

WORLD CITIES CULTURE REPORT 2015

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Creativity Takes Courage

Henri Matisse

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Chair's Foreword

Albert Einstein said 'Logic gets you from A to B. Imagination gets you everywhere'.

And if you want to be a successful global city in the 21st century, getting from A to B is no longer good enough.

For cities to thrive they need to be liveable and their citizens need to feel connected. They need to work hard to close the gap between rich and poor. And in the face of significant growth, they need to maintain their distinctive character.

But in real life city leaders understandably prioritise improving transport and health, boosting the economy, solving crime, building homes.

The Economist publishes a ranking of the most liveable cities. And only four of the 30 World Cities Culture Forum members make it into the top 10 most liveable cities. So it's clear that it won't be enough to spend next century diligently working on our transport and healthcare systems, our policing and schools. We also need our people to be fulfilled and happy.

But luckily there is a way to get from A to B and spark the imagination.

Something that generates billions in cash, is the reason tourists visit, breathes life into run-down parts of town, gives cities their unique character and bolsters international standing. Something that improves health and wellbeing, offers criminals a new perspective and builds the skills and confidence of future generations. It costs a fraction of other city budgets. And it makes life worth living.

That thing is culture.

Culture offers an exponentially good return on investment for a global city – it delivers against all urban policy areas with depth and sophistication. But although culture is on the list in cities, it's vulnerable. As budgets tighten it is often the thing that gets dropped.

So we need a paradigm shift in global cities, we need culture at the top table if we are to build liveable flourishing cities. And to do this we need evidence and we need leadership. And the World Cities Culture Forum is both these things.

Without hard evidence we can't make hard arguments. But culture is hard to quantify it in a way that does justice to the breadth of its impact. Put simply you can't measure the imagination, but you can try.

So I am delighted to be introducing this new edition of our landmark report on culture and world cities. It is the most comprehensive report of its kind, a detailed portrait of culture in big cities, brought to life with brilliant insights from opinion leaders across the globe. And it shows unequivocally that culture is as important to the world city as finance and trade.

More and more cities now understand that culture will give them the edge in an increasingly globalised world and help their citizens to thrive not just survive. So it is unsurprising that since we launched our first World Cities Culture Summit in 2012 with nine member cities the Forum has grown rapidly and now includes 32 cities. It shows the appetite and urgency of this agenda.

The World Cities Culture Forum is at the forefront of global leadership on culture. The most informed and influential group of cultural officials from around the world, all finding new ways to make cities more vibrant, inclusive and liveable. Putting culture at the heart of urban policy.

Because as the artist Grayson Perry said, 'Life without art would be a series of emails'.

**Justine Simons OBE,
Chair World Cities Culture Forum**



World Cities Culture Forum



World Cities Culture Summit Amsterdam 2014.
Courtesy of City of Amsterdam / World Cities Culture Forum

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

Leadership	Evidence
Global Collaboration	Inspiration

Leadership

Our members are the most informed and influential group of cultural officials from around the world. They are finding new ways to make cities more vibrant, inclusive and liveable. They are putting culture at the heart of urban policy.

It has grown rapidly since the nine founder cities met in London in 2012 and now includes 32 members from leading cities around the world.

Global Collaboration

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

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

Members learn from each other by examining common challenges and dilemmas and comparing approaches to cultural investment and development. We share our successes, learn from our mistakes and together build the arguments we need to re-position culture in global cities.

Evidence

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

So we are building an evidence base about the many and wide-ranging ways in which culture affects a world city and its inhabitants. The landmark World Cities Culture Report is at the heart of this. It shows that culture plays an integral role in shaping the world city's identity, economy and public policy.

Last year we produced a companion report examining impact through 'transformation projects' in world cities. Next we will examine financing models for culture across the globe.

Inspiration

All around the world, culture is having an extraordinary and far reaching impact on cities and their people. The results are extensive and profound. From cinemas in the Rio favelas, workspace for artists in Toronto, cultural quarters in Moscow, tourism in Amsterdam, urban renewal through street art in Bogotá, the Olympic legacy in London and social circus in Buenos Aires.

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

Report Headlines

The first World Cities Culture Report in 2012 showed that world cities are the makers of global culture. The World Cities Culture Report 2015 shows that culture is a key ingredient of world cities' success – a golden thread that runs across all aspects of urban planning and policy. It draws mainly on interviews with a cross-section of up to seven opinion formers from each city: artists, business leaders, representatives of civil society, entrepreneurs and politicians. These opinion formers – 150 in all – were asked for their views on the challenges and opportunities facing their cities and how culture can address them.

The opinions we received indicated that:

World cities continue to enjoy economic growth and are the leading drivers of the global economic recovery.

Culture has played a part in this continued economic growth, both as a sector in its own right and through supporting innovation and soft power.

There are concerns that this economic success is having negative consequences, including overstretched infrastructure, social inequality and the risk of homogenisation.

Economic success is also driving out culture and creativity by making cities unaffordable for many local artists and cultural producers.

This is despite culture having helped world cities to tackle the diverse range of challenges they face, including by integrating new communities and improving public spaces.

In order to maintain growth and meet the challenges it brings, culture needs to be the golden thread of urban policy, something that is integrated across all policy areas.

Keywords from Our Opinion Leaders





Courtesy of Tokyo Metropolitan Government

The Golden Thread of Culture

I. The Continuing Growth of World Cities

Cities are leading economic growth across the world. Urbanisation will be one of the defining stories of this century, a driver of international growth and central to the recovery of the global and national economies. World cities face competition, not just from each other, but from smaller cities working together as well. If the world's leading metropolises are to continue to punch above their weight, they need to remain at the forefront of innovation, technology and trade. They need to be fertile centres of social, economic and cultural exchange.

World Cities are Innovation Hubs for the Global Economy

World cities specialise in bringing people and ideas together. Historically, cities grew around markets but also around universities. They spawned coffee houses and public spaces, informal places where people could gossip and where new ideas could be born. Cities still work like this, and industries, especially knowledge industries, can still be found at the heart of cities, even though technology means they can be located anywhere in the world.

Global cities are growing rapidly, sometimes reversing decades of decline. This growth attracts people from a variety of backgrounds from home and abroad, combining new ideas and energy. Patterns of historically high migration and the march of urbanisation suggests the growth will continue. Many opinion leaders interviewed for this report saw this diversity as a tremendous opportunity – economically, socially and culturally.

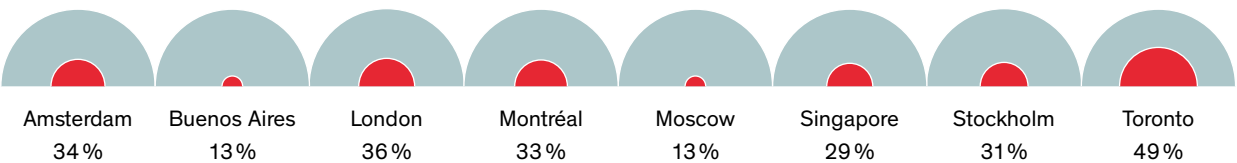
World cities are key connection points in a global network of cities. They link their own countries to global markets, while supporting communication in and between themselves. With their diversity and connectivity, their tolerance and openness, it is unsurprising that world cities are leaders in culture and creativity.

For an explanation of the approach taken to the data visualisations, please refer to the Data Sources section at the end of this report (page 184).

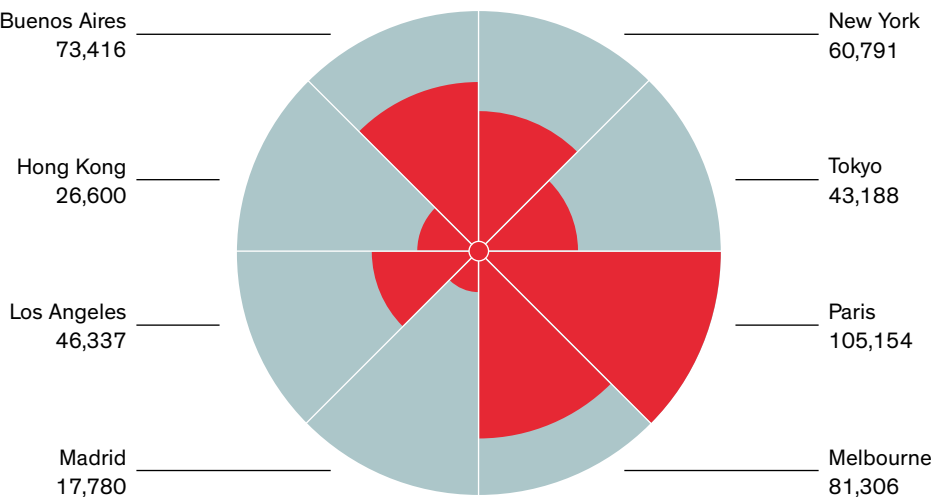
Connectivity



Foreign Born Population %



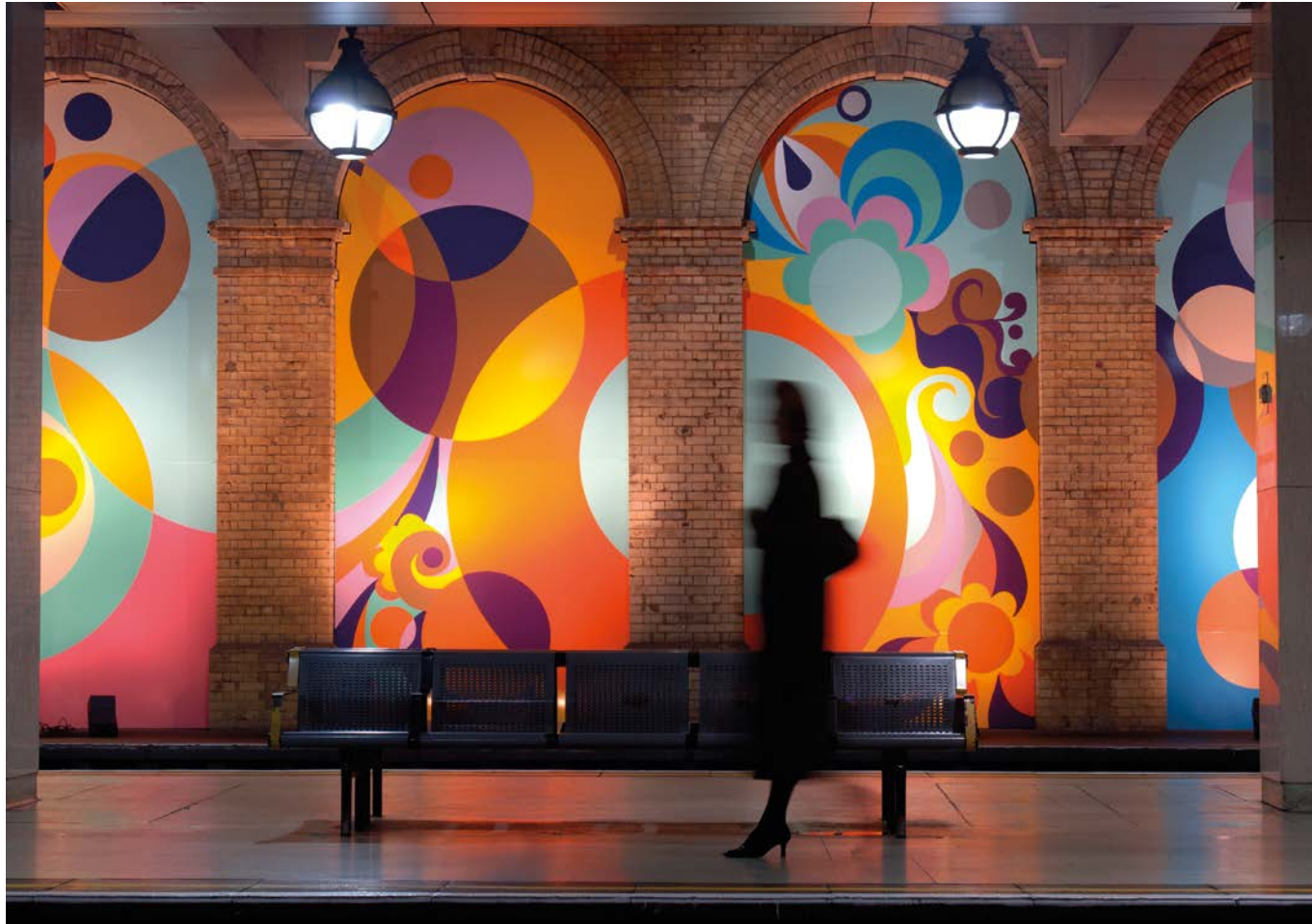
International Students Studying in the City



International Tourists per Year



II. Cultural Vibrancy and City Success Go Hand in Hand



Peace & Love by Beatriz Milhazes (Gloucester Road Station) Photo © Daisy Hutchinson

“Culture adds a tremendous value to our city. Very often that value is monetary, in terms of both cultural experiences as well as the effects on the surrounding areas, like Broadway’s theater district. But that value goes even deeper than that; it defines us as an inclusive and innovative city.”

Maria Torres-Springer, President, New York City Economic Development Corporation

Cities have always been home to the arts and culture. They are the places where artists, actors and musicians find their audiences. In growing global cities, a lively cultural scene might be seen as a happy by-product of economic success. But a busy cultural life, and the connections that come from it, are a critical requirement for social and economic progress: cultural vibrancy and city success share a common DNA.

Culture is an Essential Ingredient

Our first World Cities Culture Report in 2012 showed world cities are the makers of global culture. Our 2014 Transformational Cultural Projects Report showed how our member cities view the importance of culture to sustainable urban development. This year, our report shows that culture’s role as a key ingredient of a city’s success is shared by a wide strata of 150 senior leaders in the private, NGO and (non-culture) government sectors.

Cultural Tourism

Perhaps the most obvious example of culture’s contribution to a city’s economic wealth is tourism. More than a third of global travel is for leisure purposes, and a significant reason given for making these trips is culture. Research in Vienna has shown that two in three tourists say arts and culture are their reason for visiting. In London, cultural tourists spend £7.3 billion (about \$11 billion). But it is not just the quality of the cultural offering that is important. It is also the distinctive character of the city that draws people to visit rather than go somewhere else.

Attracting a Talented Workforce

In a global marketplace, having a good job is not always enough. Talented people want a vibrant urban experience, they want festivals, clubs, art galleries, they want to eat great food and meet interesting people. The energy and character of a city is as important in attracting investment as it is in attracting theatre-goers, and in developing and keeping a skilled workforce. This is particularly fundamental within the creative industries – a critical component of world cities’ economies.

“Our economy is making a major transformational shift to the knowledge and innovation sectors. Our cultural vitality is fuelling our success.”

Chris Gallagher, Cultural Strategist (Melbourne)

“The contribution of London creative industries to national productivity and its ability to attract young and global workforce are central to its survival as a world city.”
Ricky Burdett, Professor of Urban Studies, London School of Economics

Soft Power
Some cities are already thinking directly about the importance of promoting culture as part of their economic soft power in global markets. Businesses in Taipei are taking advantage of a shared language and cultural history with China to trade with the huge Chinese market. Despite political tensions, culture acts as bridge for Taipei and China to do business. At the same time, Taipei’s links to Europe mean it can market itself internationally as a showcase of Chinese culture. Stockholm also acknowledges the soft power of culture.

“In the global perspective culture is a significant export industry that contributes greatly to putting Stockholm on the map internationally. Music, fashion, games and Nordic noir carry our city around the world helping us to stand out in the global competition for people and business.”
Ms Ingela Lindh, Deputy Mayor of Stockholm and head of the Department of Urban Development

Culture, Business and Society
Meanwhile, many of our opinion leaders understand how culture can help to foster innovation within businesses and wider society.

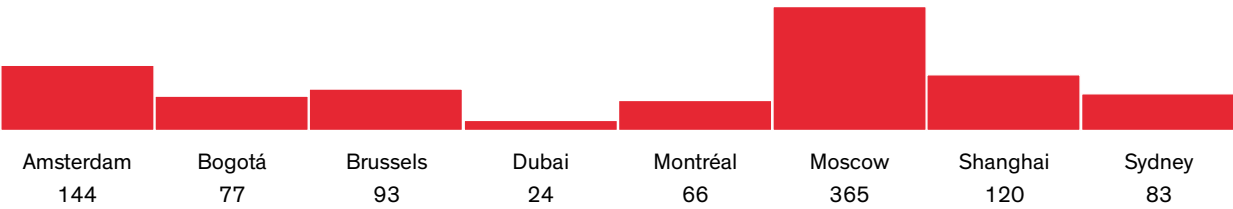
“Creative entrepreneurship contributes to an urban climate of innovation, experiment and social relevance. It attracts foreign investment and makes Amsterdam an inclusive, vibrant and future-oriented city for citizens, visitors, companies and entrepreneurs alike.”
Marloes Krijnen, Director, Foam (Amsterdam)

“Culture highlights talent, inventiveness, commitment, surprise and risk taking. It is directly related to innovation issues, because creativity in general is an important vector of local development and urban regeneration.”
Rémi Babinet, President and Creative Director, BETC Advertising Agency (Paris)

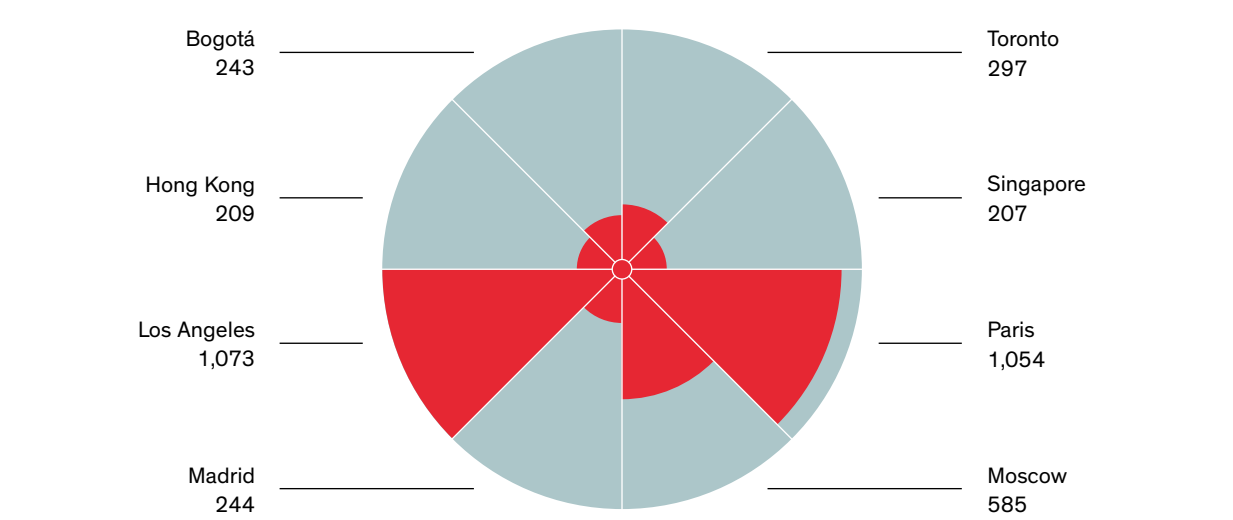
“Lack of culture and lack of innovation lead inevitably to lack of perspectives, future and sense of purpose, as individuals and as social groups. The future of our cities and societies is to be fought on these terrains. Culture is not going to help. Culture is the battlefield.”
Nicola Mazzanti, Director, Royal Film Archive of Belgium, Brussels

Cultural Infrastructure

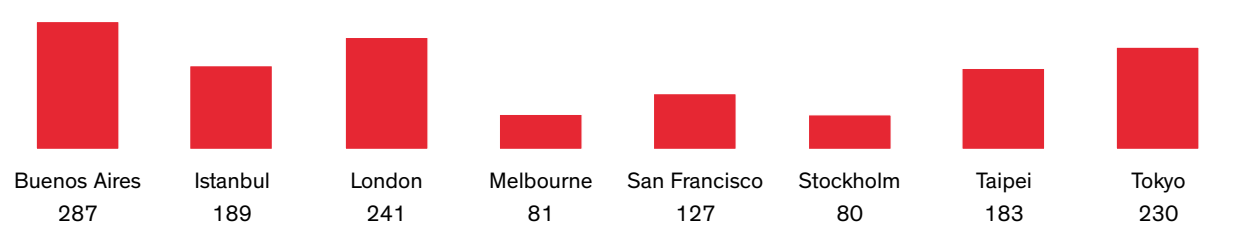
Museums



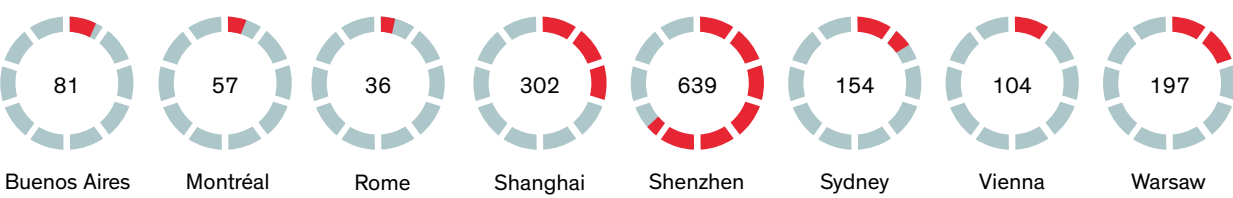
Cinema Screens



Theatres



Public Libraries



III. Is all Growth Good?



Paleis voor Schone Kunsten. Courtesy of City of Brussels

Growing cities are usually seen as successful cities. Economic growth and population growth are key signs that places are doing well. Yet growth brings its own problems.

Strain on infrastructure, social systems and environmental pressures, can harm a city's long-term development. Social and cultural tensions can threaten the sense of belonging. In many places, the poor are priced out by rising property values and hurt by failing services and social systems. Our opinion leaders repeatedly stress the urgency of these challenges.

“As the city grows and demand for housing and work space becomes more intense, the costs have risen dramatically. San Francisco now has the dubious distinction of having the most expensive housing in the US. Besides the obvious challenge that many simply cannot afford to live here, the changing economic conditions threaten something more fundamental – the city's soul, i.e. its ability to continue to be a place that embraces all.”

John Rahaim, Planning Director for the City and County of San Francisco

“The problem of inadequate green space, water resources and life spaces which become more obvious each day as a result of the rapidly increasing construction to meet the housing need of the increasing population should be paid proper attention.”

Erhan Eken, Publisher, President, Executive Board of Global Communication Inc. (Istanbul)

“The desirability of Los Angeles as a place to live has created a high demand for housing and has put a tremendous strain on our transportation network. This has resulted in making it difficult for residents to find affordable housing near their jobs especially for people whose incomes have not kept pace with the market forces.”

Tomi Hurtado Sher, Artist (Los Angeles)

“We face the tremendous challenge of income inequality, the defining issue of our time. While the overall number of jobs is up, many of these jobs are in lower-paying sectors. Today more New Yorkers actually live below the poverty line, because of population increases.”

Maria Torres-Springer, President, New York City Economic Development Corporation

Distinctiveness is Vital But at Risk

Rapid economic growth, rising property prices and housing developments have been a feature of urban centres in recent years. As gentrification takes place, it threatens the creativity that brings a city to life in the first place, as rising land values price out artists and cultural production.

“Hong Kong has high rents and skyrocketing prices for landed properties. These will choke its growth, in particular the creative industries and start-ups that are vital to Hong Kong’s future. Cultural activities which feed the creative industries will also find it difficult to flourish under such a climate.”

Vincent Lo Wing Sang, Solicitor of Supreme Court of Hong Kong; Art Museum Advisory Panel, Chairman

“The biggest challenge is managing the downside of success in building Sydney’s reputation as a cultural hub – inadvertently pricing out the smaller, emerging and surprising contributors to Sydney’s cultural life.”

Tim Horton, Registrar, New South Wales Architects Registration Board (Sydney)

“We are concerned that the rising cost of living in London could make it difficult for creative people to find the living and working spaces that have given contemporary British culture its distinctive character and texture.”

Nicholas Serota, Director, Tate (London)

In some established metropolises, pricing out is already undermining the ability of cities to sustain their cultural life. For some years, places like London and New York have been replacing studios with apartments, artists with bankers. Estimates suggest that in the next four years, London will lose around 30% of its current artists’ workspace. In the last eight years, the city has lost 35% of its live music venues. This is a major blow to a city where creativity is a huge part of its reputation and economic identity. And London is not alone. As the quotes demonstrate, all our cities feel at risk of becoming victims of their own success.

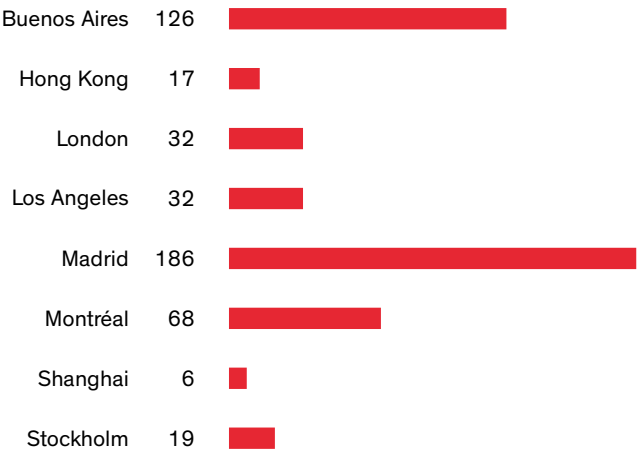
Past discussions about cultural infrastructure focused on support for mainstream venues like concert halls and libraries. Today, policy makers are just as concerned that informal cultural scenes have room to thrive.

A lack of affordable workspace prevents cities from nurturing new, radical and provocative ideas. It creates an environment that stifles innovation. Cheap workspaces available in east London in the late 1990s were essential to the rise of ‘tech city’ and its start-ups. This means cities must make sure the space exists for cultural production on all scales, including informal places, such as bars and cafes, where people can meet, discuss, and plan their next projects. Affordable studio space is a priority for many cities, but the challenge of keeping housing cheap enough for artists and producers remains unsolved in many places.

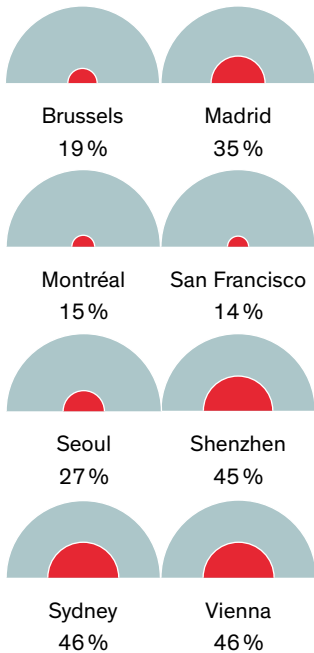
Quality of Life



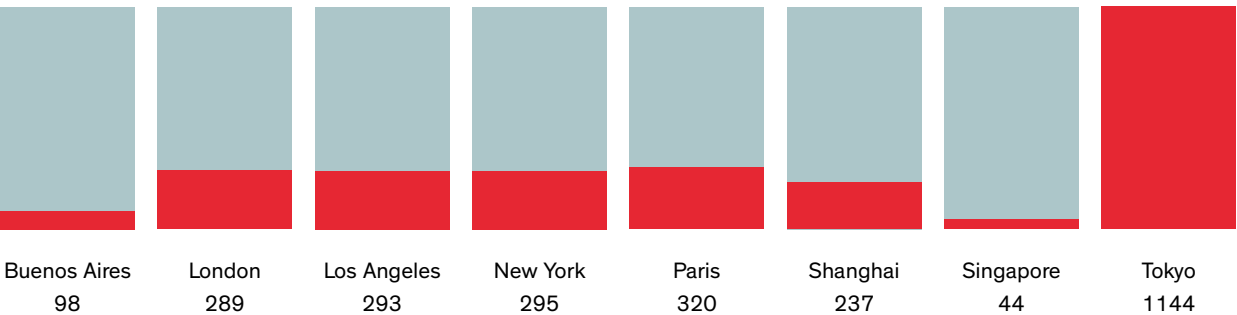
Bars per 100,000 Population



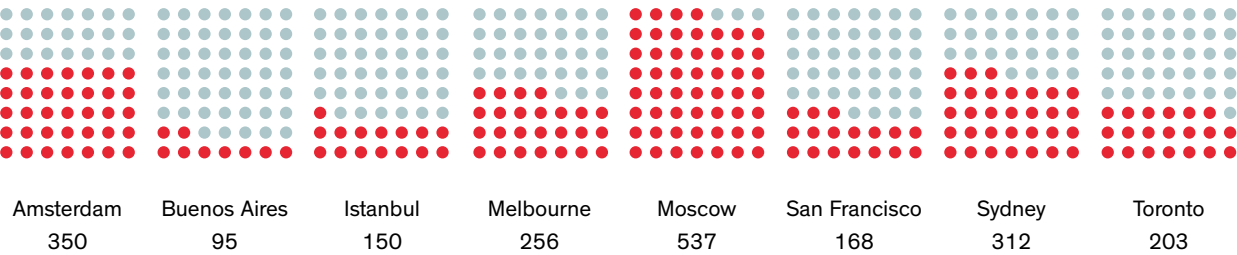
% of Public Green Space



Restaurants per 100,000 Population



Festivals and Celebrations



The need for premises to house cultural production has been proved. In Montréal, low cost space provided a home for a vibrant cultural scene and turned the city into a magnet for creative and cultural industries. This helped the information and communications technology sector, whose workers are attracted by Montréal's tolerant, counter-cultural and open atmosphere.

The relationship between culture and international promotion is firmly established and understood by city and national governments. Now, cities are also looking at local groups and institutions. There are three reasons for this: to include groups of people who might otherwise be left out, to encourage the next wave of artists who will move into the established venues in future and to spread creativity across the whole city.

The Conditions for Creativity to Thrive?

But the part that informal culture plays is still under appreciated. A city like Berlin attracts investment and visitors because of its creative scene. The city's relaxed attitude to regulation provides opportunities for people to live and work, to perform and to socialise, and to experiment and innovate. Without these kinds of conditions, cities risk losing their cultural vitality and global position, and risk becoming copies of each other.

“With globalisation comes homogenisation: city centers around the world all looking alike due to the strong presence of global brands and corporations, ultimately ending the existence of local, original commerce and culture.”

Ivo van Hove, Director, Toneelgroep Amsterdam

Decisions by city leaders are often influenced by what they have seen abroad with little thought about whether it makes sense at home. We see the same chain stores and restaurants in many cities, famous buildings by the same international architects, and policy transfers that take scant notice of local context – such as the imitations of New York's High Line.

“In the current globalised world, competitions from our neighbouring cities are inevitable. We have to distinguish ourselves from others and thus we should focus on maximising Hong Kong's distinctive features, our heritage, our story. We need a good balance between historic and contemporary.”

Adrian Cheng, Founder of K-11 Art Malls and K-11 Foundation (Hong Kong)



Courtesy of Seoul Foundation for Arts and Culture

IV. Culture Helps Tackle World Cities' Challenges

Despite fearing a loss of distinctiveness, opinion leaders believe culture can help world cities: by improving living space, by connecting people and supporting the public sphere.

Creating Conditions for more Environmentally Sustainable Cities

Culture is what makes cities exciting and interesting places to live. As cities continue to grow, they need to do so in ways that are sustainable and support a high quality of life – even with a high population.

Preserving and promoting natural heritage – in the form of green space – is vitally important as cities develop. It is here that liveability and sustainability go hand in hand. Green spaces reduce rainwater runoff and urban warming but also connect people through cultural activities, from tai chi to music festivals. Cities will need to think carefully about how they use all their resources, including culture, to create sustainable places to live. For instance, Melbourne wants to avoid low-density development and urban sprawl, but without losing gardens, parks and other green spaces.

Toronto has gone further, through the regeneration of the Evergreen Brick Works in Toronto. The Don Valley Brick Works closed in the 1980s and was derelict for years. The City ended up developing it as a community environmental centre. Now the old clay quarry and industrial buildings are the location for a nature reserve and workspaces for green technology businesses. It hosts a regular

farmers market promoting local food production and provides information for people on how to adopt greener lifestyles. The project turned an abandoned industrial site into a unique attraction visited by hundreds of thousands of people.

The Challenge of Diversity

When it comes to the diverse populations that go hand in hand with a city's economic success, the interviews we conducted show that opinion leaders hold different views on whether this is a good thing or a bad thing. Some see a diverse population as an asset to enrich the city, while others see it as a threat to unity.

“Seoul is transforming itself into a multicultural society... [and] there is mounting concern that Seoul's unique and distinctive culture may be lost during that process.”

Heekyung Hwang, Deputy Assistant Editor, City Desk, Yonhap News Agency (Seoul)

“There is a phenomenon of balkanization of Toronto; different priorities and lived experiences mean a challenge to create a unified voice.”

Matt Galloway, Host Metro Morning CBC Radio 1 (Toronto)

“How do we harvest this diversity and embrace it? There is a big push for assimilation and not harvesting diversity but we need to make sure that people are proud of their heritage.”

Kurt Solarte, Director of IBM Studios, Melbourne

These views are often framed in terms of balancing tradition with modernity, or the local with the global. In both cases, culture is seen as a means for responding to population change, but in very different ways. The responses we received show three different interpretations of culture:

Nostalgia – where culture is used to reinforce the historical identity of a place in the face of rapid change, to protect unity and local character, as Istanbul's recent significant investment in heritage shows.

Contemporary – culture becomes an expression of cities as they are now, helping integration and forging a distinctive, new identity, as hip hop did in New York.

Universal – the culture that is celebrated is that which focuses on global integration, such as major touring shows and exhibitions.

These interpretations exist in all WCCF cities to differing degrees. For example, Paris is famous for its heritage and romantic postcard image, for the Nuit Blanche, and for its fashion weeks. The cultures of world cities are a constantly changing mix of different times, people and places. The challenge that many cities are wrestling with is how to balance these interpretations of culture in ways that best support their social and economic plans.

Welcoming Diversity without Losing Distinctiveness

In increasingly busy cities, art and culture can succeed where other public policy has failed. They play a powerful and sophisticated role in building good relations between diverse groups: between established residents and new immigrants, or between the haves and the have nots.

“In a multi-racial and multi-cultural city such as Singapore, culture can serve as an important catalyst to bridge differences between diverse communities and bring all communities together to foster a sense of shared Singaporean identity.”

Alvin Tan, Assistant Chief Executive (Policy & Development), National Heritage Board (Singapore)

“Culture plays the leading role in the resolution of problems thanks to its relation with language, history, common consciousness, and the common vision of the future and its relation with the space.”

M. Cemil Arslan, Secretary General, Marmara Municipalities Union (Istanbul)

Most obviously, cultural activities do this by bringing people together.

“Cultural events furthermore will offer a platform to bring people together and connect them and promote better mutual understanding and form bonds among citizens.”

Dr. Ulf Ausprung, CEO, Mercedes-Benz Korea (Seoul)

Inclusive cultural planning can also help cities keep their unique qualities. Often the best urban improvement projects involve ordinary people. Big names and grand schemes may produce good headlines, but they often alienate citizens and leave them feeling powerless. Public space belongs to the public and the way it is used should show this.

People from all backgrounds can give meaning to their city by being involved in how public spaces are used and developed. Bogotá's Responsible Graffiti Practice has increased citizen participation in decision-making about public space. Regeneration projects that include residents can produce far more interesting and distinctive results. Involving migrants in cultural projects can give them a voice and a reason to feel part of the city they have moved to.

City governments can also use culture to reach out to people who, for whatever reason, are socially excluded. In Los Angeles, the Arts Commission funded a pilot scheme to provide grants to arts organisations working with homeless people. It also works with the County Department for Social Services to provide free access to museums and gardens for low income families receiving cash benefits and food stamps.

In addition to helping to tackle homelessness, some opinion leaders also acknowledge what recent research is revealing about the links between culture, health and wellbeing.

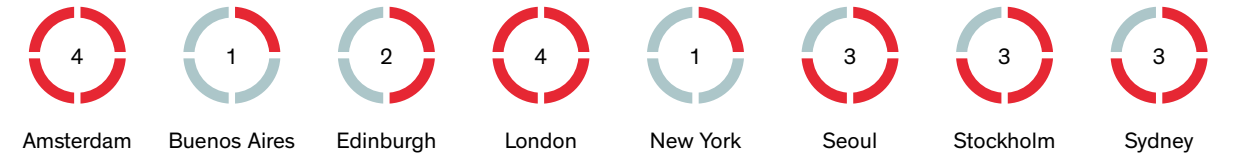
“Health issues can also be tackled via institutions like Seoul Foundation for Arts and Culture: bringing the arts and the culture closer to the citizens can help to create more ease in the residents day to day living and also make citizens happier and healthier.”
Dr. Ulf Ausprung, CEO, Mercedes-Benz Korea (Seoul)

Cultures which Ignore Diversity
However, not all of the opinion leaders agree that the current cultural policy of their city in fact helps to accommodate diversity. Instead – and no matter how large the public investment in culture – some see it as being too exclusive and appealing only to a narrow audience.

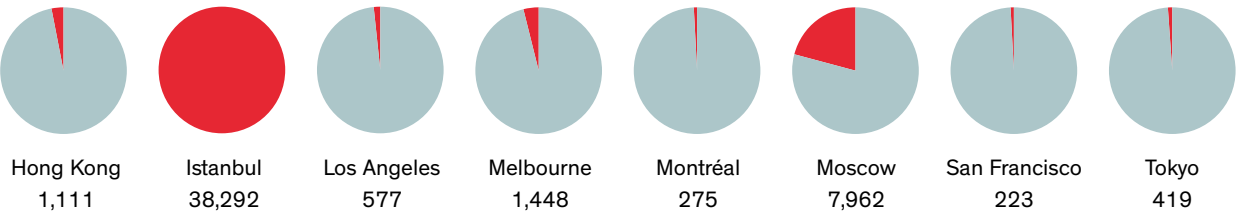
“Vienna is a city with a strong historical and musicological tradition – [but] it is bourgeois, prestigious and expensive. The challenge arises, when many people come from other cultures: how to create a wide-ranging offer in which many people will feel at home? One has to ensure that many people will find themselves represented in the cultural offer of the city. Much will need to change in this regard.”
Tomas Zierhofer-Kin, Designated Artistic Director (from 2017), Wiener Festwochen (Vienna)

Tradition vs Modernity

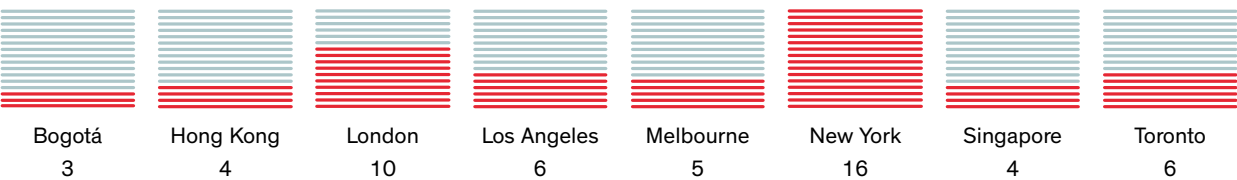
UNESCO World Heritage Sites



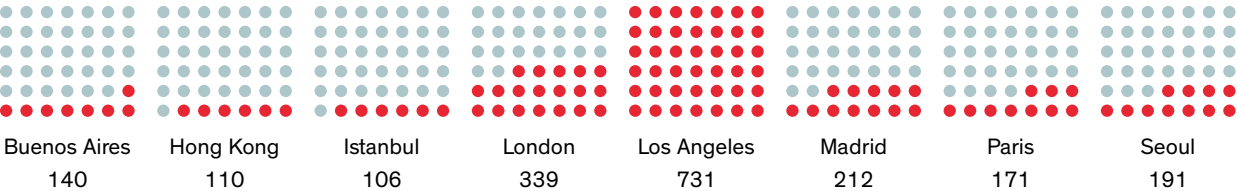
Other Heritage / Historical Sites



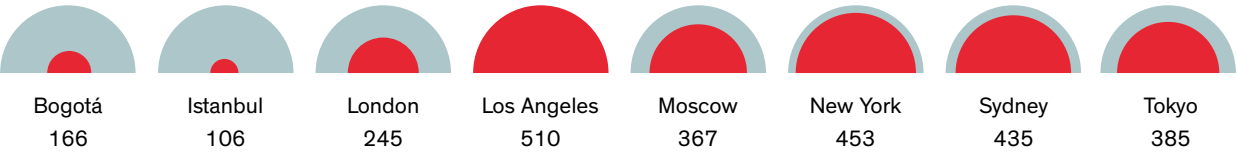
Major Concert Halls



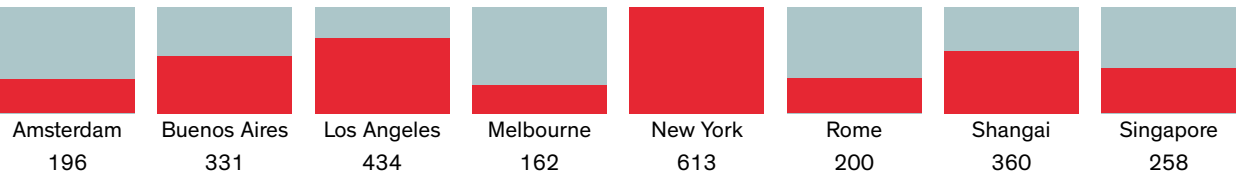
Night Clubs, Discos and Dance Halls



Live Music Venues



Art Galleries



“The culture that is subsidized in Paris remains an elitist culture in many ways. It is a culture that does not look in the eyes of a population in need of recognition. There is a need for a recognition of immigrants by integrating their culture in the common heritage and by valorising the history of immigration in France and its contribution to present Parisian society.”

Majid El Jarroudi, Founder and General Delegate, Agency for Entrepreneurial Diversity (Paris)

“There’s also a risk that we might fail to grow the definition of culture – that we allow it to retreat into abstract art practice and large institutions alone at the expense of a richer, and broader scope fused with the city’s identity.”

Tim Horton, Registrar – New South Wales Architects Registration Board (Sydney)

“We have invested heavily and with limited success in large cultural institutions and glass boxes but attendance is down and programs are largely for a narrow band of society.”

Geoff Cape, CEO, Evergreen (Toronto)

These quotes highlight the need to constantly re-appraise public investment strategies in culture to make sure they reflect the new reality of world cities. Cities must reinvent the way they support culture, doing more than promoting famous buildings and international festivals. These things are part of a cultural strategy, but to avoid making culture the preserve of the elite, leaders need to nurture the cultural capability of the whole city, working with a range of people and developing the informal cultural sector.

However, in addition to thinking about how to change investment strategies strictly within the cultural sector, opinion leaders think the most urgent new direction in which cultural policy needs to change is by becoming more ‘horizontal’: by being integrated into other non-cultural policy sectors.



Federation Bells by Birrarung Marr. Courtesy of City of Melbourne

V. Culture is the Golden Thread of Urban Policy

In order to maintain growth and meet the challenges it brings, opinion leaders across our WCCF cities are pushing for culture to be considered as a basic part of all urban policy areas, not just something that stands alone.

“Culture in Rome is not prioritised as it should be. The level of appreciation and interaction of culture with other sectors of urban development is low. Different sectors still operate in silos.”
Lucio Argano, Director, Rome Film Festival (Rome)

“Culture is one of the key factors in determining the quality of life for citizens, because it sits on the citizens’ basic needs such as housing, healthcare, education and public security. However, the values and priorities of the city are still centred on providing the right infrastructure and environment for its citizens, not measured by cultural aspects.”
SungYeop Lee, CEO, SeJong Center (Seoul)

“Culture has to be seen as integral in everything we do and plan. Economic, social and environmental issues can only survive, improve and thrive with a cultural strand running through.”
Roger Madelin, CEO, Argent LP (London)

It is clear that for all WCCF members, the importance of arts and culture is recognised and measures have been put in place to support them, often as public arts budgets are cut. But transport, housing, jobs and environmental degradation are more likely to be priorities for city leaders and there is a sense that city governments everywhere see culture as less important.

