo (International Arts Fair of Bogotá) and Bogotá's International Book Fair. The music scene is especially dynamic, with over 500 commercial music companies and more than 600 live music venues. Colombians are fond of celebrating and dancing, giving Bogotá's an especially lively nightlife ("rumba"). These factors helped Bogotá earn the designation of City of Music from UNESCO's Creative City Network in 2012. The city is keen to develop new collaborations with the private sector in order to carry out cultural policy evaluation and cross-cutting research, strengthening the production of knowledge about the creative sector and the availability of cultural statistics.

Bogotá's creativity can also be seen in its attitude to urban issues. For almost forty years, the big avenues of the city have been closed to car traffic on Sundays and official holidays and converted into "Ciclovía", a 121 km temporary bicycle lane enjoyed by one million of the city's inhabitants. This, together with other initiatives such as ecological housing, the innovative metro-like bus system Transmilenio, and other progressive urban interventions, shows the city's increasing environmental awareness and creative edge. La Candelaria, the historic colonial centre of the city is being pedestrianised, and has proved to be a popular place with local visitors as well as a key tourist attraction with its museums, theatres, bars and restaurants.

Bogotá, then, has risen successfully to the challenge of engaging the private sector in supporting urban culture and creativity while also providing good-quality public provision of services and infrastructure in the cultural sector. Yet while it has made exceptional progress in rebranding itself as a 'green' city

of culture, several challenges remain. These include: how to achieve further international recognition by raising the profile of local artists; how to improve collaboration at different governmental levels, particularly to support less well-developed creative industries; and how to reduce the impact of poverty, inequality and urban segregation on cultural participation.

District Department of Culture, Recreation and Sports:  
<http://www.culturarecreacionydeporte.gov.co>

Bogotá's Chamber of Commerce:  
<http://www.ccb.org.co>

Bogotá's Investment Agency:  
<http://www.investinbogota.org>

## Buenos Aires

### Autonomous City of Buenos Aires

Geographical area: 200 sq. km

Total population: 2,890,151

Percentage of total national population living in the city: 7.2%

Percentage creative industries employment: 9.3%

A hundred years ago Buenos Aires was the richest city in one of the world's richest countries. Its French-style architecture and wide avenues, bohemian literary scene, open spaces and cafés earned it the nickname of 'the Paris of South America', and European immigrants poured into the city. Culturally too Buenos Aires was making its mark, in both high and popular culture: its celebrated opera house, the Teatro Colón, attracted the world's leading singers to its stage, while a new dance, the tango, emerged from the poor district of La Boca.

In the century that followed autocratic politics, military coups and hyperinflation took a heavy toll, resulting in a steep decline in Argentina's (and Buenos Aires') status in the world. Today the city grapples with many of the problems that face megacities across the developing world, such as the gulf between rich and poor. Yet the legacy of its past still lingers in its broad cultural offer, high levels of cultural participation, its large number of formal and improvised venues, and a history that embraces the freedom of being in public space, particularly since the return of democracy in 1983.

Buenos Aires nowadays is a city of contrasts. Some of these are visible when travelling from the northern to the southern areas of the city; others are expressed in a landscape that combines skyscrapers designed by international architects with shanty towns lacking access to basic resources. The project to transfer the City Government offices from downtown Buenos Aires to Barracas is a response to this need to improve

economically deprived and under-served city areas. A key challenge, then, is to develop public cultural policies (in conjunction with local practitioners as well as the private sector) which address the city's inequalities. How can cultural programmes, when combined with economic, social and urban interventions, contribute to a more inclusive and less antagonistic everyday culture?

From a policy-making perspective, culture is seen in the city as a key resource for economic and social development. Long-standing neighbourhood cultural programmes engage audiences of all ages and backgrounds across the city by providing free access to cultural services. The value of culture for tourism has long been recognised by local authorities and private agencies looking to attract national and international visitors. Tango remains one of the city's main cultural exports, with its own festival, World Cup, dance halls (milongas) and local dance competitions. The Tango Festival is the most popular festival in the city, with 600,000 people attending each year. In 2009 UNESCO officially designated tango as part of the intangible cultural heritage of humanity.

Yet tango is only one small portion of the city's cultural life. Venues such as the Teatro Colón, the Museum of Latin American Art (MALBA), the Fine Arts National Museum (MNBA) and the Decorative Art National Museum (MNAD) are internationally renowned and attract a large number of visitors. With a growing audience in the last fourteen years, the Buenos Aires International Independent Film Festival (BAFICI) is now the city's second best-attended festival. Long-established cultural centres such as the Centro Cultural Recoleta and Centro Cultural San Martín, together with more recent ones like the Centro Cultural de la Cooperación, offer the best of the city's contemporary culture through a vast array of dance, visual arts, music, theatre, cinema and arts training. Ciudad del Rock is a large-scale popular music

venue for national and international bands, developed in a former outdoor theme park, which is intended to help revitalise the cultural offer of the south of the city. The port area, Puerto Madero, is the site of the major urban redevelopment project in central Buenos Aires, turning the city's waterfront into an entertainment, office and exclusive residential area with green public spaces. The local authorities are also seeking to position Buenos Aires as a key destination for sports and business tourism by hosting international events such as the latest International Olympic Committee Meeting and the 2018 Youth Olympic Games.