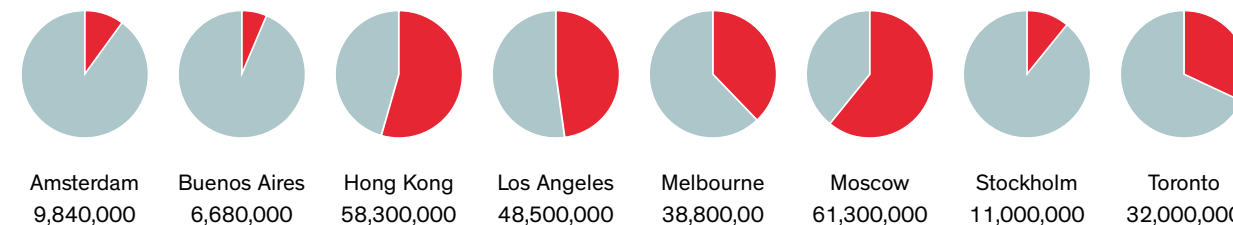
“Culture as a public investment will never compete with affordable housing or infrastructure as fundamental city needs. But I think it may be best seen as an overlay to these programs, in the same way that long term sustainability is now embraced. In other words, what if all city services and programs had a ‘cultural overlay’?”
John Rahaim. Planning Director for the City and County of San Francisco

Members of the WCCF believe the case for culture is beyond dispute, but there are too many competing priorities and too little money to rely only on public investment. Culture’s advocates and their allies need to negotiate new models of support, involving different departments of government, businesses and people.

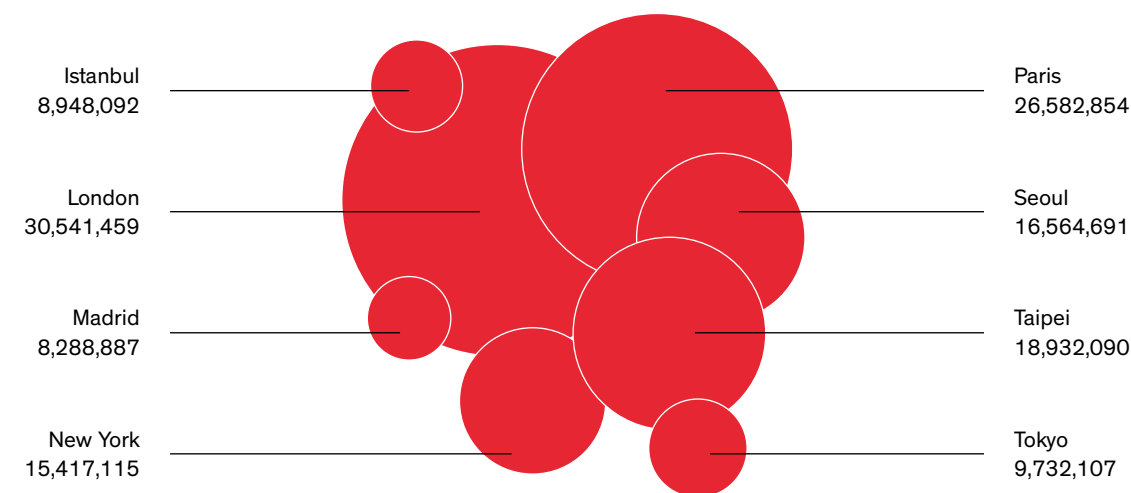
Cultural Consumption



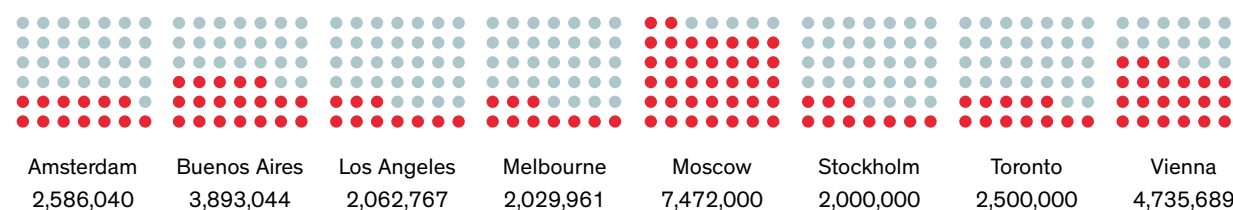
Book Loans by Public Libraries per Year



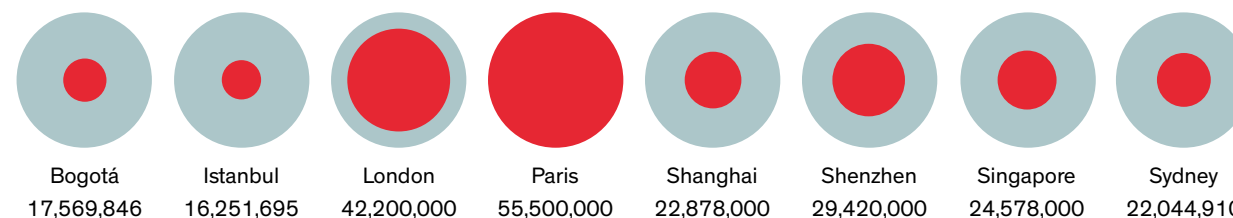
Visits to Top 5 Most Visited Museums and Galleries



Admissions at all Theatres per Year



Cinema Admissions per Year



“In terms of the main priorities for Stockholm, culture should sit all over the other areas and issues that the city works with, it has also a great potential in making, for example, the school results stronger, the elderly care more human and the infrastructure more inviting.”

Nisha Besara, CEO, Unga Klara (Stockholm)

“For culture to play a strategic and transformative role, cultural considerations should be sensibly and sensitively integrated with policies in the areas of economic growth, education, urban planning, quality of life etc. This is because culture is what binds the three components of a society together: the places and spaces in a city; the people living in the city; and the cultural beliefs and practices of the people living in the city.”

Alvin Tan, Assistant Chief Executive (Policy & Development), National Heritage Board (Singapore)

“Education, food, health, housing, transportation, are major and top priorities for all cities, culture should be integrated into each one of these areas. Culture should not be prioritized into a list of needs, it should be integral to life and all aspects of quality of living.”

Shea Little, Big Medium & East Austin and West Austin Artist Studios tours (Austin)

“There should be no Department of Culture [...], just in every department, a sector dealing with issues related to culture. [...] [Culture] it simply has to cover everything and be a part of any direction of urban development”

Elena Melvil, Director, Cultural Center ZIL; Lecturer, School of Management, Moscow School of Social and Economic Sciences (Moscow)



Passion Arts Festival. Courtesy of Singapore Ministry of Culture, Community and Youth



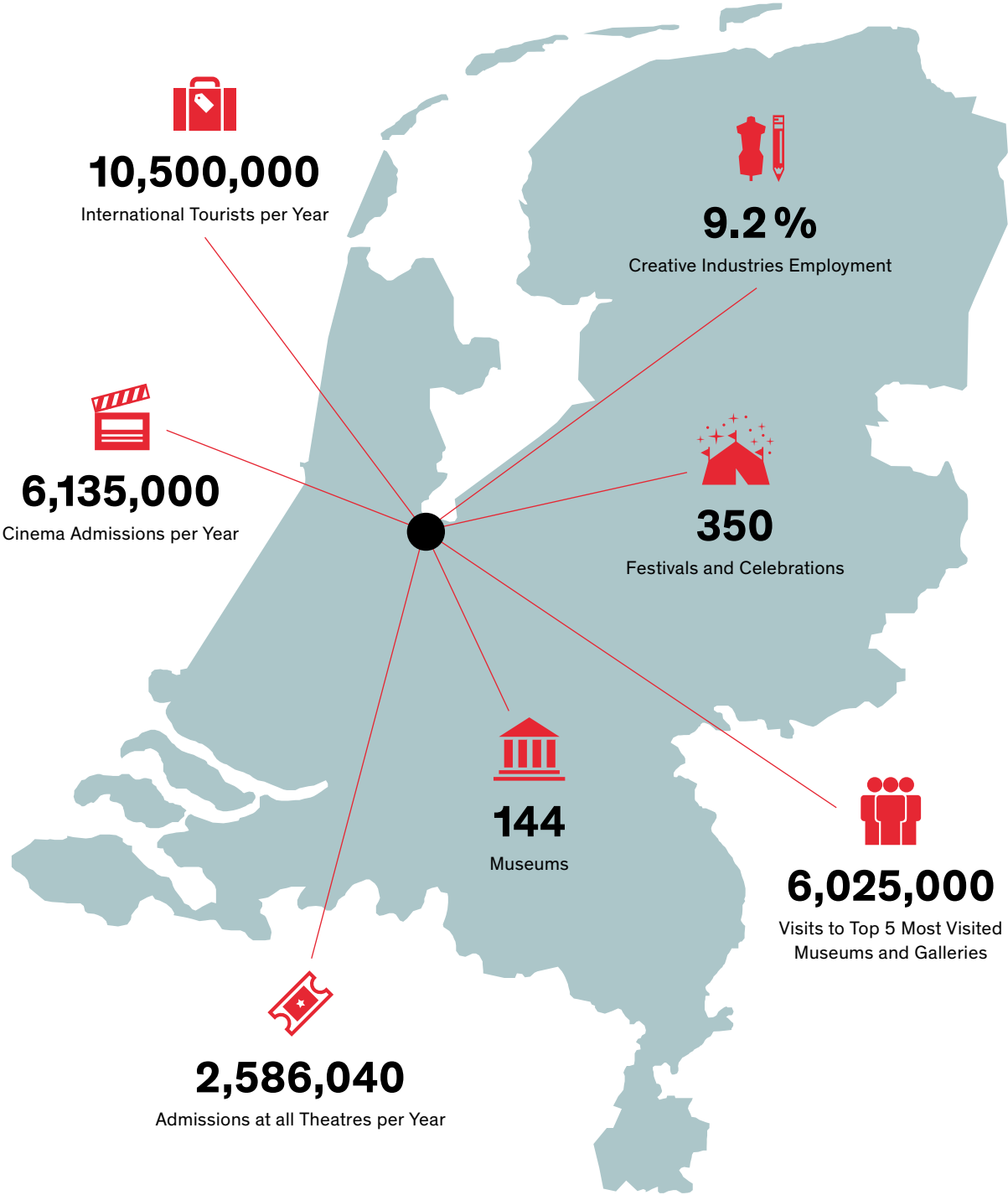


Courtesy of City of Toronto

City Perspectives

Amsterdam

Total Population Number 2,388,463
GDP (ppp) (in million USD) \$43,491
Geographical Area Size (km²) 2,580



Amsterdam today is a thriving city, whose “ever-changing character [...] keeps it modern and progressive”. It has been on a path of steady regeneration and growth in recent decades, with an increasingly large and ethnically diverse population (including more than 180 nationalities). Simultaneously, Amsterdam is unique in combining a compact city scale with an international presence.

The City of Amsterdam invested substantially in the city’s cultural infrastructure in the last 10 years, building and refurbishing iconic venues such as the Rijksmuseum, Stedelijk Museum Amsterdam and the Eye Film Institute. The rise of new major venues is considered part of a longstanding tradition, helping to “connect the old with the new”, and reflecting the city’s diversity.

New creative workspaces have also been established (with the help of the City’s well known Art Factories program), and an increasing number of festivals flourish. Amsterdam’s arts and culture are considered key to its international reputation, as well as economic development. They contribute to its “liberal image and reputation” and attract rising numbers of international visitors and foreign investment.

“Amsterdam has never been more liveable, exciting and prosperous. Gone are the abandoned canal houses and impoverished neighborhoods. Urban development took swing, with arts and culture as main drivers. Culture is everywhere in this city, not only with artist and institutions, also with a population made up of more than 180 nationalities.”

Cathelijne Broers, Director, Hermitage Amsterdam

However, rising population and growing visitor numbers also pose a challenge for the city centre. Its unique status as a residential area, tourism hotspot and cultural heritage site increasingly puts it under strain, as it strives to maintain “liveability for citizens and loveability for visitors”.

Another concern is that further globalisation may lead to Amsterdam’s homogenisation, with “city centres around the world looking alike due to the strong presence of global brands and corporations, ultimately ending the existence of local, original commerce and culture”. Given the appeal of areas with distinct identities, this is a concern for locals and tourists alike.



Amsterdam Light Festival. Photo © Janus van den Eijnden

To address the need for expansion while keeping Amsterdam’s uniquely compact and diverse feel, it is essential to develop new urban areas in the outskirts and invest in smart and sustainable transport (including for pedestrians and cyclists) to connect them. Meanwhile, new strategies are required that spread visitors across the whole city. It will mean supporting a form of urban development which “brings together a global mindset with a particular preference for local authenticity”.

Providing a focus on arts, culture and creativity in the new outer urban areas will be crucial. One possible solution lies in the new Plan for the Arts of the City, which aims to create “new cultural epicenters” in the north, south-east and west of Amsterdam.

“Arts and culture play a central role in transforming the city into a liveable place with distinct and diverse neighborhoods. Urban development strategies should feature a direct link with creating distinct cultural identities.”

Cathelijne Broers



Sensation 2013. Photo © Mittnick.nl / Kevin Verkruijsen. Courtesy of Amsterdam Marketing

It will also require “looking through the eyes of the new Amsterdammers, when it comes to city development and urban and cultural planning”. The City needs to act as catalyst, bringing together the expertise of urban planners and developers, with that of local communities and the arts, cultural and heritage sectors. Potential also lies in Amsterdam’s current wave of creative entrepreneurship. It is contributing to a climate of innovation that is “making Amsterdam an inclusive, vibrant and future-oriented city for citizens, visitors, companies and entrepreneurs alike”.

The focus on arts and culture in Amsterdam’s urban development is seen as particularly important given its capacity to bring people together: “it has the power to make audiences question themselves and learn from each other, creating opportunities for new ideas and concepts to emerge”. This is essential in a city as diverse as Amsterdam, incorporating multiple religions and lifestyles. A focus on including younger, more international generations who show lower engagement levels with the city’s cultural programmes will make sure that culture is available across the city.

It will also mean there is a wider range of artistic activities available, “functioning as urban places for social exchanges, driven by its residents”.

At the same time the cultural sector will need to take responsibility for developing increasingly inclusive programmes, working with arts institutions to promote cultural education and participation. There is also the view that the sector at present is still too segregated, and would benefit from creating new links between various initiatives and disciplines, such as festivals, fashion, design and food culture.

“Can they play a bigger role for their communities than just merely being a venue to visit and enjoy culture? In my opinion a cultural organisation needs to create partnerships in as many ways possible with relevant cultural, social and economic actors to truly make an impact on the city’s development.”

Marloes Krijnen, Director, Foam

This will need to be supported through strategic investment by the City of Amsterdam and the private sector. Public funding for well-known institutions needs to be balanced with supporting more experimental and innovative art forms and cultural hubs.

This is reflected in the City’s latest Plan for the Arts, which allocates a budget of €90.2 million annually for arts and culture from 2017–2020. The City will directly fund a number of high-profile organisations, including four community cultural centres, which “make sure that every Amsterdammer has an opportunity to experience arts and culture, throughout the city.” The Amsterdam Fund for the Arts (AFK) will support a wide range of organisations, with a focus on audience development, new finance models, and local cultural identity. In addition, cultural organisations will be able to apply for innovation funding, based on their track record in developing international, national and local partnerships, talent development and cultural education.

For further information and data:

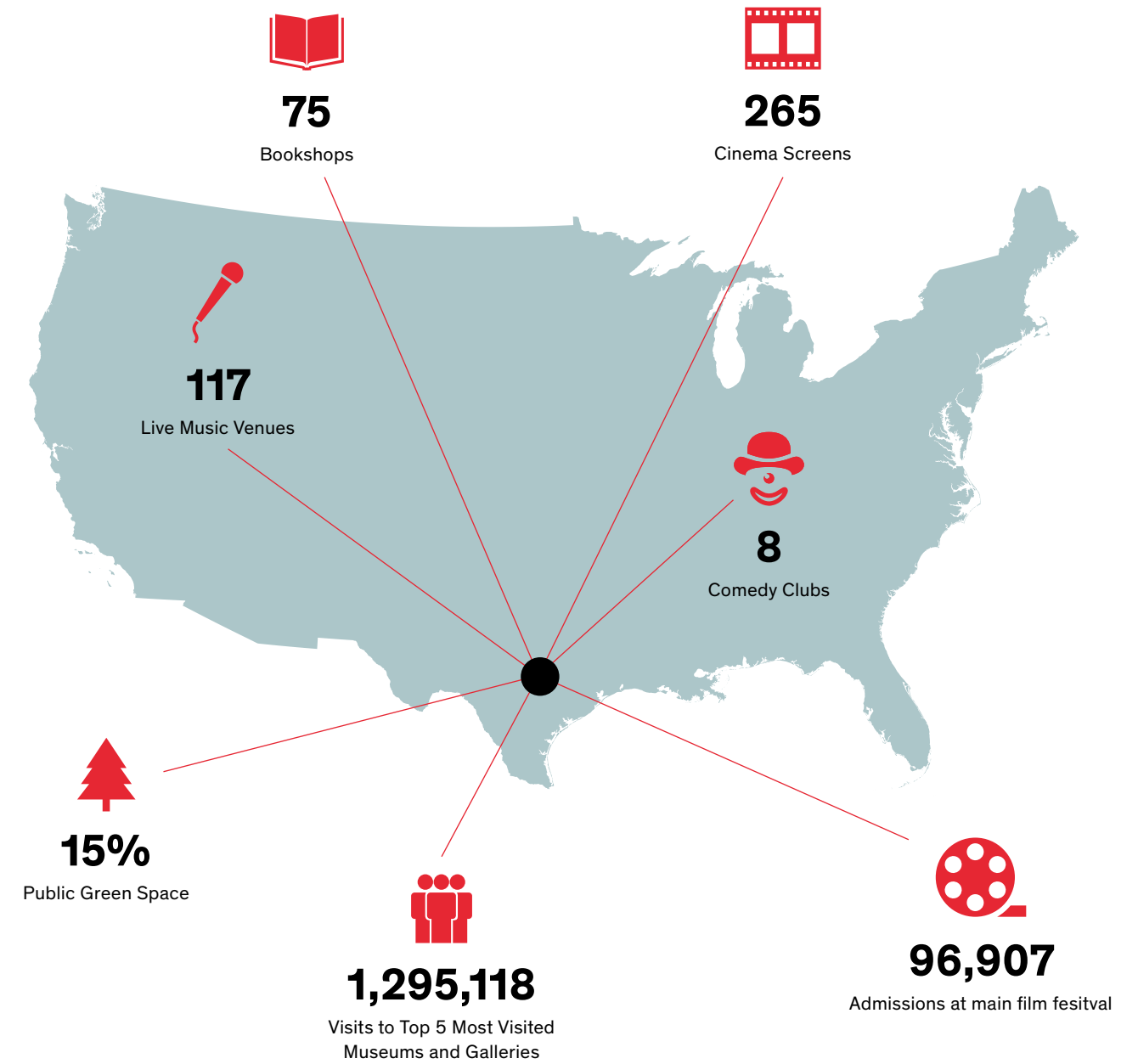
<http://www.worldcitiescultureforum.com/cities/amsterdam>

Interviewees

Pierre van Rossum, Head of Urban Planning, City of Amsterdam;
Esther Agricola, Head of Planning and Sustainability, City of Amsterdam;
Marloes Krijnen, Director, Foam Museum;
Cathelijne Broers, Director, Hermitage Amsterdam;
Wim Pijbes, General Director, Rijksmuseum; Ivo van Hove, Director, Toneelgroep Amsterdam (theatre company);
Beatrix Ruf, Artistic Director, Stedelijk Museum Amsterdam;
Adriana Esmeijer, Director, Prins Bernhard Culture Fund;
Willemijn Verloop, Director / Partner, Social Enterprise NL & Social Impact Ventures;
Eric van Stade, General Director, AVROTROS (broadcaster);
Bart Barnas, Chief Editor, AT5 & RTV NH (broadcaster)

Austin

Total Population Number 912,791
GDP (ppp) (in million USD) \$103,382
Geographical Area Size (km²) 772



Originating in the settling of Texas in the 1830s, Austin today is the 11th most populous city in the United States. It developed as a relatively spread out city, with a modest urban core surrounded by expansive suburban areas. However, downtown living is on the increase. One programme for example provided incentives for building residential units in the city centre, and an increasing number of skyscrapers are being built there. Austin is one of the country's fastest-growing cities, drawing in people attracted by up until recently comparatively low housing costs, low unemployment rates and the sunny climate. Indeed, the city is known as a regional centre for high-tech companies and emerging hub for pharmaceutical and biotechnology companies, with many companies locating their headquarters, regional offices or development centres there.

In addition, according to Gerardo Interiano (Head of External Affairs, Google), "Austin has a phenomenal culture and one that attracts many individuals to move to our city". The city's cultural offer includes both established cultural organisations as well as creative hubs, where creatives live, work and showcase their work. In addition to fixed cultural events such as Austin Fashion Week, Austin Poetry Slam, Art Fair, the city is home to a mix of more informal, fringe activities that are key to its overall cultural offer. Austin is perhaps most well-known for its live music scene, hosting both the longest-running concert music programme on American television, Austin City Limits, as well as being home to one of the highest numbers of music venues per capita of all U.S. cities. Indicatively, Austin has a buoyant creative economy, which grew by 25% during the recession. Kevin Johns (City of Austin's Director of the Economic Development Department), who describes culture in Austin as "music, arts, creativity and curiosity", thus sees the city's creative economy as "the secret ingredient to our prosperity". Austin was also recently designated as City of Media Arts within UNESCO's Creative Cities Network, which it is hoped will contribute to building up valuable relationships between Austin's creative sector and the rest of the world.

However, the city's social, cultural and economic changes also bring challenges with them. Commentators cite an urban infrastructure that has not developed in line with the city's growth, resulting in heavy traffic and a drop in affordable housing. As Robert Faires (Arts Editor, Austin Chronicle) points out, "these problems [...] damage the quality of life on a day-to-day basis [...], but long-term, they also drive lower-, middle-, and upper-middle class residents and small businesses out of the central city, pushing already

high economic segregation to crisis levels". Inevitably, this is also impacting the city's cultural sector, making it harder for creative people to find affordable space to live and work, and thus making the sector increasingly vulnerable to competition. Already, "artists are leaving, [and] if they aren't leaving they are spreading out to the outskirts and dividing into smaller and smaller pockets", despite the fact that, "artists need to be around one another and their creative output needs to be accessible to a broad and diverse audience" (Shea Little, Big Medium & East Austin; West Austin Artist Studios tours). At the same time, there is concern that increasing numbers of touring shows coming to Austin are proving a challenging competition for local events or organisations, with the danger of making "those acts seem more important than the local programming" (Raul Alvarez, Executive Director of Community Advancement Network).

"While Ballet Austin provides competitive salaries, the cost of living is so great that it becomes a real drawback when artists are making professional choices. This divide doesn't just affect artists, but is at the heart of whether our city will continue to be competitive in other sectors as well."

Stephen Mills, Ballet Austin



Liz Carpenter Fountain. Photo ©Michael Knox; courtesy of City of Austin



Willie Nelson statue. Photo ©Michael Knox; courtesy of City of Austin

More broadly, such developments are beginning to change the feel and atmosphere of a city traditionally known for its vibrant fringe culture and ‘alternative’ communities—precisely the attributes which help to make Austin so attractive. This may mean that “everyone who came here to live in a creative and culturally unique city will ultimately realize that it's no longer the city they thought it was” (Shea Little). Already, it is resulting in many locals feeling increasingly alienated by the city’s rapid profit-focused development and increasing homogenization. Indicatively, popular local movement Keep Austin Weird, which began as a way to promote independent local businesses, has now come to represent a wider popular movement in support of the city’s eccentricity and diversity.

Commentators highlight the potentially important role that culture and the creative industries can play in helping Austin address some of its challenges. As Shea Little sums up, “culture is the opportunity, and losing our culture is the challenge.” The sector is seen as a vehicle to promote ongoing innovation and creativity across a variety of fields, due to the “interconnectivity of culture and thinking/ problem solving” (Stephen Mills)—crucial to driving progress in the city. Robert Faires also highlights the overarching role of culture in improving residents’ quality of life: “art, performance, literature, design, cuisine—all of these [...] can provide relief from the stresses of daily existence, can beautify the city, can entertain, can nourish the spirit, can provide connections to history and heritage, can bring people together”. Indeed, several commentators highlight the value of culture to people’s identities and roles as citizens. They point out that it can draw the many ethnically diverse communities into the city’s civil society, and the benefits this can bring to trade networks, entrepreneurship, tourism, and niche markets. As Gerardo Interiano says, “a positive culture can allow for innovative ideas to rise and for more collaboration to occur. It’s a key component in making sure that entities are working and thinking outside of the box.” Given this, it is important to see culture as integral to a variety of policy areas:

“Education, food, health, housing, transportation, are major and top priorities for all cities, culture should be integrated into each one of these areas. Culture should not be prioritized into a list of needs, it should be integral to life and all aspects of quality of living.”

Shea Little



Live Music at Farmers Market. Photo ©Michael Knox; courtesy of City of Austin



Yoga at Woolridge Square. Photo ©Michael Knox; courtesy of City of Austin

Supporting Austin’s cultural and creative sector going forwards, commentators thus particularly raise the need to continue “supporting programming that is ethnically diverse [and which] demonstrates that the City values diversity and embraces all communities” (Raul Alvarez); as well as helping creative communities in terms of affordable housing and work spaces, and the promotion of local programming and talent. To help address such issues, the City has recently undertaken extensive research: The City Economic Development Department’s Cultural Arts Division is completing a needs assessment of Austin’s creative sector and a cultural assets mapping project, to help determine where clusters of cultural assets are located. The Music and Entertainment Division meanwhile recently completed a census of the local music community. These studies will help inform future policies and ensure that the City continues to offer sustainable support to the sector.

At the same time, the Cultural Arts Division is leading on the development of a Creative Economic Priority Program as part of Imagine Austin, a 30-year master plan for the city, which aims to find the best ways to support and enhance Austin’s creative sector going forward. Alongside this, the City is focusing on actively supporting the creative community, both through addressing its housing challenges - by advising on the revision of the city’s land development code; as well as through individual projects such as thinkEAST, which is developing creative sector space as part of new real estate development – and by working with local educational institutions to improve creatives’ workforce skills and provide better opportunities for those interested in creative sector careers. Ultimately, the aim is to make Austin a place where the opportunities for a successful career as a creative are and continue to be strong.

For further information and data:
<http://www.worldcitiescultureforum.com/cities/austin>

Interviewees

Kevin Johns,
 Director of the
 Economic Development
 Department,
 City of Austin;

Raul Alvarez,
 Executive Director
 of Community
 Advancement Network;

Gerardo Interiano,
 Head of External
 Affairs – Texas,
 Kansas, Missouri,
 Google, Austin;

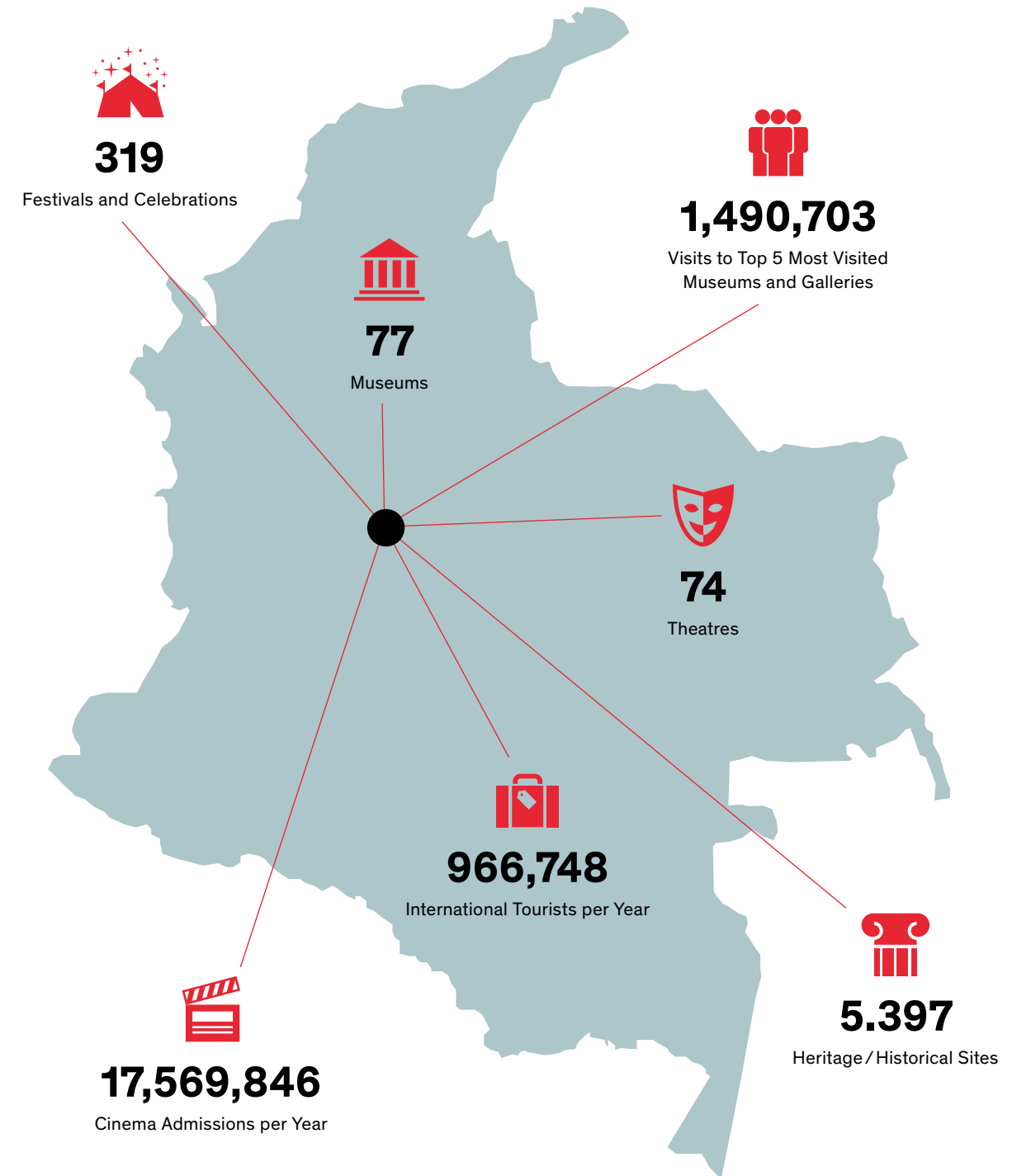
Shea Little,
 Big Medium & East
 Austin and West Austin
 Artist Studios tours;

Stephen Mills,
 Ballet Austin;

Robert Faires, Arts
 Editor, Austin Chronicle

Bogotá

Total Population Number 7,674,366
GDP (ppp) (in million USD) \$ 82,175
Geographical Area Size (km²) 345



“The post-conflict will become a historic and momentous time in the history of Colombia ... Bogotá will play a leading role, as its social, economic and cultural model is decisive for building sustainable peace.”

Hernando Parra, Director R101 Theatre, Bogotá.

Bogotá has become an inspirational laboratory for peace and construction of democracy in post-conflict Colombia. For cultural practitioners in the city, contributing to the reconstruction of their country is both a duty and an opportunity. Renewal also brings with it a fresh focus on education and the development of the next generation.

Also evident is a deep commitment to remaking the city’s public realm as a positive asset, creating inviting spaces where people can feel safe. Reinventing the city’s fabric is also tied into concerns about climate change, and other environmental challenges around land use, water and the depletion of natural resources. But along with the physical strain on the city, there are challenges in demonstrating that Bogotá is a city of peace, where legal, economic and social sustainability can be guaranteed during the first phase of the post-conflict period.

The arts and culture will play a pivotal role in that process, but only if they are inclusive and extend beyond either entertainment or place-branding. Art that is “something that promotes a sense of creative and critical thinking in all people” that “gets off the wall and starts being much closer to the people” (Nathalia Mesa) can be a powerful tool.

In a city like Bogotá, culture can create opportunities for training and participation that promote cultural values, as well as civic culture, and strengthens both the identity of the city and the responsibility of its citizens. Culture can also promote respect for the environment and the preservation of natural resources, as well as raise awareness of consumption patterns that are deleterious to a sustainable environment.

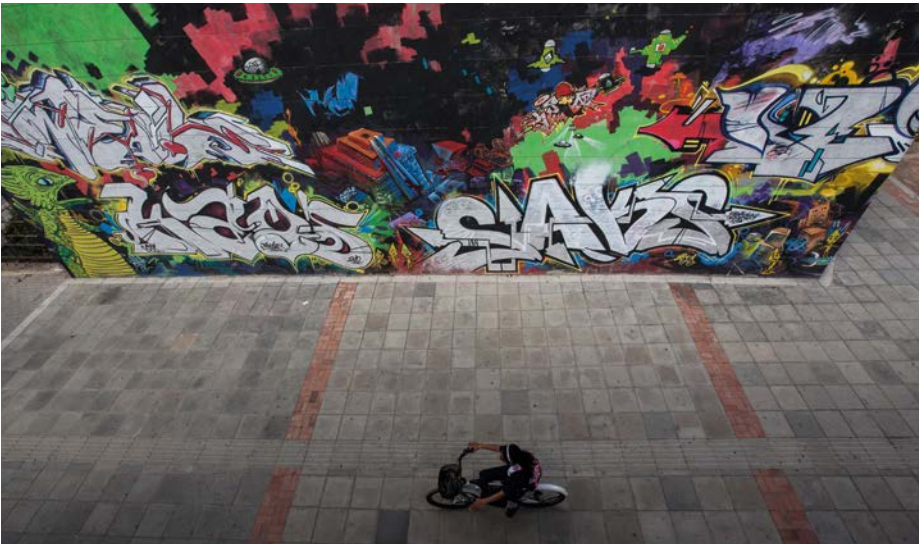
As elsewhere, culture in Bogotá is seen in instrumental terms. However, its purpose is not regarded primarily as that of economic, or even social development, but essentially that of human development; a response to the specific political situation in which the city operates.



Plaza de Bolívar, Bogotá. Courtesy of Secretary Office of Culture, Leisure and Sport, City of Bogotá



Planetario Bogotá. Photo © Carlos Lema P. Courtesy of Secretary Office of Culture, Leisure and Sport, City of Bogotá



Street art. Photo © Carlos Lema P. Courtesy of Secretary Office of Culture, Leisure and Sport, City of Bogotá

“Each theater can be a tool to democratize society or tool for exclusion.”
Miguel Hincapié, General Subdirector, District Institute for Cultural Heritage

It is for this reason that all commentators talk emphatically about the idea of cultural rights, and regard their city’s embrace of this idea as both powerful and empowering. The investment of the city in culture has centred less on developing prestigious anchor institutions, and more on developing alternative cultural spaces for theatre and music, as well as public events. There are initiatives for displaying items from collections in public space, not only in galleries or museums. And the city has promoted small publishing houses to bring pieces of unconventional literature to the world’s attention.

But Bogotá’s distinctive approach to cultural development is most evident in its Responsible Graffiti Practice, a new participatory process used to develop a cultural policy around graffiti. The policy recognises this marginalised artistic form and seeks to use it to increase participation in decision-making about public space. It has resulted in improved city streetscapes with vibrant artworks and a new cadre of artists, renewing the cultural identity of the city in close collaboration with its citizens.

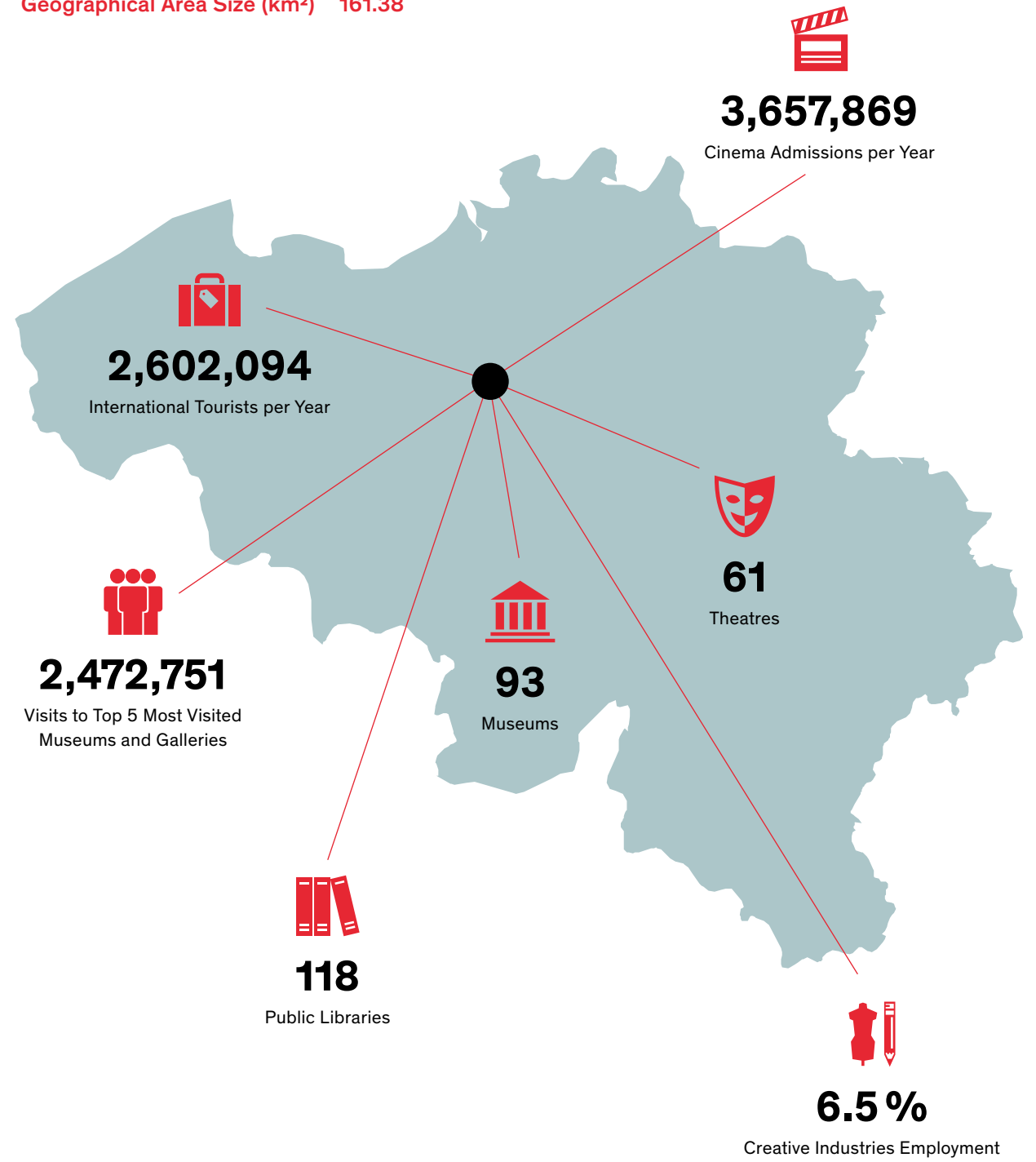
For further information and data:
<http://www.worldcitiescultureforum.com/cities/bogota>

Interviewees

Hernando Parra,
Director R101 Theatre;
Miguel Hincapié,
General Subdirector,
District Institute for
Cultural Heritage;
Natalia Mesa, Director,
aeioTU (childhood
education foundation)

Brussels

Total Population Number 1,175,173
GDP (ppp) (in million USD) \$ 83,414
Geographical Area Size (km²) 161.38





Inauguration of Brussels's new pedestrian zone, summer 2015. Photo © Vincent PEAL; courtesy of City of Brussels

Brussels is one of the smaller European capitals, but is at the same time one of the most diverse. It is the capital of a country with three linguistic communities, and is itself bilingual French-Flemish. Brussels is also the administrative capital of Europe, home to many EU and international institutions, which attract talent from across the world. In addition, Brussels has a high immigrant population from North and Central Africa, South and Eastern Europe. Rapidly growing since the mid-90s, Brussels is thus a highly multicultural and multilingual city, and one that so far has managed to avoid strong spatial segregation and gentrification. The city also has a very young population – one of its key “asset[s] for the future”. Further opportunities lie in its high quality of life, comparatively moderate housing costs, proximity to a wide range of green spaces, and available urban space for expansion.

“Brussels should be a city in which the European ideal is very much alive. It is the very example of how different cultures and languages can live together in peace.”

Peter de Caluwe, General Director – Intendant, La Monnaie / De Munt

These factors have also had a positive influence on the city’s cultural sector, which is currently experiencing “a cultural effervescence it has probably not known since the late 19th century”. Led by a range of public and private initiatives, galleries, groups of curators and artists’ studios are proliferating. This includes a growing international presence, attracted both by Brussels’ renowned art schools and beneficial government initiatives.

“Brussels has gone in the past few years from the status of an administrative capital to that of a happening city turned toward creation.”

Karine Lalieux, Federal Member of Parliament, Deputy Mayor of and Alderwoman for Culture of the City of Brussels

Brussels’ many-layered “superdiversity” however also presents challenges. The city has a high unemployment rate and around one quarter of inhabitants live below the poverty line. The city is also experiencing a huge demographic boom, with an expected 27% population growth by 2060. This makes “the fight against economic division and social exclusion” one of the city’s biggest challenges, requiring a range of responses, from housing and public transport to improved access to education and “cultural expression of multiple identities”. These issues are made all the more challenging by the city’s institutional fragmentation. Governance is shared between federal, community and regional governments, cities and municipalities – a clear “obstacle to a coherent and sustainable vision of the city”.

“Uniting, merging and simplifying the institutional landscape is a major and essential challenge for the city.”

Christophe Slagmuylder, General and Artistic Director, Kunstenfestivaldesarts

This also affects Brussels’ cultural sector, for which responsibility lies with a “plethora of levels of power”. While this is seen as contributing to the sectors’ dynamism and “rich, extremely diverse, often unconventional” quality, it has also resulted in a series of challenges that include complex administration, a lack of large institutions to support local artistic creation, and activities happening across territories without “real coherence”. Moreover, by lacking proper “platforms for interactions, meetings and exchange”, there is a barrier between popular and ‘bourgeois’ culture (Jean Boghossian, Jeweler, artist, founder & president of the Boghossian Foundation).



Nuit Blanche 2015, Brussels. Photo © Benjamin Struelens. Courtesy of City of Brussels

This situation is particularly urgent given the cultural sector’s capacity to “promote dialogue and diversity of viewpoints” and create “spaces for meaningful social encounters beyond language borders”. This is considered as crucial in a multicultural environment such as Brussels, and the sector is thus seen as having the important role of “recognising the expression of differences, but also encouraging their meeting”. Moreover, culture and creativity are also considered as important in supporting innovation and research, both of which are crucial to driving Brussels’ knowledge economy, and with it the economic future of the city, and the perspective of its inhabitants.

“There is enough evidence that creativity does not come in narrowly defined boxes: research and innovation thrive exclusively when they happen in a creativity-rich environment, and this in turn cannot exist without a thriving cultural ‘substratum’”.

Nicola Mazzanti, Director, Royal Film Archive of Belgium

There is a sense that the City is increasingly aware of the potential that lies in Brussels’ artistic and cultural sector. This is visible in policies that have promoted culture as a “means of developing the attractiveness and international image of the city” (e.g. urban development projects), and as a “vehicle of social cohesion” (e.g. initiatives focused on access and participation in culture). City-led cultural initiatives such as Brussels 2000

(European Capital of Culture) generated new partnerships between French and Flemish cultural operators, exemplifying that “culture can serve as a model and inspire change, [...] building bridges between sectors [...] and moving beyond divisions”. However, such activities are now suffering from shrinking cultural budgets from the federal government and the communities, which the City’s own budget has been unable to offset. Moreover, some commentators sense that urban policy in general still considers culture as “a secondary domain with limited impact”. This has led to a prioritisation of short-term activity with immediate (economic) returns over long-term investment in the sector. The result is an approach that favours more populist and stereotypical culture (folklore, chocolate, beer):

“Culture is still a priority only to the extent that its economic impact can be quantified immediately. The development of tourism tends to value the culture that is more accessible and marketable. Cultural marketing seems to take precedence, in some cases, over the support for culture itself.”

Caroline Mierop, Director, National School of Visual Arts of La Cambre

The sector will also need to be supported by underlying political changes across all relevant institutions, to further integrate culture into other policy areas: “from education to employment through tourism or town planning, any decision of a city should be thought of keeping in mind the cultural factor”. In this, increasing the role of arts and culture within school curricula and in the public space, “so that citizens will be confronted with it in their daily lives and from an early age”, are seen as particularly important.

For further information and data:

<http://www.worldcitiescultureforum.com/cities/brussels>



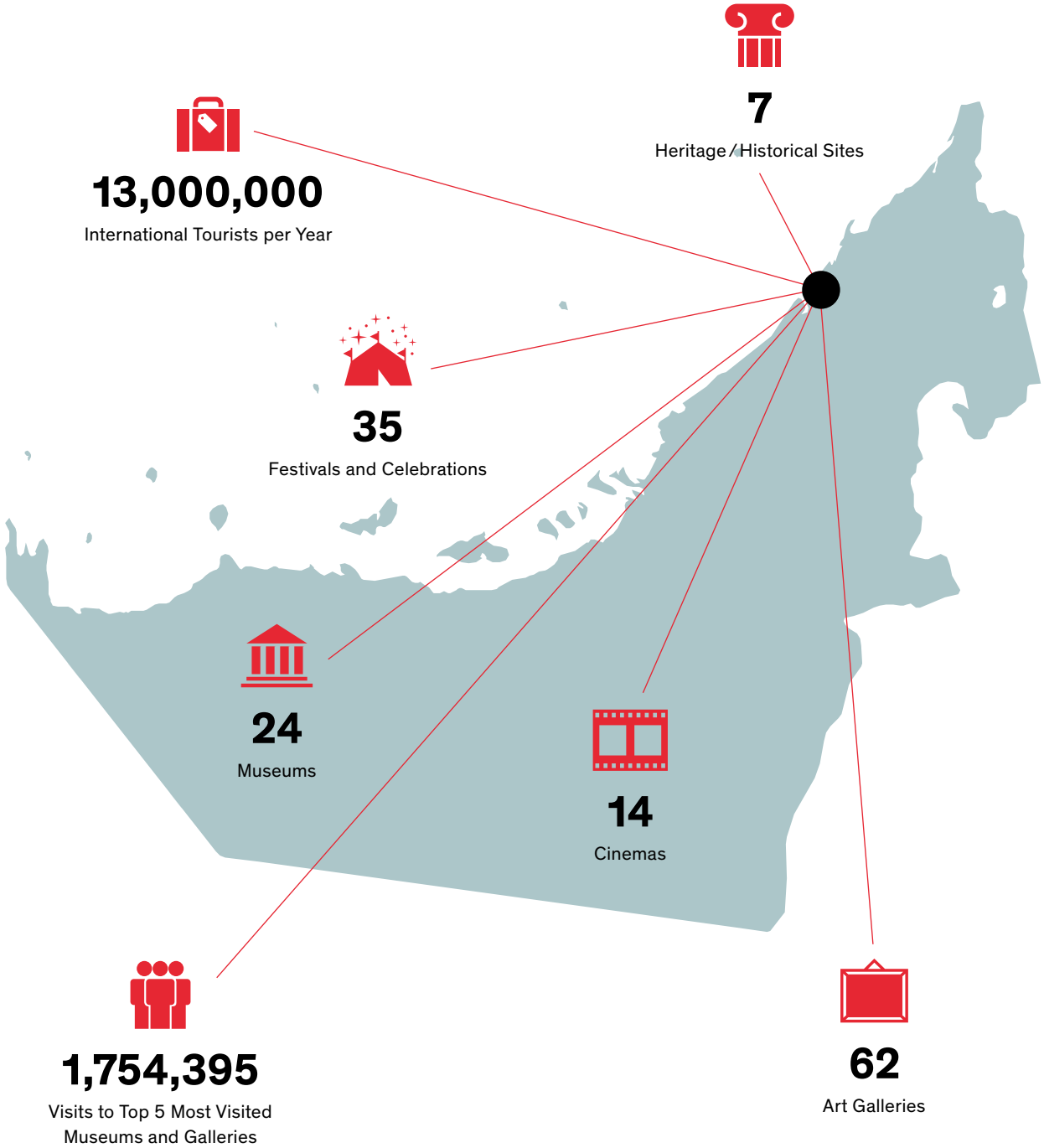
Nuit Blanche 2014, Brussels. Photo © Thibault Grégoire. Courtesy of City of Brussels

Interviewees

Jean Boghossian, Jeweller, artist, founder & president of the Boghossian Foundation;
Peter de Caluwe, General Director – Intendant, La Monnaie / De Munt (theatre);
Nicola Mazzanti, Director, Royal Film Archive of Belgium;
Caroline Mierop, Director, National School of Visual Arts of La Cambre;
Christophe Slagmuylder, General and Artistic Director, Kunstenfestivaldesarts;
Karine Lalieux, Federal Member of Parliament, Deputy Mayor of and Alderwoman for Culture of the City of Brussels

Dubai

Total Population Number 2,327,350
GDP (ppp) (in million USD) \$ 337,907
Geographical Area Size (km²) 4,357.30



Since the mid-1960s, when oil was first found off the coast of Dubai, the emirate has developed into a global city and major international and Middle Eastern business and trade hub. This economic boom has gone hand in hand with huge population growth over the past four decades (a rise of over 300% between 1968 and 1975 alone), driven by an influx of workers and immigrants from across the world. Today, Dubai is the most populous city in the United Arab Emirates and continues to be one of the fastest growing in the world. It is also highly diverse, home to over 200 nationalities and multiple languages. The city is successfully taking steps to diversify its increasingly dynamic economy and is enjoying a steadily growing GDP. Creative industries are seen as an important element in this diversification. Dubai thus provides good access to internet and media infrastructure as well as support to media start-ups and low entry barriers for developing digital content to support innovative and digital companies.

The tourism and cultural sectors are seen as further important elements in diversifying Dubai's economy. Tourism has been steadily increasing in recent years and numbers are expected to double by 2020. This is developing hand in hand with the cultural sector, with Dubai seeing an increasing demand for a diversified cultural offer from both local residents and tourists. In answer to this, the city has made recent major investments in the city's cultural infrastructure, with the aim of broadening its cultural offer "across events, attractions, infrastructure, services, and packages". Bolstered by this, city marketing strategies are focusing on cultural tourism as a key way to attract further visitors to the emirate, positioning Dubai as the "first choice for international leisure and cultural travellers".

In addition, Dubai's cultural and creative sectors are also considered as important in supporting the city's position on the international cultural and political stage. Cultural diplomacy is seen as a key tool in helping Dubai "become a magnet for talent" and to "play a more active role in the international cultural exchange scene". Closer to home, the City views culture as a valuable social tool, supporting developments in areas such as residents' quality of life and the promotion of "social cohesion, societal tolerance and identity", by contributing to community engagement and empowering communities to harness their creative potential.



The Archive Café, Safa Park. Courtesy of Dubai Arts and Culture Authority

Dubai's growing cultural sector has been particularly driven by the Dubai Culture and Arts Authority (DCAA). DCAA is supported by a range of government institutions (e.g. the Ministry of Culture, Youth and Community Development; the Department of Tourism and Commerce Marketing); commercial cultural businesses and private foundations; and institutions such as UNESCO. The cultural sector is growing organically, with DCAA seeing itself as a catalyst and partner to other private and public initiatives in the sector. This is showing success – over two thirds of the city's cultural activities are sponsored or owned by other entities, and only 12% are directly owned by DCAA.

Nevertheless, Dubai's creative and cultural sector also faces some key challenges to its further development. It is felt that the city shows a lack of focus on developing its non-commercial cultural infrastructure, as well as providing inadequate support for artistic creation. This goes hand in hand with a limited availability of training in the arts, crafts and heritage sectors, where an increased provision of "both academic and vocational training is needed to develop a vibrant cultural sector, including creative industries such as crafts and design." Addressing these gaps is made more difficult by current challenges in "acquiring funding for cultural projects and programmes that are primarily non-profit", as well as the limited collaboration between the public and private sectors.

Other challenges originate in Dubai's strict visa and customs policies, which pose limitations on visa sponsorship, making it difficult for artists to work in Dubai long-term, and causing delays in importing artworks. Such factors present major obstacles in attracting and retaining international talent to Dubai, exacerbated by the fact that expensive fees are imposed on all events performed in the city.

Despite these challenges, Dubai continues to ambitiously drive and promote the development of its cultural and creative sector. The City's overarching aim is to become a platform of diverse regional and global cultural exchange and innovation, and "to enrich the cultural scene by maintaining a sustainable cultural ecosystem while preserving the Emirati Heritage and nurturing talents to enhance cultural diversity and social cohesion." Alongside continuing to build new world-class arts institutions such as Dubai Opera, due to open in 2016, there has been a noticeable recent increase in the awareness of the importance of conserving the emirate's heritage and cultural identity. This in part relates to the city's aim to "increase cultural participation and engagement of its community and residences", as well as its plans to "strengthen Dubai's position as the region's leading cultural destination". The recently opened Etihad Museum is thus dedicated to the story of the nation's development. In addition, plans were recently approved plans to rejuvenate the oldest part of the city around Khor Dubai, to transform the area into a leading culture and heritage centre. The hope is that this will both raise awareness of Dubai's rich history as well as allow locals to reconnect with their history and strengthen their national identity.



Culture Desert Tent, tourists with Emirati dancers. Courtesy of Dubai Arts and Culture Authority



Sikka Art Fair outdoor gallery. Courtesy of Dubai Arts and Culture Authority

Alongside this, other key projects particularly promote the creative industries, which are seen as supporting the city in "forming a unique identity for the cultural sector in Dubai". The Dubai Museum of The Future is currently under construction, to act as "an incubator for ideas, a driver for innovation, and a destination for inventors and entrepreneurs from around the world."

"The world is entering a new era of accelerated knowledge and great technological revolutions. We aim to lead in that era, not to follow and lag behind. The Museum of the Future is the first step of many to come, marking the beginning of great achievements."

His Highness Sheikh Mohammed bin Rashid Al Maktoum

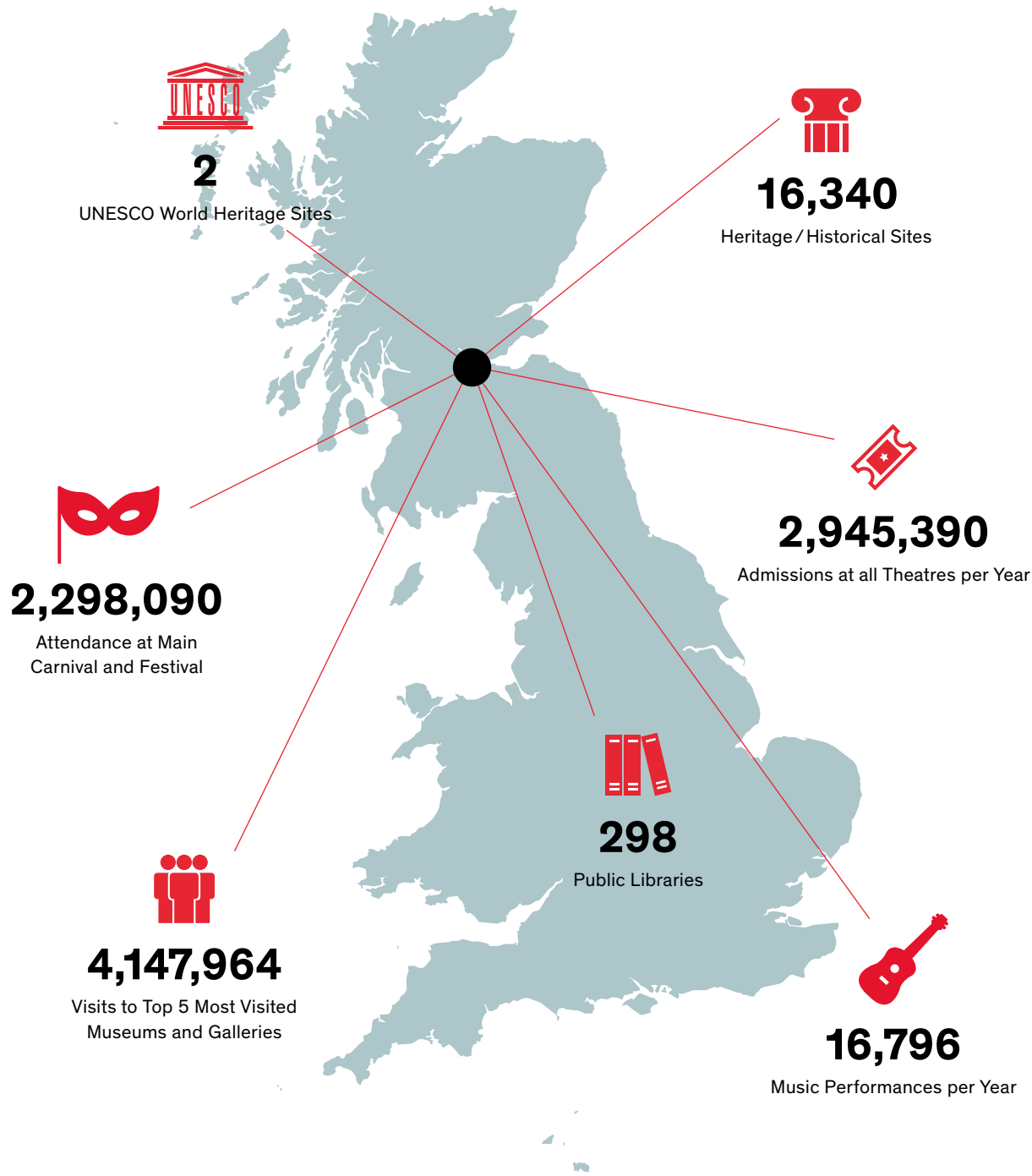
Dubai Art Season, an umbrella arts initiative which includes a range of outdoor art projects, interactive initiatives, workshops and exhibitions aims to highlight the Emirate's growing creative landscape internationally. In 2020, Dubai will also be hosting the world expo under the theme of "Connecting Minds, Creating the Future", which will particularly focus partnerships and co-operation and "will serve as a catalyst, connecting minds from around the world and inspiring participants to mobilise around shared challenge". With 25 million visitors expected, the vast majority of whom will come from outside the city state borders, the hope is that this will further "serve as a springboard from which to inaugurate a progressive and sustainable vision for Dubai for the coming decades".

For further information and data:

<http://www.worldcitiescultureforum.com/cities/dubai>

Edinburgh

Total Population Number 492,680
GDP (ppp) (in million USD) \$ 26,612
Geographical Area Size (km²) 263





Edinburgh Festival Fringe. Courtesy of Marketing Edinburgh.

Edinburgh is Scotland's capital, and its second most populous city. It is well-known for its unique topography and historic architecture—together, the medieval Old Town and neo-classical New Town are designated by UNESCO as a World Heritage Site. The city's varied cultural offer famously includes 12 major Festivals—the Edinburgh Festivals—which take place across the city each year. Edinburgh's history, architecture, topography and relatively small scale all make it a key participant in the overall Festival experience.

Taken together, the Edinburgh Festivals are one of the biggest ticketed events in the world, and the Fringe Festival is now the largest annual international arts festival. This benefits Edinburgh's international profile and visitor appeal. The city is now the second most popular tourist destination in the UK, attracting over a million overseas visitors each year, and Festival visitors provide important additional expenditure to the Scottish economy.

"In summer you get to see all these performances outdoors. I haven't seen anything like that anywhere else! This makes Edinburgh unique and special."
Donald Anderson, Director PPS Group

Alongside the Festivals, grassroots cultural activity takes place across the city all year round. Edinburgh's live music scene (excluding live music during the Festivals) is estimated to be worth around £40m per year. This strong presence of cultural activity is linked to the presence of the Festivals, as well as to a high percentage of people working in the CCI sector compared to the Scottish average—a pool of skills and expertise which benefits the local knowledge-based economy. Fergus Linehan, Director of the Edinburgh International Festival, sees an important role for culture in supporting employment and professional development, and considers the "weaving together of Edinburgh's strong artistic heritage and the burgeoning IT sector" as one of the city's biggest opportunities.

"Edinburgh has been seen as a knowledge-based city, impacted by creative activities. Edinburgh has become an entrepreneurial city. The size of the city...is great...for [doing] business."

Hugh Rutherford, Chair of Edinburgh Business Forum

However, key challenges to be addressed include the potential consequences of the 'fiscal cliff' facing public investment. The City of Edinburgh needs to find £148m of savings over the next four years, while supporting the city's growing population, and meeting health, social care and education needs. While financial constraints thus present a key challenge to realising the city's cultural ambitions, commentators at the same time suggest that more needs to be done to engage the entire city in Edinburgh's cultural offer. They suggest that while cultural provision in Edinburgh tends to be of a high standard—with renowned cultural providers such as the Traverse Theatre, National Galleries and Museums of Scotland—it does not always bring culture to everyone; for example pointing to a lack of large-scale venues for big, popular events. A further concern is that funding cuts may have a negative impact particularly on those cultural venues that may seem more approachable to less affluent inhabitants.

While a recent survey showed that a majority of residents view the Edinburgh Festivals positively, some commentators query how far the local population itself benefits from the large number of Festivals taking place within a relatively short timeframe during the summer months. This intense focus of activity is also seen by some to result in a lack of support for cultural organisations outside of the main summer and winter Festival periods:

Interviewees
Fergus Linehan,
Director Edinburgh
International Festival;
Donald Anderson,
Director PPS Group;
Hugh Rutherford,
Chair of Edinburgh
Business Forum;
Morvern Cunningham,
Festival Director at
LeithLate;
Lynne Halfpenny,
Director of Culture,
City Strategy and
Economy, City of
Edinburgh Council

“The support mechanisms required to support grassroots and small-scale cultural activity in Edinburgh outside the Festival and Hogmanay periods are simply not there.”

Morvern Cunningham, Festival Director at LeithLate

Addressing such challenges will require ensuring that the full value of cultural activity is better understood across society. Commentators feel that the cultural sector will need to look more towards private sector funding support, with success depending on the development of meaningful partnerships between the cultural and private sectors. As Fergus Linehan explains, “the private sector is seeking to work in meaningful partnership —the age of corporate sponsorship is coming to an end and social and environmental engagement will drive future business partnerships.” Stronger relationships with other sectors and cultural organisations across Scotland are also considered important, for example to increase joint capacity to retain and attract talent. Such approaches have already been shown to work, and can be built on:

“When they work, [events such as the Commonwealth Games] encourage cross-sector thinking and a much broader level of engagement.”

Fergus Linehan

Commentators suggest that going forward, the cultural sector—both during and outside the Festivals—should be placed at the centre of the Council’s decision-making. This would provide not only economic benefits, but also help to enrich the life of the city, and further Edinburgh’s international reputation. The City Council’s Culture and Economic Development services have recently been brought together in a single new department entitled City Strategy and Economy. Commentators hope that this will make funding decisions more transparent, help support more grassroots organisations, and provide further recognition within the City Council of the overall economic importance of culture to Edinburgh.

“The amalgamation of Culture [...] and Economic Development could [...] provide much needed recognition at the heart of the Council mechanisms of the overall economic importance of culture to the city of Edinburgh.”

Morvern Cunningham

Alongside this, a new Culture Plan was recently developed in partnership with the cultural community and extensive input from the public. This focuses on a number of priority areas including cultural participation, social and economic development, heritage and cultural exchange, and the sustainability of the city’s cultural and creative sectors. It also includes the priority of enhancing the Festivals’ programming to mark the Festival City’s 70th anniversary in 2017. The Plan acknowledges that tailored support is needed for artists and cultural practitioners at all levels—through support for creative businesses, cultural networking platforms as well as creative workspace development.

“The property market is stable and growing in Edinburgh, and this is an opportunity [...] to build more affordable social housing in areas such as Leith, to encourage artists and creatives to occupy vacant space and to have a hand in policy creation.”

Morvern Cunningham

It envisions city partners working together to keep culture and creativity at the heart of Edinburgh’s success. For example, the Council is currently working in partnership with the cultural community to set up the citywide Culture Task Group, which will bring together leaders from various sectors to help meet the City’s cultural ambitions.

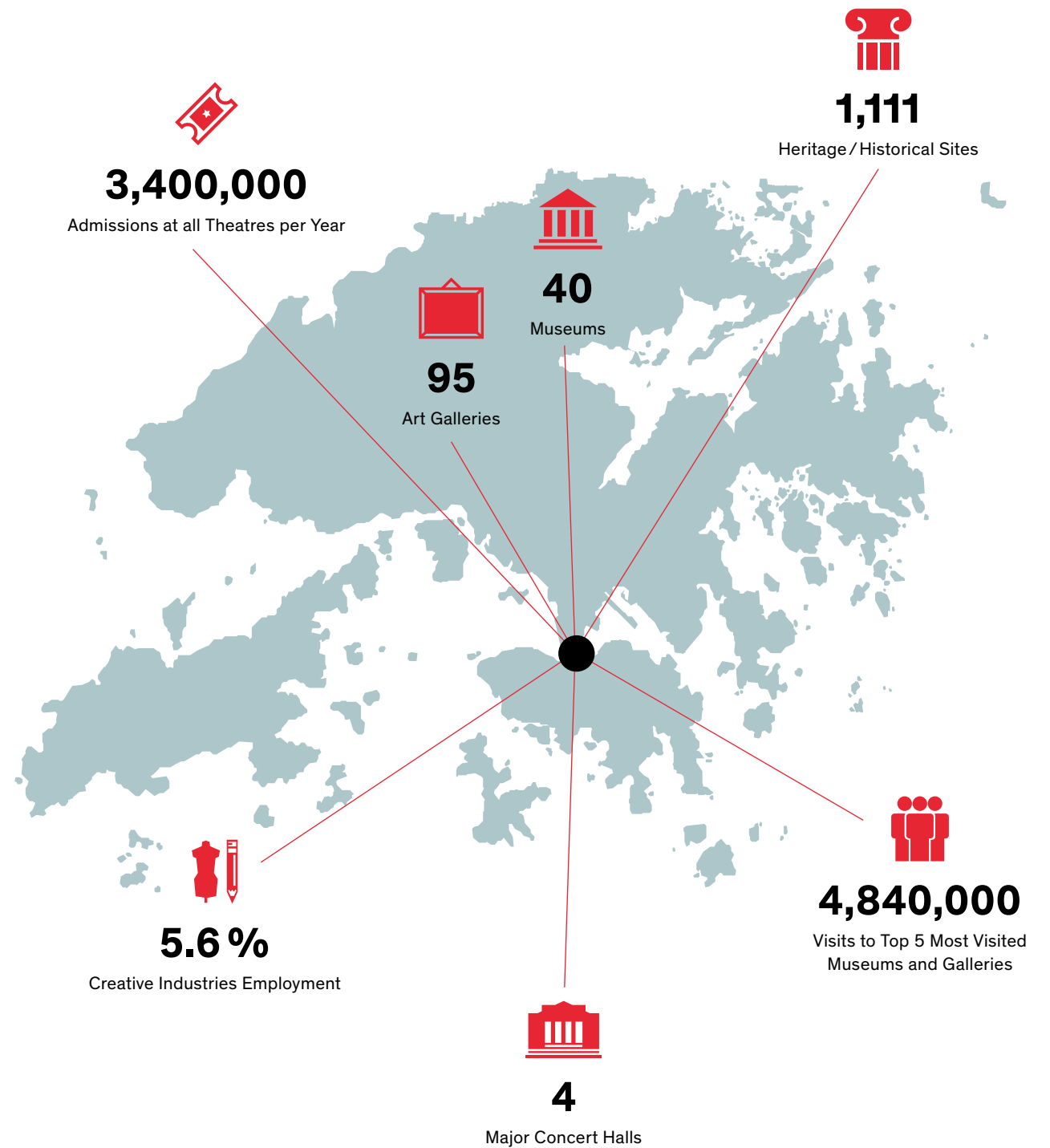
The Council has also been working in partnership with neighbouring local authorities on a City Region Deal bid to the UK and Scottish Governments for a £1bn investment over the next ten years to boost the regional economy and tackle inequalities. Culture is one of the three pillars of the bid, highlighting the recognition of its strategic role in the area going forward.

For further information and data:

<http://www.worldcitiescultureforum.com/cities/edinburgh>

Hong Kong

Total Population Number 7,266,500
GDP (ppp) (in million USD) \$ 381,186
Geographical Area Size (km²) 2,755





Hong Kong Cultural Centre. Courtesy of Information Services Department, HKSARG

Hong Kong's immediate future seems bright. The city enjoys a pivotal location, sitting between the world and the world's second largest economy. Both situated within China and globally open, the city "has developed a symbiotic relationship with China" (Vincent W.S. Lo, Chairman, Art Museum Advisory Panel), which has helped it survive the global economic and financial crises in 1998 and in 2008. Over the next five years, a number of cross-border projects will further link Hong Kong to China's transport network, allowing even greater movement of goods and services.

"Hong Kong's unique position as the premier gateway between China and the world... [makes] Hong Kong a converging point of talents, capital, information, goods and ideas, and hence innovation and creation."

K. K. Ling, Director of Planning, Planning Department, Government of Hong Kong Special Administrative Region

As one of the world's leading financial centres, the economic prospects of Hong Kong look good. Critical to this success is the city's outward-looking stance. Research suggests that expats feel more comfortable working in Hong Kong compared to other urban centres in the region, because of the openness of the local population, forged over centuries. Furthermore, the redevelopment of old districts and the development of new ones present opportunities both for improving the urban landscape of the city, and more importantly for diversifying the economy, adding to Hong Kong's optimistic outlook.

But Hong Kong nevertheless remains cautious. Leaders cite a possible global economic slowdown, scarcity of land, as well as the ever-widening income gap between the rich and poor and Hong Kong's rapidly ageing population as potential challenges. Increasing liveability in a densely-populated and highly compact city is also a common concern. In addition, the skill level of Hong Kong's work force requires upgrading to support and sustain its ongoing economic development. High rental and land prices threaten the growth of new businesses in innovative sectors that are vital to the city's future.

"Strengthening the global competitiveness of Hong Kong remains the biggest challenge for the whole community."

K. K. Ling



West Kowloon Bamboo Theatre. Courtesy of Hong Kong Arts Development Council

This means that Hong Kong's cultural and creative industries will also find it increasingly difficult to find space in the city. As with the industrial manufacturing sector in the 1990s, some fear that cultural production will be displaced to lower-cost regions in China—a down-side of improving connections with the neighbouring country.

Hong Kong is beginning to value the creative industries as part of a mixed economic base, recognising the enormous potential market on its doorstep for its output. The city recognises that investment in arts and culture can help to release “resources and help to achieve economic benefits”, including effective city branding (Dr Shui-Ming Chung).

“Cultural growth is just as important as economic growth and a city simply cannot just focus on economic and materialistic needs.”

Dr Shui-Ming Chung, Chairman, Advisory Committee on Arts Development of Hong Kong SAR Government

But culture is also seen as important in promoting better understanding and greater inclusiveness among citizens. Commentators thus expressed belief that the arts have the power to express emotion and to touch people, to improve mutual understanding and respect. The impact on quality of life was mentioned as another reason to support cultural participation and engagement.

“Whilst culture may not be the highest priority compared with housing and job generation, the role of culture in enhancing the city's liveability, sustaining Hong Kong's global image and competitiveness should be fully appreciated.”

K. K. Ling

For a city known for commerce, it is unsurprising that the low priority given to culture by Hong Kong's residents has until recently been reflected in public policy. But things are changing. Participation in culture is increasing, and people working in the cultural sector recognise that the city is now doing more to support the arts. The Hong Kong Government is currently the primary funder of cultural activities, having increased its expenditure for the arts and culture to around HKD 3.7 billion in 2015-16 (about USD 474.4 million, excluding capital works expenditure). However, the city faces challenges in fostering a greater degree of philanthropy for the arts from within the community and the corporate sector.

Despite this, Hong Kong has become one of the top three art markets in the world, backed by strong Chinese buyers. The film industry, along with TV production and pop music, are strong and vibrant, and professional performance groups are active in Western and Chinese music, dance, drama and opera. The Hong Kong Arts Festival and Hong Kong International Film Festival are well-established, successfully blending the local and traditional, as well as international and modern elements.

More is to come. The city's flagship investment in culture, the West Kowloon Cultural District, is taking shape on 40-hectare site at the heart of Hong Kong. One of the largest cultural projects in the world, it will include the Xiqu Centre for Chinese opera, scheduled for completion in two years, and the highly anticipated M+, a 60,000m² museum for contemporary visual culture, expected to open in 2019. It is hoped that this development will contribute to addressing the space problem faced by the cultural sector due to increasing land prices. In addition, the variety of arts and cultural facilities featured at West Kowloon will serve to further broaden the horizon of the younger generations in Hong Kong.

For further information and data:

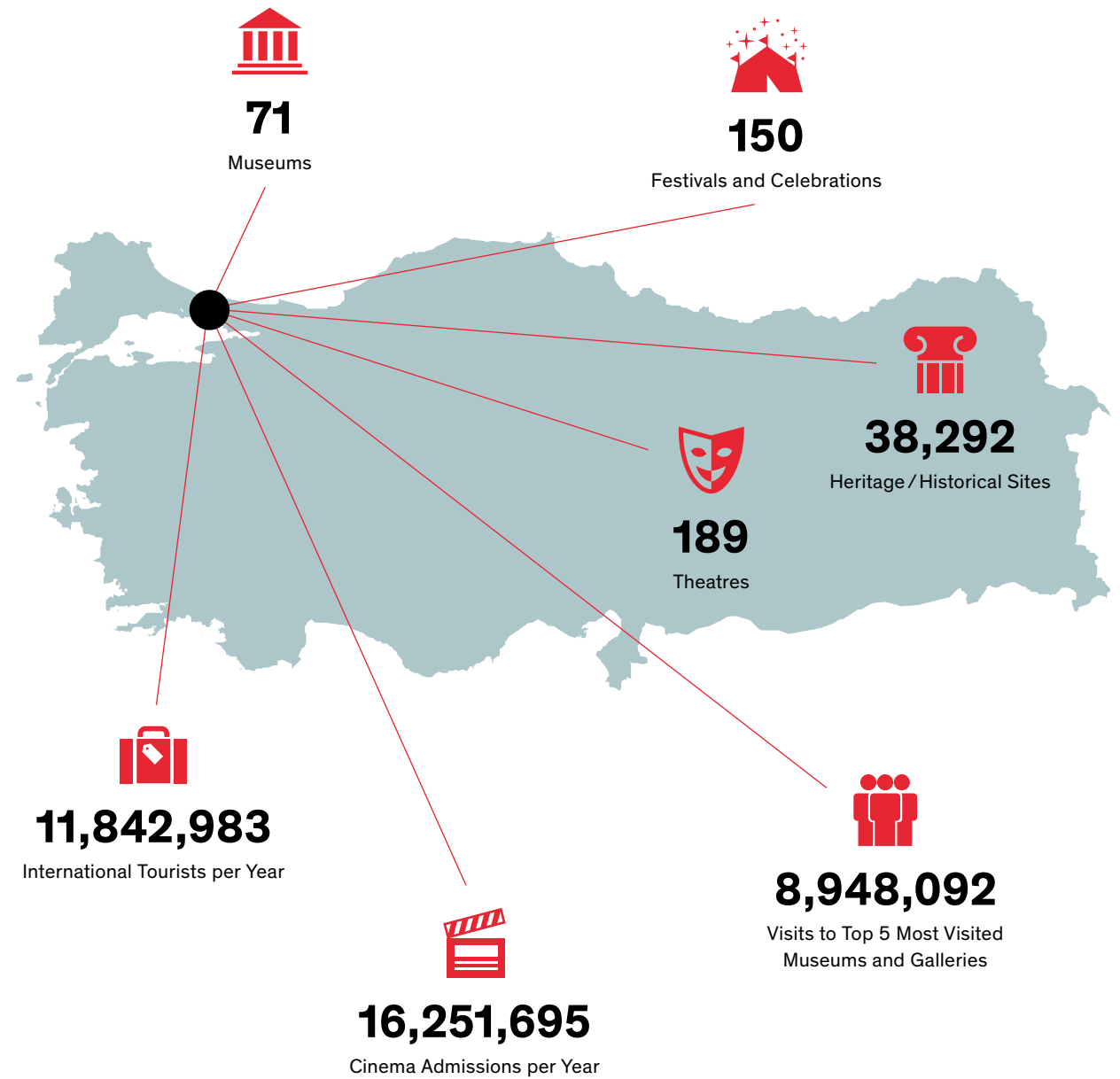
<http://www.worldcitiescultureforum.com/cities/hong-kong>

Interviewees

Vincent W.S. Lo,
Chairman, Art Museum
Advisory Panel;
Dr Shui-Ming Chung,
Chairman, Advisory
Committee on Arts
Development of Hong
Kong SAR Government;
K.K Ling, Director
of Planning,
Planning Department,
Government of Hong
Kong Special
Administrative Region;
Dr Wilfred Wong
Ying Wa, Chairman
of Hong Kong Arts
Development Council;
Tang Shu-Wing,
Artistic Director,
Tang Shu-wing
Theatre Studio;
Adrian Cheng,
Founder of K-11
Art Malls and K-11
Foundation

Istanbul

Total Population Number 14,337,018
GDP (ppp) (in million USD) \$ 349,000
Geographical Area Size (km²) 5,461



“Istanbul is at the edge of a new era as a bridge between East and West.”

Demet Sabancı Çetindoğan, Vice Chairwoman of Turkish Businesswomen Association and President of the Executive Board of Creative Children Association

Istanbul is weighed down by its history. It is a glorious history, one that left countless treasures and defined the city as the meeting point of two continents. Looking ahead, most of the optimism centres on the renewed importance of the city as a crossing place, and the related investment in infrastructure, especially transport networks.

With a growing population of close to 15 million, Istanbul is in the middle of a plan to improve how the city works. But new transport projects, such as a third Bosphorus bridge and third airport, are significant opportunities for tourism and trade, and provide the physical means to realise the city's aspiration to become a global crossroads.

“Given the rapid population growth of the city, existing and planned transport infrastructure will not be enough to solve the problem of expanding the physical limits of the city.”

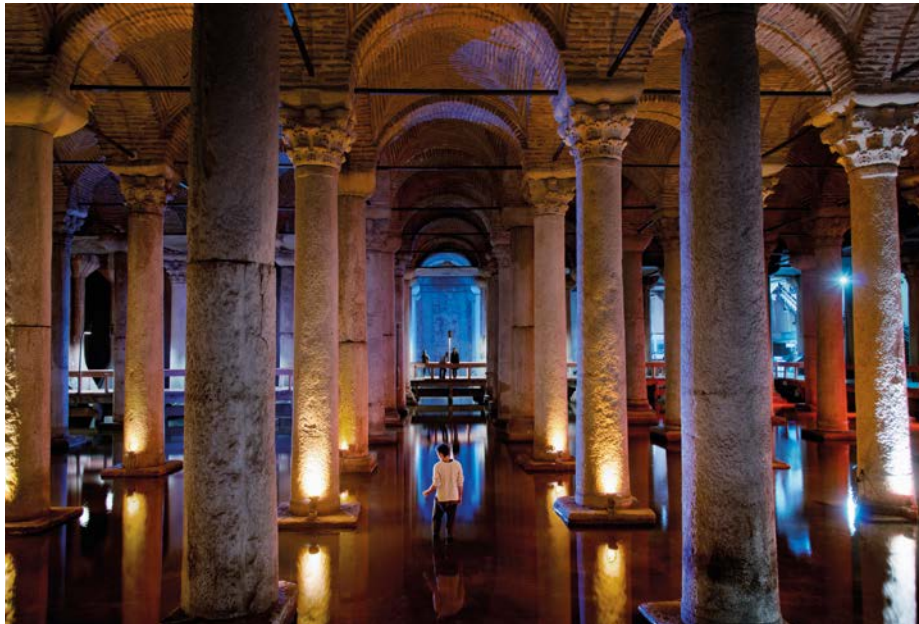
Melike Günyüz, Editor, Publishing Director and General Manager at Erdem Publishing and Sedir Publishing Group

Yet for some, the investment will not do enough to tackle the strains that a growing population places on the city. There are particular concerns about the quality of the residential and public spaces of the city, much of which lacks adequate parks and green space, contributing to a “stressful and tense atmosphere” (İsrafil Kuralay, President of the Board of Trustees of International Technological, Economic and Social Research Foundation).

Much of the city's population growth has been driven by internal migration – a fifth of Turkey's population lives in Istanbul. But more recently, growth is causing other concerns, with one cultural entrepreneur believing that an increasingly “heterogeneous population is a threat for the culture of the city.” (Erhan Eken, President of the Executive Board of Global Communication Inc. and general coordinator of North News Agency)



14th Istanbul Biennial, Adrian Villar Rojas, The Most Beautiful of All Mothers, 2015.
Photo © Sahir Ugur Eren. Courtesy of IKS



Basilica Cistern, Istanbul. Courtesy of Istanbul Directorate of Culture and Tourism

“We can convey the values of a world city to future generations and the world only by protecting its culture.”

Erhan Eken, Member of ICC representing Press, Publishing and Media Sector; member of the General Assembly of The Union of Chambers and Commodity Exchanges of Turkey

There is a common view that culture can play a leading role in resolving the social tensions of a quickly growing city, forging a common vision of the future through its relationship with language, with the space, and with history. That history is one of great cultural diversity, and the new diversity is valued by most people. But protecting common cultural values, expressed in a common cultural atmosphere, is paramount. Others dismiss concerns about the loss of a common and traditional culture and argue that the city needs “a new philosophical approach to this conflict between historical identity and modernity”. (Melike Günyüz)

Despite these differing views, culture is clearly regarded as Istanbul’s most important asset. It is seen as an effective tool in improving quality of life and in creating the city’s distinctiveness. Given the wealth of heritage and cultural assets in the historic city centre, it is no surprise culture is defined as the most important lens through which the world sees the city.



Courtesy of Istanbul Directorate of Culture and Tourism

“Cultural industries are not widespread across the city. Historical places and museums are visited mostly by the foreigners.”

İsrafil Kuralay, President of the Board of Trustees of International Technological, Economic and Social Research Foundation

Limited numbers of Istanbul’s residents take advantage of the city’s attractions. This is largely because many of the sites are concentrated in two districts. On top of this, the city’s education, culture and arts centres only exist in some areas. Steps are being taken to change this, with the redevelopment of the Karaköy area of Istanbul. This will include studio space for artists, anchored around Istanbul Modern. This new museum of modern art houses an extensive collection, including important examples of Turkish paintings from the late Ottoman period to the present day. Elsewhere, Bomontiada, a cultural centre based in the former Bomonti brewery to the north of the city centre, provides a new platform for artistic production and consumption and a creative home for Istanbul’s contemporary culture.

For further information and data:

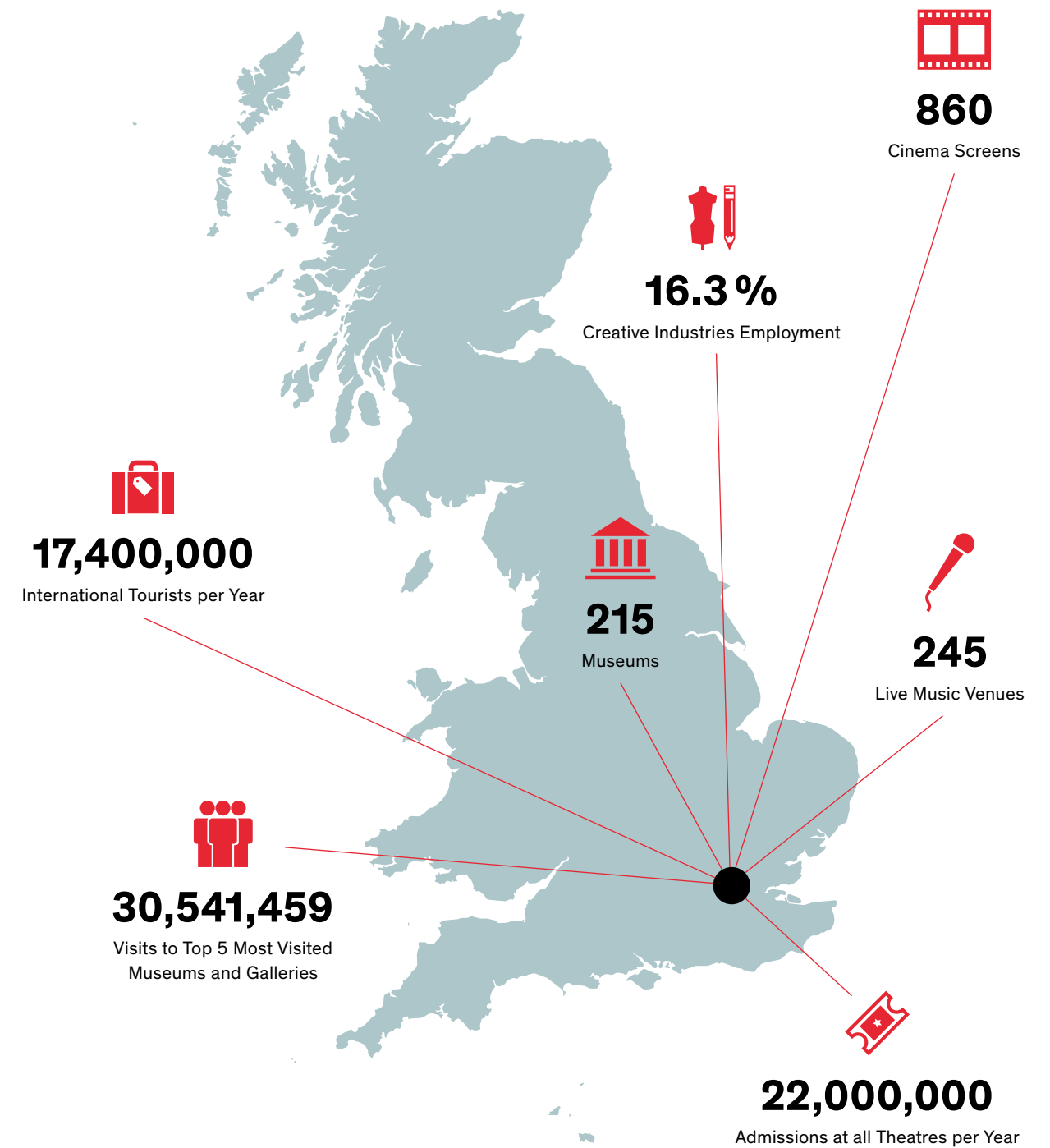
<http://www.worldcitiescultureforum.com/cities/istanbul>

Interviewees

M. Cemil Arslan, Secretary General of Marmara Municipalities Union;
Demet Sabanci, Vice Chairwoman of Turkish Businesswomen Association and President of the Executive Board of Creative Children Association;
Erhan Eken, Member of ICC representing Press, Publishing and Media Sector; member of the General Assembly of The Union of Chambers and Commodity Exchanges of Turkey;
İsrafil Kuralay, President of the Board of Trustees of International Technological, Economic and Social Research Foundation;
Melike Günyüz, Author, Cultural entrepreneur;
Selva Gürdoğan, Architect

London

Total Population Number 8,416,535
GDP (ppp) (in million USD) \$492,584
Geographical Area Size (km²) 1,572





Agora by Richard Wentworth (commissioned by Bold Tendencies). Photo © Quintin Lake.

“The energy and creativity that exists in London is unparalleled. We need to seize the opportunity to make the most of it.”

Helen Marriage, CEO, Artichoke

London: Europe’s largest city and the sixth richest place on the planet has been growing rapidly since the 1990s. In 2015, it passed its historic population peak of 8.6 million people and another 1 million are expected to arrive by 2030. Around a third of its population were born overseas.