Another striking feature of Buenos Aires' cultural life is its great variety of free-of-charge events, ranging from music festivals, arts exhibitions, book fairs and design showcases, to film, theatre, dance and circus performances. Informal cultural activities strengthen the development of artists' communities and encourage diversity and innovation in cultural forms. After the 2001-02 economic and institutional crisis, the city has also seen the emergence of new cultural spaces, factories converted for cultural use, alternative theatre venues, independent design stores and private museums. The newly built Usina del Arte (Arts Factory) in a former power station, for example, now provides Buenos Aires with its second concert hall. Outdoor fairs of crafts and local traditions, such as those of Mataderos and San Telmo, have been revitalised and are seeing a growing number of visitors.

Buenos Aires has been a pioneer of creative industry development in Latin America. Back in 2001, the city government issued a ten-year strategic cultural plan with the broad goal of strengthening Buenos Aires' role as a regional hub for the creation, production and dissemination of culture. To deliver this vision, the Municipal Ministry of Culture, in conjunction with the Ministry of Economic Development, set up the Creative Industries

General Direction. The establishment of this agency jointly by the economic and cultural departments of the city was innovative as it demonstrated an understanding of the cultural and creative industries' interrelationship with the city's public cultural infrastructure. Through a combination of urban regeneration and tax incentives the city has tried to build a sustainable model for its creative economy, attracting domestic and foreign companies. These efforts have been rewarded with the title of UNESCO City of Design, the first city in the world to receive this honour.

<http://www.turismo.buenosaires.gob.ar/es/observatorio-turistico>

One result of these innovative policies has been the creation of the Design Metropolitan Centre (CMD), as part of the wider Design District Project. This former fish market located in an economically deprived area was turned into a design hub aimed at providing business incubation, training courses for enterprises and residency programmes. As well as an auditorium, a 3,000m<sup>2</sup> space for exhibitions and displays, a cultural centre and a museum, the CMD houses governmental offices. These include the Creative Industries Observatory which seeks to produce a knowledge base about the creative industries in the city. The Observatory's work complements Buenos Aires's Observatory of Tourism, which collects information about the impact of tourism on the city's social and economic development.

Buenos Aires, then, is trying to use culture and creative industries to address some of its wider social and economic divisions. In doing so, it has developed a number of innovative approaches, from which other cities might usefully learn.

Buenos Aires Agenda Cultural:

<http://agendacultural.buenosaires.gob.ar/>

Ministry of Culture, City of Buenos Aires:

<http://www.buenosaires.gob.ar/areas/cultura/>

Buenos Aires Tourism Observatory:



## Hong Kong

### Hong Kong Special Administrative Region

Geographical area: 1,104 sq. km

Total population: 7,071,600

Percentage of total national population living in the city: N/A

Education level – percentage with degree level or higher: 19.4%

GDP (PPP) million: US\$357,475

Percentage creative industries employment: 5.40%

Hong Kong ranks as one of the great urban success stories of the 20th century. Originally little more than a fishing village off China's southern coast, Hong Kong became a British colony in 1842. Over the following decades waves of immigrants from the mainland steadily transformed it into a thriving city. The combination of Chinese entrepreneurial flair and the laissez-faire policies of the British administration produced one of Asia's economic miracles. This dynamism also found expression in culture. The city's freewheeling ways made it perhaps the liveliest of all Chinese-majority cities and Hong Kong has produced its own distinctive pop genres, from the Bruce Lee kung-fu films of the 1970s to Cantopop.

Since mainland China began to open up in the late 1970s, however, and especially since Hong Kong became a Special Administrative Region of the People's Republic of China in 1997, the city has become the gateway to the booming economy of southern China, providing skills and expertise that the mainland needs. This applies in cultural fields too: many of China's most successful films are actually co-produced with Hong Kong producers, while Hong Kong's TV shows and pop music continue to appeal to 'Sinosphere' audiences. But Hong Kong talent makes a mark outside the Chinese-speaking world too: several of Hong Kong's film actors and directors have gone on to make a name for themselves in Hollywood, among them Jackie Chan, Chow Yun-fat, Wong Kar-wai and John Woo. The city has also

emerged as a major player in the visual arts business. A number of international art fairs are held in the city, including Art Basel Hong Kong, and the city's auction houses have become globally significant following the huge surge in demand from the mainland, especially for Chinese art.

Yet Hong Kong is aware it cannot rest on its laurels. Other cities in the region – Beijing, Shanghai, Singapore and Taipei – have major cultural ambitions while cities like Los Angeles and Vancouver combine long-established cultural and creative sectors with huge Chinese émigré populations. Hong Kong has therefore set itself the goal of becoming "an international cultural metropolis with a distinct identity grounded in Chinese traditions and enriched by different cultures".

The flagship project of this effort is the West Kowloon Cultural District (WKCD). The vision for the 40 hectare site is for it to become a vibrant cultural quarter for the city, a platform for local artists to interact, develop and collaborate, and the site of major facilities to host and produce world-class exhibitions, performances and arts and cultural events. The project has been subject to a number of delays resulting from controversies about the proposed design, but when complete it will feature M+, a museum focusing on 20th and 21st century visual culture; venues of varying sizes and configurations for both Chinese and Western performing arts, and ample green space. The District will have significant amounts of space dedicated to rehearsal, administration and arts education. There will also be retail, hotel and residential development around the venues to try and ensure it becomes a vibrant part of town.