Characterised by cultural diversity, London’s openness encourages the cross-fertilization of ideas, making the city an innovation hub in a number of sectors: every year 35 thousand art and design students graduate from top London universities. Its broad-based economy was able to weather and keep growing during the global crash.

As its expansion continues, with its population drawn from the four corners of the globe, “the opportunity exists for [London] to show the world a way of living harmoniously together, while sharing our prosperity and our hopes for the future.”

“The contribution of London’s creative industries to national productivity and its ability to attract young and global workforce are central to its survival as a world city.”

Ricky Burdett, Professor of Urban Studies, London School of Economics

But London’s growth also poses significant challenges. In common with many world cities, a growing population is putting pressure on housing and the transport network. Substantial investments are being made in transport, but housing remains expensive and in short supply. Low to middle earners have been priced out of the city centre. As the centre becomes richer, leaving behind outer districts, social inequality becomes a concern. The impact on informal cultural space is also a worry, “the rising cost of living in London could make it difficult for creative people to find the living and working spaces that have given contemporary British culture its distinctive character and texture.”

“We live together in a place that monetises experience and values activity and productivity only in terms of financial worth. The challenge for our beautiful multi-cultural city is to make us whole.”

Helen Marriage

In this environment, the position of culture is difficult to pin down. While there is a lot of enthusiasm for culture, some feel “art and culture seems to sit close to the bottom of priorities unless it can be shown to either have a clear and short term economic or political positive impact or it has popular support. Politicians need help in understanding and articulating the benefits to their electorate.”

There is a range of views on whether culture’s importance is understood by those working in other areas of city life. Some think the case has been made, others are not so certain.

“Whether by design or lack of thought, culture tends to be seen as a “nice to have” rather than as critical.”

Moira Sinclair, Chief Executive, Paul Hamlyn Foundation

But leaders are clear that “a city dies without a vibrant culture”. They view it as essential in sustaining the city’s global standing. Otherwise, “London risks losing out on attracting creative talent at all levels if culture is not embedded in new policies relating to transport, housing, public space and urban development.”

There is also a sense that “some of our social challenges in London are as a result, not of lack of opportunity, but [of] access to or even knowing about that opportunity. Cultural events can help to ‘open the eyes’ of all involved and can often provide a greater understanding.”

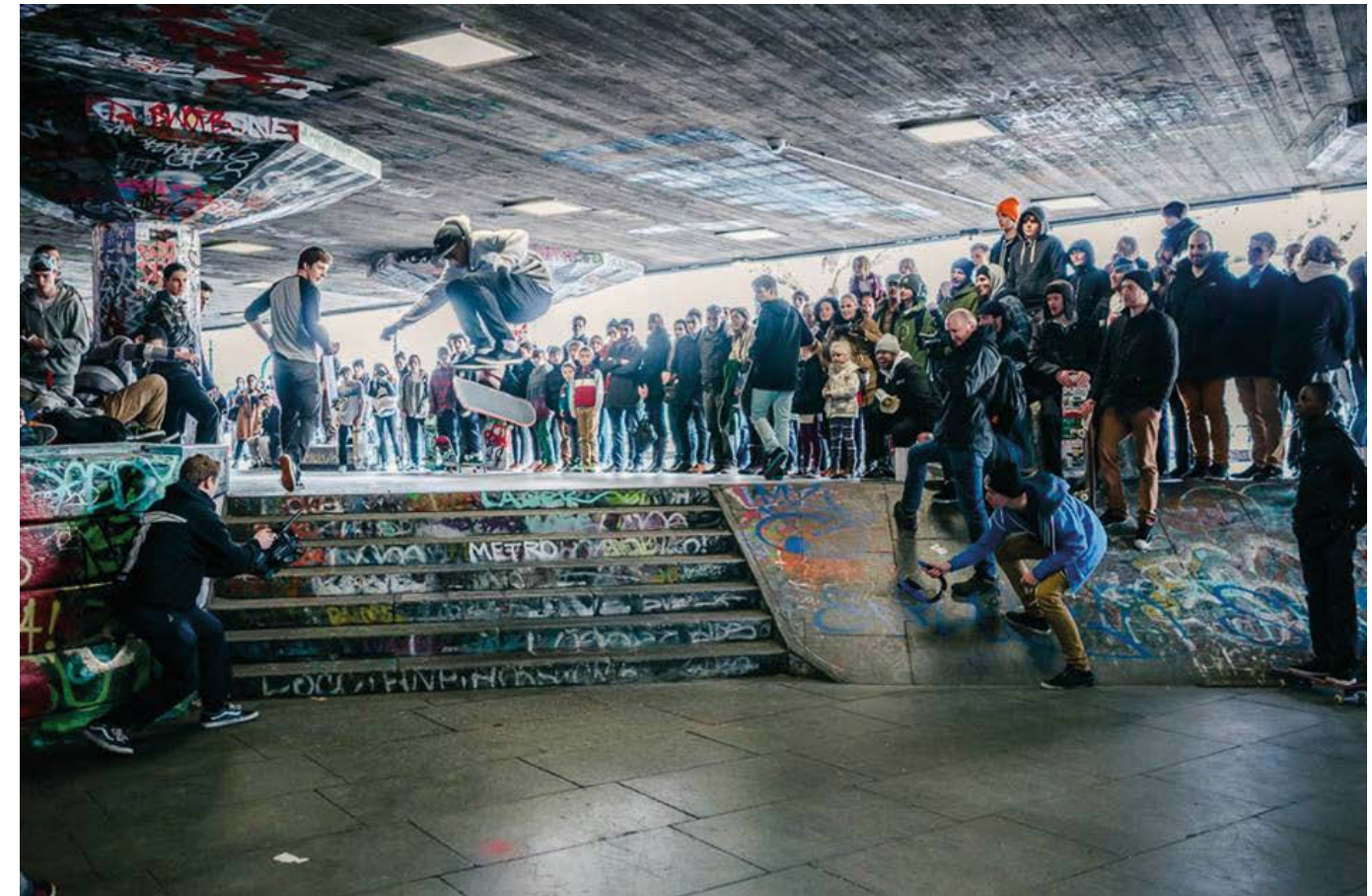
Recent events like the Olympics have created new venues in London that can enrich the city’s cultural life. Opinion formers are keen to build on this and make more creative use of the capital’s geography and unique heritage. “Closing streets to traffic more frequently, using spaces and buildings that are not normally open to the public could all increase access and enjoyment” of the city.

London 2012 reminded the world the city is a cultural powerhouse, but the foundations have been there for some time. The last two decades have been great for the city’s cultural institutions, with huge visitor numbers and ambitious capital projects. The British Museum is seeing its highest-ever annual visitor figures – 6.7 million – while Tate Modern has become the world’s most popular contemporary art museum.

London is now home to wildly popular festivals and cultural events, from Fashion Week to the Film Festival. Open House Weekend, which opens up parts of the city not normally accessible to the public, has grown rapidly, with queues stretching from even modest buildings in outer boroughs as well as the landmarks of the centre.

“Keep the excellent, excellent, but build on London’s key strengths of diversity, new spaces, new places, access to new audiences and quality.”

Roger Madelin, CEO, Argent LP (developer)



Skater Emanuelle Mayele. Photo © Sam Ashley, 2015

These festivals and outdoor events in well-known spaces, places and parks, are hugely successful, but “more could be done at a smaller neighbourhood scale across London to celebrate and show case more of London’s diversity and talent.”

In this spirit, the Fourth Plinth Schools Awards encourages school children to come up with their own artworks inspired by the Fourth Plinth Contemporary Sculpture commission in Trafalgar Square. It runs alongside the commission for the new sculpture and this year almost 2,000 pupils entered from schools across London.

Such initiatives will be critical to keeping a strong connection between this global cultural powerhouse and the people who live in it.

For further information and data:

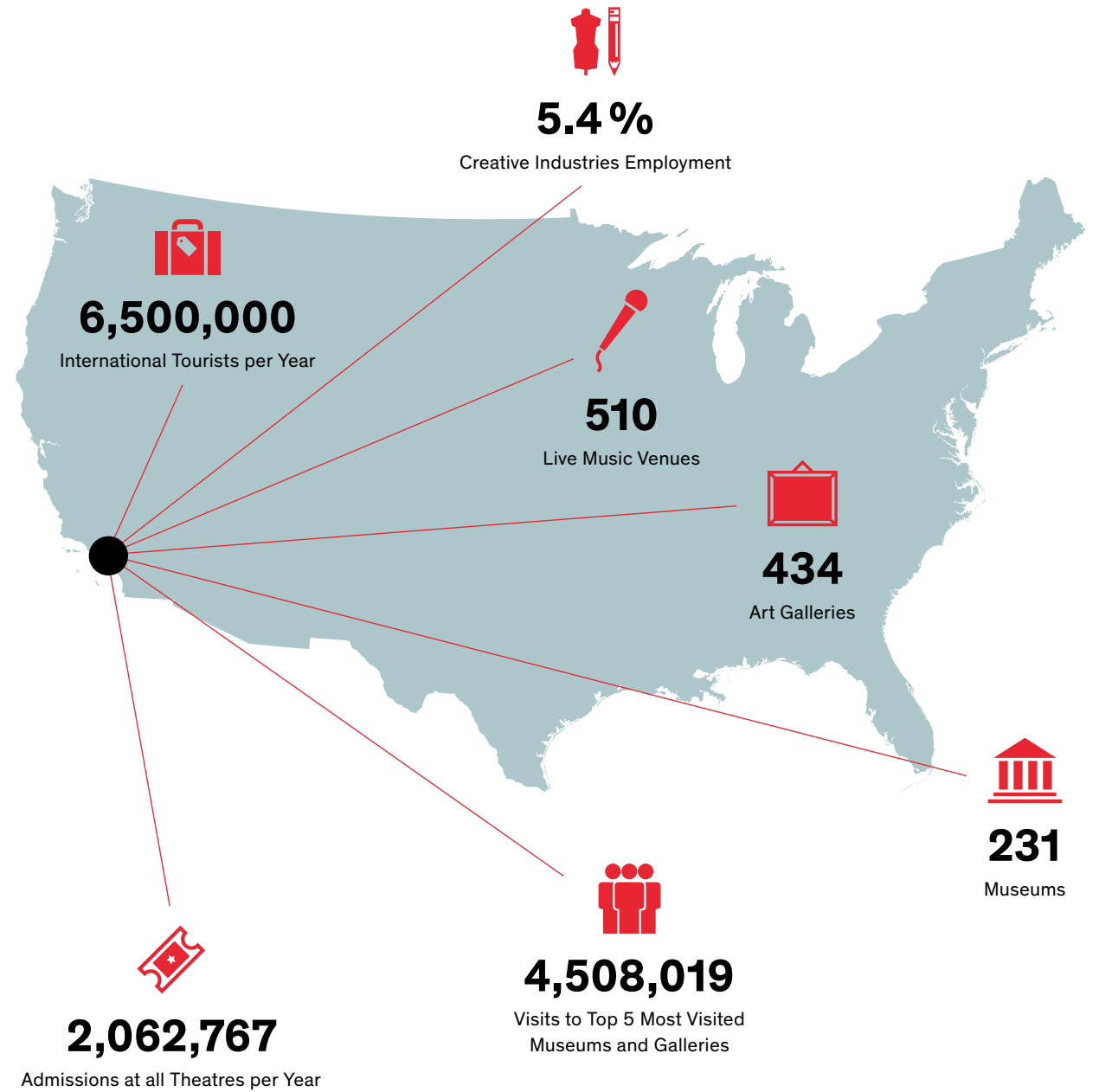
<http://www.worldcitiescultureforum.com/cities/london>

Interviewees

Hannah Barry,
Founder, Bold
Tendencies
(arts organisation);
Moira Sinclair,
Chief Executive, Paul
Hamlyn Foundation;
Ricky Burdett,
Professor of Urban
Studies, London
School of Economics;
Roger Madelin, CEO,
Argent LP (developer);
Helen Marriage,
CEO, Artichoke
(arts organisation);
Sir Nicholas Serota,
Director, Tate Museums
and Galleries

Los Angeles

Total Population Number 10,116,705
GDP (ppp) (in million USD) \$ 826,826
Geographical Area Size (km²) 10,510



“Not so much a melting pot, more of a collage of cultures.”

Tomi Sher Hurtado, Artist

Los Angeles is complex. The metropolitan area is the most densely populated place in the USA, with nearly 7,000 people per square mile. But despite its enormous area and large population, it does not have a single, central hub of activity. Instead, Los Angeles is made up of beaches and mountains, and 88 individual cities, whose inhabitants speak more than 200 languages. For such a decentralised place, identity matters.

“Los Angeles has a very special opportunity in front of it and, in many senses, is at the beginning of a renaissance.”

Juan Devis, Senior Vice President Content Development and Production at KCET Link

Its hybrid nature could be LA’s biggest asset in the global economy, where connections and flexibility will be key to cities thriving in increasingly volatile economic times. The self-styled entertainment capital of the world, LA is in a good position to reinvent itself as the main content provider for the new media of the coming century, just as it was of the last. With such a diverse population, Los Angeles could become a lab for change and experimentation.

“Ageing infrastructure, like many cities in the US today, may make it difficult to do many things.”

Amanda Daflos, Director, Innovation Delivery Team, Mayor’s Office, City of Los Angeles

But the city faces a number of challenges. The rising cost of housing, is pushing people out of their home communities. The city is divided by demographics and socioeconomics, perhaps made worse by its sprawling structure. Growth has also put tremendous strain on the transport network and poor transport makes doing business in the city more costly and complicated than it should be. But new investments in public transit have the potential to cross boundaries and bring people together like never before. Events like LA’s popular CicLAvia and efforts to renew public lands along the LA River reflect a growing interest in and willingness to improve the region’s rich natural environment.



Pieces Together. Photo © Gennia Cui. Courtesy of LACAC / City of Los Angeles

“A culture of thriving, home-bred neighborhood arts needs to be given full bloom. Other things follow – including economic revitalization, public safety, and life-affirming issues like jobs, housing, and health.”

Luis J. Rodriguez, Poet Laureate, City of Los Angeles

Culture also contains the potential to bring the city together in other ways. Raising the profile of LA’s vibrant cultural traditions can help to release the untapped power of LA’s diversity, reflecting new voices and preserving those of the past, evolving new ways of engaging communities.

Culture will also play a large part in the continued growth in tourism, and the jobs and spending it generates. LA sees 40 million annual visitors, generating \$15.4 billion in direct spending, and nearly half of them engage in some kind of cultural activity. One in five choose to visit specifically for that reason, generating \$5.6 million in 2012.



Watts Towers, Los Angeles, CA, USA. Courtesy of the City of Los Angeles
Department of Cultural Affairs / Robert Berger

For many visitors, Los Angeles and Hollywood are synonymous. Yet the Getty Museum is the second most popular attraction in the city. The city's physical infrastructure for culture is extensive, with downtown's internationally famous Disney Concert Hall, and an enormous range of dance, music, theatre, visual arts, literature and films on offer throughout the region. Major new investment is still being made: the new Broad Museum, featuring an extensive contemporary art collection in a 120,000 square-foot space, opened in 2015; the Los Angeles County Museum of Art plans to demolish and redesign the main museum campus, at an estimated cost of \$650 million.

Because donations to cultural enterprises are not as well established as in New York, a lot of pressure is put on foundations and government agencies to fund LA's vibrant arts ecology. A growing number of partnerships between the public agencies, the private sector and civil society, notably Arts for LA, the region's non-profit advocacy organisation, provide additional support.

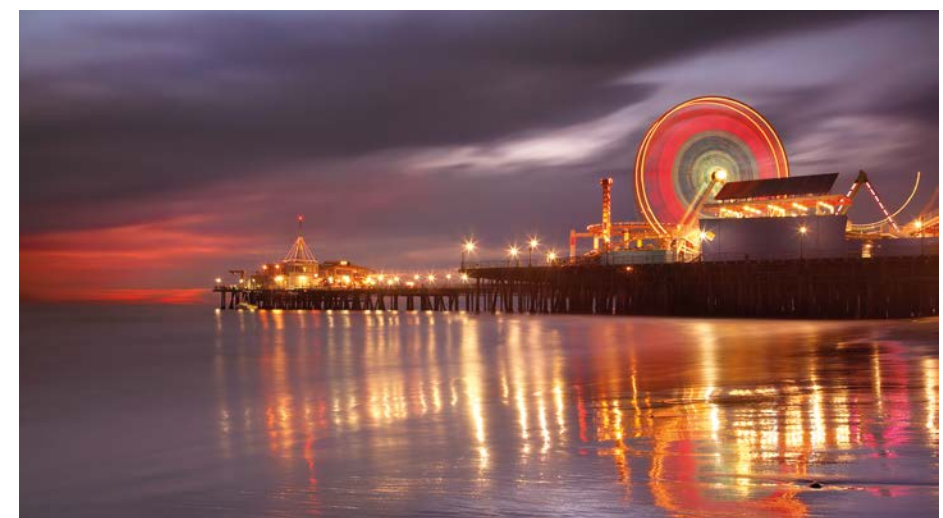
This spirit of collaboration exists between institutions too, crossing disciplines and genres as well as the for-profit and non-profit sectors. Long-standing local arts institutions are activating spaces and opening them up through participatory arts, even as grassroots cultural activities occur in small venues and public places across the region. For example:

- Pasadena's AxS Festival is a two-week citywide celebration of art and science featuring exhibitions, performances, educational activities and a conversation series across 24 venues.
- The annual Hollywood Fringe festival, a free, community-produced event, sees more than 200 productions take place in 20 venues, including Hollywood arts spaces and unexpected places, such as restaurants and clubs.
- At the Music Center and the new Grand Park, the focus is on the creativity of amateurs, essentially transforming the performing arts centre into a civic cultural centre using the arts to build community.

Recognizing the value of the arts as a vital tool for civic problem solving across a range of issue areas, the Arts Commission recently launched a new grant program – Community Impact Arts Grants – that will provide financial support for exemplary arts projects produced by nonprofit organizations whose primary mission is outside of the arts. From attracting tourist spending, to binding together diverse and fragmented communities, culture is a central part of life in LA and the city is keen to build and expand its full potential in the coming years.

For further information and data:

<http://www.worldcitiescultureforum.com/cities/los-angeles>



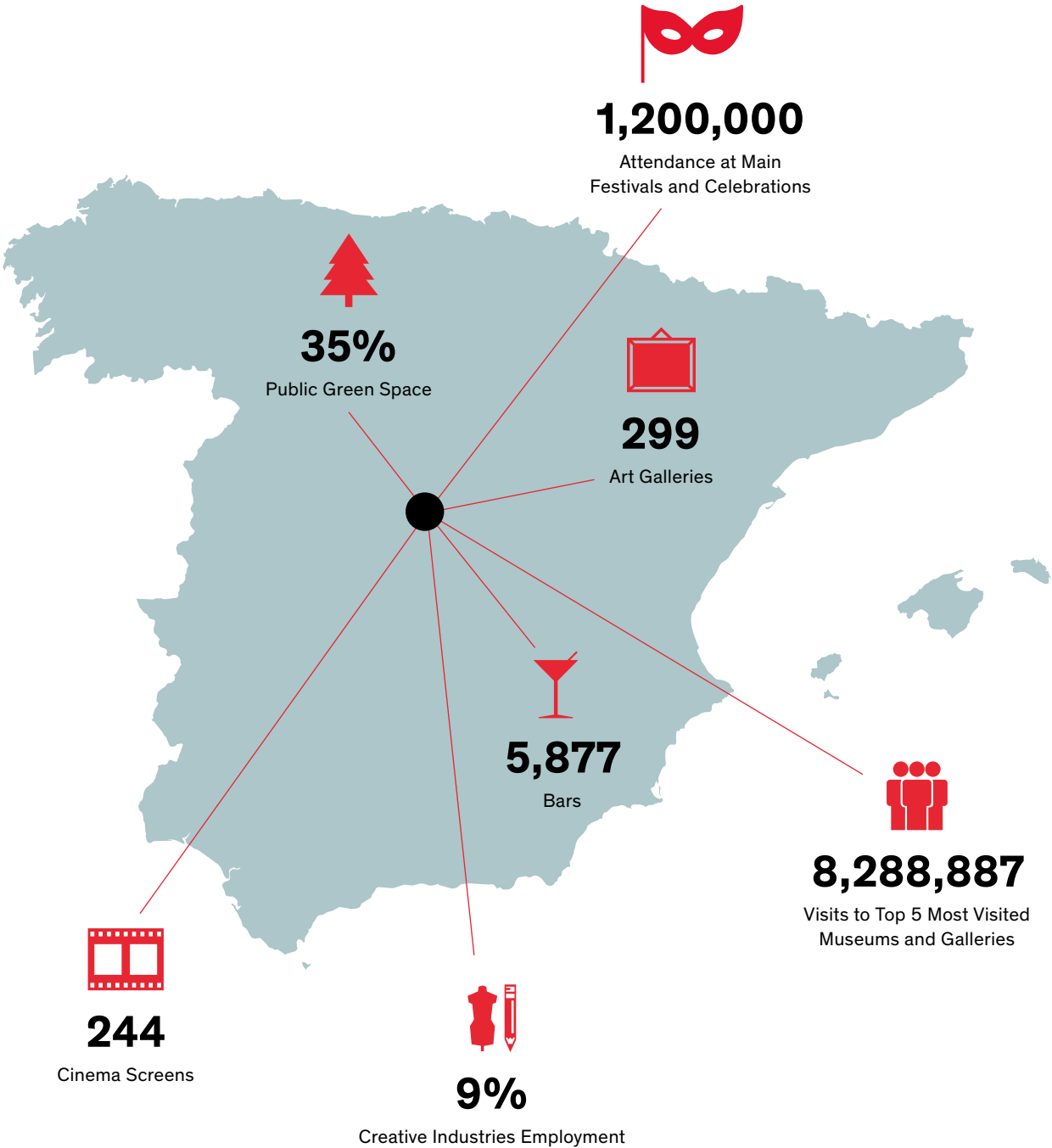
Santa Monica Pier at night, Los Angeles. Photo © Patrick Smith.
Courtesy of LACAC / City of Los Angeles

Interviewees

Juan Devis, Senior Vice President, Content Development + Production KCET Link (broadcaster);
Yuval Sharon, Artistic Director, The Industry (performing arts);
Luis J. Rodriguez Poet Laureate, City of Los Angeles;
Ernie Wooden Jr., President and CEO, The Los Angeles Visitors and Convention Bureau;
Amanda Daflos, Director, Innovation Delivery Team, Mayor's Office, City of Los Angeles;
Tomi Sher Hurtado, Artist

Madrid

Total Population Number 3,166,130
GDP (ppp) (in million USD) \$175,504
Geographical Area Size (km²) 604



With a population of almost 3.2m, Madrid is the third-largest city in the European Union. As capital of Spain, it is home to the seat of the national government, the Spanish monarchy, as well as to a range of international institutions. It also acts as major financial centre in Southern Europe, with many major Spanish companies located there. Madrid is well-known for its rich cultural and architectural heritage. It has preserved many of its historic buildings from the “Spanish Golden Age” in the 16th and 17th centuries, and boasts a number of important art museums such as the Prado Museum. The city also offers a variety of contemporary cultural activities. In recent years, Madrid has seen the development of a creative and dynamic cultural fabric, both through independent co-working spaces and big cultural centres. Matadero Madrid is a successful example of this, co-hosting large art venues and a wide range of creative sector tenants, who collaborate to promote experimentation, cross-disciplinary work and innovative practices.

Much in Madrid has changed in the wake of the Spanish economic crisis since 2008 and the resulting high unemployment and austerity measures. This continues to present huge challenges, resulting in budget cuts and stringent prioritisation across all sectors. Nevertheless, the situation is also seen as an opportunity to reflect on how to manage budgets and develop different approaches to financing and management. It has also resulted in a significant increase in citizen awareness and involvement across Spain, in contrast to traditionally relatively low levels of public engagement. The 15-M Movement, an anti-austerity movement based on a mix of online and offline activism, has since 2011 moved public engagement into the foreground, demanding a radical change in Spanish politics to become more responsive to citizen’s needs. In Madrid, this most recently manifested itself in the 2015 municipal elections. Manuela Carmena of new party Ahora Madrid—a citizen platform integrating political parties and civil society organisations—won the mayoral candidacy with an ambitious programme to open up the city’s institutions to its citizens and decentralise planning; ousting the conservative People’s Party, which had been in power since the late 1980s.

“The greatest expectations for the next four years is to empower social movements. Before the 15-M movement, social movements were in the margins! Now, we can see that they are at the heart of politics.”

Viviana Tobi, Traficantes de Sueños



White Bouncy Castle. William Forsythe. Centro-Centro Cibeles de Cultura Ciudadana. Courtesy of Ayuntamiento de Madrid.

The new government will have its hands full. Key areas that need addressing include access to housing, climate change, and the divergence between Madrid’s centre and its peripheries. The cultural fabric of the city meanwhile has suffered from years of underfunding. Commentators highlight the plight of local libraries, the encroachment of public spaces through ongoing privatisation, and the concentration of budgets on big cultural institutions and ‘macro events’ such as Nuit Blanche that attract tourists. Such issues will need to be addressed with continuing limited public budgets. To do so, the new government has introduced a paradigm shift in advocating a more people-focused approach to dealing with these issues, highlighting the agency of sectors and citizens. Commentators stress that it will now need to work hard to achieve the two key pillars of this approach: public-private and institutional collaboration; and citizen participation. The latter will require the government to regain the public trust damaged during the economic crisis by acting transparently in cooperation with citizen groups, in order to “generate a more balanced society, in which each person takes a more active and participatory role” (Javier Duero, Curator and member of Pensart).

Interviewees
Susana Moliner,
Co-founder of
La Companyia;
Viviana Tobí,
Traficantes de Sueños;
Marisol Mena,
General Director
of Heritage and
Urban Landscape,
City of Madrid;
Javier Duero,
Curator and
member of Pensart

To do so, participatory programmes are being established in various physical locations, including cultural venues. Indeed, the cultural sector is seen as being able to support the promotion of both citizen participation as well as public-private collaboration, as a sector that can intersect with many others and “is situated inside and outside of institutions” (Marisol Mena, General Director of Heritage and Urban Landscape, City of Madrid). This is particularly the case as...

“...in this transition period of institutions in the city, all areas are equally important. This is why we are working together across the different departments within the council: urbanism, environment, culture...”

Marisol Mena

In the cultural sector, recent years have already seen an increase in private sector support, and in Madrid, independent cultural production has been able to survive with few resources. The cultural sector is thus considered to be able to act as a role model both in terms of its pro-active stance towards partnership work, as well as in terms of how audiences are interacting with it. Increasingly, audiences are keen to take on more active roles in experiencing culture rather than being mere consumers. New technologies are supporting this, opening up new production and distribution processes, mass access and multi-directional interaction. In this, culture is also seen as being able to help draw in Madrid’s increasingly diverse communities. As Javier Duero says, “culture is a tool that [...] recognizes cultural uniqueness and identity elements”.

“[...] Of all groups active in sharing sessions, the most active is the culture group ... Here we see how culture is transverse. [...] We cannot look to culture as an isolated entity, but relate it to other areas such as the urban question.”

Susana Moliner, Co-founder of La Companyia

To support Madrid’s cultural and creative sector going forward—and ensure it can help to develop public-private and institutional partnerships, and citizen engagement—the City Council recognises that it will need to step out of its bureaucratic role as ‘programmer’. Instead it will need to take on an active networking role to support citizen collectives to programme their own cultural activities. It will require further shifting the perception of who produces or manages culture from public institutions to individual actors and small cultural producers. And it will require promoting the

sector’s economic development through helping it generate alternative sources of income, exercise cost control and focus on the impact of its actions—for example by establishing formulas for collaboration with private venues and developing possibilities for co-production. Established traditional cultural institutions, which show “a certain resistance to change”, will need to be drawn into these collaborations, and “be more open to the existing cultural diversity of the city [...]—that takes place in neighbourhoods [...] without any kind of support” (Marisol Mena).

At the same time, the new government is focusing on providing an adequate redistribution of cultural activity, in order to widen access and bring culture to all residents of Madrid. Plans are in place for a decentralised municipal programme implemented through local District Cultural Centres, based on a public call for proposals. In this, culture is understood broadly, “extending to the periphery of the city and using health [centres], schools, etc. [...] caring for people through culture” (Susana Moliner) and “seeking a more humanistic approach to culture” (Marisol Mena). A new role of ‘Cultural Mediator’ is for example being launched as a pilot programme in 2016—trained professionals whose role will lie between that of a curator and a social worker.

“It is utterly important to support the cultural fabric of the city not only through grants but also through open debate. There has to exist an on-going discussion that defines the city. This means making people feel part of something and change the role of the City Council.”

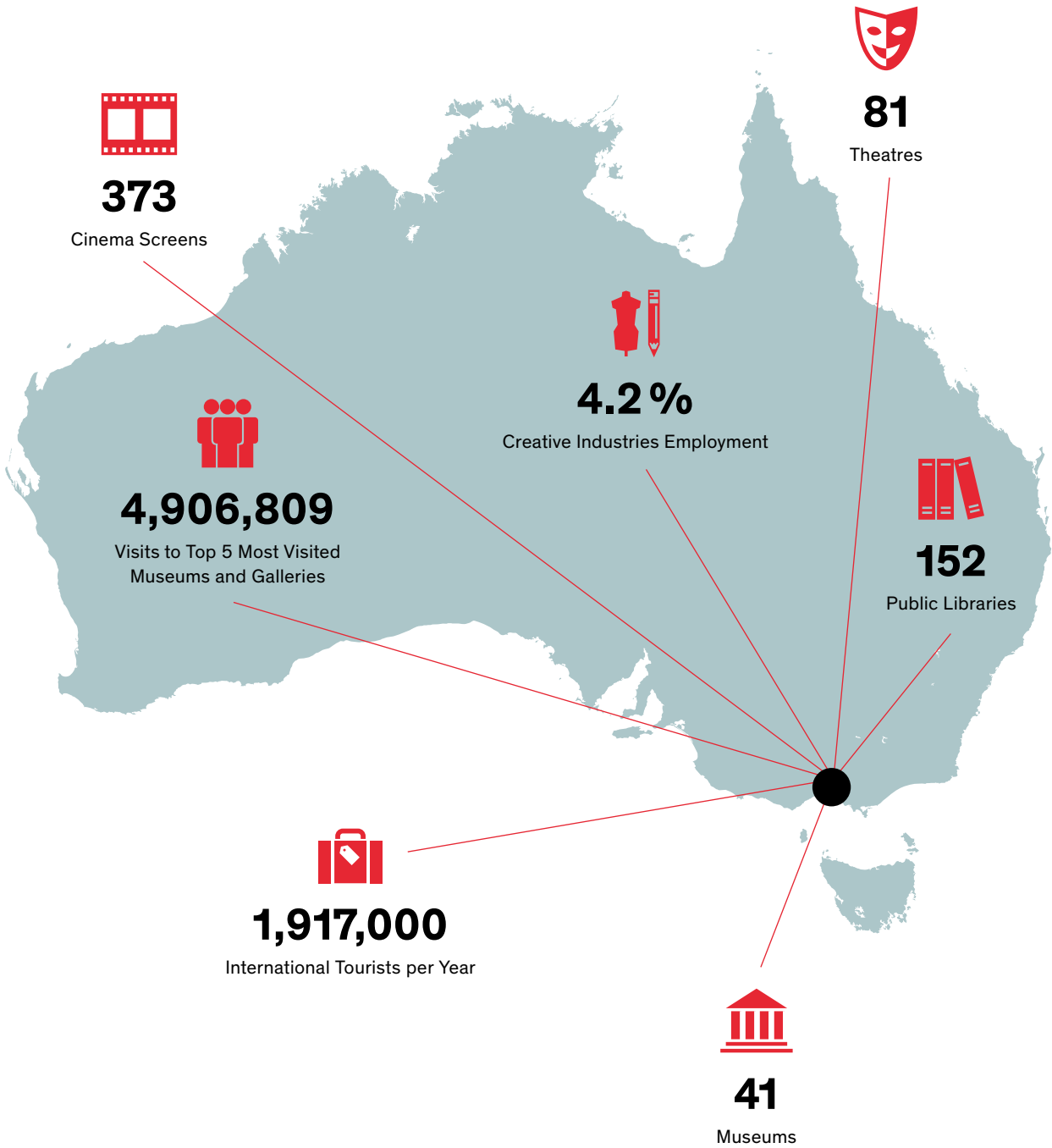
Marisol Mena

For further information and data:

<http://www.worldcitiescultureforum.com/cities/madrid>

Melbourne

Total Population Number 4,440,300
GDP (ppp) (in million USD) \$180,177
Geographical Area Size (km²) 9,990.5



Geography meant that until relatively recently, Melbourne was left to find its own way. The city became a highly liveable, low-rise oasis with a distinctive personality. It has a very 'outdoorsy' culture, where people continuously exchange information.

"Melbourne's inherent strengths are acting as a magnet for population growth."

Chris Gallagher, Cultural Strategist

The city has expanded rapidly in recent years, with the population rising by around 2% a year. Estimates suggest Melbourne will have around eight million inhabitants by 2050. The population will not only be larger but continue to be diverse, with 37% of the city's residents born outside Australia. This is obvious, not just in the restaurant scene, but in the social and economic liveliness that is fuelling considerable optimism for the future.

"This new wave of multiculturalism is going to be a huge opportunity for Melbourne."

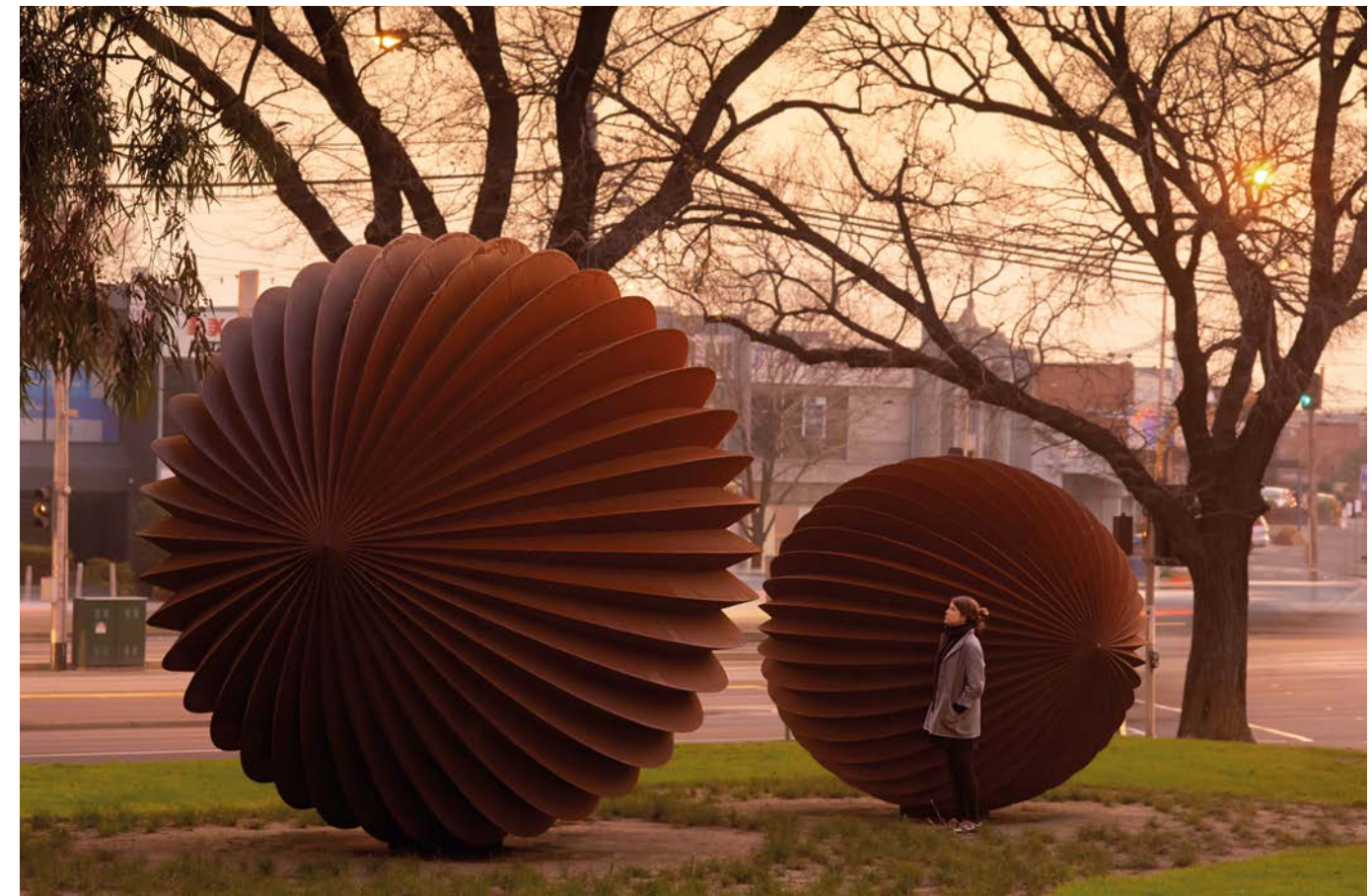
Jane Sharwood, Manager International and Civic Services, City of Melbourne

A generally safe and socially inclusive city, its people are always keen to engage in debate about the city's future. Melbourne is a magnet for young entrepreneurs and creative people in growing industries. Like the rest of Australia, the city coped quite well with the economic crisis at the end of the last decade. The economy is now making a major shift into the knowledge and innovation sectors and the city wants to expand the number of 'new economy' jobs, supported by Melbourne's universities and research institutions.

"A major challenge is future-proofing the city against climate change."

Chris Gallagher

Growth poses particular problems for Melbourne, a city very aware of the imminent effects of climate change. High temperatures and pressure on water supplies, along with the very real risk of wild fire in the outer edges of the city, mean that Melbourne is thinking carefully about how best to accommodate a rising population in ways that minimise these threats. The challenge is to avoid low-density development and urban sprawl, without losing gardens, parklands and other green space. There is an opportunity to increase the density of the city and create more socially and environmentally sustainable neighbourhoods.



Fruition 2013 by Matthew Harding. Photo © Matthew Stanton. Courtesy of City of Melbourne

Rapid social and economic change are creating new inequalities, pushing up rents, putting a strain on public transport and other basic services, as well as creating an uneven distribution of jobs.

"Cities which create quality urban environments and foster a rich variety of cultural and social activity will be the winners in the competitive global economy."

Chris Gallagher

Melbourne is Australia's cultural capital and its people are very proud of this, with the arts and culture central to the city's identity. They have seen the displacement of artists from the centre of cities like New York and do not want that for Melbourne. The spread of culture throughout the city makes it a distinctive, fun place to live, work and visit. But it also allows the exchange of ideas between artists and others, and the ongoing conversation that makes Melbourne work.



Pezaloom in Dopa-kinesia by Kim Anderson.
Photo © Kim Anderson. Courtesy of City of Melbourne

“We will need to ensure that rising residential and working space rentals do not force our emerging artists to scattered locations, depriving them of the opportunities for collaboration.”

Chris Gallagher

Melbourne has significant cultural credentials. A UNESCO City of Literature, it provides a rich calendar of international festivals and events. Always a pioneer in film and television production, more recently Melbourne has become a centre for games development and other creative multimedia.

Ongoing investment, mostly from the city government, supported by private partnerships and charitable sources, has seen the main cultural locations of the city renewed. Since opening in 2002, Federation Square has become one of the most popular attractions in Melbourne with more than 10 million visits a year. It quickly became the centre of the city’s public life, and its giant stage puts performance at its heart.

Other examples show how the city’s approach to investing in culture goes beyond ‘monument building’. The Wheeler Centre for Books, Writing and Ideas is a literary and publishing centre founded as part of Melbourne’s bid

to become a UNESCO City of Literature. It opened in 2010 and has become a place where people, books and ideas come together, where conversations happen. On top of this, the multi-disciplinary Melbourne Festival, attended by more than half a million people, presents Melbourne’s finest artists in new works and international collaborations, but also tries to reach as many Melbourne residents as possible, giving them ownership of their own international festival.

The arts, and the open, inventive culture the city has created, are highly valued, not just for themselves, nor simply for what they say about the city, but also as the key to a prosperous and united future.

For further information and data:

<http://www.worldcitiescultureforum.com/cities/melbourne>

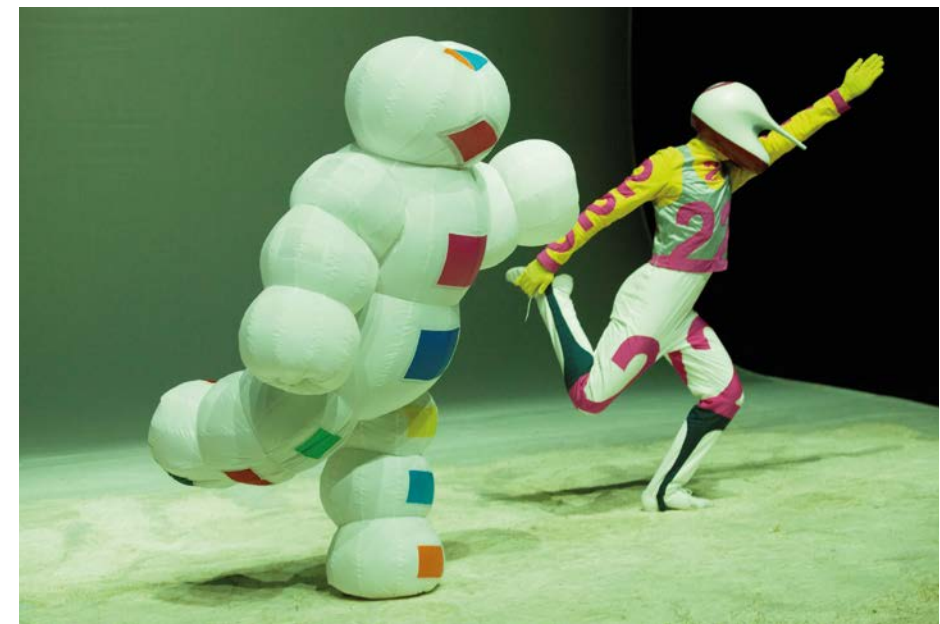
Interviewees

Carol Schwartz,
Director Trawalla Group
Foundation and Chair
of Creative Partnership
Australia;

Kurt Solarte, Director
of IBM Studios
Melbourne;

Chris Gallagher,
Cultural Strategist;

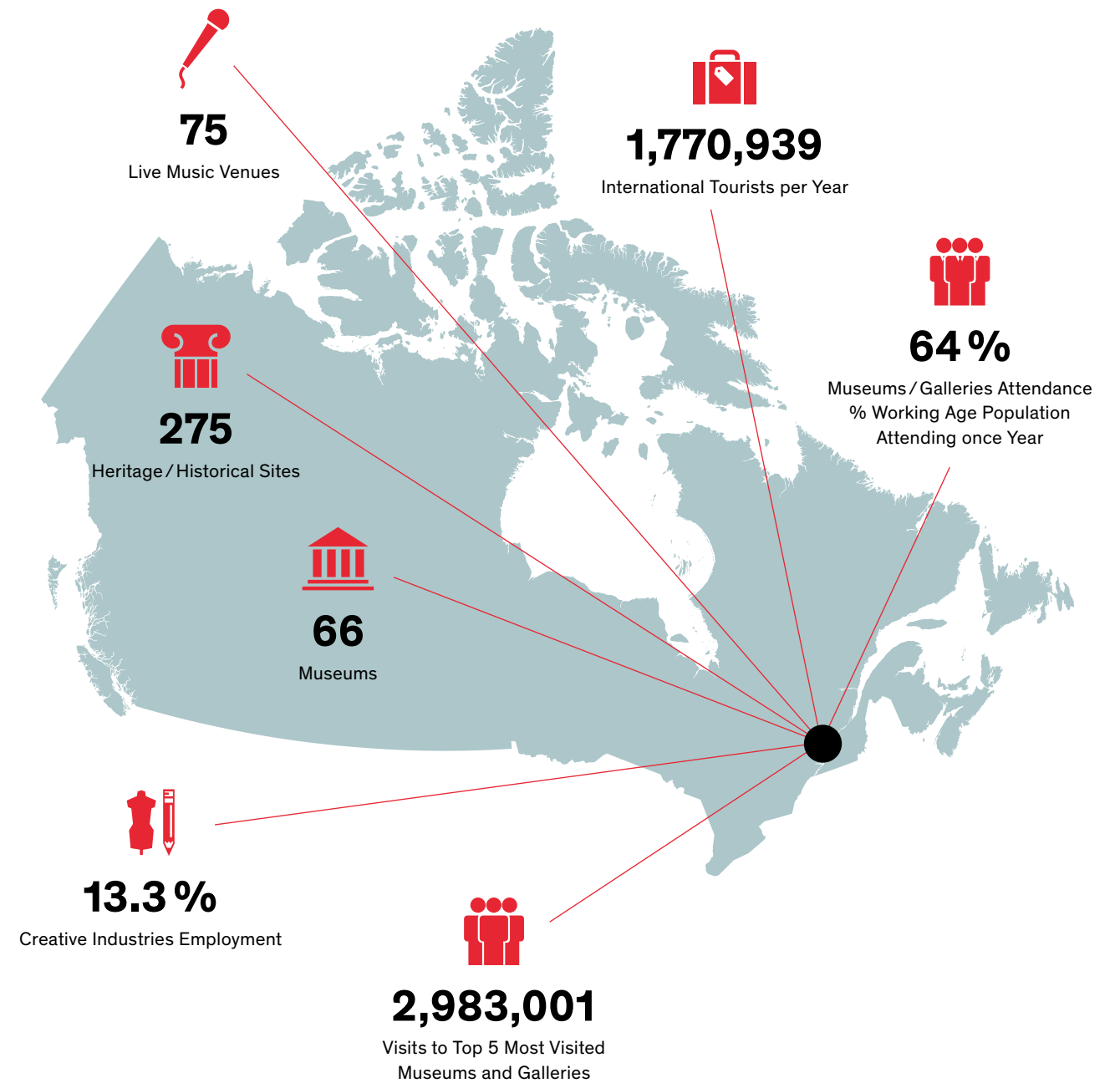
Jane Sharwood,
Manager International
and Civic Services at
the City of Melbourne



Marzo, Arts House. Photo © Ponch Hawkes. Courtesy of City of Melbourne

Montréal

Total Population Number 1,886,481
GDP (ppp) (in million USD) \$88,493
Geographical Area Size (km²) 624



A multi-cultural port city and the largest French-speaking city in North America, Montréal is strongly influenced by its history – a mixture of First Nations, French and English heritages. In the past 10 years, the city has seen a lot of change, driven by new leaders, re-engagement with citizens, and a number of large infrastructure projects. Today Montréal has two key strengths: its academic and cultural life. The city is Canada’s ‘academic capital’, home to major universities and university hospitals, numerous specialist research centres and more than 200,000 students, making it the second biggest student city in North America after Boston. The academic sector increases knowledge and encourages innovation across many fields, including health, aerospace, financial services and communications.

Montréal also has an active cultural scene that includes internationally famous institutions, but is “not overshadowed” by them. Instead, it is made up of numerous funded artistic groups, as well as artists and young companies that perform and exhibit in cafés, bars and theatres. This is “an essential part of the city’s dynamic arts scene as a whole, [with] a direct effect on the achievements of the more established cultural sector”. Both the academic and cultural parts of city life are supported by a relatively low cost of living, which helps attract students and artists from across the world. As a result, “there’s a buzz around Montréal”.

“Arts and culture have been at the heart of life in Montréal for decades, but now our city has claimed this characteristic as one of its fundamental attractions by proudly promoting itself as a major international cultural metropolis.”
Jacques Ménard, Chairman, BMO Nesbitt Burns and President, BMO Financial Group, Quebec; and Founding Leader of the Je Fais Montréal movement

Nevertheless, Montréal still struggles to fully use these advantages in a “full push to prosperity”. Alongside the challenges of a growing, ageing and diversifying population, the city has a low growth rate, low disposable income and high unemployment rates compared to other Canadian cities. Many young people drop out of education, particularly in underprivileged areas. This has contributed to a lack of qualified workers, made worse by the fact that some students leave Montréal after finishing their degrees.

There is a firm belief that a joint effort is needed to face these challenges, using the strengths of different sectors. Together, they can help Montréal “retain its talent; attract talent and companies; as well as position itself



Montréal en Arts. Photo © Stéphane Mabilais. Courtesy of Ville de Montréal

internationally and improve its profile”. To do this, continuing to grow and capitalise on the city’s vibrant cultural life is seen as essential. It is already a major part of the economy, generating \$7 billion a year and “raising the city’s international profile with tourists and potential investors”.

Opinion leaders think there is an opportunity for the academic and cultural sectors to pass on their expertise to the city’s businesses:

“Montréal could become an example in the transfer of expertise and knowledge from the academic community to the community of action. It is up to us to make this known and position ourselves as a leader in cultural innovation. The presence of students [...] is a major force for the artistic and creative development of our city.”

Gabriel Bran Lopez, founding president of Youth Fusion (Fusion Jeunesse) and President of the Jeune Chambre de Commerce de Montréal

Montréal’s artistic and cultural life is also seen as a source of innovation in business and education, as well as a force for creating new jobs. It adds to the city’s liveability and to a sense of belonging within the population, which can “promote harmony in diversity”, as well as attracting and keeping talented people.



Place des Arts. Photo © Caroline Bergeron. Courtesy of Ville de Montréal

“Culture helps enhance the fundamental elements that make Montréal, and position the city – its brand image, originality, attraction capacities, quality of life. It constitutes a fundamental opportunity to make Montréal a city that attracts and retains talent and businesses.”

Louise Roy, Chancellor and Chair of the Board, Université de Montréal

All this means the City recognises culture as a key part of urban planning. It's thought the cultural sector – in particular Montréal's informal cultural sector – can help develop public areas that are inviting and attractive for everyone. This approach was strengthened when the city was named UNESCO City of Design in 2006. It includes policies that encourage the flourishing of the cultural sector (such as easing legal restrictions; supporting creative workspace availability), and important infrastructure developments.

Montréal's main cultural district, the Quartier des Spectacles, saw huge investment and became the largest concentration of space for the creation and presentation of performing arts in North America. New strategies aim to protect and promote the Old Montréal and Mount Royal areas. The idea is also to develop neighbourhoods that increase access to culture and contribute to “strengthening the alliance between culture and urban planning” throughout Montréal.

“The cultural world often acts as the precursor to major trends in society [...]. That is why it is important [...] that its stakeholders can express themselves, shape the city, providing it an image and a soul.”

France Chrétien-Desmarais, President of the Board of Directors of the Society for the Celebrations of Montréal's 375th Anniversary

To support this, the City has annually increased its contribution to the municipal arts council by about 5%. In addition, it has led the development of partnerships with other public, private and community bodies, like the Québec and federal governments, Board of Trade, private organisation Culture Montréal, with the shared aim of improving Montréal's living environment.

The city's 375th anniversary celebrations in 2017 will be a launch pad for further projects, including improvements to the city's museums and the development of a riverside promenade. This will involve everyone “from governments to celebration promoters”. However, one area thought to need more development is the support provided by local businesses to the city's cultural sector. While slowly growing, opinion leaders think more needs to be done to bring the city's commercial and cultural sectors together, in order to ensure the latter's ongoing sustainability:

“The voluntary involvement of business people in the governance of cultural and philanthropic organizations must continue to be encouraged and stimulated, particularly among the young generation of business people.”

Louise Roy

For further information and data:

<http://www.worldcitiescultureforum.com/cities/montreal>

Interviewees

France Chrétien-Desmarais,

President of the Board of Directors of the Society for the Celebrations of Montréal's 375th Anniversary;

Gabriel Bran Lopez, founding president of Youth Fusion (Fusion Jeunesse) and President of Montréal Youth Chamber of Commerce (JCCM);

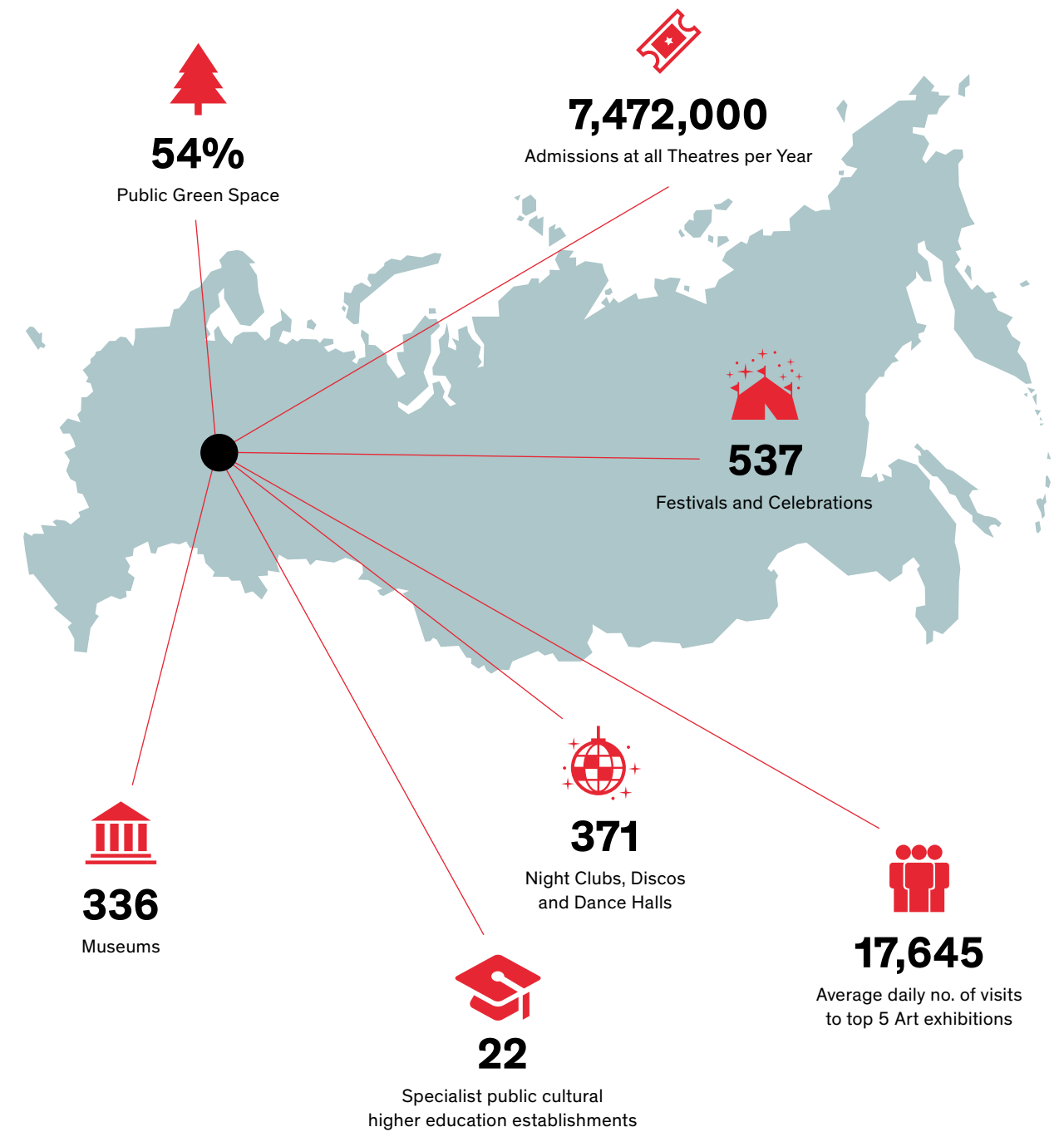
Jacques Ménard, Chairman, BMO Nesbitt Burns and President, BMO Financial Group, Québec; and Founding Leader of the Je Fais Montréal movement;

Louise Roy, Chancellor and Chair of the Board, University of Montréal;

David B. Sela, President, COPAP Inc. (marketing agency)

Moscow

Total Population Number 12,108,275
GDP (ppp) (in million USD) \$ 382,700
Geographical Area Size (km²) 2,511





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

Founded in the 12th century, Moscow is today considered as the world's northernmost megacity. After losing its status as Russian capital to Saint Petersburg in the 18th century, it re-gained this title under Soviet rule in 1918. In the past several years, Moscow has experienced rapid economic, social and cultural change. It has emerged as one of the largest municipal economies in Europe, accounting for around 22% of Russian GDP, and has grown to more than 12m inhabitants, bolstered by inland migration.

Moscow is notable for its wide-ranging cultural infrastructure, much of which continues to be under City or federal government control. World-famous institutions—including museums and theatres such as the Bolshoi Ballet—receive substantial budgets, register high attendance and play a significant role in Moscow's cultural landscape. Alongside them sit a network of municipal libraries, exhibition halls, and cultural centres, largely

inherited from the Soviet era. Alongside this, the non-state cultural sector at present consists predominantly of those commercial organisations that are easily self-sufficient. Consequently, the City Government's Department of Culture continues to have a strong influencing role on Moscow's cultural scene. Drastic reductions in funding and few attempts to rethink the role of culture in contemporary Russia in the last 25 years left Moscow's public cultural infrastructure unfit for purpose, with chronic challenges in terms of economic management, old equipment, and outdated approach to audiences. In recent years however, Moscow's approach to the development of cultural life has shifted. The city's cultural estate is being re-considered as a potential asset, and there is a new focus on developing Moscow into a modern, creative city that is at the forefront of new formats for culture.

This is evident for example in recent attempts to restore some of the pre-Soviet architecture, develop new pedestrian areas, improve the city's many parks and urban forests, and support city-wide cultural events. The aim is to adapt the city's spaces to contemporary public use and increase locals' comfort of living, showcasing "a new direction of the city planning that has become more focused on residents" (Vasili Tsereteli, Artist; Executive Director, Moscow Museum of Modern Art; Vice President, Russian Academy of Arts).

"We have made great strides with regard to the urban environment. Sokolniki Park is a fairytale now. It is also owned by the City; through it, the City tried to change the attitude of the people to the city."

Andrey Berezhnoy, Owner and Director, Ralf Ringer

The Department of Culture is looking for effective alternatives to its dotation/endowment system for cultural organisations, and has recently experimented with a grant system. It is also developing new KPIs for public cultural institutions, and new directors have been appointed to modernise the institutions. Notably, more people from the private sector are moving into positions in cultural institutions, bringing with them new ideas and standards. Pilot institutions are experimenting with new facades, interiors, opening hours, content and programming. Amid these developments to preserve Moscow's architectural heritage and transform Soviet cultural institutions, the City is finding itself confronted with the question as to what constitutes cultural heritage, what merits preservation, and what should be changed or disbanded.

“I think that in the last five years there have been many positive changes, [including] the very understanding of the term [culture]. We have become accustomed in recent years to use it not only in some narrow professional sense — now ‘culture’ is urban spaces and the environment, which creates a form of communication between people; it is the city festivals, it is the improvement of streets and squares.”

Yury Saprykin, Former Editor-in-chief of media company “Afisha-Rambler”; Editorial Director, “The Moscow Times”

Opinion leaders highlight that the “tremendous pace in which modern Moscow is developing, brings challenges and opportunities” (Sergey Kuznetsov, Chief Architect of Moscow). There is a sense that current infrastructure developments — parks, public spaces, public transport — are helping to make Moscow “different from other cities, [...] and particularly beautiful” (Elena Alshanskaya, Director, ‘Volunteers to support orphans’). This contributes to the development of a liveable environment for Muscovites, as well as to “a friendly image of Moscow for tourism” (Vasili Tsereteli). On the flipside, living costs have been rising in the past years. Moscow remains centrally focused, leading to rising tension between the increasingly exclusive centre and growing periphery. The latter has seen little investment in the past 20 years, with few local cultural offers and limited ancillary offers such as cafes, restaurants and cinemas. This situation is exacerbated by the heavy traffic, which makes travelling across the city arduous and time-consuming.



Patriarshiye Prudy. Courtesy of Moscow Institute for Social and Cultural Programs.



Moscow City Day 2015. Courtesy of Moscow Institute for Social and Cultural Programs.

“To live well, you need to be in the centre of the capital. In terms of culture and all other types of resources. What will happen: the old model with a clear centre as the main source of culture? Or the formation of local centres of cultural and other social and economic development?”

Maria Yudkevich, Vice Rector, National Research University Higher School of Economics

Above all, concerns are voiced about ongoing economic recession, unemployment and bureaucratic hurdles to the organic development of small businesses. Coupled to this is the increasingly urgent discrepancy between the workforce’s current skills levels and the requirements of the city’s developing economy, which some suggest may lead to a shortage of personnel in coming years. Economic recession is also feared to result in a reduction of expenditure on culture, education and health. Elena Alshanskaya points to the challenge of supporting the many immigrants coming to Moscow: “people arriving in Moscow are unprotected and vulnerable. [...] Not enough attention is paid to solving social problems.”



Courtesy of Moscow Institute for Social and Cultural Programs.

All the while, opinion leaders see in the city's refreshed cultural infrastructure the potential for social good. Cultural provision is considered as key to the population's well-being, in turn contributing to social capital development and overall positive change. As Alexander Shumsky (Executive President, Russian Fashion Council; President, Artefact Group; President, Mercedes-Benz Fashion Week Russia) says, "culture is a universal tool to keep people in a good mood. [...] Particularly in a crisis. [...] Culture helps to change a destructive mentality". Vasili Tsereteli points out that "through the developments of parks and city infrastructure, [...] people have changed. They are smiling, happier, do not litter the streets. So, too, with cultural projects". Several opinion leaders also highlight the contributions the cultural sector can make to economic development; most directly through the impact of Moscow's rich cultural legacy on the city's tourism potential. The attention that is being paid to the development of Moscow's creative economy is also bearing fruit, with new bottom-up cultural developments appearing in recent years. Shumsky sees potential for this to continue: "the current crisis provides room for new opportunities: a chance to launch independent businesses [...] incorporated in the urban structure". In this, the fashion industry, with its many new brands started in recent years, may provide a model, supported by increasing internationalisation and online trade.

"If we build an interesting programme, the city will be able to live a life of tourism. [...] We have culinary charm, we have historic treasures... if we develop a proper built tourism infrastructure to our cultural heritage, Moscow would become a fantastic and beautiful city."

Andrey Berezhnoy, Owner and Director, Ralf Ringer

Going forward, most opinion leaders highlight the importance of spreading the city's cultural offer more evenly throughout the city; and considering it side by side with the development of education and other sectors. As Elena Melvil suggests, "there should be no Department of Culture [...], just in every department, a sector dealing with issues related to culture. [...] [Culture] it simply has to cover everything and be a part of any direction of urban development". Going forwards, the City sees the promotion of cultural participation across all population groups (with a particular focus on young people and the elderly) as key driver of its cultural policy, alongside the ongoing modernisation of Moscow's cultural infrastructure. A key aim is thus to develop the leisure and cultural offer outside the city centre, both for locals and others, by bringing city events to more locations, supporting local centres to develop new programmes, for example for children, and by actively engaging with citizens to understand their preferences (e.g. via internet voting and crowdsourcing platforms). To support this, the City has taken active steps to collect and analyse data in cultural sector.

For further information and data:

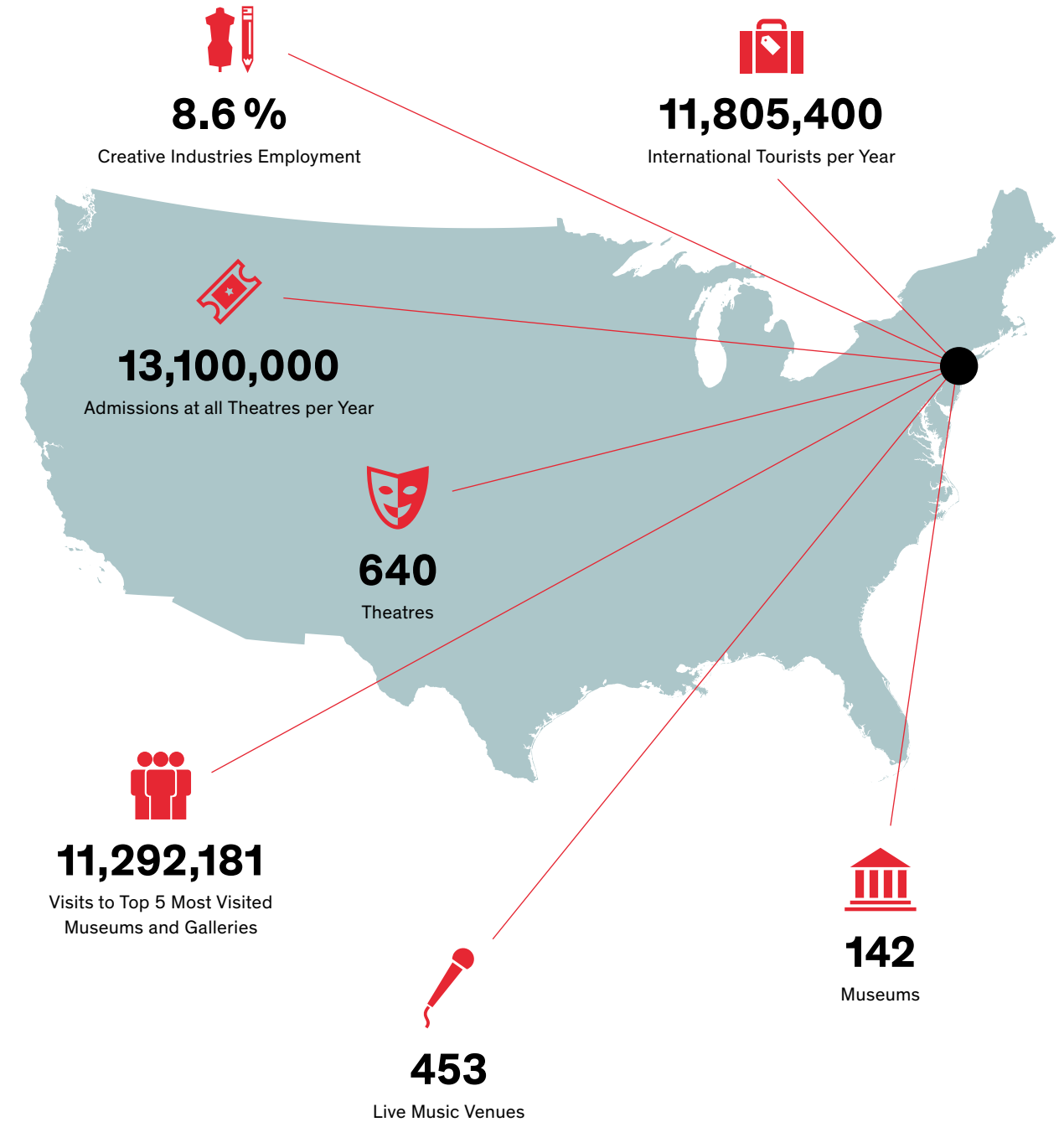
<http://www.worldcitiescultureforum.com/cities/moscow>

Interviewees

Alexander Shumsky, Executive President, Russian Fashion Council; President, Artefact Group; President, Mercedes-Benz Fashion Week Russia;
Sergey Kuznetsov, Chief Architect, Moscow;
Yury Saprykin, Former Editor-in-chief of media company "Afisha-Rambler"; Editorial director, "The Moscow Times";
Andrey Berezhnoy, Owner and Director, Ralf Ringer;
Elena Melvil, Director, Cultural Center ZIL; Lecturer, School of Management, Moscow School of Social and Economic Sciences;
Elena Alshanskaya, Director, charitable foundation "Volunteers to support orphans";
Vasili Tsereteli, Artist; Executive Director, Moscow Museum of Modern Art; Vice President, Russian Academy of Arts;
Maria Yudkevich, Vice Rector, National Research University Higher School of Economics; Member of the HSE Academic Council;
Demyan Kudryavtsev, Owner, "The Moscow Times", "Vedomosti" and "Yasno Communications Agency";
Peter Mansilla Cruz, Director, Bulgakov Museum

New York

Total Population Number 8,405,837
GDP (ppp) (in million USD) \$1,406,000
Geographical Area Size (km²) 1,214.40



New York City is one of the four most ethnically and racially diverse cities in the United States. Of the city's inhabitants, 38% were born abroad, and in the next 10 years, it will see its racial and ethnic populations that now comprise the majority of New Yorkers continue to grow. That diversity has brought a cultural energy and inventiveness, putting it at the heart of new artistic movements from painting to popular music. This adaptability has also equipped the city for a successful post-industrial economy, centred around – but not limited to – financial services.

“Diversity will continue to shape the texture of the City’s ecology in dynamic ways, presenting tremendous opportunities for exchange, quality of life and commerce.”

Darren Walker, President, Ford Foundation

Digital technology is disrupting every industry across the world, from the media to finance to retail. All industries now include digital technology. Creative thinking is key to benefitting from that disruption, something in which New York has a long track record. But to build on this, New York knows it needs to continuously reinvent itself.

“Holding on to what makes New York New York – the amazing, brilliant, fascinating mix of people – is our biggest challenge.”

Kemi Llesanmi, Executive Director, The Laundromat Project

The main resource of the city is the ingenuity and energy of its people. New York has always experienced a degree of social division, but a widening gap between rich and poor, educational inequality and pressures on housing affordability has pushed many communities to the margins of city life. The challenge for the city over the next 10 years will be how it includes people on the fringes as the economy grows. How can New York make sure they are part of the city’s development and able to participate, socially and economically? Without that participation, one of the city’s key strengths will have been lost.

“Through culture, new ideas are generated, diverse perspectives are unearthed, bridges are built between them, and civilization moves forward.”

Kemi Llesanmi



Dumbo, Brooklyn Bridge Park. Photo © Julianne Schaer



New York Public Library. Photo © Will Steacy

From the Yiddish theatre tradition of Manhattan's lower east side, to the evolution of Broadway, to the jazz and literary contributions of the Harlem Renaissance, to the cultivation of Hip Hop in the Bronx, New York's cultural communities have played a central role in fostering both the diversity and the vibrancy crucial to the future success of the city. Visitors are important to New York – tourists have become a familiar presence, attracted mostly to experience the arts; the majority of Broadway theatregoers are visitors. Similarly, the outstanding cultural experience it offers means it attracts talented people to live and work there.

New York is using culture in new and exciting ways. Cultural organisations working in poorer neighbourhoods are supported in their attempts to build links with outside organisations to increase access to culture. Major cultural institutions have also become an essential aspect of child and youth development, from the sciences, to cultural heritage.

“The real estate industry, for example, which benefits from the dynamism of cultural activity, should explore ways to support cultural organizations and artists.”

Darren Walker

The Mayor has committed to building 1,500 units of affordable living and working space for artists and 500 work spaces for artists available at below market rates over the next decade. As well as directly benefitting individual artists, these new facilities will be focal points for arts-based organisations and provide gallery and performance spaces open to residents and the surrounding neighbourhood. The Brooklyn Cultural District, a groundbreaking development plan, will provide the Fort Greene area with the space to thrive as a cultural hub. These commitments show the city recognises the risk of losing New York's cultural capacity is real, and is taking concrete steps to maintain it for the future.

For further information and data:

<http://www.worldcitiescultureforum.com/cities/new-york>

Interviewees

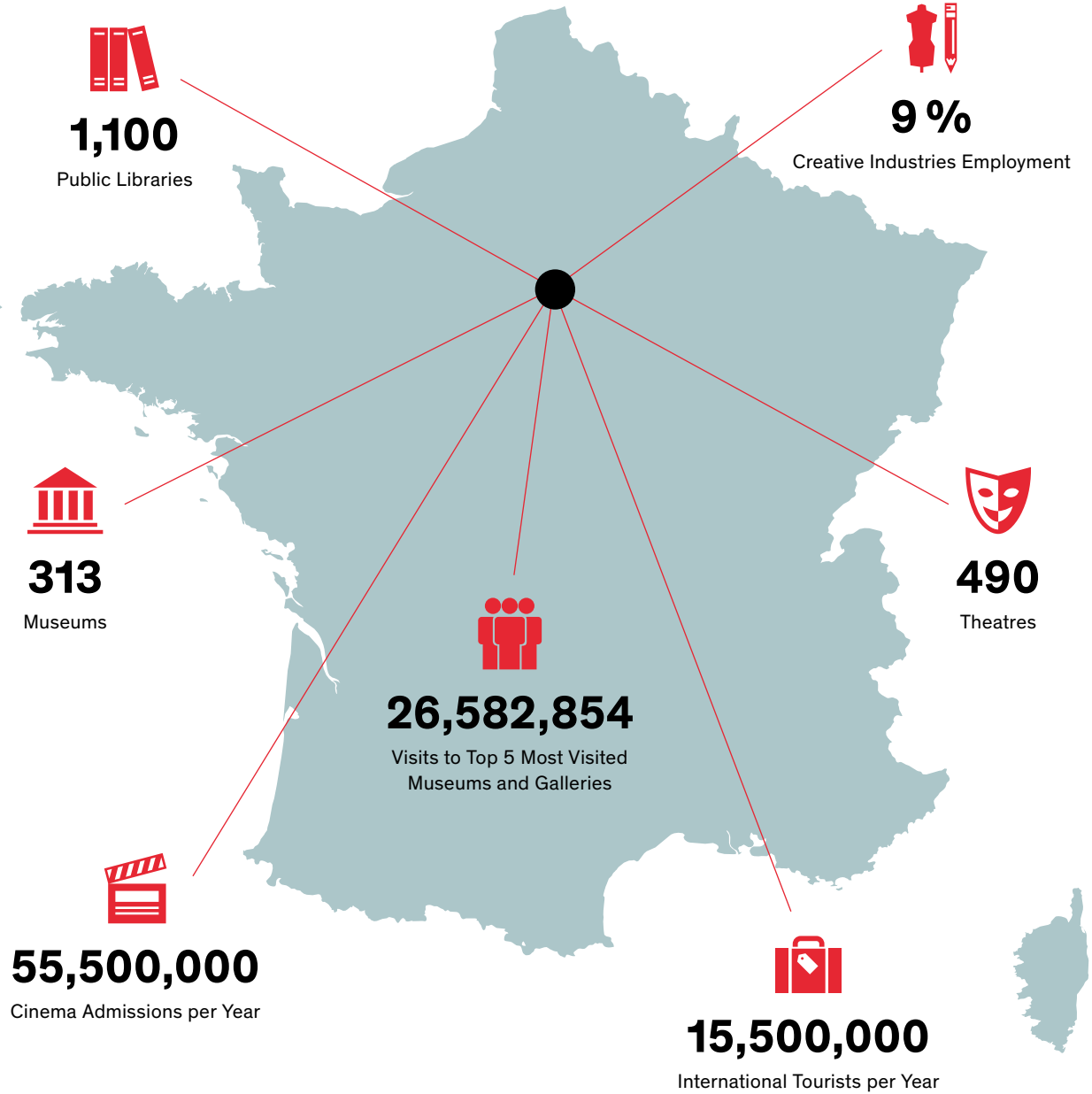
Kemi Ilesanmi, Executive Director, The Laundromat Project (community-based non-profit arts organization); **Darren Walker**, President, Ford Foundation; **Michael Lambert**, Executive Director, Bedford Stuyvesant Gateway Business Improvement District; **Maria Torres-Springer**, President, New York City Economic Development Corporation; **Caroline Woolard**, Artist and cooperative entrepreneur; **Nisha Agarwal**, Commissioner of the Mayor's Office of Immigrant Affairs, New York City

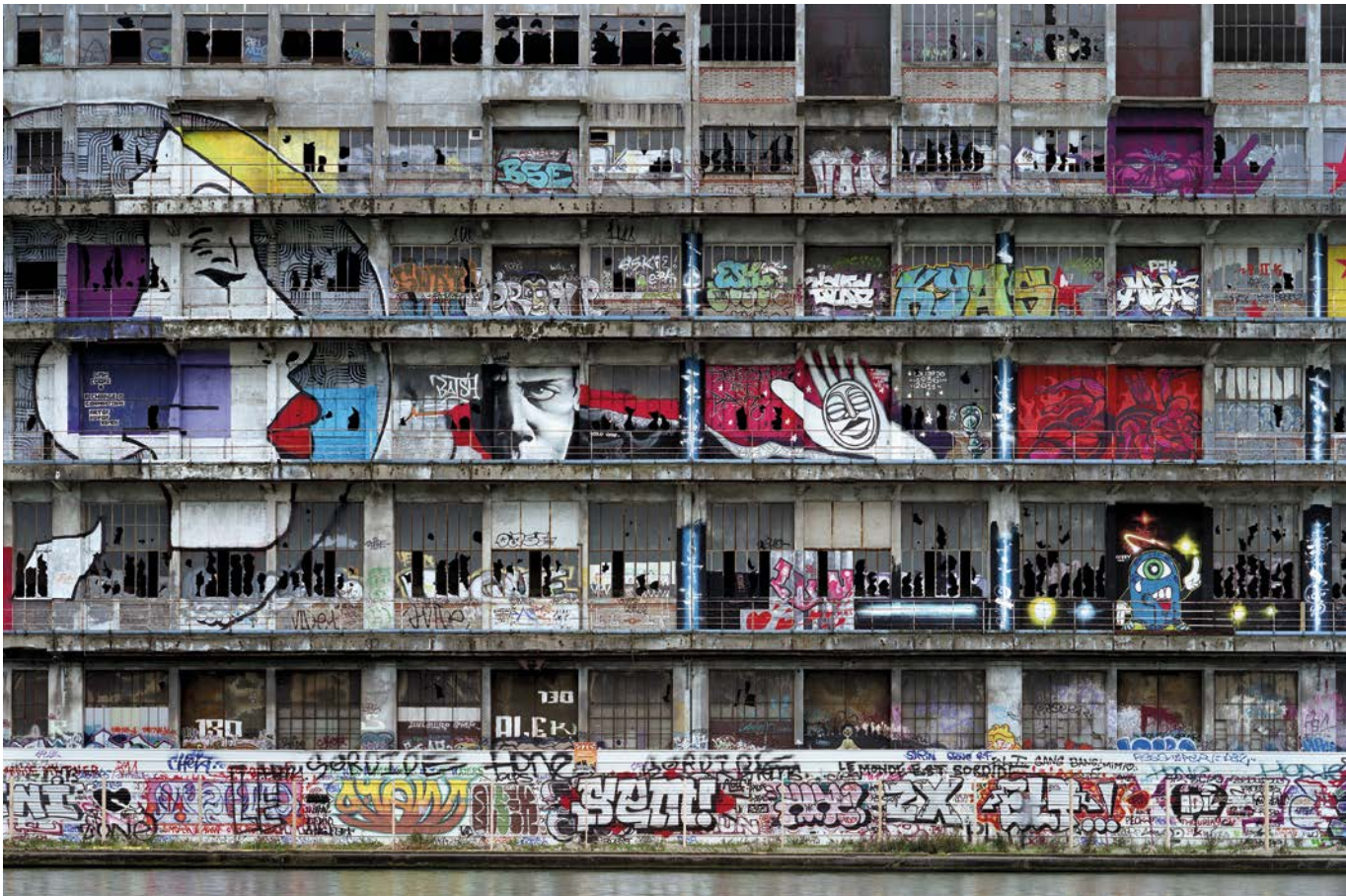


High Line. Photo © Will Steacy, 2015

Paris Ile-de-France

Total Population Number 12,005,077
GDP (ppp) (in million USD) \$ 730,819
Geographical Area Size (km²) 12,012





“Graffiti général”, Les Magasins Généraux ©Yves Marchand et Romain Meffre. Courtesy of CRT Paris Ile-de-France

“Paris should become a lung of creativity and innovation worldwide. It could be a motor for the image of France abroad.”

Rémi Babinet, President and Creative Director, BETC Advertising Agency

Paris has a special place in people’s imaginations. One of the first global cities, its allure has attracted the world’s brightest for centuries, from émigrés and artists to writers and entrepreneurs. Fashion and gastronomy still make up its signature, but as the real city spilled out beyond its historic core, adapting and diversifying, the Paris of the imagination became fixed. Reconnecting the two cities will be an essential part of realising the potential for Paris to thrive in future.

“Paris could become a world hub of the future.”

Majid El Jarroudi, Founder and General Delegate, Agency for Entrepreneurial Diversity

The potential is vast. The city boasts a good quality of life and is a brilliant example of how planning can make a city beautiful. New and considerable investment in the transport system will make for a city better connected within itself and with the rest of the country. Should the city be successful in winning the 2025 Olympic and/or the World Expo 2025, it will have a remarkable platform to show itself and its creativity to a new global audience.

That creativity lives in both the contemporary Paris of the suburbs and in its centre. The greatest opportunity lies in widening the city’s horizon, to include the energy beyond the “geographical and psychological boundaries of the Peripherique” (Rémi Babinet). Paris is hugely diverse, a genuinely global city, with hundreds of different nationalities. The opportunity for new ideas and connections, not just inside the city but beyond national borders, is massive. Its citizens of foreign ancestry can connect Paris to the world, but many of them are entrepreneurs too, ready to create social and economic value. But at present, many believe this resource is being overlooked, through fear or indifference.

“Population growth by 2030 creates new needs that should be anticipated: housing, services, mobility to access urban amenities, improving quality of life and limiting social and territorial fragmentation.”

Valérie Mancret-Taylor, Director, Ile-de-France Institute of Urban Planning

Population growth means new housing, services, and transport will be needed to avoid worsening quality of life and social division. Gentrification of the city centre has priced all but the wealthiest out of the heart of Paris. Outer districts are cut off, physically and culturally. As part of the metropolitan project of Greater Paris, nearly 35 billion euros will be invested in linking the suburbs up with the existing transport network. This will enhance accessibility to education, employment and cultural activities.

“The private sector is first and foremost interested in the attractiveness of a place, its ability to bring in young graduates and creatives.”

Jean-Pierre Gonguet, Redacteur en chef, La Tribune du Grand Paris

The arts and culture are what made the image of Paris the world knows, and it is through culture that many in the city see a route to future success. Some have suggested the “cultural policy of the French capital is aimed at encouraging young people from around the world to come and settle



Fondation Louis Vuitton Paris 2015. Photo © Jarry-Tripelon / CRT Paris Ile-de-France

in Paris.” The classic attraction of museums and galleries, even the modern and contemporary, is extraordinarily strong in Paris. But in releasing the creativity and innovation of its suburbs, the city could become irresistible to visitors and investment, and not only in the creative industries. Wanting to work and live in a city increasingly depends on its quality of life and, in cities like Paris, quality of life is bound up closely with the cultural environment, and with open and innovative places.

“Paris is still too shy, its cultural environment too touristy, too highbrow, not sufficiently vibrant.”

Jean-Pierre Gonguet

Culture is undoubtedly one of the city’s strengths. There have been policies to support the development of cultural and creative industries for a long time and public officials have been specifically charged with promoting culture at a national and local level for as long as anyone can remember. Major new venues have also sprung in the past two years, most notably the Frank Gehry designed Fondation Louis Vuitton and the publically funded Philharmonie de Paris in a new building by Jean Nouvel.

Central Paris remains one of the densest sites of cultural activity in the world. But when you put such a rich and attractive cultural scene in a tourist area, there is a risk it is no longer accessible to everyone. Some working in the cultural sector highlight the fact that most policy and investment leaves little room for new ideas. There is energy in popular music, fashion design and literature, but they are on the edges of the city’s cultural life. To most of the world, the romantic image of Paris is stuck in the past.

“If Paris finds itself in a frozen culture, it will miss the boat.”

Stéphane Simon, General Manager, Lieu du Design

A sustainable cultural scene reinvents itself and moves forward. Paris has this in abundance, but much of the energy of the city’s artistic life exists beyond the centre. Some of the most exciting work is taking place at venues little known to most Parisians, let alone visitors: in Theatre Amandiers in Nanterre, at the Musée d’Art Contemporain du Val-de-Marne in Vitry, or Le Cube, a centre for digital creativity in Issy-the-Moulineaux. But culture causes curiosity. It encourages the Parisians to cross boundaries and to explore new quarters of their city, becoming acquainted with their neighbours and their talent and inventiveness.

For further information and data:

<http://www.worldcitiescultureforum.com/cities/paris>



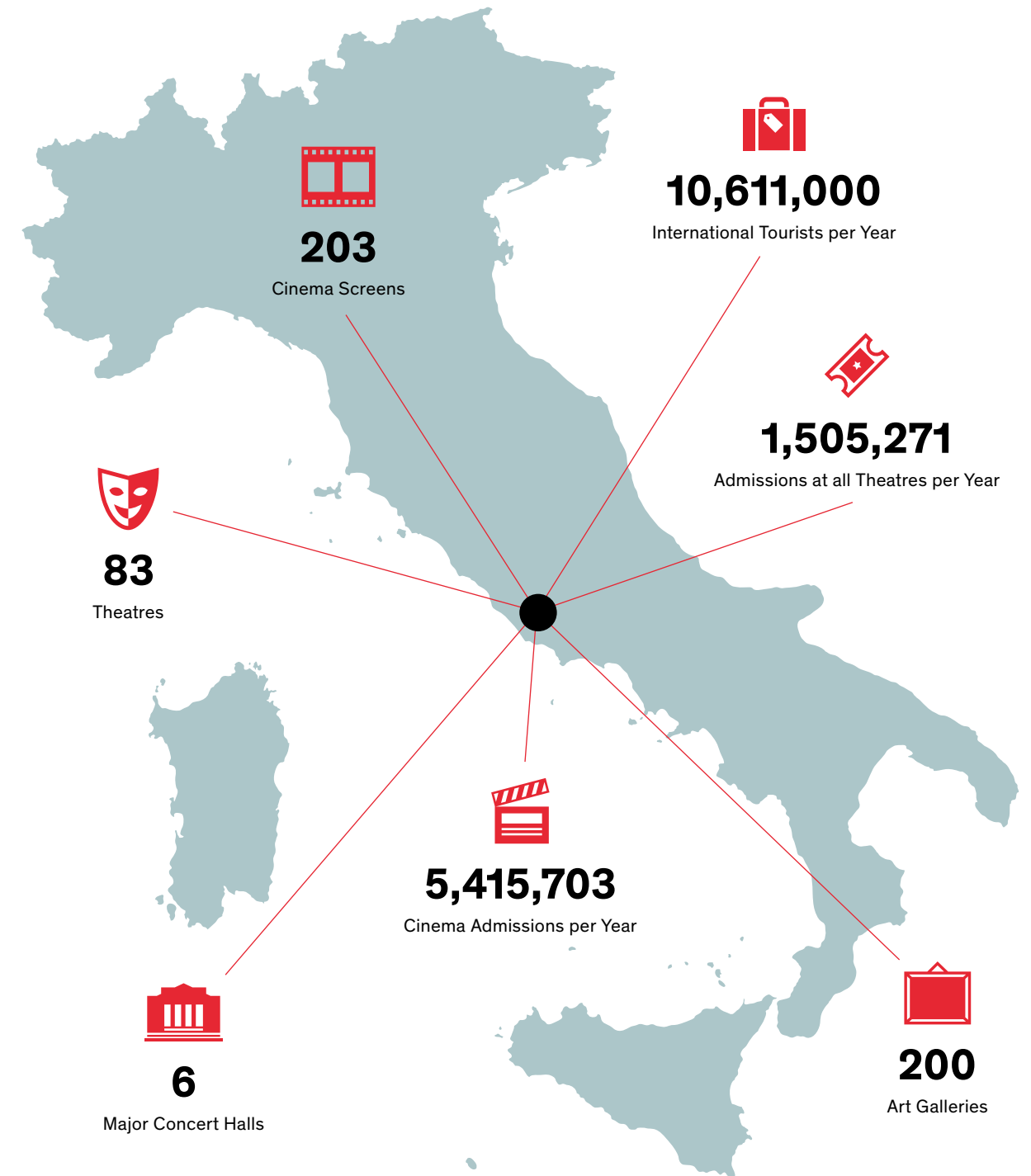
Barocco / TPO. Photo © Davide Venturini.