The Home Affairs Bureau (HAB) of the Hong Kong government, which is responsible for cultural policy and most arts funding in the city, recognises though that culture is about more than building new venues, important as they are. The Bureau

works hard to ensure that the cultural sector's voice is heard when policies are being debated. It has set up a number of advisory committees to advise it on cultural matters, with members drawn from the sector itself, academia, professional bodies and the community.

Through the HAB the government spends HK\$3bn a year on culture (excluding capital projects), running libraries, museums and performance venues, as well as supporting festivals and arts development. While the city has hundreds of arts groups, there is an acceptance of the need for more systematic support to develop the 'soft' infrastructure of people's skills. The Academy for Performing Arts has been established since 1984 – the only tertiary institution in Hong Kong specialising in the performing arts – and support continues for graduate and post-graduate programmes in the arts at more generalist universities. There is also a new programme being implemented to train arts administrators and museum curators, which will cost HK\$150m over the next five years.

Hong Kong also prides itself on being a place of cultural exchange. This is perhaps most obviously expressed in its festival and events programme. These include (to name a few) the Hong Kong Arts Festival, the Chinese Opera Festival, the Hong Kong International Film Festival, Le French May, the International Arts Carnival for family audiences, New Vision Arts Festival and the World Cultures Festival, all of them important showcases for their respective art-forms. Hong Kong also hosts major events such as the Asia Cultural Co-operation Forum, which is due to be attended by the culture ministers of 14 Asian countries. To enhance cooperation with other countries, Hong Kong has signed Memoranda of Understanding on cultural cooperation with 13 countries so far.

The value of heritage, too, has been emphasised in Hong Kong. A number of heritage buildings have been revived for cultural purposes. The government has recently completed the first territory-wide survey of intangible cultural heritage (ICH) in Hong Kong. A public consultation is taking place on the draft ICH inventory, with the expectation that the list will be published in early 2014.

Despite these initiatives, the government recognises that there are challenges to be overcome if Hong Kong is to achieve its full potential. Two of these stand out. One is the traditional emphasis of Chinese parents on their children's academic education. Yet to succeed in dance, Chinese opera or classical music, among other art-forms, requires years of intensive training, usually from a young age. The government and arts organisations have worked to change this attitude by promoting arts to the community, and now believe that more parents are willing to see their children pursue their artistic ambitions.

The second big challenge is philanthropy. Although Hong Kong people and businesses are generous donors to good causes, these have tended to focus on education or welfare charities. The HAB has recently introduced the Arts Capacity Development Funding Scheme, which includes a 'springboard' grant with a matching element designed to encourage more private and corporate donations to the arts sector.

By addressing such challenges Hong Kong aims to build a physical and human cultural infrastructure to match its dynamic cultural and creative industries. The strengths of its civil society – the rule of law, freedom of speech and expression, its cosmopolitan population – and the opportunities provided by the mainland's economic boom provide a platform on which Hong Kong can consolidate its reputation as the place where Chinese

and other cultures come together in the most productive and interesting way.

Home Affairs Bureau:  
<http://www.hab.gov.hk>

Leisure and Cultural Services Department:  
<http://www.lcsd.gov.hk>

Hong Kong Arts Development Council:  
<http://www.hkadc.org.hk>

## Los Angeles

### Los Angeles County

Geographical area: 10,510 sq. km

Total population: 9,818,605

Percentage of total national population living in the city: 3.18%

Education level – percentage with degree level or higher: 29.2%

GDP (PPP) million: US\$747,306

Percentage creative industries employment: 5.4%

Los Angeles (LA) is famous as the global capital of the entertainment industry. For almost a century, its companies have dominated the film business, attracting talent from across the world. LA has also been a major player in TV, music and publishing, and today the creative industries are the fourth-largest economic sector in the region. Yet the city was perceived for decades to be something of a cultural desert. In the last twenty years or so that image has changed, partly as local businesspeople have endowed the city with notable cultural institutions, and partly through the efforts of its vast and cosmopolitan population. Los Angeles is now home to world-class art collections, more than 200 museums, major concert halls and important artists in almost every cultural field.

The major challenge that cultural policymakers face in Los Angeles is the fragmented nature of the region's administration. The United States is a decentralised country in any case, without a formal national cultural policy, but Los Angeles is unusual even in the US. LA County consists of 88 municipalities (among them the City of Los Angeles itself, Beverley Hills, Santa Monica and West Hollywood), each of which is free to adopt their own approach. Twenty-four of the municipalities have a cultural affairs department or an arts commission, for instance. There are, however, a number of county-wide bodies to provide support

and guidance. Two are particularly important: the Los Angeles County Arts Commission, which provides advice on cultural policy-making, and Arts for LA, a nonprofit advocacy organisation which aims to increase support for the arts in the County.