Interviewees

Jean-Pierre Gonguet,
Redacteur en chef chez
La Tribune du Grand
Paris (journalist);
Majid El Jarroudi,
Founder and General
Delegate, Agency
for Entrepreneurial
Diversity;
Rémi Babinet,
President and Creative
Director, BETC
Advertising Agency;
Valérie Mancret-Taylor,
Director, Ile-de-France
Institute of Urban
Planning;
Stéphane Simon,
General Manager,
Lieu du Design (design
agency for Paris region)

Rome

Total Population Number 2,872,021
GDP (ppp) (in million USD) \$163,005
Geographical Area Size (km²) 1,287



“With increasing diversity and increasing foreigners in the city, there is an opportunity to increase and strengthen Rome’s international offer.”

Giovanna Marinelli, Head of Culture, Rome

Rome appears to have an almost limitless appeal to tourists, and it is in the visitor economy that most of the opportunities for the city exist. Most existing tourism activity is concentrated in the city centre, leaving much of potential value relatively undiscovered. The city’s campaign to host the 2024 Olympic and Paralympic Games provides an opportunity in itself to re-present the city to the world, exploiting and developing its already powerful brand. The growing and diverse population can only help in that, acting as ambassadors for the city.

“Rome has always been opening and welcoming – it is rooted in our heritage. However, managing the current diversity could be a challenge.”

Giovanna Marinelli

The Eternal City is changing. As one official put it: “Rome is not as it used to be.” It is becoming a multi-ethnic and multicultural city and, unlike many other world cities, this is a relatively recent development that creates tensions that Rome will need to find ways of addressing..

Other familiar challenges range from severely constrained transport systems – limited by the city’s historic fabric – to social polarisation. As many other parts of Italy, and indeed other world cities, Rome is experiencing greater social inequality, with divisions between the wealthy and the rest. But this fragmentation takes on a specifically geographical dimension, with many suburban areas of the city being abandoned, poorly managed, or simply overlooked.

That geographical fragmentation has other, economic implications, putting an unnecessary cap on the potential of tourism. Most visitors only visit the city centre, and the opportunity to exploit the value of the whole city is being missed: “there are areas like Ostia Antica which are beautiful and nobody visits.” (Giovanna Marinelli)



Fontana di Trevi by Night. Photo © Luca Serazzi



Photo ©Anthony Majarahti

Rome is uncertain of how it wishes to be seen, by the world and by itself. The city is hostage of its great history. Its image is strongly linked to the past, not simply that of Imperial Rome, nor that of Renaissance Rome, but also the Rome of Fellini and La Dolce Vita. Rome is a city in flux and its powerful heritage no longer adequately expresses its identity. In trying to make a future for itself, the city is striving to decide what it is today.

“The city should be focusing on contemporary art, and not just heritage. Or combine both, bringing heritage alive through contemporary art.”
 Monique Veaute, Director, Foundation Romaeuropa

Combining the new and the old, the City is finding that culture can help to foster community cohesion: supporting exhibitions and performances that celebrate non-traditional forms and new communities can help bring those communities together, rebuilding the relationships between all parts of the city.

“Our aim is not just developing cultural infrastructure but creating an exchange between people – bringing people from the city centre to those areas ... excellence should not only be concentrated to one area.”
 Giovanna Marinelli

Cultural policy in Rome is therefore aimed at breaking down the divisions between the centre and the whole, between the past and the present. To make the most of the economic opportunities and to improve the social cohesion of a changing city. A new artwork, a 550m mural by William Kentridge, runs along the banks of the Tevere river, reconnecting the city with this forgotten water way. A map of street art, with over 330 works in 13 of Rome’s 15 boroughs, has been published, offering an alternative cultural experience, promoting lesser known areas of Rome and actively involving citizens.

Rome’s archaeological heritage and history is rightly world renowned, but the future success of the city lies in its ability to adapt and change. So much more than an open air museum – Rome is a modern city reinventing itself through art and culture, as it has done for centuries.

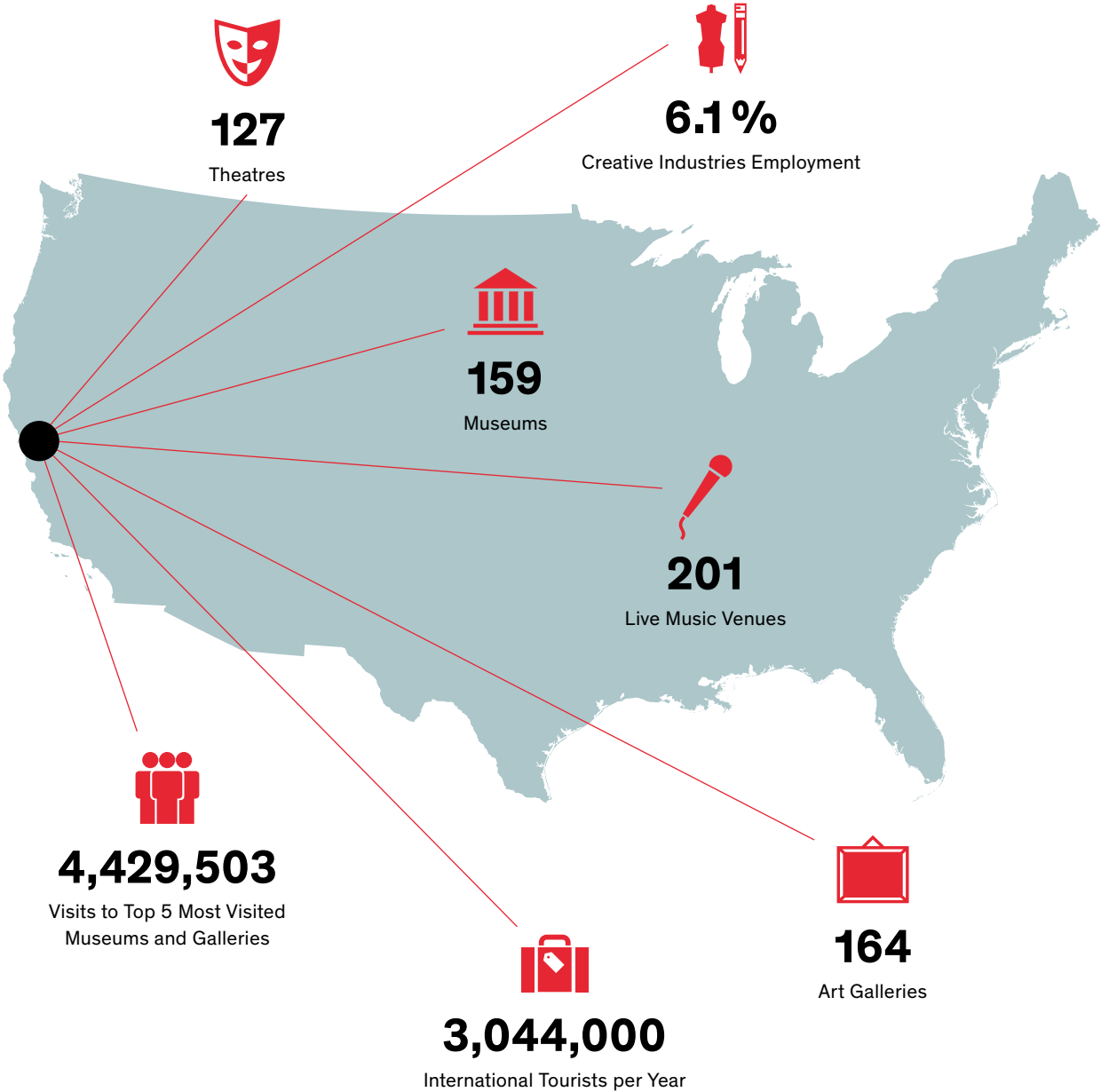
For further information and data:
<http://www.worldcitiescultureforum.com/cities/rome>

Interviewees

Giovanna Marinelli,
 Head of Culture, City of Rome; Monique Veaute, Director, Foundation Romaeuropa;
Lucio Argano,
 Managing Director, Rome Film Festival and Professor of Cultural Management, Catholic University of the Sacred Heart Milan;
Anna Maria Bianchi,
 Director, Laboratorio Carteinregola (civil society organisation);
Lorenzo Tagliavanti,
 President, Chamber of Commerce

San Francisco

Total Population Number 805,235
GDP (ppp) (in million USD) \$ 388,272
Geographical Area Size (km²) 121



“San Francisco is at a special moment in its history. It is one of the most dynamic and engaging cities in the world, seeing its highest pace of growth since WWII and an economic engine that is nearly unmatched in the US.”

John Rahaim, Planning Director for the City and County of San Francisco

San Francisco is home to some of the largest and most dynamic companies in the world, companies at the very leading edge of the global economy. The livability of the city – rooted in its extensive cultural and entertainment offerings – has been a primary draw for locating here. The prosperity and dynamism of its advanced economy creates an opportunity to grow the city in ways that are a new model for urbanism.

And the city is growing rapidly, although it is relatively small for a world city. People from across the world have historically been drawn to it. That history has created a city of distinct, walkable neighbourhoods, very much suited to new social and economic formations, which exemplify the city’s long-standing and deserved reputation for embracing an exceptionally diverse and creative population. While growth and prosperity challenge these conditions, it also represents an opportunity to maintain and develop San Francisco’s cultural and economic diversity.

“Arts and culture play powerful roles as a forum for individual voice and creative expression ... a forum to bridge diverse communities across class, ethnicity, race, gender, sexual orientation.”

Moy Eng, Executive Director, Community Arts Stabilization Trust

In the midst of these challenges, culture continues to play a central role in the success of the city. It is a major draw for the high-skilled, mobile workers needed by its leading companies and the start-ups that feed them.

“The ongoing gentrification of the city – which has picked up pace significantly in the past five years – is in danger of diluting [its] character, and supplanting it.”

Betsy Crabtree, SF / Arts Media LLC

As the city grows, the demand for housing and work space contained on its 7×7 mile peninsula becomes more intense. Since 2005, the city’s population has grown by 75,000 people – almost 10 % of the population – yet during this period only 17,000 new housing units have been built. As a consequence, the city has the most expensive housing in the US.



Every Beating Second, 2011 by Janet Echelman. Commissioned by the San Francisco Arts Commission for San Francisco International Airport’s Terminal 2. Photo © Bruce Damonte

Besides the obvious challenge that many simply cannot afford to live there, the changing economic conditions threaten something more fundamental: the city’s cultural diversity, its famous quirky identity and its arts sector. As one cultural entrepreneur puts it, the city “is becoming a homogenous playground for the young and wealthy who do not necessarily have the sensitivity to the cultures and people whom they are displacing and sharing space with.” (Alonzo King, Choreographer and Director of the Alonzo King LINES Ballet)

But there are other more prosaic challenges of the city’s success, related to public infrastructure. In common with other cities, an ageing transport system, pressures on water and sewerage, and the impact of sea level rises due to climate change constrain growth, impair quality of life and divert resources from other uses.

Culture has wider economic impacts. San Francisco welcomed over 18 million visitors in 2014, many of whom were drawn to the city by its rich and diverse cultural offering.

“From historic murals in the Mission District to neighborhood cultural centers to Fort Mason Center, arts and culture is an integral and essential part of San Francisco’s identity.”

Betsy Crabtree

It plays a critical role in creating connections among its diverse communities. Commentators in the city speak enthusiastically about the power of art and culture to inspire and to define the identity of the city, making for a healthier, happier urban environment.

“Culture as a public investment will never compete with the needs for affordable housing or infrastructure as fundamental city needs.”

John Rahaim

Yet, the city government spent \$99.3 per head on the arts and culture in 2014, in supporting the mainstream and small- and medium-sized multicultural institutions. Over the past 20 years, several major museums have undergone extensive rebuilds and a newly expanded San Francisco Museum of Modern Art is due to open in the Yerba Buena Arts District in 2016.



Bayview Rise by Haddad I Drugan. Commissioned by the San Francisco Arts Commission for Pier 92, which is overseen by the San Francisco Port Authority. Photo © Bruce Damonte



Courtesy of City of San Francisco, 2015

Every month, hundreds of exhibitions, readings and performances take place in the city’s cafes, restaurants, bookstores and shops, connecting artists with communities and local businesses. This pluralism is seen as a significant asset within San Francisco’s arts ecology and is integral to the city’s cultural identity.

However, rising property prices mean that some arts organisations and individual artists are struggling to remain in the city. The City government is working in partnership with the philanthropic and private sector to mitigate this displacement, but it is a problem with few quick solutions.

“There are growing numbers of City leaders who understand the value of culture in San Francisco and have increased the support and attention around key elements of infrastructure for the arts and culture sector.”

Moy Eng

For now, San Francisco still has the highest number of artists and arts organisations per capita compared to any other major city in the United States, and there are 159 museums, 164 galleries, and 201 music venues. If the city can retain that level of cultural vibrancy under the pressures of economic success, it will provide a vital lesson for other cities in the future.

For further information and data:

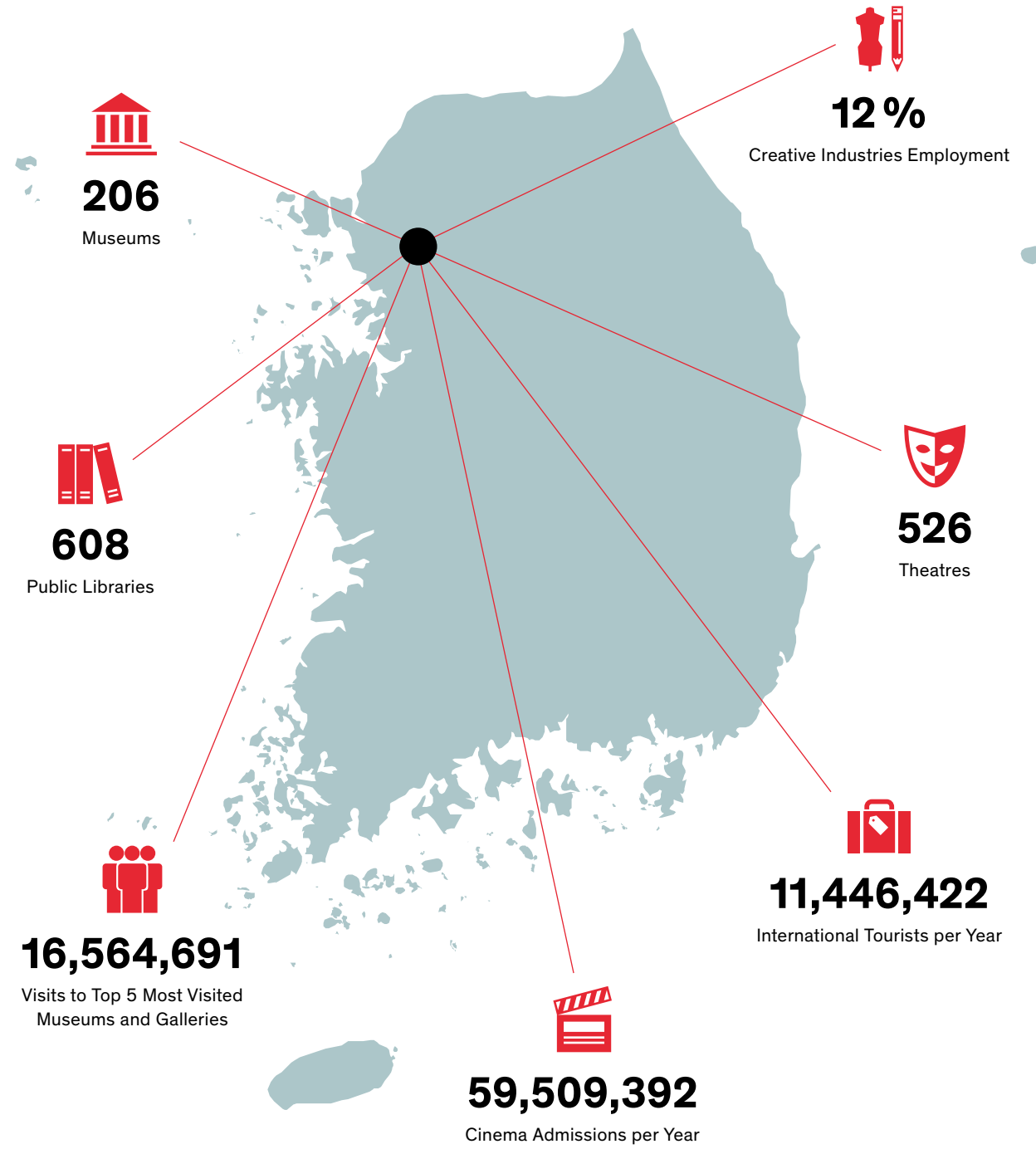
<http://www.worldcitiescultureforum.com/cities/san-francisco>

Interviewees

John Rahaim, Planning Director for the City and County of San Francisco;
Betsy Crabtree, SF / Arts Media LLC;
Alonzo King, Choreographer and Director of the Alonzo King LINES Ballet;
Moy Eng, Executive Director of the Community Arts Stabilization Trust

Seoul

Total Population Number 10,103,233
GDP (ppp) (in million USD) \$ 335,493
Geographical Area Size (km²) 605.2



“Korea’s enhanced status in the global community is having a positive impact on Seoul’s aspiration to become a true world city.”

Heekyung Hwang, Deputy Assistant Editor, City Desk, Yonhap News Agency

Over the last 100 years, Seoul has experienced dramatic and disruptive modernisation. This means the city now has a highly developed and up-to-date infrastructure and a relatively buoyant economy, supporting higher incomes. Its familiarity with change means it is equipped for what is likely to be another decade of global unpredictability, in economic, social, cultural and political terms. Closeness to and links with the major regional – and soon global – economy also presents economic opportunities, seen in the continued growth of tourism from China and Asian countries. But economic success and the pop culture appeal of the Korean Wave are also propelling Seoul into the global limelight.

Alongside this, there are a number of challenges. Seoul is a city with a population of more than 10 million. But a low birth rate means that population is both ageing and decreasing. Furthermore, as the city becomes richer, so wider gaps in society are becoming an increasing concern. To make sure the city becomes more liveable, investment and management is also needed to improve air, land and water quality.

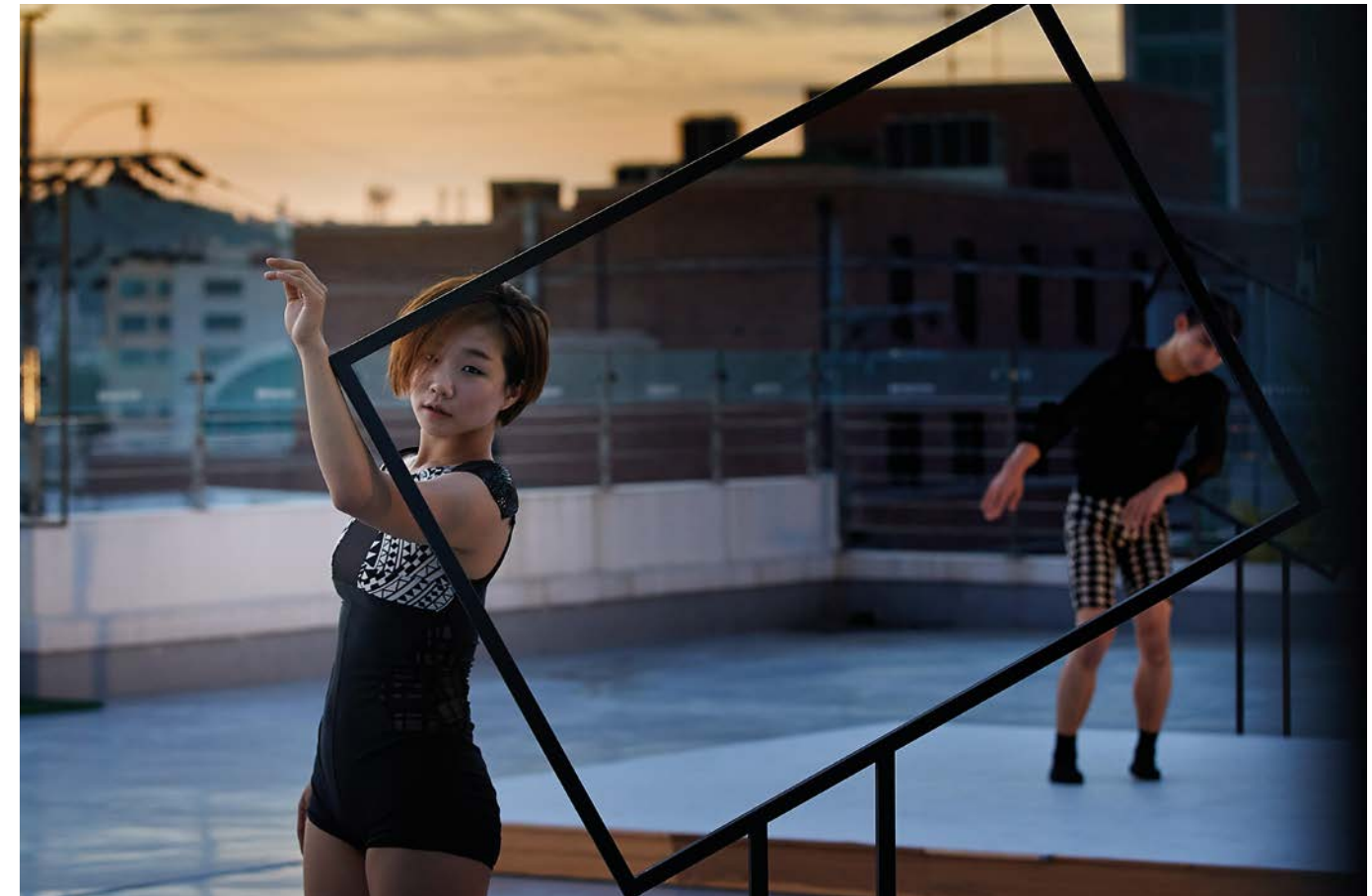
“Rapid decline in population, social polarization, sharp increase in the number of migrant workers, deepening social alienation with the growth of single-person households will be big challenges for Seoul in the next 10 years.”

Dr. Na, Do-Sam, Senior Research fellow, Seoul Institute

Seoul is transforming itself into a multicultural society. Yet, some civil leaders have concerns that a rise in migrant numbers could cause greater social splits. Indeed, some feel that the primary role of culture is to promote ‘Korean-ness’ internationally, as well as to define and preserve the local identity. Others believe in the power of cultural diversity.

“If Seoul can find the right way to absorb different cultures and coexist with them, it will be able to create yet another culture, viable, evolving, and totally different from its traditional one.”

Heekyung Hwang



Courtesy of Seoul Foundation for Arts and Culture

The arts also have a role to play in social development, helping to make residents happier and healthier, and to provide a route to better communication and understanding.

“By developing cultural capabilities and stimulating cultural activities led by civil society, Seoul can create new growth drivers as an alternative to capital-intensive urban industrialization.”

Young Bum Reigh, Board Member, Urban Action Network; Professor, Kyonggi University

“Cultural events will offer a platform to bring people together, connect them, promote better mutual understanding and form bondages among citizens to help overcome their struggles of everyday life.”

Dr. Ulf Ausprung, CEO, Han Sung Motor Co., Ltd (Official dealer of Mercedes-Benz in South Korea)



Photo © Jipil Jung. Courtesy of Seoul Foundation for Arts and Culture

A strong cultural foundation can also aid the city's economic development, helping to attract the talent the city needs to make up for its shrinking population. By developing the citizens' cultural capabilities and helping cultural and creative industries, Seoul can find new ways to grow its economy that do not rely on expensive industrialisation.

Finally, culture can help strengthen the city's competitive position as a world city, in a region where its living conditions are similar to those of its rivals.

“To address these big challenges, through collaboration with other sectors, culture can enhance the quality of life for city dwellers. Secondly, culture can strengthen the competitiveness of the city of Seoul by directly contributing to the development of ‘soft-industry’ or by indirectly enabling culture-related industries to become more competitive”

SungYeop Lee, CEO, SeJong Center

Commentators recognise culture plays a large role in the daily lives of Seoul's inhabitants, and the numbers of people producing and consuming culture is growing rapidly. In some ways, the city is going through a shift from a government-led cultural context, to one in which people and the private sector play a bigger role. Culture is becoming less a fixed and regulated asset and more a reflection of contemporary Seoul.

Hallyu, the so-called ‘Korean Wave’, has been the biggest contributor to raising Seoul's image abroad. South Korean pop culture, initially represented by K-dramas televised across the region, Hallyu developed into a global phenomenon. Its increasing success was driven by Korean pop (K-pop) music spreading online. As we all know, it reached its peak, with the unavoidable “Gangnam Style”.

From informal origins, this successful movement projects Korean-ness abroad and says something about how Seoul is now. City leaders recognise this and are considering the construction of a large scale K-Pop concert hall in the northern part of Seoul. The Dongdaemun Design Plaza, designed by Iraqi-British architect Zaha Hadid and the Korean firm Samoo, presents contemporary Korean and international applied design, serving as a business centre for fashion and design. Together, these projects show how Seoul is blending traditional culture with a more contemporary expression of the city in the 21st century.

For further information and data:

<http://www.worldcitiescultureforum.com/cities/seoul>

Interviewees

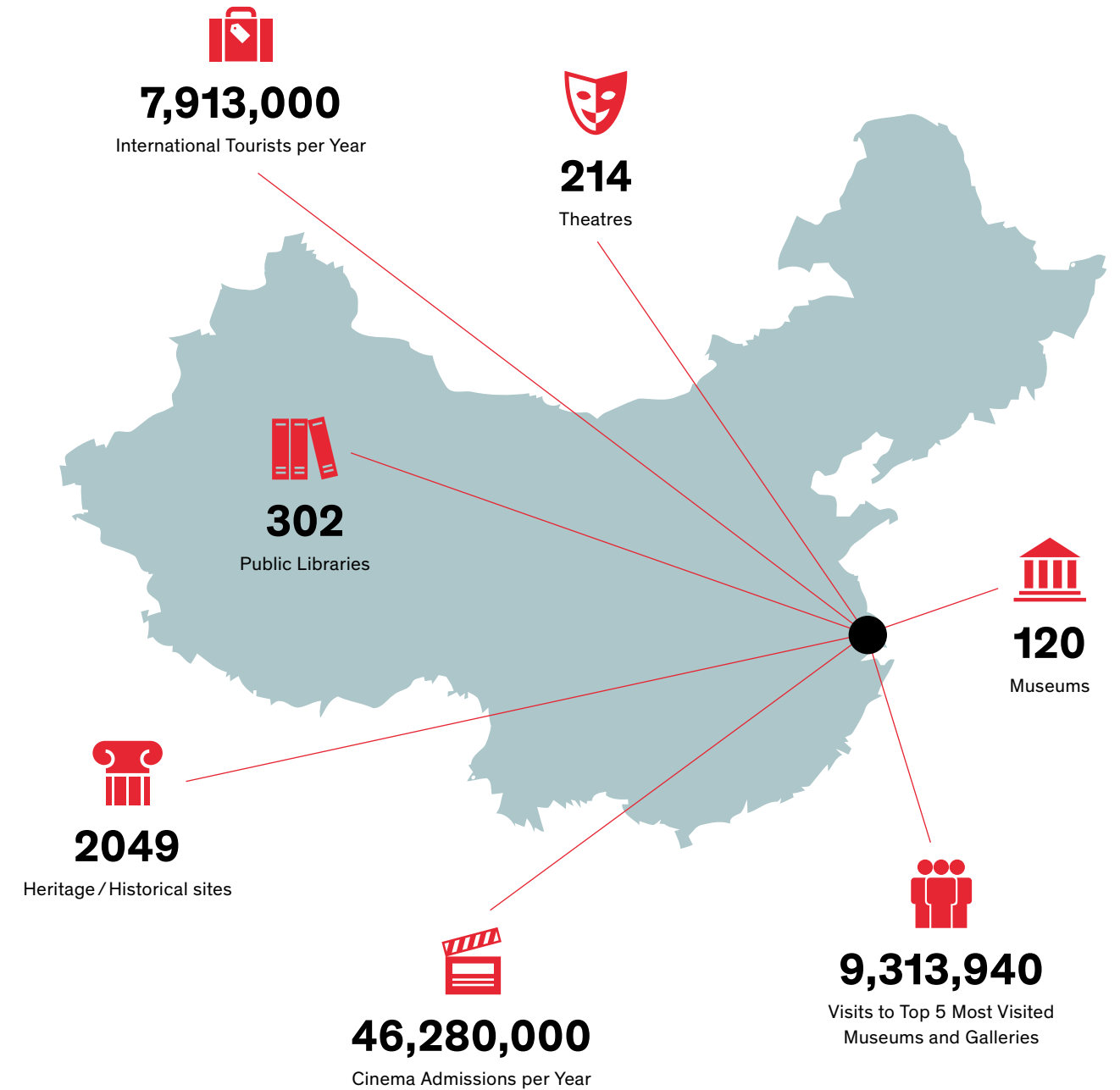
Dr. Ulf Ausprung, CEO, Mercedes-Benz Korea;
Sungyeop Lee, CEO, Sejong Center for the Performing Arts;
Young Bum Reigh, Board Member, Urban Action Network Professor, Kyonggi University;
Heekyung Hwang, Deputy Assistant Editor, City Desk, Yonhap News Agency;
Dr. Na, Do-Sam, Senior Research fellow, Seoul Institute



Courtesy of Seoul Foundation for Arts and Culture

Shanghai

Total Population Number 24,256,800
GDP (ppp) (in million USD) \$ 667,448
Geographical Area Size (km²) 6340.5



“More talent and more transnational corporations and brands ... will cluster in Shanghai, using Shanghai to penetrate the Chinese market.”

Shang-lin Fu, Deputy Director, Shanghai Municipal Administrative Office for Social Culture

Shanghai has risen dramatically in the ranks of world cities in recent years, becoming an important economic hub. In part this rise has been aided by the success of the Chinese economy, and the city's special status within the country.

The city has 160 years of experience of openness to the world, which should not be underestimated. The “colliding” with Western culture and trade, along with the arrival of immigrant communities over a long period, has always made the city open to new ways of thinking. These have been incubated in Shanghai and then disseminated to the rest of China. Not simply a crossroads but also a place where new things happen.

Shanghai has the opportunity to build on its past, to become a global innovative city as well as a cultural centre, completing its transformation from ‘made in Shanghai’ to ‘created in Shanghai’. Indeed, it is estimated that the cultural and creative industries will contribute more than 20% of Shanghai's GDP in the future.

“Eastern coastal cities, including major cities in the mainland might fully or partly overtake Shanghai's current advantage, if these cities develop and offer a better environment.”

Shang-lin Fu

But as the network of Asian world cities becomes more competitive, the city's status might be under threat. Companies and entrepreneurs might choose to establish their businesses in other cities with lower costs, greater support for innovation, or a better quality of life. That could happen for a number of reasons: a relatively high cost of living may disadvantage the city in attracting the high-skilled workers needed for such transformation; inadequate welfare protection could threaten social solidarity; and rigid systems and structures might not be able to adapt to the needs of a more fluid, innovation-led economy.



China Art Museum. Photo © Zhenliang Ye. Courtesy of Shanghai Theatre Academy



Shanghai Tourism Festival 2015 Opening Ceremony.
Photo © Guolin Fu. Courtesy of Shanghai Theatre Academy

“While culture is the soul and character of a city, it also has tangible values in stimulating consumption and creating a city's environment.”

Shang-lin Fu

A vibrant cultural scene is seen as essential to stimulating innovation and entrepreneurialism. A strong cultural offer can help to attract more highly-skilled workers and investment to the city. Quality of life and a good quality environment can help to inspire great ideas and advance the reach of Shanghai's soft power.

To achieve this, city officials recognise that cultural activity needs to be more open and diverse, and that the city needs to improve the cultural capability of its citizens, through education and participation. Furthermore, creative entrepreneurs will need the right kind of support and a conducive operating environment, with less direct government intervention.

“The spirit of Shanghai's risk takers ... that we had in the past and is coming through a little at the moment, must once again rise up.”

Sheng-lai Chen, Researcher at the Literary Institute of the Shanghai Academy of Social Science

Following the Shanghai Expo in 2010, a considerable cultural infrastructure was built, often re-using the Expo site itself. Among these resources, the Shanghai Art Museum was established, inside the former China Pavilion, while the Power Station of Art was converted from a former power station. The Shanghai Symphony Orchestra concert hall and the Shanghai Children's Theatre also appeared, and a plan is in place to develop a performing arts cluster around People's Square. A film sector cluster was established around Shanghai University. Over the past ten years, the city government has designated over 150 sites as “creative clusters” – physical centres of cultural production and consumption.

Along with these facilities, the City has led on organising a series of key cultural events, such as the Shanghai International Film Festival, often as a key part of the Shanghai tourism industry. Alongside the high-profile festivals, Shanghai hosts numerous grassroots cultural activities and competitions to encourage cultural participation and to enrich the city's wider cultural environment.

For further information and data:

<http://www.worldcitiescultureforum.com/cities/shanghai>

Interviewees

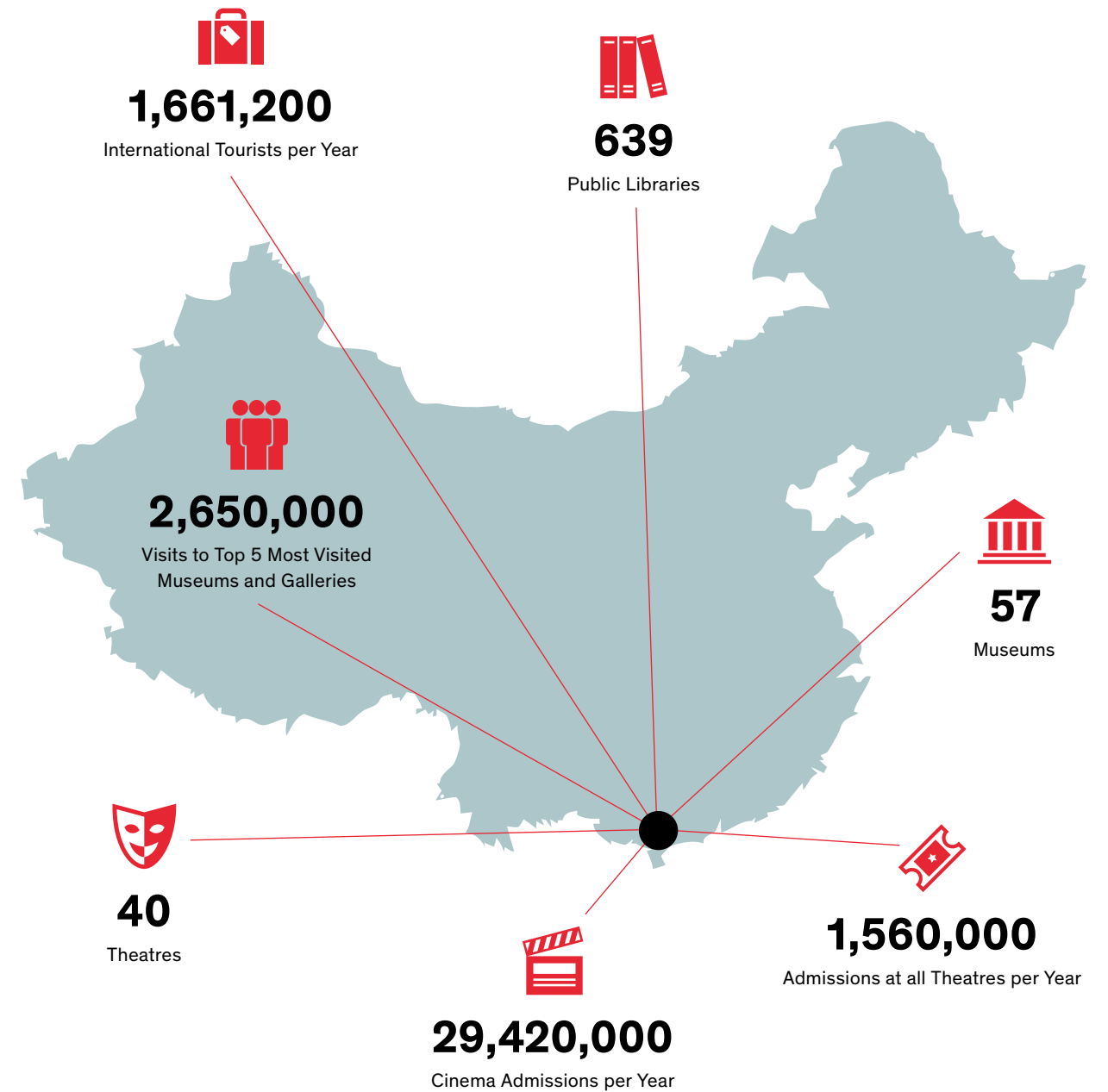
Sheng-lai Chen,
Researcher at the
Literary Institute of
the Shanghai Academy
of Social Science;
Chief reporter, Culture
column, Wen Wei Po
(News agency);
Hong-bin Ge,
Professor and Director,
Research Centre
for Creative Enterprise,
Centre for Creative
Chinese, Shanghai;
Shang-lin Fu,
Deputy Director,
Shanghai Municipal
Administrative Office
for Social Culture



Shanghai Tourism Festival 2015 Opening Ceremony.
Photo © Guolin Fu. Courtesy of Shanghai Theatre Academy

Shenzhen

Total Population Number 10,778,900
GDP (ppp) (in million USD) \$453,335
Geographical Area Size (km²) 1996.78



“Cities around the Greater Pearl River Delta will become the world’s most powerful city cluster in terms of scale and international influence.”

Shaoying Mao, Academic Director, Culture Research Centre of Shenzhen Special Zone

Established as a special economic area as recently as 1979, Shenzhen has grown rapidly. Now with a population of 20 million, and ranked fourth among the Chinese mainland cities, Shenzhen’s GDP is very likely to exceed that of Hong Kong and Guangzhou in 2015.

The city maintained its high growth-rate despite the slowing of the Chinese economy. One reason for this is that the city decided early to move on from its initial role as part of “the global factory” of the Pearl River Delta’s in order to develop a niche in high technology sectors, emphasising the role of innovation in its economic future. A growing partnership with nearby Hong Kong, based around financial services, leads some to see the prospects of Shenzhen becoming one of the world’s financial centres, “rivalling London and New York” (Shaoying Mao).

Whether that comes to pass or not, Shenzhen sees its future in the advanced industrial sectors, where quality, innovation and openness are as important as cost. Styling itself “innovative city, low-carbon city, smart city”, it has high hopes for its future economic development, with one academic voice confident that “Shenzhen has a clear competitive advantage over other cities”.

“There’s still a large gap of higher education supply in order to satisfy the tremendous demand from the city for innovation.”

Fengliang Li, Vice President of Shenzhen University; Xi Zhong, Dean of Normal College of Shenzhen University

The cities location between the economic behemoths of Hong Kong and Guangzhou means that Shenzhen will need to work hard to develop its own positioning and offer. There are some immediate challenges to overcome. Limited urban space, rapid urbanisation and rising living cost, are putting a strain on infrastructure and environmental quality, adding costs to business and potentially reducing competitiveness.



Courtesy of Shenzhen Municipal Government

But a bigger challenge to a city seeking to transform itself into an innovation-led advanced economy is the limited higher education supply as well as helping its large population of migrant workers from across the country to adapt to such a transition. Currently the city has only a few universities and has lacked many of the resources necessary to make a social and physical environment capable of attracting, retaining and developing the creative talent it needs.

“The diverse culture that’s being developed from this migration city is the foundation and our hope to address Shenzhen’s all kinds of future challenges.”

Weiwen Huang, Director, Shenzhen Center for Design; Director, Shenzhen Center for Public Art; Director, Shenzhen Office of Shenzhen & Hong Kong Bi-city Biennale of Urbanism\Architecture

A successful city is one that establishes its distinctiveness and identity. The arts and culture can play a huge role in making a city vibrant, catalysing social integration and development. As the Director of one of the city’s few university institutions puts it, the urban fabric is the ‘foundation of a city and culture represents its soul’. While economic infrastructure produces a city’s material wealth, it is its cultural infrastructure that defines its ultimate value.

In Shenzhen’s case, the arts and culture have three critical roles: cohering the city’s still-forming population, nurturing the city’s creativity and innovation, and defining the city’s brand.



Weekend Theatre. Photo © Guorui Fan. Courtesy of Shenzhen Municipal Government

As well as creating the conditions that will make Shenzhen liveable and favourable for business, commentators also recognised the importance of the cultural and creative industries themselves as part of the city's economic base. That sector has been growing at 20 per cent and is now one of the most important engines of the city's transformation from a manufacturing plant to a creative hub. As one cultural entrepreneur put it, "the development of the creative industries and the strong focus on creative education and training has provided a huge creativity force for this city." (Changlong Yin, Changlong Yin, General Manager, Shenzhen Publishing and Distribution Group)

"As a young city, Shenzhen's 'cultural foundation' is relatively weak, it only has a few small cultural institutions."

Shaoying Mao

Shenzhen has yet to develop a world class cultural infrastructure: this is not surprising, in other cities that has taken centuries. But the city is active in supporting the fundamentals of a strong cultural offer. Funding and support has brought a number of art galleries to the city, and Shenzhen is now recognised as a 'cultural pioneer' in China because of its prominent contemporary arts scene. And Shenzhen was recognised by UNESCO for its innovative model for the promoting reading, which includes its annual reading month and the development of three Shenzhen Book Malls, which have become some of the city's most vibrant cultural venues. In addition, over 200 book dispensers have been installed in residential communities across the city.

The city designated the creative industries as its fourth industrial pillar in 2004 and since then over 40,000 enterprises have been established across design, animation and video games, new media, digital publishing, TV and performing arts, cultural tourism, and high end craft. To support this growth, the city has transformed a number of derelict factories into creative parks as part of its urban regeneration activities. These businesses, and the development of wider cultural capability such as the work on reading, are clearly seen as fundamental to the wider economic and social consolidation of what remains a young city.

For further information and data:

<http://www.worldcitiescultureforum.com/cities/shenzhen>

Interviewees

Xi Zhong, Dean of Normal College of Shenzhen University;

Shaoying Mao, Academic Director, Culture Research Centre of Shenzhen Special Zone;

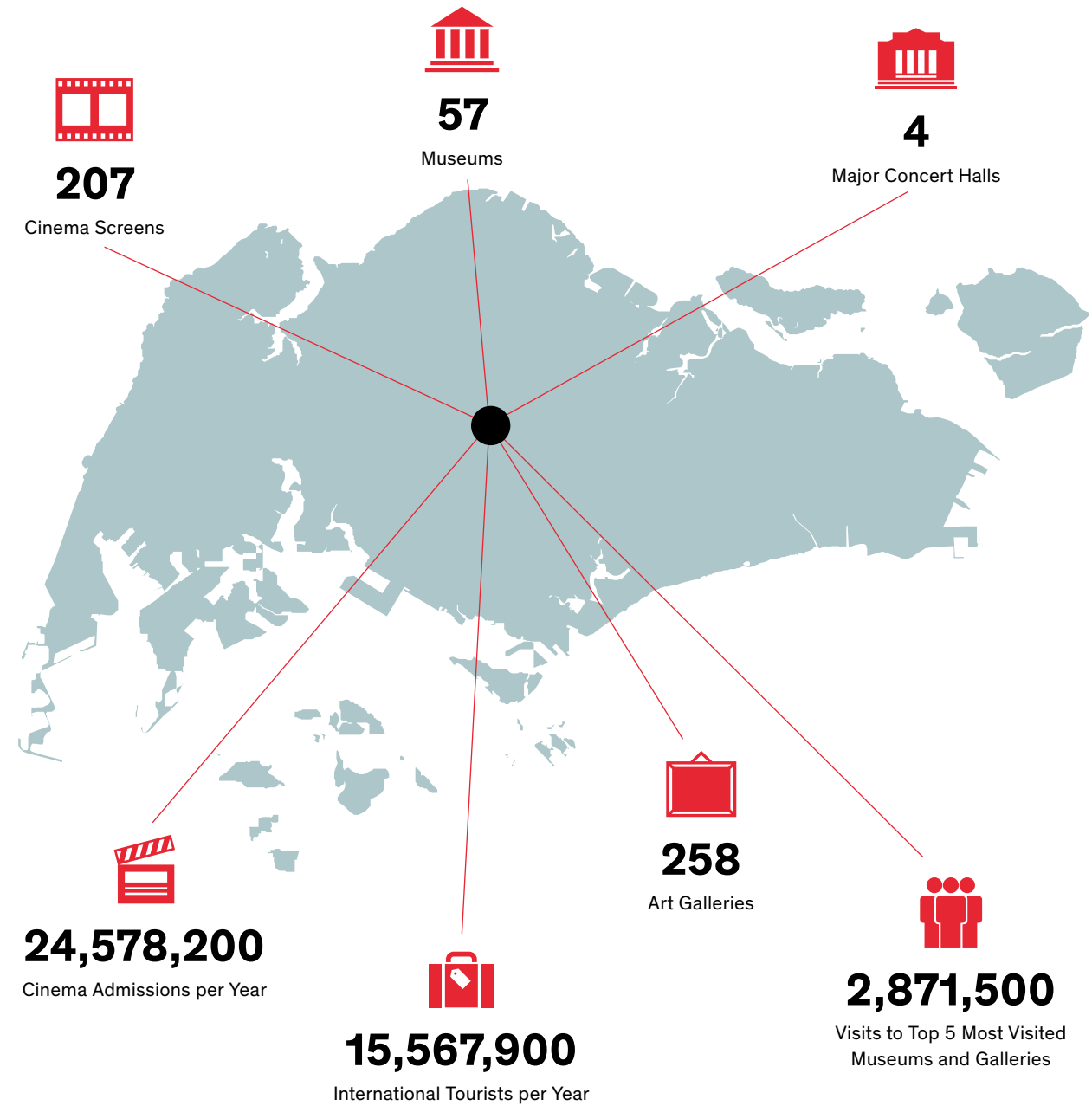
Fengliang Li, Vice President, Shenzhen University;

Changlong Yin, General Manager, Shenzhen Publishing and Distribution Group;

Weiwen Huang, Director, Shenzhen Center for Design; Director, Shenzhen Center for Public Art; Director, Shenzhen Office of Shenzhen-Hong Kong Bi-city Biennale of Urbanism / Architecture

Singapore

Total Population Number 5,469,724
GDP (ppp) (in million USD) \$425,155
Geographical Area Size (km²) 718.3





River Fest 2015. Courtesy of Singapore Ministry of Culture, Community and Youth

As a relatively new city state with a highly diverse population, Singapore has been successful in creating a dynamic and successful economy that continues to draw in new residents and citizens alike. As one cultural entrepreneur puts it, “everyone wants to come to Singapore” (Alvin Tan, Artistic Director, The Necessary Stage)—and allure that has helped to increase the talent pool within the city. This is pushing the Singaporean economy into a phase of origination and innovation, in which the rise of dynamic start-ups and entrepreneurs is helping to create a welcome environment for businesses and investment. Driven by diversity and a highly educated population, the near future should thus bring not only a more successful Singapore, but also a more compassionate and empathetic city. Already, the city recognises its advantage in being able to navigate both the 'western' and 'eastern' world, providing a bridge between both by acting as a neutral 'hub' for talent and international negotiations:

“To be Singaporean is not just to be multilingual in terms of the languages we speak, but also to be culturally multilingual, to 'code-switch' between cultures as the situation requires.”

Corrie Tan, arts journalist

Nevertheless, Singapore's location and size also brings challenges with it. To a degree, it is “at the mercy of its neighbours”, particularly visible in terms of environmental challenges and the negative effects nearby Indonesia's forest fires have had on the city. There is a strong sense that Singapore will need to address this challenge, through cooperation with its neighbours, 'smart' use of technology, and through further encouraging the burgeoning social consciousness about the importance of environmental sustainability. There are, also, concerns about how far Singapore's diversity genuinely adds up to a cohesive society. This is visible for example in the increasingly troubled relationship between Singaporeans and the large pool of immigrants working in the city, as well as in the rise of conservatism and religiosity, which is leading to clashes between the conservative right and liberal left. One cultural commentator thus argues that there is still some way to go in developing an environment that genuinely respects difference and celebrates diversity, rather than favouring a dominant set of values that belongs to one ethnic or religious group. “We are living in an increasingly borderless world, but we're not developing the capacity to manage cultural difference.” (Alvin Tan, The Necessary Stage) Cohesion is furthermore threatened by the rising income inequality and limited social mobility within an increasingly wealthy city. Not everyone is part of Singapore's economic miracle and many are struggling. Indicatively, commentators highlight Singapore's low score on international happiness indices, low birth rate, long working hours and strained transport infrastructure.

“The gap between the haves and have-nots are highly visible... on an island that cannot close itself off from global flows of wealth and people, and in a society that is still defining what it means to be Singaporean.”

Yvonne Tham, Assistant Chief Executive, The Esplanade Co. Ltd.

In terms of its cultural sector, Singapore, unlike other cities, is making increased sponsorship and grants available to cultural activity. The city has been successfully developing its cultural infrastructure in recent years, with new facilities such as the Esplanade venue complex, the Victoria Theatre and Concert Hall, the Singapore Art Museum and the new National Gallery.

Interviewees
Alvin Tan,
Artistic Director,
The Necessary Stage;
Kenneth Kwok,
Director, Strategic
Planning, National
Arts Council;
Yvonne Tham,
Assistant Chief
Executive, The
Esplanade Co. Ltd.;
Alvin Tan,
Assistant Chief
Executive (Policy &
Community), National
Heritage Board;
Corrie Tan,
arts journalist;
Annie Yeo,
Head of Corporate
Social Responsibility,
Asia, Deutsche Bank AG

“For the past few decades, the main challenges for Singapore were to increase our cultural content, establish the necessary cultural infrastructure and supporting services, boost the capabilities of the cultural sector and address local and international perceptions that Singapore was a ‘cultural desert.’”

Alvin Tan, Assistant Chief Executive (Policy & Community),
National Heritage Board

Despite this, there remains a concern among some commentators that arts and culture frequently “remain shunned in favour of a more pragmatic approach to...life—business, industry, economics”—noticeable for example in the conflicts between urban development and protection of the city’s physical heritage, as well as the decline of the study of literature in schools. Coupled with the promotion of a “sanitised version of the arts” abroad and censorship of more “challenging” cultural output at home, some feel this is resulting in an audience that tends to be “significantly more alarmist...to art that is provocative or thought-provoking”. To address this, “Singapore Inc. needs to understand that cultivating a love of the arts takes a lot of time, and tangible outcomes may not rise to the surface until years later.”
(Corrie Tan)

Commentators nevertheless agree that Singapore’s arts and culture can help to address the city’s challenges. The instrumental role of culture is valued in terms of its potential to support economic development, urban regeneration, place management, as well as to promote Singapore’s profile internationally, thereby bringing Singapore closer to other cities in Asia. Commentators also remark upon the capacity of culture to bring together people of different backgrounds, and to provide mechanisms by which to exchange ideas in a constructive way, thereby helping people to “relate to other peoples’ unique customs, traditions and practices”.

“Culture provides different ways of interpreting perceptions and expectations. With Singapore, being home to a population of diverse races and religions, it is critical for everyone to relate and respect one another’s customs, traditions and practices, in order for the country to be harmonious and progressive.”

Annie Yeo, Head of Corporate Social Responsibility, Asia,
Deutsche Bank AG

One commentator highlighted how much of local art is socially engaged, aiming to combat Singaporeans’ tendency to ignore “the fraying seams of their society” and feelings of “exceptionalism” towards other countries in the region. Culture is thus becoming a means not just of connecting with the wider world, but also of Singaporeans to explore their common identity. Indeed, there is an increasing desire to forge new, Singaporean forms and work that reflects the emerging identity of the city and its diverse population. The Singapore Writers Festival, for example, attempts to balance international literary talent with home grown writers. The Esplanade presents Malay, Chinese and Indian cultural festivals, with free programmes where audiences can enjoy the artistic expressions of another cultural community. Another example is that of last year’s ‘Migrant Workers Poetry Competition’, in which immigrant workers sent in poetry in their own languages, which was then translated into English. Well-received, it “served to humanise a population that is often rendered invisible by the work that they do” (Corrie Tan).

“I’ve been observing the theatre industry in Singapore for several years, and have seen many impactful productions dealing with the challenges thrust upon us socially, politically and economically.”

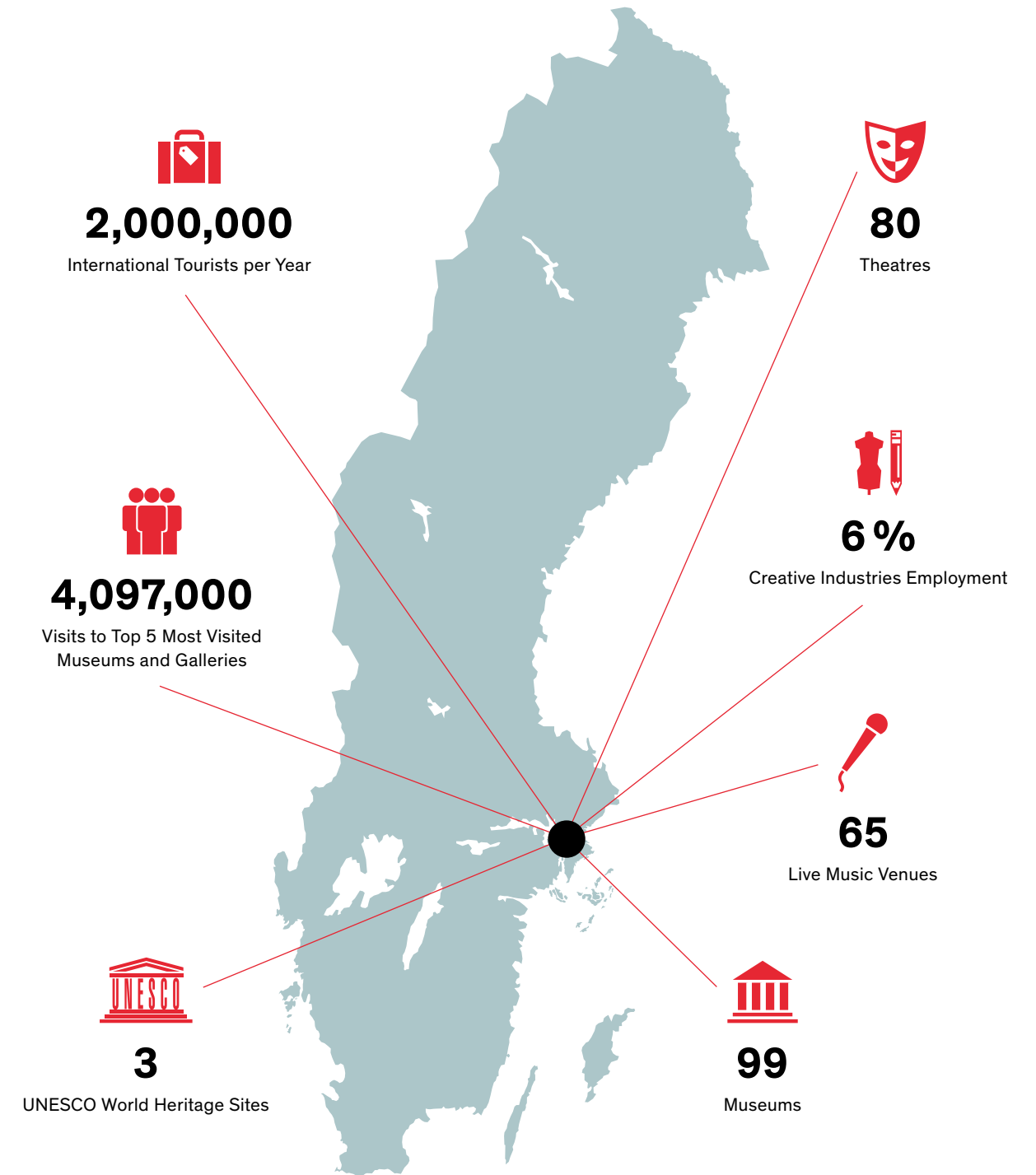
Corrie Tan

Nationhood is a central concern and there is also considerable optimism that, by helping to forge shared experiences, the arts and culture can be the primary means by which to shape a robust identity for Singapore. This is of particular relevance right now, as “Singapore has just turned 50 this year so it’s been a period of great reflection: who are we as a nation and who do we want to be?” (Kenneth Kwok, Director, Strategic Planning, National Arts Council)

For further information and data:
<http://www.worldcitiescultureforum.com/cities/singapore>

Stockholm

Total Population Number 2,163,042
GDP (ppp) (in million USD) \$ 63,641
Geographical Area Size (km²) 6526



“Thanks to this mix of people and cultures we can now share knowledge and experience on a truly global level which opens opportunities for new business ventures and exports to new markets.”

Anders Frennberg, CEO, Circus Cirkor

Stockholm is one of the most liveable cities in the world, outperforming many others by almost every available measure. Its economy is doing well, it is one of the leading cities in financial technology, biotechnology, and the environmental sector. These factors help explain the city's population boom. By 2022, Stockholm will reach one million inhabitants for the first time. This represents one of the city's biggest opportunities over the coming decades.

Perhaps surprisingly, Stockholm is also a very diverse place. Almost a third of its inhabitants have roots in other countries and this gives it a valuable international connectedness, which is essential in asserting the city's place in the global competition for attracting money, businesses and workers.

“How successful our city will be in the future depends on how well we will be able to assert ourselves in the global competition for attracting investments, companies and people.”

Ingela Lindh, Deputy Mayor of Stockholm and Head of the Department of Urban Development

As with any growing city, the limits of existing infrastructure are a problem. Stockholm needs to build affordable housing and develop its internal public transport systems, without affecting the things that make it an attractive place to live. Social inequalities are also growing in the city and the rate of growth creates challenges to social harmony in what has historically been a united society.

Access to and from the city also needs improving. Some feel that Stockholm's northern location hinders its competitiveness and others even suggested the city was at risk of a 'brain drain', with talented citizens lured away by better paid international opportunities.

“Culture is crucial to transform Stockholm from a liveable city into a loveable city.”

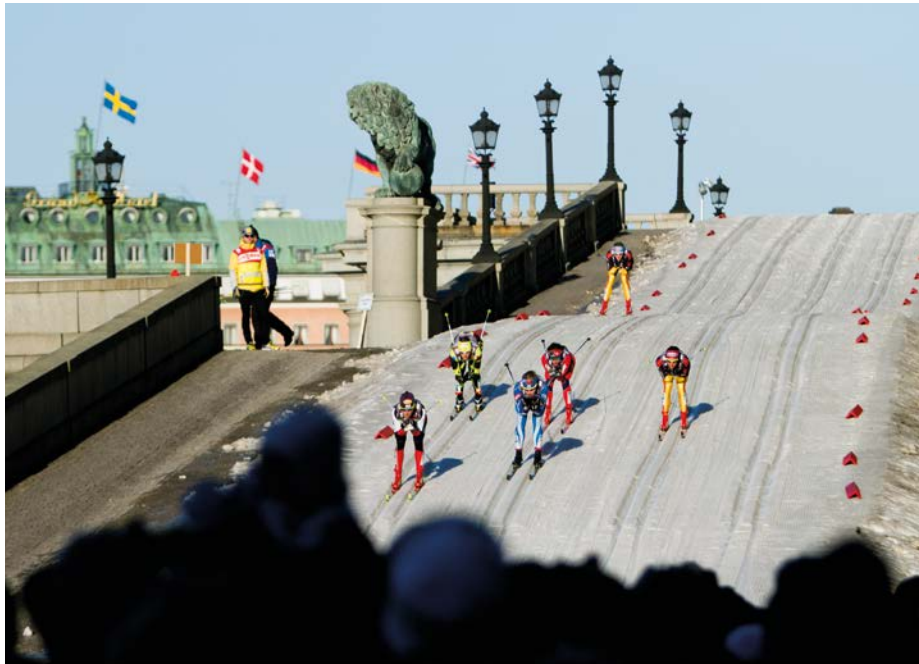
Ingela Lindh



Carousel at Grona Lund. Photo © Yanan Li. Courtesy of City of Stockholm

The arts and culture will play a huge part in overcoming those challenges. A vibrant cultural scene can provide the tools to connect people and create conditions for greater understanding. It is a bridge between people from different walks of life, different nationalities and cultural backgrounds. It can make Stockholm even more attractive to skilled workers who can pick and choose where they settle.

If cultural activities can create new social networks in an ever larger, more anonymous world city, in global terms they also form an export industry that helps put Stockholm on the map internationally. Music, fashion, design and especially 'Nordic noir' carry an appealing image of the city around the world, helping it to stand out in the global competition for people and business. Engagement with the arts can also help to develop the skills and aptitudes needed in the economy based on innovation that Stockholm is building.



Royal Palace Sprint. Photo © Henrik Trygg. Courtesy of City of Stockholm

“Employers seek people who are fast learners, have good analytical skills, have a broad understanding of society, ... who are able to see “the whole picture” as well as never stop in their professional and personal development.”

Professor Lars Strannegård, President, Stockholm School of Economics

Stockholm’s cultural priorities reflect this. First is the social development of the city, followed by city branding and tourism, economic development and cultural projection.

The city organises and hosts two major festivals: the Stockholm Culture Festival and the We Are Sthlm youth festival. They attract a combined audience of around 850,000 people. The city also stages an annual culture night in which 110 institutions take part and which attracts 115,000 people. Smaller niche festivals are also emerging, particularly in music and film, alongside large international music events, such as Eurovision 2016.

With nearly 11 million overnight stays every year, Stockholm is ranked the 10th most attractive tourist destination in Europe and the city’s cultural scene is a big reason for this.

A number of arts and events facilities have been recently completed or are due to open in the near future. Among them, an architecturally interesting gasometer in the district of Hjorthagen is planned for conversion into a cultural space, while the extension of the Liljevalchs Konsthall art gallery is due to be completed in 2017. An upgrade to the Stockholm City Museum will open in 2016.

A busy cultural life appears to be at the heart of Stockholm’s social and economic development, highlighting the strengths and tackling the weaknesses. What’s more, it is paying dividends: the European Cluster Observatory reports that Stockholm has more than 90,000 people employed in the cultural and creative industries, while around 65,000 companies – 16% of businesses – operate in the sector.

For further information and data:

<http://www.worldcitiescultureforum.com/cities/stockholm>

Interviewees

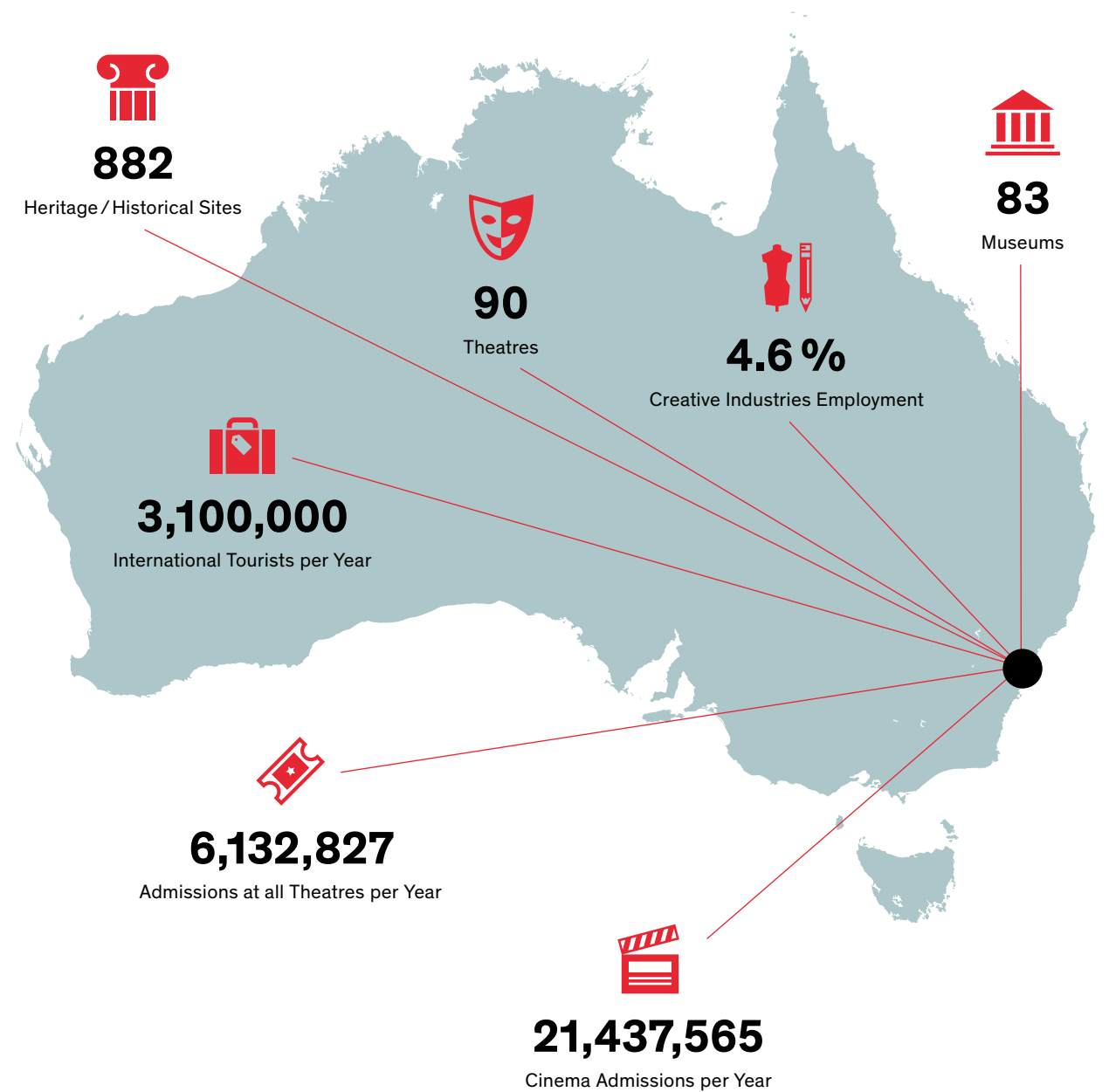
Ingela Lindh,
Deputy Mayor
of Stockholm, Head
of the Department of
Urban Development;
Anders Frennberg,
VD / CEO Circus Cirkör
(circus company);
Lars Strannegård,
Professor, President,
Stockholm School
of Economics;
Nisha Besara,
CEO, Unga Klara
(theatre company)



Art Exhibition. Photo © Tove Freij. Courtesy of City of Stockholm

Sydney

Total Population Number 4,840,600
GDP (ppp) (in million USD) \$ 232,012
Geographical Area Size (km²) 12,144



“As the centre of gravity in global investment and development shifts east from the traditional European centre, Sydney ... will absorb some of that momentum.”

Tim Horton, Registrar, NSW Architects Registration Board

Australia as a whole fared relatively well during the recent global downturn. The potential for future growth within the Asia-Pacific region presents significant opportunities for Sydney to capitalise on the inflow of investment capital in ways that will improve the city for its inhabitants. There is a strong and growing Asian presence in Sydney and the city’s multicultural composition—around 200 nationalities—makes for a rich diversity.

As with many other world cities, Sydney enjoys a position both as a crossing point between regional blocs and as a place of innovation. It is a city where ideas and capital coexist, although its full potential has yet to be fully tapped. For example, its TV and film sector is highly skilled, but relies on major international productions to sustain it. Yet, as one of the most culturally diverse and globally connected cities in the region, Sydney has the opportunity to create content for and with people from anywhere and everywhere.

“As the cultural and business energy of the city concentrates in the inner core, Sydney suffers from the structural exclusion of a majority of our population from the life of the city.”

Jess Scully, Festival Director, Vivid Ideas

In common with other world cities, Sydney has infrastructure limitations, especially around transport, but also around the structure of its urban form. It is not “a traditional concentric city” but instead stretches along the coast and inland to Western Sydney and the Blue Mountains in a network of poorly linked centres, with consequently fragmented governance and economies. Better connecting this stretched out metropolitan structure, and developing strong urban centres in Western Sydney, will be important in helping the city to retain its ability to operate as one place.



Chinese New Year Launch. Photo © Damian Shaw.com. Courtesy of City of Sydney

Also in common with many other world cities, there is also growing social inequality, which has led to the economically disadvantaged being pushed to the suburban fringe. Vital service workers like teachers and nurses, as well as cultural producers, are at risk of being priced out of the urban core as a result. In recognition that this cannot continue if Sydney is to transition from a largely ‘wholesale’ economy, based on exporting goods like wool, wheat and coal, to a more advanced knowledge economy, a heavy focus has been placed on cross-agency urban renewal, social housing development and regulatory reform.

“Cultural development and enrichment is critical to Sydney’s success and will play a large part in the City’s economic well-being, intrigue and sense of justice and fairness.”

Graham Jahn, Director City Planning Development and Transport,
City of Sydney

The move to a knowledge economy means that the quality of urban life and cultural activity will become more important as the population continues to grow and intensify. A key part of this will be the clustering of creative industries within the heart of the city and across its other centres.

Commentators point to the symbolic importance of culture to the city’s future, over and above the direct and indirect economic contribution of the creative industries. Interviewees referred to the role of culture in crafting a narrative for the city and in developing an overarching vision for the kind of city it wants to be. This has economic value of course as it places and differentiates Sydney in the competition between world cities. But it is also important for a growing, diverse city that is in flux, shifting its focus from the West to Asia:

“From pretty lean origins at European settlement, cultural production has always been a priority—if only because geographic isolation drove the need for its people to make their own culture.”

Tim Horton

Thus there is a strong appreciation of the arts and culture within the city that goes beyond their intrinsic value, but does not lose sight of it. Culture is valued for what it is, but also for what it can do. This approach is demonstrated in the City of Sydney’s first ever overarching strategic Cultural Policy, Creative City, adopted in 2014, as well as in its recent Live Music and Performance Action Plan. Both recognise and invest in the “cultural value chain” of the city—from unknown and leading-edge producers to the established and renowned—through a variety of means, including investment and grants, provision of infrastructure, advocacy to other levels of government and significant regulatory reform projects. Within this framework, the City is taking “meaningful steps to reinforce cultural opportunity, experience and participation.” For example, more rehearsal and practice spaces for musicians and performers are being provided. Venues will be encouraged to make sure that no seats in performances are empty through last-minute ticketing services. A dynamic programme of public events and festivals is promoted as part of Sydney’s designation as UNESCO City of Film.

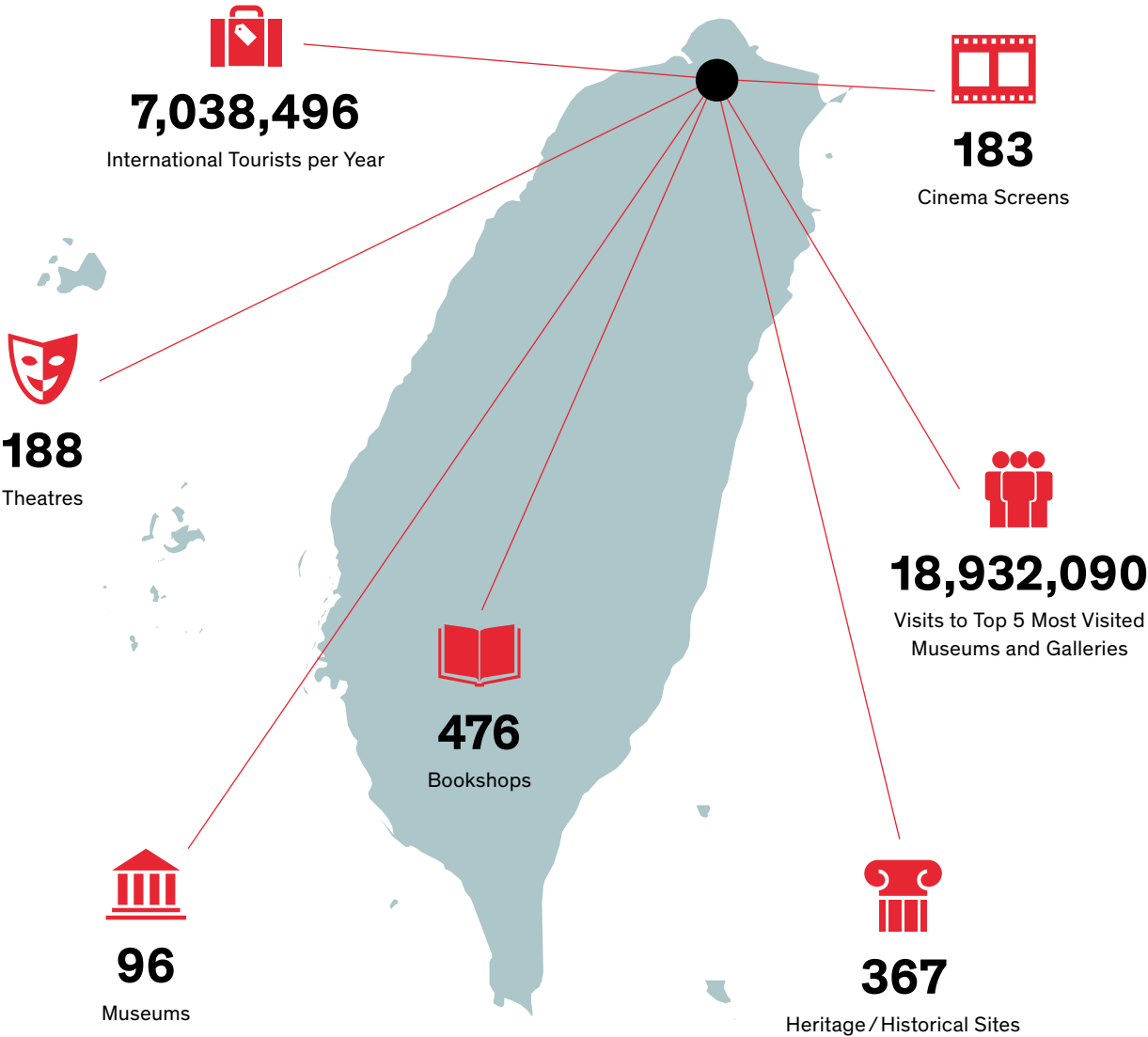
Culture is also being integrated into planning and development initiatives across the city. This encompasses city wayfinding and street design, but also at a strategic level, City-owned property and infrastructure are being used to support cultural activity that informs, engages and educates. For example, in its role as a planning authority the City is working with Greenland, one of China’s largest development organisations, to deliver a \$22million cultural facility as part of a large residential development in Sydney’s central business district, due for completion in 2017.

For further information and data:
<http://www.worldcitiescultureforum.com/cities/sydney>

Interviewees
Graham Jahn AM,
Director City Planning
Development and
Transport,
City of Sydney;
Jess Scully, Festival
Director, Vivid Ideas;
Tim Horton,
Registrar, NSW
Architects Registration
Board

Taipei

Total Population Number 2,702,315
Geographical Area Size (km²) 36,192.82



“We cannot be afraid to open out.”

Austin Wang, Director of Taipei Performing Arts Centre, Artist

Taipei is in a favourable position. Its infrastructure and transport links are good, it's highly inclusive and a very liveable city. It has a strong cultural heritage, but is very open to other cultures. There is a long history of relative diversity, although not on the scale of some world cities. But perhaps the city's biggest opportunity is its proximity, in geography and culture, to China. Sharing the same language with one of the world's biggest markets, while having good links with Western economies, is a fortunate place to be.

While Taipei's economic development has been relatively slow in recent years when compared with China, it has other advantages. The city has a much deeper foundation on democracy, resulting in more freedom for the younger generations to innovate, which has led to a wider range of entrepreneurship, especially in the creative and cultural industries.

“In the coming five years we need to actively network with other cities in South East Asia, as previously we only focused [on] our cultural diplomacy with England, France and America.”

Austin Wang

There is still a great deal to do to make the most of this advantage. Culture is probably the only thing Taipei shares with its neighbour. It will need to create a strong relationship, while also maintaining and developing good links with other cities, globally and regionally.

Other challenges also lie ahead. Like some other cities, Taipei has an ageing population and population growth is slowing. There are concerns about widening gaps in income, social fragmentation, aggressive commercialisation, and an unstable social welfare system.

Taipei is also facing “excessive urban renewal”, a rapid physical redevelopment that some fear neglects local heritage. Along with rising accommodation prices, development could increase social divides, weaken identity and threaten to undermine the energy and unity the city will need to exploit its opportunities.



Courtesy of Department of Cultural Affairs, Taipei City Government

“The influx of foreign capital and international brands are going to replace our local culture, making Taipei indistinguishable from other international cities.”

Jason Liu, Creative Director of Seinsights

This cultural identity, and the creative industries it has produced, are clearly seen in economic terms. The city believes it has an advantage over regional rivals precisely because its stronger cultural foundations increase its ability to use ‘soft power’. Moreover, Taipei has huge potential to use its cultural depth for tourism, to become an accessible “global showcase of Chinese culture”.

But there are concerns. Commercialising culture – at the expense of developing talent, education, and artists’ workspace – risks eroding the distinctiveness that makes culture valuable. The city leadership increasingly recognises the worth of informal cultural space, not least in the independent book shops and live music venues that support the growing independent music scene.

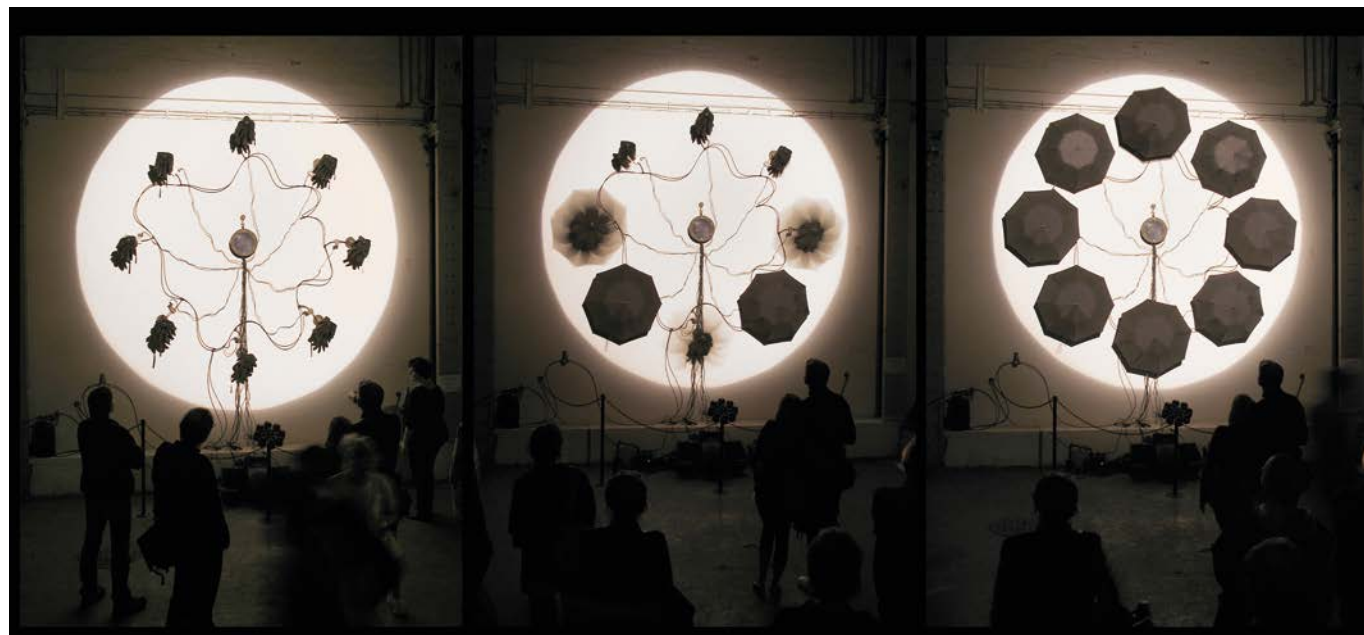
“Cultural participation goes hand in hand with our city’s social development.”

Aaron Nieh, Designer

Despite its economic importance, Taipei is a difficult place for the cultural sector because of high rents and limited creative spaces. Budgets remain tight, and the arts and creative industries need to make their case in economic terms.

But the city is developing a number of programmes to support cultural producers and to increase cultural participation. New talent development programmes offer short-term business training for people in cultural and creative industries. Initiatives such as “Citizen Café” and “Idea Taipei” are also designed to involve the public in the early stage of policy development.

Investment in venues and city planning continues. Taipei Performing Arts Centre and the Pop Music Centre will be completed in the next few years, and a new arts museum and a new concert hall are also planned, with better broadcasting and digital facilities. The city’s successful bid to be World Design Capital 2016 also provides a platform not just to promote the city but for the physical transformation of Taipei, through socially useful design.



“Auto Gene” by Peter William Holden.
Courtesy of Department of Cultural Affairs, Taipei City Government



“Dacon Express” performance for the Taipei Arts Festival.
Photo © Kao BG. Courtesy of Department of Cultural Affairs, Taipei City Government

The city is also developing local culture to preserve its much-valued individual character. It also wants to develop residents’ creativity and increase public participation in artistic activities. These initiatives aim to provide a background of cultural vibrancy, to support the creative industries and the potential soft power of Taipei’s identity.

For further information and data:

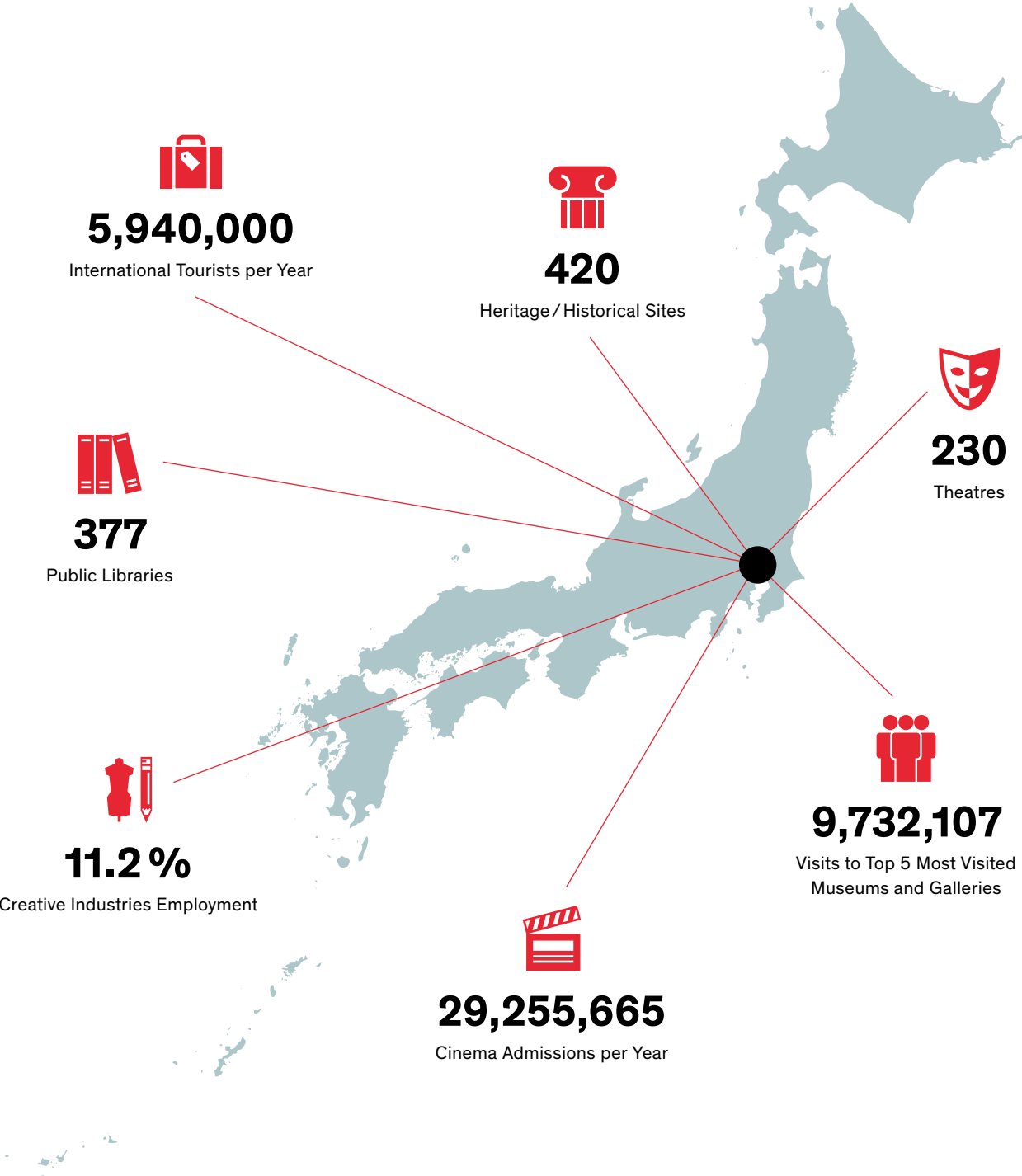
<http://www.worldcitiescultureforum.com/cities/taipei>

Interviewees

Austin Wang, Director of Taipei Performing Arts Centre / Artist;
Jason Liu, Creative Director of Seinsights (social enterprise organization);
Aaron Nieh, Designer;
Ben Chiu, Executive Director, Taiwan Designers Week

Tokyo

Total Population Number 13,159,388
GDP (ppp) (in million USD) \$743,826
Geographical Area Size (km²) 2,130





Shinji Ohmaki "Memorial Rebirth Senju 2014 Taroyama".
Photo © Hajime Kato. Courtesy of Tokyo Metropolitan Government

The Tokyo 2020 Olympic and Paralympic Games mark an important chance to present the best of the city to the world. How to achieve this is already a major focus of the city's opinion leaders. Following Japan's period of economic stagnation up to 2010, the Games represent a huge opportunity for Tokyo to attract tourists from all over the world, bringing additional energy and revenues to support Tokyo's recent economic growth.

Several factors however pose a challenge Tokyo's ongoing development. The city's built up environment has not been able to accommodate and adapt to people's changing consumption habits and demographic shifts, in particular an ageing population. As a result, some parts of the city are losing residents. At the same time, rising property prices are displacing people and "lower value" uses in other districts. A specific challenge lies in Tokyo being able to harness the opportunities presented by the 2020 Olympics to attract international tourists and businesses, thereby contributing to the

increasing globalisation of the city's public spaces and businesses. Unless this exposure is carefully nurtured, the impact of the Games could be short-lived. Japan is an island nation with a long history of closing its territory to foreign commerce. While Japanese people tend to be self-contained, they are accepting of foreign cultures and are good at developing these into local hybrid forms. If the city is to reap the benefits of greater connectedness, it needs to find a way to open out further to the world, and feed this into its future urban and economic development. Repositioning Tokyo for the future and highlighting the importance of its culture will be vital in this. It will help speed up the diversification of the city, attract foreign workers and businesses, and generate an openness that could have positive economic and social impacts.

"Japan has a tendency towards introspection ... partly due to the language barrier, but I feel there is something more psychological involved as well."

Seiichi Saito, Principal, Rhizomatiks

However, this also presents a difficult balancing act between tradition and innovation for Tokyo: to become more receptive to and engaged with the world, while at the same time remaining distinctive and authentically Japanese. Culture is considered as being able to provide a way to achieve this, if traditional art forms are supported in keeping their deep roots, as well as being encouraged and given the space to evolve.

"Culture is like a grape vine with unbroken continuity to the past: we have the freedom to choose which part of the vine to take on and to work with."

Seiichi Saito

While culture in the wider sense "permeates Tokyo widely and deeply, in a manner that is beyond comparison with cities overseas", surveys also suggest that Tokyo's cultural offer is at present more appreciated by foreigners than by the city's residents themselves. One reason for this may be the fact that in Tokyo, museum directors are primarily concerned with the maintenance and management of their facilities, whereas in other parts of the world, directors act as community facilitators, revitalising communities and incubating new artists. Encouraging more participation by Tokyo's residents in cultural activities will thus be important in order to harness the various opportunities it can bring – including providing locals with more opportunities to join international visitors in enjoying cultural experiences.