The focus of cultural policy in the municipalities reflects the huge importance of the creative industries to the region's life, with a concentration on tourism, economic development and marketing. LA City, for example, has a transient occupancy tax (a tax on hotel rooms) which provides funding for the arts and the LA Tourism and Convention Board, also a city agency and the most important such agency in the region. To date, there have been sporadic attempts to create a cohesive marketing strategy for the region; one of these was LA Tourism Board's campaign *Discover the Arts* in 2012, which offered half-price admittance to fifty cultural institutions, however plans are in the works to greatly expand these efforts.

The administrative fragmentation means that partnerships and collaboration are hugely important in the cultural sector – they are often the only way to create effective region-wide initiatives. In late 2011, for example, the Getty Museum launched *Pacific Standard Time: Arts in LA 1945-1980*, a project in which 60 institutions and 75 galleries co-operated to put on simultaneous exhibitions and performances showcasing the work of more than 1,300 artists. A similar series of programmes, lasting ten weeks and involving 120 organisations, was built around LA's first production of Wagner's full *Ring* cycle in 2010.

LA is also seeing the arts being used to deliver wider social objectives. The Arts Commission funded a pilot for arts organisations to work with homeless people, and has worked with social services to provide low-income families with free

access to museums and galleries and develop innovative strategies to combat graffiti vandalism.

Private donors are continuing to help enrich the city's stock of cultural infrastructure. The Frank Gehry-designed Walt Disney Hall opened ten years ago, transforming the downtown area. This year the Broad Museum will open to house the major art collection of Eli and Edythe Broad. Substantial donations of both money and art continue to be made to the likes of the Los Angeles County Museum of Art (LACMA) and Huntington Library, which contains the area's largest botanical garden. In a region so steeped in the entertainment business, engagement with the arts is part of everyday life. Organisations such as the Music Center have helped to blur the divide between formal and fringe activities with their particular take on engagement. The Center's public programmes focus on the creativity of amateurs, using the arts to build community. Similarly, The James Irvine Foundation (the largest private philanthropic funder in California) announced a new funding strategy in 2011 designed to help its grantees focus on underserved communities and to use non-traditional spaces.

Festivals and parades are also important to LA. Pasadena's annual Tournament of Roses, held on New Year's Day, includes marching bands and floats decorated in flowers, and attracts 700,000 spectators. Glow is a night-time art event, modelled on Paris' Nuit Blanche, which takes place on Santa Monica Beach, while the Hollywood Fringe Festival provides free community-generated theatre events – more than 200 of them in 20 venues. Los Angeles is, of course, also home to several of the entertainment industry's most important awards ceremonies – the Oscars, the Emmys, the Golden Globes – and numerous industry trade fairs, such as E3 and the American Film Market, as well as many film festivals.

Despite such high-profile events, it seems clear that the region's fragmentation has real disadvantages for culture in the city. The economist Anne Markusen has argued that, while LA is believed to have the largest number of working artists of any American metropolitan region, it lacks the kind of artist-centred policies around training, career planning, marketing and space provision that many other American cities have adopted. She believes the absence of such policies could make a big difference to the future success of LA's arts and creative industries. The 2012 *Otis Report on the Creative Economy of the Los Angeles Region*, meanwhile, expresses concerns over a growing lack of skilled workers on which LA's creative economy can draw.

A number of efforts are being made to tackle these problems. Again, these are done through partnerships. The Los Angeles Coalition, an association of leaders from business, entertainment, arts bodies and labour unions is trying to find ways to make LA's economy, especially its creative economy, more competitive. There has also been a big push in the last decade to establish all arts disciplines in the core curriculum across the county's school districts. Created by the Los Angeles County Board of Supervisors, *Arts for All* currently works with 54 of the region's 81 school districts (another tier of public administration in the region). It aims to ensure that arts education is both of a high quality and is integrated into the new project-based learning approach being taken up in the US. *Arts for All* works with more than 25 private, corporate and foundation funders to deliver this programme.

Los Angeles, then, stands in an interesting place culturally. Its strengths – its huge entertainment industry, the size and diversity of its population, the generosity of key philanthropists – have helped it to a position of global significance, yet its decentralised nature means that it lacks the tools that other cities have used to drive cultural policy. Instead it has developed its own unique

model based on collaborations and partnerships that embrace the public, business and non-profit sectors. The resulting cultural offer is as varied as the city itself.

Los Angeles County Arts Commission:  
<http://www.lacountyarts.org>

Los Angeles Tourism and Convention Board:  
<http://www.discoverlosangeles.com>



## Montréal

### City of Montréal

Geographical area: 624 sq. km

Total population: 1,886,481

Percentage of total national population living in the city: 5.6%

Education level – percentage with degree level or higher:

GDP (PPP) million: US\$88,493

Percentage creative industries employment: 13.4%

Montréal is a city with multiple cultural identities, which are sometimes at odds with each other. It is the largest city of French-speaking Québec in predominantly Anglophone Canada, and a Canadian city in American-dominated North America. Yet it is also home to Québec's largest English-speaking population, and to sizeable immigrant communities from non-French speaking countries (33% of the city's people are foreign-born). In a city where cultural identity is so bound up with language, developing a coherent response to the cultural challenges that all large urban centres face can be a fraught and politicised process.

Montréal's cultural strategy tries to address these dilemmas by focusing on democratising access to culture. Cultural organisers are considered to be 'cultural mediators', striving to make everyone feel they are active participants in Montréal's cultural output. The City is a leading force in the Committee for Culture of United Cities and Local Governments (UCLG), and is committed to implementing UCLG's Agenda 21 for culture, which promotes the recognition of culture as the fourth pillar of sustainable development, along with the environment, social inclusion and economics. Montréal became the first city to support this idea. In 2005 the City drew on Agenda 21 to establish a Cultural Development Policy: Montréal, Cultural Metropolis. In turn, this led in 2007 to the City of Montréal joining forces with Culture Montréal (an independent civil

organisation acting as the Regional Cultural Council), the Board of Trade of Metropolitan Montréal, the Government of Québec and the Government of Canada to form a steering committee to design the city's road map for cultural development, the 2007-2017 Action Plan – Montréal, Cultural Metropolis. Such a partnership had not happened before in any sector. This group has met twice a year since to follow up on its targets. 2017, the final year of the Action Plan, will coincide with three important celebrations: the 375th anniversary of Montréal's founding, the 50th anniversary of Expo '67 and the 150th anniversary of Canada's confederation.

Two of the main planks of the Action Plan are investment in cultural infrastructure and better funding of arts organisations, including a new \$125m programme to redevelop the city's libraries and plans for the revitalisation of the Quartier des Spectacles, the city's entertainment and creative district. This square kilometre of the city is home to over 80 cultural venues with 28,000 seats in 30 performance spaces, 450 cultural organisations and 7,000 jobs related to culture. It includes the Place des Arts – Canada's leading cultural complex with six different concert and theatre halls – and the Place des Festivals, a key public space to host the city's major festivals. The City has also created the Réseau Accès Culture, a network of 24 municipal cultural venues spread across all of Montréal's 19 districts, to promote cultural outreach.

While many world cities have been struggling with the need for spending cuts, the City's financial contribution to the Conseil des arts de Montréal, a not-for-profit body providing support to arts companies, has increased by 5% every year since 2009. The City is also working on diversifying the financial resources that are available for cultural development. In 2013, the Québec government established a task force on cultural philanthropy to respond to the low level of private sector donations, which are

significantly lower in Montréal than in many other North American cities.

Drawing on its designation as a UNESCO City of Design in 2006, the City's cultural policy also makes determined efforts to ensure that culture is embedded into the development of its physical surroundings. The City was a pioneer of public art policies with its 1989 Action Plan for Public Art, and now considers public art a key element of its future international cultural positioning, as well as a tool for mobilising the private sector as art sponsors/patrons. Heritage is also very high on the City's agenda. Heritage policies are designed to involve all Montréal residents to help them understand the city's history.

The City of Montréal regards culture as the basis of its global brand image. The tourism agency, Tourisme Montréal, heavily promotes Montréal's festivals, arguably the city's most distinctive cultural assets. Visitors have the opportunity to attend a professional festival in all but two months of the year. The city hosts three world-leading festivals: the Montréal International Jazz Festival; Les FrancoFolies de Montréal, a festival of French music; and the Festival Juste pour rire/Just for Laughs, the world's largest international comedy festival. Many other festivals provide opportunities to celebrate the contribution of diverse ethnic communities; these include the Festival des Nuits d'Afrique and the Festival du Monde Arabe.

Montréal's creative sector is also sizeable. Unlike many global cities, which are defined by a few world-class cultural institutions, Montréal sees itself as a city of hundreds of cultural SMEs. Access to higher education and the relatively low cost of living in Montréal have attracted creatives from around the world. For example, only one of the seven members of the city's best-known rock band, Arcade Fire, is originally from Montréal. The city is a global leader in the video games industry, which

employs almost 7,500 people. The City is also keen to foster fringe and alternative cultural activities, which it sees as essential source of cultural dynamism. Cirque du Soleil, for instance, which is based in Montréal and is now the largest theatrical producer in the world, was founded by two former street performers. The City tries to allow space for serendipity in its cultural policy. Chance cultural encounters are encouraged through projects like the dissemination of pianos and 'micro-libraries' throughout Montréal's urban milieu.

Montréal, then, has tried to use culture as a way to integrate a diverse and sometimes divided city. It has done so, though, in an inclusive way, by celebrating both the different heritages of its people and the many different types of culture, both formal and informal. This approach may offer a model for other cities grappling with similar challenges.

Culture Ville de Montréal:  
<http://www.ville.montreal.qc.ca/culture>

Montréal métropole culturelle:  
<http://www.montrealmetropoleculturelle.org>

Tourisme Montréal:  
<http://www.tourisme-montreal.org>

## Rio de Janeiro

### Municipality of Rio de Janeiro

Geographical area: 1,200 sq. km

Total population: 6,320,446

Percentage of total national population living in the city: 3.2%

Education level – percentage with degree level or higher: 35.2%

GDP (PPP) million: US\$194,900

Percentage creative industries employment: 2.2%

For many foreigners, Rio de Janeiro epitomises Brazil. From Copacabana beach and the statue of Christ the Redeemer on Corcovado mountain to the Carnival and the Maracana stadium, Rio's image has seemed as glamorous as its nickname, *cidade maravilhosa*, the marvellous city, would suggest. Part of the city has been declared a World Heritage Site by UNESCO. Its profile will grow even further in the next few years as it hosts the 2016 Olympics and the final of the 2014 World Cup. Yet Rio has not been the capital of Brazil since 1960, and is now only the second-largest city in the country. The city acquired a reputation for violence and poverty – memorably captured in the film *City of God* – that it has only recently begun to shrug off

The years leading up to the 2016 Olympics give Rio a unique chance to showcase and improve its cultural infrastructure. A large scale urban redevelopment programme is underway in the harbour area. It aims to revitalise public spaces, build new water, sewer and drainage networks, and improve the provision of urban public services. Cultural infrastructure is a key component of the programme: a new museum, the Rio de Janeiro Art Museum (MAR), has already been created and there are plans to build a flagship high-tech science and environmental museum, to be known as the Museum of Tomorrow. The project, which is designed by the Spanish architect Santiago Calatrava,

has attracted support from public bodies at municipal, state and federal levels, as well as from private sector organisations.

A major challenge with such schemes, though, is to avoid displacing the poor who live in the city centre, and ensuring the large investments made actually benefit residents. A social programme, *My House, My Life* (*Minha Casa, Minha Vida*) has been established to provide people living in areas undergoing redevelopment with alternative housing, but the recent widespread protests across Brazil, above all in Rio itself, which were triggered in part by the spending on mega-events, showed that social tensions remain.

Culture is seen as an important way to address such tensions. It is strongly promoted by the municipal office, which spends almost 4% of its budget on culture, Brazil's largest public investment in the sector. This is intended to position Rio as the country's cultural capital but also to use culture as a tool for urban transformation, economic development and social inclusion. Through five key programmes focused on supporting and implementing local cultural and creative projects, the municipal authorities want to widen cultural production and access to culture, expand the network of public cultural spaces, protect and encourage cultural diversity, and promote local culture at national and international levels. The Creative Economy Support Programme invests in production, commercialisation, infrastructure and training in the sector, with an emphasis on cinema and TV. The private sector is also heavily involved in sponsoring culture in the city, particularly large festivals, cultural infrastructure projects and creative economy developments.

A comprehensive and diverse cultural programme supports these ambitions. It includes a number of large cultural centres, a system of public and mobile libraries, cultural spaces, cinemas, museums, theatres and planetariums. The Arts City (*Cidade das*

Artes) is the city's leading music venue, based in the western district of Barra da Tijuca. It includes Latin America's second largest hall for opera and classical music, seating 1,800 spectators, and has recently been redeveloped to function also as a multidisciplinary cultural complex. Since 1993 the municipality has provided residents in the north and west of the city with eight large exhibition tents in which music, theatre and dance performances are offered, as well as various arts training, including capoeira, guitar and yoga, at no cost or for minimal fees. Aimed at tackling social exclusion and revitalising public space, the project has been a way of democratising access to culture while at the same time promoting local artists and sharing the management of cultural venues with civil society organisations.

Rio de Janeiro's creative economy is an important and growing source of wealth. It is the major centre of the audiovisual industries in Brazil, and is home to Globo, Brazil's largest media conglomerate. In film, the distribution company, RIOFILME, has released over 200 Brazilian-made films since 1992. It now acts as a development agency, promoting sector investment and offering foreign film production companies incentives to film in Rio. The Rio Festival is Brazil's most important film festival.

In music too, Rio's impact is growing. It has long had a vibrant music scene, being the home of samba and bossa nova, but more recently funk has emerged as a new mass cultural phenomenon in the city. The writer Heloisa Buarque de Hollanda describes it as 'the affirmation of the voices of the urban periphery in the cultural market'. Rio is today one of the world's main producers of funk.

Projects such as Creative Rio (Rio Criativo) seek to boost this economic potential. The result of an initial partnership between the State Cultural Secretary and a university research institute, the

project offers an 18-month incubation programme for creative entrepreneurs and has recently expanded to embrace a wider range of partners.

These projects (and others like them) demonstrate Rio de Janeiro's belief that investing in culture and creativity can help to address some of the city's deeply ingrained inequalities. The Olympics and the World Cup will allow the rest of the world to see close up how much progress has been made in these areas.

Municipal Department of Culture:  
<http://www.rio.rj.gov.br/web/smc>

RIOFILME:  
<http://www.riofilme.com.br>

Rio Official Guide:  
<http://www.rioguiaoficial.com.br/en/>

## Seoul

### Seoul Special City

Geographical area: 605.2 sq. km

Total population: 10,195,318

Percentage of total national population living in the city: 20%

Education level – percentage with degree level or higher: 70.6%

GDP (PPP) million: US\$218,709

Percentage creative industries employment: 9.4%

Few cities have experienced such dramatic and rapid changes in the last hundred years as Seoul. Having been the capital of Korea since the 14<sup>th</sup> century it was transformed first by the Japanese colonisation of Korea from 1910-45 and then the Korean War of 1950-53, which left the country divided and Seoul itself in ruins. Yet out of the ashes grew one of the most remarkable economic booms the world has seen – the ‘miracle on the Han River’. Today Seoul is an ultra-modern megacity of ten million inhabitants, home to some of the world’s most successful companies and with a thriving contemporary culture. The city’s residents are making a splash in many artistic fields, from visual art to film and music (both classical and pop), and have been responsible for the globally recognised Korean Wave (*‘hallyu’*). Yet these changes have come at a price. Although Seoul is a city with ancient roots – it was the capital of the Baekje Kingdom 2,000 years ago – much of its cultural heritage has been lost in its rush to grow. Today the city is a dynamic, fluid place, one whose culture is not settled or static. This offers opportunities both to create something new and to try and recover some of the elements of the city that have been lost.

Seoul’s creativity, like that of many world cities, takes hybrid forms. However, this is not simply an adoption of modern ways – Korean culture has a long tradition of mixing ideas and styles from different places. This is perhaps most obvious in Korea’s

cuisine: signature dishes like Gimbab or Bibimbap take a great variety of ingredients and mix them together or roll them up in a bowl.

This hybridity can be seen in contemporary culture too. Examples include Ja-ram Lee, who has re-interpreted Berthold Brecht’s play *A Good Woman of Szechuan* as Pansori (a Korean traditional music performance consisting of storytelling songs accompanied by drumming). Joon-ho Bong’s recent film *Snowpiercer* was a South Korean/American/French science fiction film based on the French graphic novel ‘Le Transperceneige’. K-Pop mixes Western and Asian forms, exemplified by the global success of Psy’s *Gangnam Style*.

The city has created a number of high-profile cultural buildings to house its creative surge. The Sejong Center for the Performing Arts is home to the Seoul Philharmonic Orchestra, led by its acclaimed music director, Myung-Whun Chung; the Seoul Museum of Art receives a million visitors a year; the Seoul Museum of History and the Seoul Baekje Museum explore two millennia of the city’s history; while the National Museum of Korea, the National Theater of Korea, and Seoul Arts Center offer top-notch cultural facilities. Alongside these are facilities run by the 16 districts of Seoul, as well as a number of cultural facilities run by private corporations such as the Leeum, Samsung Museum of Art.

This cultural expansion is ongoing. Former industrial sites are being turned into cultural ones: the old Seoul Railway Station has become a major cultural space; the Defense Security Command Center has been reopened as a branch of the National Museum of Modern and Contemporary Art; the city’s water intake and pump station is now being transformed into the Street Arts Center; and a number of dilapidated industrial plants have been recast as Seoul Art Spaces.



The Seoul Art Spaces are a new type of public place, designed to focus on the local community where each is located. Through diverse programmes such as artist residencies and community art projects, artists and citizens are encouraged to engage with each other. In Seoul Art Spaces citizens can be creators of arts, not just consumers. The Art Spaces' programmes also enhance individual citizens' creativity, restore self-esteem, and accumulate social capital for community development. The changes caused by such approaches are expanding the boundaries of the arts and making fringe and experimental arts bloom in the city.

In July 2010, Seoul was officially designated as a UNESCO Creative City of Design. As a member of the Creative Cities Network, Seoul has promoted various cultural projects and served as a hub for creative industries such as performing arts, games, animation, fashion, and design. One example of these efforts is Dongdaemun Design Plaza, designed by the architect Zaha Hadid. The plaza is expected to become a significant landmark in Seoul, noted for its unique design and its business centre for creative industries.

Seoul has lost a significant proportion of its heritage during its turbulent past. The Seoul Metropolitan Government (SMG) therefore sees the preservation and protection of the city's cultural heritage as one of its highest priorities as, despite the losses, many national treasures and historical districts still remain in Seoul. The city has three properties on the UNESCO World Heritage List, with the Seoul City Wall also under consideration for inclusion. In 2012 SMG launched the innovative 'Future Heritage Project', which focuses on the preservation of cultural properties connected to the city's history, people and memorable events during the modernisation era of the city until the 1970s. Citizens as well as experts are being invited to add their

memories of the city in order to turn them into the 'future heritage' for the next generation.

Seoul is thus trying to embrace the present while maintaining its links with the past. The challenge of grappling with the contradictions and paradoxes thrown up by these ambitions helps give 21<sup>st</sup> century Seoul its distinctive character.

Seoul Metropolitan Government:  
<http://english.seoul.go.kr>

Seoul Foundation for Arts & Culture:  
<http://english.sfac.or.kr>

Seoul Art Space:  
<http://eng.seoulartspace.or.kr>

## Toronto

### City of Toronto

Geographical area: 630 sq. km

Total population: 2,615,060

Percentage of total national population living in the city: 7.8%

Education level – percentage with degree level or higher: 38.1%

GDP (PPP) million: US\$124,098

Percentage creative industries employment: 9.7%

Like Canada itself, Toronto has often been overshadowed by its more boisterous American neighbours. Yet, just as the success of Canada's economic and social model has increasingly been recognised in the last decade, so too have Toronto's growing strengths. (It will, for instance, host the Pan-American Games in 2015.) Nowhere is this more true than in the field of culture. Through a combination of major capital projects, enlightened municipal leadership and the efforts of some of the city's most noted cultural figures, Toronto is well-placed to take advantage of its greatest resource: its talented, hugely diverse population. As such, it is starting to emerge as a significant presence on the world stage in many areas of culture.

Toronto's signature event is the Toronto International Film Festival (TIFF). TIFF started modestly in 1976 as a round-up of the best films from film festivals around the world. From these humble beginnings – the inaugural festival was attended by 35,000 people – TIFF has grown to become one of the most prestigious events in the film calendar, arguably second only to Cannes as a showcase for high-profile films and stars and as a focus for market activity. The TIFF Bell Lightbox cultural centre was opened in 2010 to provide a suitable headquarters for the Festival. This growing confidence in what Toronto can achieve has been replicated across much of the city's cultural scene in recent years.

The cultural landscape of Toronto has changed dramatically since May 2002, when the federal and provincial governments announced multi-million dollar investment contributions to seven Toronto cultural projects. Among these were the Royal Ontario Museum, which embarked on a C\$270m renovation and expansion project, transforming the building with a striking Daniel Libeskind-designed main entrance and galleries, now officially known as the Michael Lee-Chin Crystal. In 2004 the Art Gallery of Ontario embarked on a radical C\$276m redevelopment led by the Canadian-born architect Frank Gehry, which increased its art viewing space by 47%. In 2006 the Four Seasons Centre for the Performing Arts, a 2,071-seat theatre complex, opened after a three-year construction estimated to have cost C\$181m. The design of its main auditorium, the R. Fraser Elliott Hall, has won acclaim for its superb acoustics. Together these projects have been dubbed 'Toronto's Cultural Renaissance'. They are helping to position the city as a leading global creative capital and build civic pride.

Toronto's cultural policy recommends that the city try to keep pace with international competitors by making a firm commitment to sustain its cultural sector, but is also keen to stress the equitable distribution of cultural services through the city and to all segments of the population. The Toronto City Council 2011 report, *Creative Capital Gains – An Action Plan for Toronto*, urges the city to ensure access and opportunity for cultural participation to all citizens, regardless of age, ethnicity, ability, sexual orientation, geography or socioeconomic status. This is particularly important given that Toronto is such a diverse place: in 2011 it was estimated that 49% of those living in the city were foreign-born. The City Council is working to weave immigrants into the fabric of the city's cultural life by using its presence on non-profit boards and as well through its formal multi-year

funding contracts with major cultural organisations to ensure that these cultural groups are mindful of the need to embrace diversity. One example of this will be seen in 2014, when Toronto hosts World Pride, an event that promotes lesbian, gay, bisexual and transgender issues on an international level through parades, festivals and other cultural activities.

Municipal cultural planning in the city is also working to provide access to affordable and sustainable space for both individual artists and cultural industries. As in many global cities of the developed world, Toronto's cultural sector is squeezed by the rising price of real estate market and the gentrification of city neighbourhoods. City planners are working together across departments to require developers to provide affordable and sustainable creative space. Artscape, a not for profit urban development organisation specialising in creative place-making while transforming communities, has been the City's key partner in working with local developers to do this. Located in downtown Toronto and opened in 2012, Artscape's Daniels Spectrum is a cultural landmark and event venue in the heart of \$1 B (CAN) revitalization of the Regent Park Neighbourhood, Canada's oldest and largest social housing development. Daniels Spectrum recently named as one of five nominees for "Best New Venue for Meetings and Events in North America" for the BizBash Awards with the winner to be announced at the BizBash IdeaFest in New York later this year.

The City of Toronto is aware the importance of informal cultural activities, both for their often under-valued financial power and their essential contribution to a vibrant cultural sector. While the 'formal' cultural sector is largely rooted in European art forms (such as classical music, opera, ballet and visual art) the newer forms of mass cultural participation, including film and performing arts festivals, are making great efforts to embrace the so-called "fringe", to harness the energy, the innovation and

diversity of artists and cultural practices within the city. The City produces Nuit Blanche, a free all-night contemporary art event, which provides opportunities for young local artists to display their work to an estimated audience of one million. The Toronto Fringe Festival, which started in 1989, is an annual summer theatre festival featuring experimental and edgy plays by both unknown and established artists. It is held across 30 venues and attracts more than 90,000 people per year. The Toronto Arts Council (TAC) is also a very important body in the funding the local arts scene. Last year, the TAC funded 421 arts and cultural organizations (from 619 applications) and 272 individual artists (from 943 applications).

While Canada has escaped the worst of the global economic problems of recent years, its authorities still have to operate in a climate of fiscal restraint. The City of Toronto is no exception, and in the cultural field it is exploring ways to boost non-conventional funding from the private sector and other levels of government. New funding models are being put into place to try and help the cultural sector replace lost income streams. For instance, following a 12-year campaign led by a group of young artists, Toronto's billboards will now be taxed to generate more funding for culture. This "third-party sign tax" has been the spark to help Toronto start to provide longer-term sustainable arts funding that over time will be funded through the property tax base with the money being phased in gradually over the next four years. The City may then reach its oft-stated goal of increasing its per capita spending on the arts from C\$18.30 to C\$25.

Toronto, then, is a global city which has made a sustained commitment to boosting its cultural 'offer'. The impact of this has already been felt in the way that culture is consumed in the city; the challenge now will be to translate it into cultural production too, to give Toronto its own distinctive urban voice.

City of Toronto:  
<http://www.toronto.ca/culture>

Official website of Tourism Toronto:  
<http://www.seetorontonow.com/arts-theatre-culture/>

Toronto International Film Festival:  
<http://tiff.net/>