Courtesy of Tokyo Metropolitan Government

Indeed, while modernisation and increasing greater diversity may put a strain on local identity, culture is seen as being able to play a critical role in developing the relationship between residents and visitors from around the world. It can play a key role in creating a society where people of all backgrounds are able to gather and exchange ideas with each other. Indeed, the city wants to become a place “where intelligent minds come together” to inspire each other.

“It is important to become acquainted with each other.”

Naoto Aiba, Director and Executive Vice President, Mitsubishi Estate Co., Ltd.

In line with such challenges, the main aims of Tokyo’s cultural policy at present are widening cultural participation, contributing to economic development and urban strategy, promoting the city’s art and culture to the world, and nurturing young talent. Harnessing the city’s mix of the traditional with the modern, Tokyo has adopted an international city branding approach that highlights the city’s “intersection of tradition and innovation [that] continuously gives birth to new styles”.

With five years to go before the 2020 Games, officials and citizens are now also considering whether the city should hold a Cultural Olympiad alongside the Games, following the model of the 2012 Cultural Olympiad in London. This would help to promote Tokyo’s cultural offer at home and abroad, and contribute to breaking down existing rigid boundaries that currently surround individual disciplines, from education to art to business.

There are signs that things are already moving in this direction in Tokyo. The arts centre 3331 Arts Chiyoda, which was established by refurbishing a middle school near Akihabara Station, has become the focus for a wide range of artistic activities. The centre is used as a meeting place for artists to disseminate their work and to meet. The centre’s galleries, laboratories, events, and residences provide spaces for the public to relax and enjoy art, and to meet cultural producers across a range of disciplines.

For further information and data:

<http://www.worldcitiescultureforum.com/cities/tokyo>

Interviewees

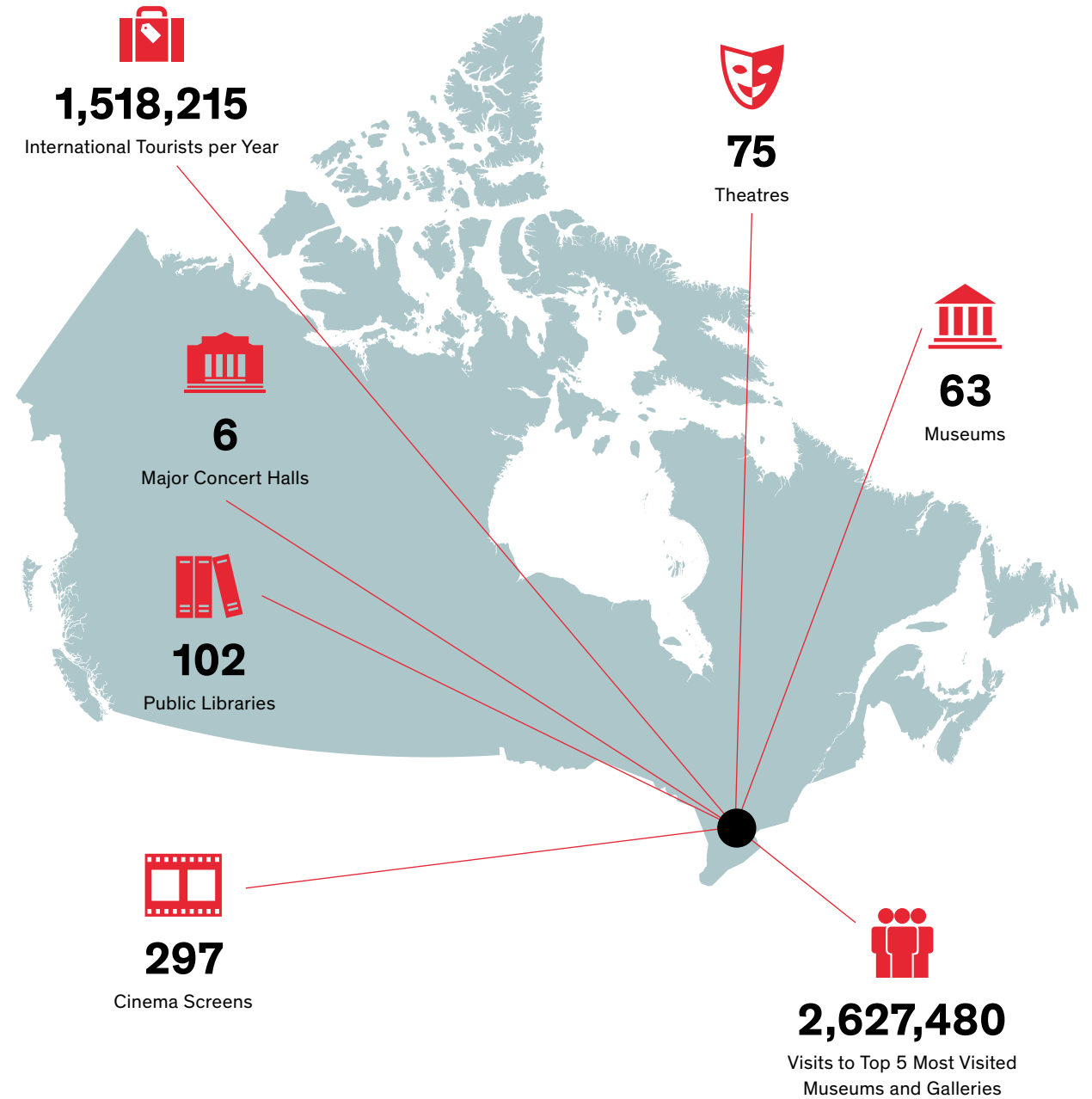
Naoto Aiba, Director and Executive Vice President, Mitsubishi Estate Co., Ltd.;
Chitose Maeda, Director for City Sales, Tourism Division, Bureau of Industrial and Labour Affairs, Tokyo Metropolitan Government;
Masato Nakamura, General Director, 3331 Arts Chiyoda (art centre);
Seiichi Saito, Principal, Rhizomatiks (arts production company);
Tsunehiro Uno, Editor-in-Chief of magazine PLANETS;
Masataka Uo, President and CEO, Japan Fundraising Association



Roppongi Art Night 2012. Photo © Roppongi Art Night Executive Committee.
 Courtesy of Tokyo Metropolitan Government

Toronto

Total Population Number 2,615,060
GDP (ppp) (in million USD) \$125,670
Geographical Area Size (km²) 630.21



Almost half of Toronto's residents were born abroad. This makes it a fantastically diverse city, composed of different neighbourhoods and communities with their own strong sense of local character. Toronto is a model for how a city can embrace its diversity, while simultaneously being economically, culturally and socially inclusive. The city's creative and cultural sector plays a key role in nurturing these fertile conditions, as well as contributing significantly to the city's international profile. Vogue Magazine in 2014 voted West Queen West the "second coolest neighbourhood in the world", thanks to its independent shops, home grown labels, galleries and 'art' hotels. The annual Toronto Fringe Festival stages brings together the city's established theatres and unknown fringe artists. International media attention spikes highest during the Toronto International Film Festival, but Toronto's live music scene is also renowned.

"Toronto spells "home" to people from all over the world for its vibrant urban culture and welcoming diverse neighbourhoods."

Jennifer Keesmaat, Chief Planner, City of Toronto

Toronto's development, however, faces some key challenges. Underinvestment in public transportation has contributed to a congested city where moving people and goods has become a major problem. Housing is becoming increasingly unaffordable: there are more than 90,000 people on the waiting list for affordable housing, and yet the city is building just a few thousand public housing units per year. As in other cities, commentators warn of rising income inequality and with it, increasing concentrations of poverty in suburban areas. This poses a threat to Toronto's social unity and its reputation as a welcoming place for immigrants. Some commentators query whether Toronto really is "as culturally cohesive as we like to believe".

Toronto's diversity is an advantage, but has yet to be fully exploited. Arts and culture are understood as instrumental in helping to "leverage [this] existing asset", by engaging people, finding common ground, and building trust and inspiring new collaborations. Culture is also considered a valuable engine to the city's economic prosperity.

"By engaging people culturally, we will can build trust and inspiration across the community, and the wonderful spin-off will be more innovative and courageous leadership across the economy and it will help to knit the city together even more that it already is."

Geoff Cape, CEO, Evergreen



The City of Toronto prepares for the 2015 Pan Am Games on the Bloor St Viaduct for the Luminous Veil Launch and Thrill of the Grill Festival. Photo ©Dan Galbraith. Courtesy of City of Toronto

Toronto's creative and cultural economy employs 145,000 people (5% of the workforce). Growth in the sector now outpaces industries like financial services, biotechnology and automotive parts manufacturing. A challenge to this continued success is the fact that incomes in the cultural and creative sector tend to be below average and employment is precarious.

"Neither the education system nor the network of trade and service organizations is adequately preparing art and design professionals for a work life that is cobbled together from freelance, seasonal and temporary contracts. [...] There is a wide disparity between educations and incomes among creative people."

Tim Jones, CEO, Artscape, Toronto Canada

Investment in culture is a strategic priority for Toronto, officially declared in the City's current strategic plan. A substantial increase in funding (30%) for cultural programmes is being phased in and the City has made significant investments in granting bodies and large cultural institutions in recent years.

Some cultural entrepreneurs suggest that the creative and cultural community is too densely clustered in wealthier downtown neighbourhoods, missing out on opportunities to engage in disadvantaged and more diverse neighbourhoods outside the centre.

“Culture ...sits under the umbrella of Economic Development, but does not get enough direct sunlight. [...] The City of Toronto should also invest further in setting up artist districts”

Dr. George Elliott Clarke, Poet Laureate of Toronto

The City will need to connect more with community groups in all neighbourhoods, enabling partnerships and collaborations in order to “enrich the cultural fabric of the city”. One way to extend this may be to make it easier for third party organisations to programme public spaces in creative ways. Future infrastructure investment could also be integrated more fully with arts and cultural initiatives, for example in public transport developments, housing projects, and public realm improvements. Similarly, more could be made of Toronto’s unique natural river valley system by involving artists “in a way that will provoke and inspire a connection to this natural system.



Photo © Chris O Halper. Courtesy of City of Toronto



“Made In China” by Maria Ezcurra, Nuit Blanche 2014.
Courtesy of City of Toronto

“In a city like Toronto where cultural diversity is so pronounced, the opportunity to engage this diversity on a more ‘street level’ is huge as we endeavour to position Toronto as a global city.”

Geoff Cape

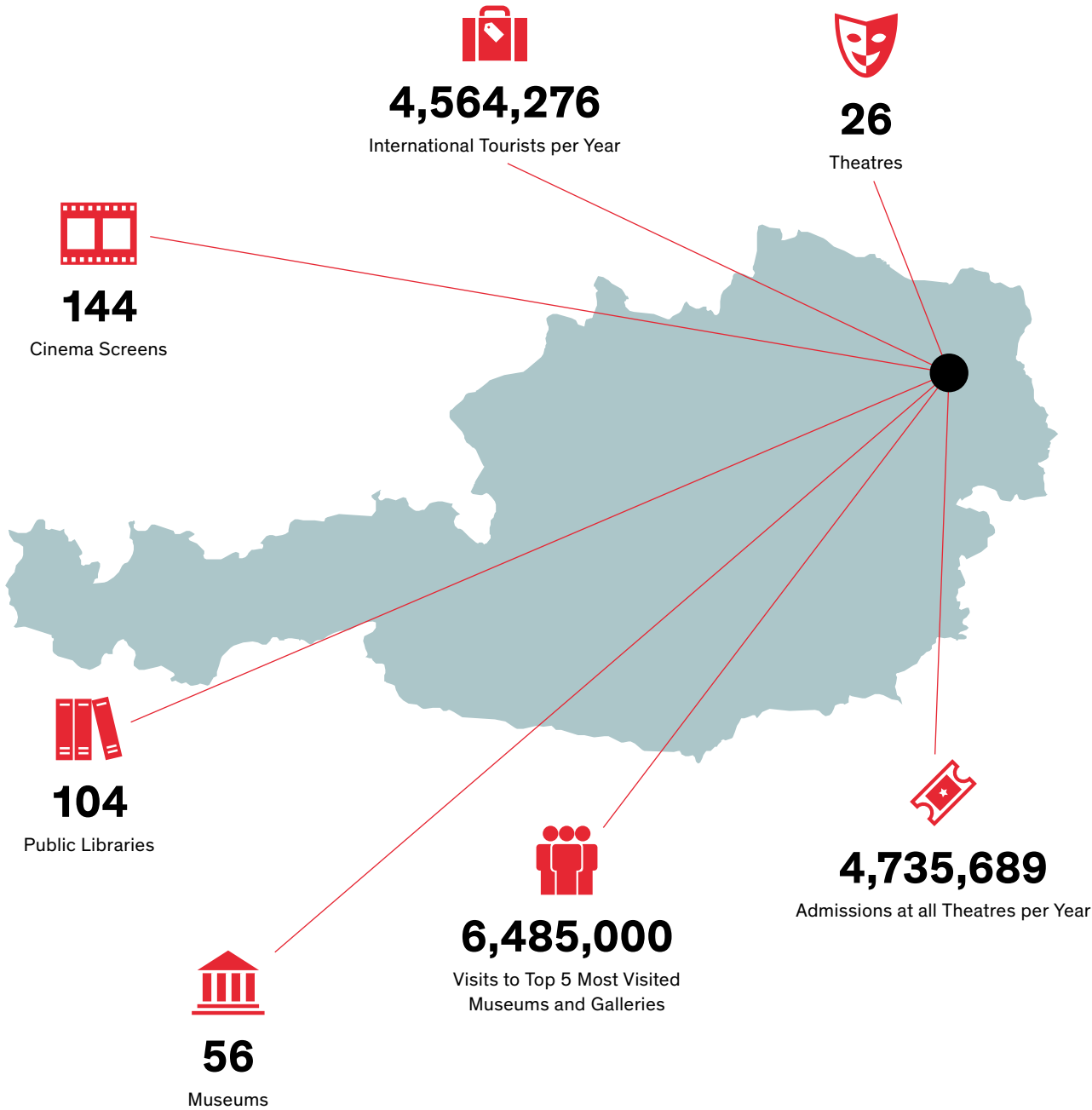
Toronto has a good basis from which to address these challenges. City leaders embrace a culture of collaboration across public and private sectors. Existing community groups and amateur activity already play an important role in Toronto’s cultural life, providing an ecology of diversity whose development can catalyse greater participation by under-represented communities. Artscape, now two decades old, is a not-for-profit urban development organization that provides space, housing, and training programs to support the development of the creative economy. It is a shining Toronto example of how embracing collaboration and diversity intentionally leads to a more prosperous, socially inclusive, and vitally creative city.

For further information and data:
<http://www.worldcitiescultureforum.com/cities/Toronto>

Interviewees
Matt Galloway,
Host Metro Morning,
CBC Radio;
Geoff Cape, CEO,
Evergreen (non-profit
environmental
organization);
**Dr. George Elliott
Clarke**, Ph.D., Poet
Laureate of Toronto;
Tim Jones, CEO,
Artscape (non-profit
urban development
organization);
Jennifer Keesmaat,
Chief Planner,
City of Toronto

Vienna

Total Population Number 1,766,746
GDP (ppp) (in million USD) \$ 7,794,200
Geographical Area Size (km²) 414.87



Vienna is Austria's political, economic and cultural centre. A city with a long-standing artistic, musical and cultural tradition, it is home to a number of prestigious theatres, operas, orchestras and museums. More recently, it has become host to a vibrant film sector and high-profile fashion and design events. Two in three tourists are drawn by Vienna's art and culture, and the city's cultural environment is seen as contributing to its popularity as a business location and consistent rating as one of the world's cities with the highest quality of life. Vienna's cultural budget has seen an underlying increase of 47% since 2001, reflecting the importance that decision makers attribute to culture in the city's life and reputation.

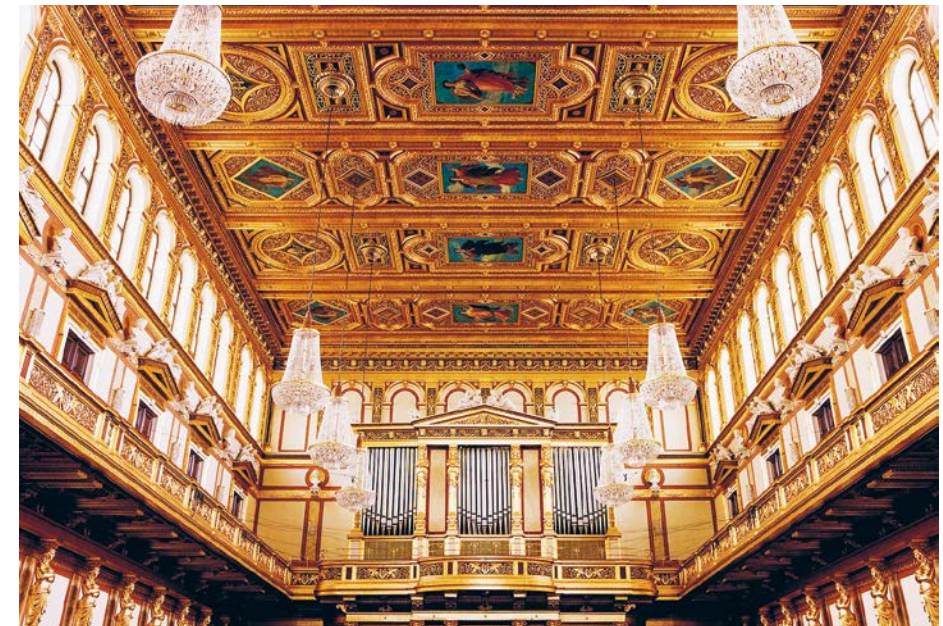
"It's clear to everyone that culture is a USP for Vienna, which differentiates it from other cities—that it is internationally perceived as cultural capital."

Thomas Drozda, Director, Vereinigte Bühnen Wien

Vienna is in a period of rapid growth, with a forecasted growth from 1.8m to 2m by 2030. The city's inhabitants are becoming both younger and older, with increasing numbers aged over 75 and under 15. Around two-thirds of the population growth is due to inward migration from within Austria, surrounding countries, and from further afield. The city attracts around 40% of the international net migration to Austria, resulting in a steady increase of 'foreign-born' inhabitants. In response to increased demand for housing and rising rent prices, the city has launched a huge building programme of seven new neighbourhoods. In Vienna's outskirts, 'Seestadt Aspern' will become home to around 25,000 people. Initiatives such as Smart City Wien aim to develop new ways of maintaining quality of life levels, while minimising emission levels and the use of resources. One research project will use Seestadt Aspern as a 'laboratory for future urban life' and is considered as an international figurehead for Vienna.

"Vienna will gain tremendously in importance when it becomes bigger. Many people will come who bring know-how, who think differently, who bring other cultures into the city."

Tomas Zierhofer-Kin, Designated Artistic Director (from 2017), Wiener Festwochen



Musikvereinssaal Großer Saal. Courtesy of City of Vienna

Vienna's rapid expansion is also one of its core challenges, raising the question of how its quality of life can be maintained. How can the ghettoisation of rich and poor be avoided, and peaceful coexistence between people from various ethnic backgrounds promoted? How can new suburban neighbourhoods be integrated with the city and develop their own urban flair, rather than becoming colourless dormitory towns? What are the consequences for the struggling infrastructure and traffic flow? An added challenge is posed by the current migration to Vienna from conflict areas such as Syria, and the question of how to integrate this influx into local education, health and employment systems. This also resonates in the city's politics, with parties on the (far) right gaining in popularity, and an increasing disparity between the city's thriving, liberal centre and its more conservative outskirts.

In response to such challenges, encouraging participation by all in civic life is considered as key to supporting successful co-existence, and consequently, the city's quality of life. In this, the city's cultural sector is seen as valuable in helping to bring Vienna's changing population together, by offering opportunities for people to enjoy and participate together. It is also seen as able to help address future changes, through its capacity to provide space in which to think and experiment outside of conventions and constraints.

“Culture can sensitize, it can pick up, question and sharpen topics—it can act as a space for reflection.” It can act as a “potential motor for utopian thinking—for those who think ‘let us not just accept conventions, but develop our life.’”

Thomas Drozda & Tomas Zierhofer-Kin

While a significant amount of the City’s cultural budget goes towards maintaining Vienna’s prestigious cultural estate, most of the ‘big institutions’ like the State Opera or the Burgtheater are primarily funded by central government. To balance its “prestigious and expensive” cultural offer, promoting access and participation is a core component of Vienna’s cultural policy. This includes measures such as free museum admission for children and young people; a Cultural Pass providing free admission for those on low incomes; and support for large-scale open air events like the annual Danube Island music festival as well as for small local cultural activities in community venues and free public screenings of stage productions.

Nevertheless, there is a sense among commentators that while the aim for “art and culture to promote social cohesion in diversity” is already part of the City’s agenda, more could be done to consider who has the opportunity to regularly attend and participate—in particular in the city’s ‘high culture’ offer. Vienna’s demographic developments and urban expansion make it ever more important to create a wide-ranging and wide-spread offer in which many people feel at home, and which contributes to enriching (new) local urban life across the city. This will require openness to public opinion, while some commentators also highlight a need to support more culturally diverse artistic production:

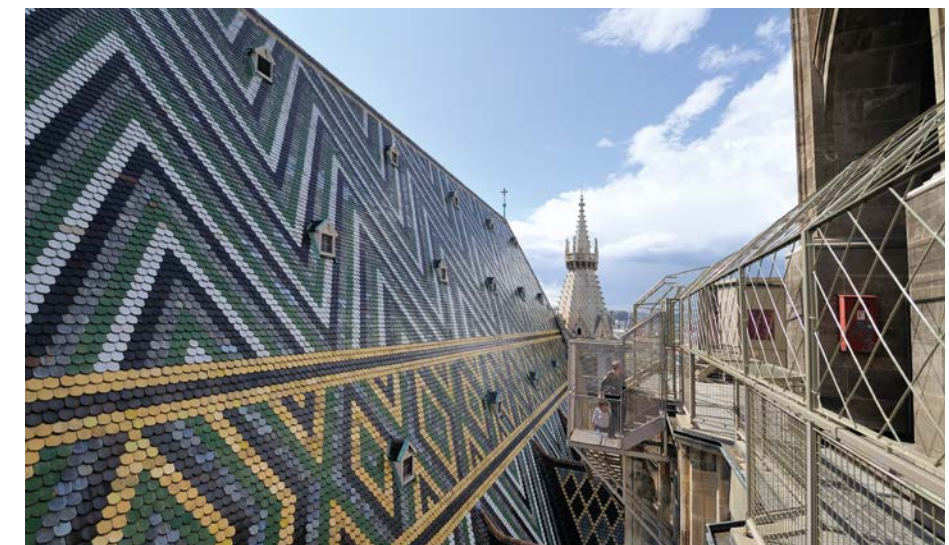
“Becoming a bit more diverse would benefit the art world. With the right approach, this may present a valuable opportunity for Vienna to become a flagship city for ‘art for all’”.

Anne Wiederhold, Artistic Director Brunnenpassage

Going forward, the challenge for the City thus lies in managing the balancing act between continuing to support Vienna’s world-famous “high culture” institutions—which themselves will need to evolve to maintain audience levels—and further strengthening its cultural offer for an increasingly diverse local audience. It will simultaneously need to ensure that this ties in with key challenges such as animating new neighbourhoods, coping with large-scale immigration, and resisting pressure from right-leaning factions. To do so, some commentators suggest that improving the cultural sector’s intercultural offer should be included more explicitly in Vienna’s cultural policy and grant funding systems. Vienna’s ‘big institutions’ will need to adapt both in terms of content and presentation to reach new target groups; and more funds may need to be directed towards new cultural initiatives and institutions. Some measures are already underway. New funding guidelines will make an “orientation towards audiences” a key part of subsidised institutions’ cultural mandate. In the big institutions, a new generation of directors is also placing increasing importance on broadening audiences. At the same time, accessible new cultural institutions are being established in Vienna’s new neighbourhoods, and there are plans to create more project partnerships between those in the inner and outer city districts.

For further information and data:

<http://www.worldcitiescultureforum.com/cities/vienna>



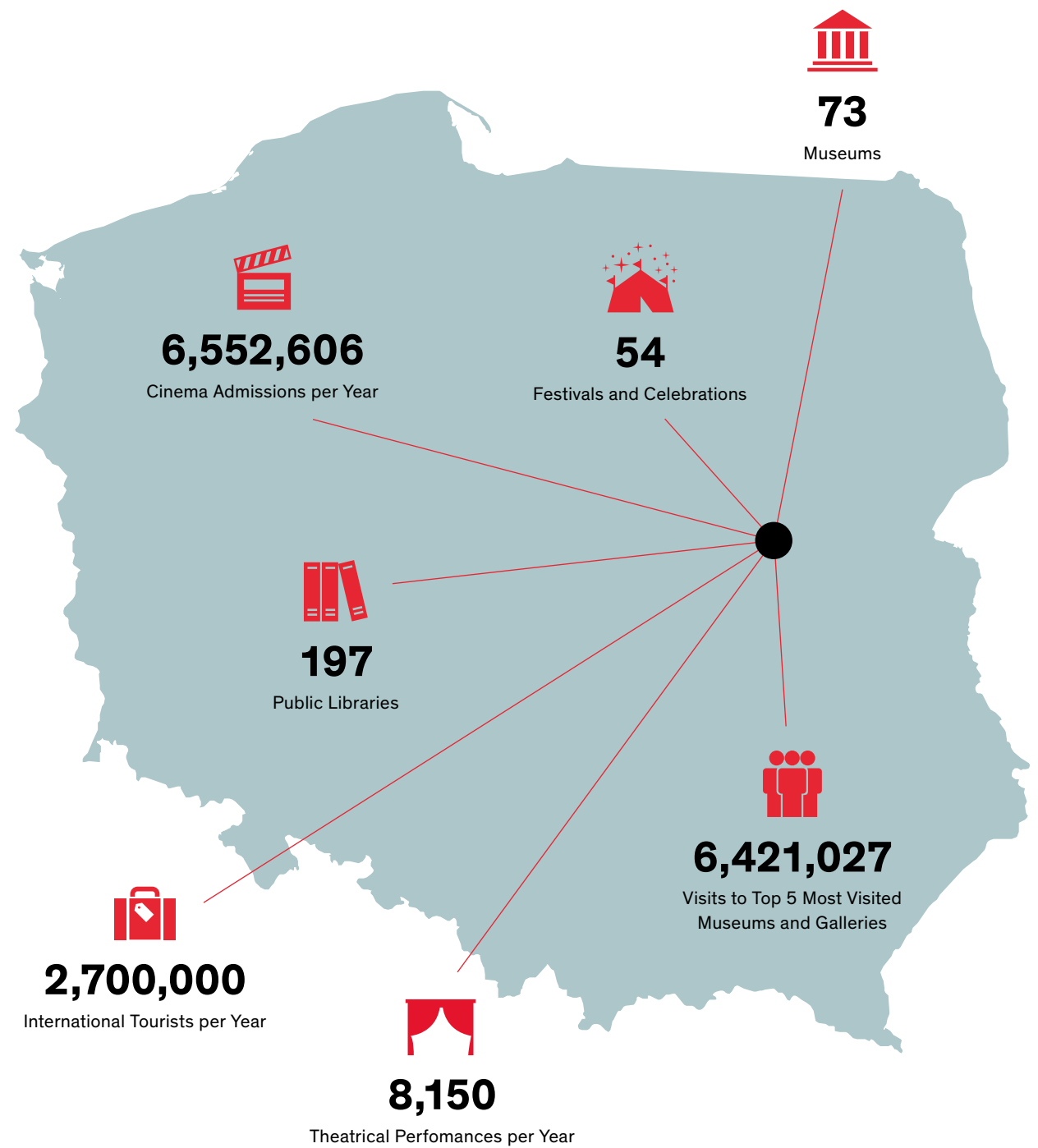
Stephansdom Dach mit Pummeringalerie. Photo © W. Schaub-Walzer. Courtesy of City of Vienna

Interviewees

Anne Wiederhold,
Artistic Director
Brunnenpassage;
Tomas Zierhofer-Kin,
Designated Artistic
Director (from 2017),
Wiener Festwochen;
Thomas Drozda,
Director, Vereinigte
Bühnen Wien;
**Christoph
Möderndorfer**, Pop
Festival & O-Töne
Literature Festival
Director;
Matti Bunzl,
Incoming Director
Vienna Museums
(from October 2015)

Warsaw

Total Population Number 1,735,400
GDP (ppp) (in million USD) \$ 119,313
Geographical Area Size (km²) 517





Chopin concert at Lazienki Park. Photo © Marcin Czechowicz; courtesy of City of Warsaw.

Today's Warsaw — capital and largest city in Poland with around 1.7m inhabitants — is a booming hub within Eastern Europe. Despite a history reaching back to the 12th century, it is a young city, having to overcome extensive destruction during World War II, followed by membership of the Eastern bloc until the late 1980s. Its success in doing so has seen Warsaw nicknamed the “Phoenix City”. The city's progression was spurred on by Poland's accession to the EU in 2004. Warsaw is now seen as a competitive market for foreign investors and is home to one of the most important Stock Exchanges in Central Europe. Recent major infrastructure projects, supported by a boom in foreign investment, economic growth and EU funding, are increasing inhabitants' quality of life. The city's new metro network is considered as crucial to the city's development, countering longstanding divisions between Warsaw's western and less developed eastern side. These factors are drawing in increasing numbers of people in particular from across Poland. In addition, Warsaw is home to a large number of students studying at its four universities, and has become Poland's most popular tourist destination.

“Warsaw is a fascinating and absolutely unique place on the European map. The city was not only able to rebuild itself, it has become a flourishing European metropolis. Before our eyes, Warsaw is undergoing a huge, civilizational transformation.”

Rafal Szczepanski, Vice President of BBI SA

Warsaw has also grown into Poland's foremost cultural and creative centre, with a network of cultural institutions and events of varying scale and artistic focus, which attract increasing numbers of prominent artists. Music events, from traditional concert halls to outdoor stages, clubs and café gardens feature prominently. Several important cultural infrastructure projects have recently been completed, such as the Copernicus Science Centre, the Museum of the History of Polish Jews, and the Warsaw Uprising Museum. All have been hugely successful, attracting more visitors than planned. Alongside them sits a lively informal ‘fringe’ sector, active across the city's cafés, galleries, studios, bookstores, clubs, NGOs and neighbourhoods.

“In Warsaw culture crackles, is diverse; it can be found in recognised public institutions but also in the thousands of small grassroots initiatives carried out by residents and activists.”

Marta Białek-Graczyk, President of the Board, Association of The Creative Initiative "ę"

Nevertheless, “there is still much to do” (Rafal Szczepanski). Above all, commentators feel that Warsaw needs to ensure that it fully capitalises on the opportunity provided by its recent successes, to further strengthen its leading position in Central and Eastern Europe. This will necessitate work in a number of areas. It will require tackling ‘big city’ issues such as street congestion, pollution, an aging population and rising costs of living. It will require transitioning from a reliance on attracting foreign investment to “building a local economy, local brands, local capital”. Already, some local brands—including in the CCI sectors—are rising, and if sustained, this will contribute to the international economic and cultural competitiveness of the city. It will require ongoing city promotion by the city authorities, as well as by local businesses, non-governmental actors and residents. This, however, may be hampered by the low level of social trust among the population, and the frustration of NGOs and others working at grassroots level to improve their city, which was remarked upon by several commentators.

Interviewees

Paweł Althamer,
(Artist);
Rafał Szczepanski,
(Vice President of
BBI SA developers);
Michał Olszewski,
(Vice President of
City of Warsaw);
Anna Michalak,
(Plenipotentiary of
the president of City
of Warsaw, for the
Warsaw Culture
Education Programme);
Marta Białek-Graczyk,
(President of the Board,
Association of The
Creative Initiatives "e")

“Even [...] building on years of innovative actions, responding to specific needs creatively and more effectively than do politicians and officials, we can’t be sure of the near future. We do not know whether we fit into the "bigger picture". There are so many opinions that it is difficult to mobilise and speak with one voice.”

Marta Białek-Graczyk

Culture is seen by many commentators as integral to seizing Warsaw’s opportunities and meeting its challenges. Some highlight the sector’s capacity to increase the city’s liveability and attractiveness, and to develop innovative responses to local challenges through collaboration with businesses and the public sectors. Others particularly note the value of culture to social capital development, by supporting a sense of belonging and identity and promoting mutual understanding between increasingly diverse communities.

“I understand culture as a natural desire to develop awareness among communities [...], between them and across the divisions between them. Creating a bond between all and everyone. It is important.”

Paweł Althamer, Artist

To respond adequately to such expectations, persisting challenges within Warsaw’s existing cultural provision will also need addressing. This includes requirements for modernisation and staff capacity building, as well as the relatively low or passive approach to cultural participation among large parts of the population (though there is some indication that this may be changing among younger generations). This however sits within the context of changing political priorities following Poland’s recent parliamentary elections, and the lack of a distinctive cultural policy for Warsaw which focuses on “what is needed”. This is coupled with challenges in maintaining public spending and raising private investment in culture, and the underdeveloped commercialisation of the sector itself. Michał Olszewski here highlights the need to support non-institutional cultural activities, which often reach audiences better, and can provide high artistic quality. The city should find ways to “increase the offer, more than finance it”, by providing an incentivising infrastructure for non-institutional cultural activity to become more commercially successful.

“We are happy to see many great artists and entrepreneurs in Poland. Both activities require imagination, open mindedness and creativity. We need to provide, to both of these groups, the best possible environment to grow and encourage them to collaborate.”

Michał Olszewski, Vice President of the City of Warsaw

Culture is clearly seen as a contributing factor to the key focus areas of Warsaw’s Development Strategy - economy, society and space. The city has the largest culture budget in the country, and plans for the coming years include further cultural and heritage infrastructure developments as well as further support for Warsaw’s creative industries. There is a strong focus on deepening and increasing access and participation in culture for various social groups. One approach to this issue is the promotion of cultural education via the Warsaw Cultural Education Programme, a multi-annual cooperation programme with local NGOs, cultural organisations and the private sector. Overall, awareness of the importance of effective long-term collaboration with local cultural actors is increasing. This was given added impetus by the 2011 nation-wide grassroots Citizens of Culture movement, which aimed to secure equal access of citizens to cultural life, and resulted in the state budget for culture being increased to 1%. Locally, NGOs, media and social networks are involved in debating and co-creating cultural policies, strategies and programmes. Further mechanism to support active participation - certainly among the more engaged groups—include the recent introduction of small participatory civil budgets for cultural activities, which local organisations can apply for. These budgets mean that:

“For the first time in 25 years civic action returns through the civil budget, we feel that we have influence over the management of the city. For many officials this is a new situation that requires creativity.”

Anna Michalak, Plenipotentiary of the president of City of Warsaw, for the Warsaw Culture Education Programme

For further information and data:

<http://www.worldcitiescultureforum.com/cities/warsaw>



Data Sources

Please note that the data contained within the visuals in this report does not represent the full data set. This is too large to include within this publication as there are so many cities to cover, so each visual only contains a small sample of our WCCF member cities. The visuals should also not be taken literally. That is, while each visual contains the city with the highest value for all of the chosen indicators, the other cities within each visual have been chosen to illustrate the breadth of cities contained within our network – rather than the cities with the second, third, fourth and fifth highest total in each category. The visualisation approach taken in this report is therefore essentially impressionistic; it gives a feel for the wider data set and hopefully demonstrates the possibilities for what can achieved through more detailed exploration of the full, downloadable data set. For readers that are interested in viewing and accessing the full data, please go to the WCCF website at: <http://www.worldcitiescultureforum.com/data>

Connectivity

International Tourists per Year
Amsterdam: 2013 | Statistics Netherlands / TNO
Dubai: 2015 | BOP
Istanbul: 2014 | Istanbul Provincial Directorate of Culture and Tourism
London: 2013 | Office for National Statistics
New York: 2014 | Euromonitor International's top city destinations ranking
Paris: 2013 | BOP
Seoul: 2014 | Korea Tourism Organization / Korea Culture and Tourism Institute
Singapore: 2013 | Department of Statistics Singapore

International Students Studying in the City
Buenos Aires: 2013 | ETI CABA
Hong Kong: 2013 | Education Bureau
Los Angeles: 2014 | Institute of International Education
New York: 2010 | Institute of International Education
Madrid: 2012 | BOP
Melbourne: 2015 | Department of Education
Paris: 2013 | MENESR-DGESIP-DGRI-SIES
Tokyo: 2011 | Japan Student Services Organisation

Foreign Born Population %
Amsterdam: 2014 | Statistics Netherlands / TNO
Buenos Aires: 2011 | INDEC
London: 2013 | Office of National Statistics

Montréal: 2011 | Statistics Canada
Moscow: 2010 | National Census
Toronto: 2011 | Statistics Canada
Singapore: 2014 | Department of Statistics Singapore
Stockholm: 2013 | Statistics Sweden

Quality of Life

Festivals and Celebrations
Amsterdam: 2015 | Amsterdam Marketing
Bogotá: 2013 | IDT / IDCP / Corferias
Istanbul: 2014 | Istanbul Governorship; Municipalities
Melbourne: 2015 | Visit Victoria, That's Melbourne, Fed Square, Local Government Sites
Moscow: 2013 | KudaGo
San Francisco: 2015 | San Francisco Travel
Sydney: 2012 | Weekend Notes Sydney
Toronto: 2013 | Hot Toronto / Timeout Toronto

% of Public Green Space (Parks and Gardens)
Brussels: 2015 | IBGE
Madrid: 2014 | Archivo del Área de Gobierno de Las Artes, Deportes y Turismo. Ayuntamiento de Madrid
Montréal: 2013 | Ville de Montréal, Direction des grands parcs et du verdissement
San Francisco: 2012 | San Francisco Recreation and Parks Department Community Report / US Census Bureau
Seoul: 2015 | Seoul Metropolitan Government
Shenzhen: 2013 | Shenzhen Statistical Yearbook 2014
Sydney: 2010 | New South Wales Department of Planning
Vienna: 2014 | Vienna Annual Statistics 2014

Restaurants per 100.000 Population
Buenos Aires: 2013 | AHRCC
London: 2014 | Horizons research (on behalf of the Food Standards Agency)
Los Angeles: 2015 | LA County Department of Public Health Food Facility Ratings; City of Pasadena Restaurant Inspections
Paris: 2012 | BPE Insee
Shanghai: 2012 | Dianping.com
New York: 2012 | New York City Department of Health Restaurant Inspection Information
Singapore: 2012 | Department of Statistics Singapore
Tokyo: 2009 | Tokyo Metropolitan Government

Bars
Buenos Aires: 2013 | AHRCC
Hong Kong: 2012 | HK Industry Statistics

London: 2015 | Yell
Los Angeles: 2013 | Citysearch / Yelp
Madrid: 2014 | Dirección General de Estadística. Ayuntamiento de Madrid
Montréal: 2013 | Régie des alcools, des courses et des jeux du Québec
Shanghai: 2012 | s.baidu.com
Stockholm: 2013 | 118100.se

Cultural Consumption

Visits to Top 5 Most Visited Museums and Galleries
Istanbul: 2014 | Istanbul Provincial Directorate of Culture and Tourism
London: 2013 | Visit England: Annual Survey of Visits to Visitor Attractions
Madrid: 2013 | Ayuntamiento de Madrid
New York: 2011 | DCA / The Art Newspaper
Paris: 2013 | CRT – Paris Île-de-France
Seoul: 2013 | Ministry of Culture, Sports and Tourism
Taipei: 2013 | Department of Cultural Affairs, Taipei City Government
Tokyo: 2009 | Tokyo Metropolitan Government

Admissions at all Theatres per Year
Amsterdam: 2014 | Dutch Association of Theatres and Concert Halls
Buenos Aires: 2011 | Observatorio de Industrias Creativas
Los Angeles: 2012 | Cultural Data Project / Private communication from theatres
Melbourne: 2014 | Live Performance Australia
Moscow: 2013 | Unified interdepartmental nformation and statistical system
Stockholm: 2012 | Kulturhuset Stadsteatern
Toronto: 2008 | Toronto Alliance for the Performing Arts
Vienna: 2014 | BOP

Cinema Admissions per Year
Bogotá: 2012 | Ministerio de Cultura de Colombia – SIREC
Istanbul: 2013 | Turkish Statistical Institute – Cultural Statistics
London: 2013 | BFI Statistical Yearbook 2014
Paris: 2013 | CNC
Shanghai: 2010 | SCY2011
Singapore: 2013 | Media Development Authority, Singapore Film Commission
Sydney: 2010 | Screen Australia / BOP
Shenzhen: 2014 | Croton Media

Book Loans by Public Libraries per Year (million)
Amsterdam: 2013 | Dutch Association of Public Libraries
Buenos Aires: 2012 | Dirección General del Libro y Promoción de la Lectura
Hong Kong: 2012 | LCSD
Los Angeles: 2013 | Institute of Museum and Library Services
Melbourne: 2014 | Public Libraries Victoria Network
Moscow: 2013 | Unified interdepartmental information and statistical system

Stockholm: 2012 | The Stockholm Region Library
Toronto: 2012 | Toronto Public Libraries

Cultural Infrastructure

Museums
Amsterdam: 2014 | Netherlands Museums Association
Bogotá: 2013 | PLAMEC / SIMCO / Red Nacional de Museos / Ministerio de Cultura
Brussels: 2015 | Conseil Bruxellois des Musées
Dubai: 2015 | BOP
Montréal: 2013 | Société des musées québécois / Ministère de la Culture et des Communications
Moscow: 2013 | Department of Culture
Shanghai: 2014 | Shanghai Municipal Administration of Culture, Radio, Film & TV
Sydney: 2013 | Museums and Galleries NSW

Theatres
Buenos Aires: 2013 | SINCA
Istanbul: 2013 | Turkish Statistical Institute
London: 2013 | Arts Council England & Visit London
Melbourne: 2015 | Yellow Pages
San Francisco: 2015 | Bay Area Performing Arts Spaces
Stockholm: 2014 | Eniro
Taipei: 2014 | Ministry of Culture
Tokyo: 2012 | Directory of Theatre Guide / NLI Research

Cinema Screens
Bogotá: 2012 | Ministerio de Cultura de Colombia – SIREC
Hong Kong: 2014 | HKFDC
Paris: 2013 | CNC
Los Angeles: 2013 | Cinematreaasures.org / Mrmovietimes
Madrid: 2013 | Ayuntamiento de Madrid, ICAA
Moscow: 2013 | Department of Culture, City of Moscow
Singapore: 2013 | Department of Statistics Singapore
Toronto: 2015 | BOP

Public Libraries
Buenos Aires: 2013 | Ministerio de Educación GCBA
Montréal: 2012 | Ministère de la Culture et des Communications du Québec
Rome: 2014 | Biblioteca di Roma
Shenzhen: 2014 | Culture Sports and Tourism Administration of Shenzhen Municipality
Shanghai: 2015 | Shanghai Municipal Libraries Association
Sydney: 2010 | State Library New South Wales
Vienna: 2014 | Vienna Annual Statistics 2014
Warsaw: 2014 | Main Library of Mazovia Voivodship

Tradition vs Modernity

UNESCO World Heritage Sites
Amsterdam: 2015 | UNESCO
Buenos Aires: 2009 | UNESCO
Edinburgh: 2015 | UNESCO
London: 2015 | UNESCO
New York: 2015 | UNESCO

Seoul: 2015 | UNESCO
Stockholm: 2014 | UNESCO
Sydney: 2015 | UNESCO

Other Heritage/Historical Sites

Hong Kong: 2015 | LSCD
Istanbul: 2014 | Istanbul Provincial Directorate of Culture and Tourism
Los Angeles: 2013 | California State Parks Office of Historic Preservation
Melbourne: 2015 | Australian Heritage Database
Montréal: 2010 | Ministère de la Culture et des Communications du Québec
Moscow: 2014 | Department of Cultural Heritage
San Francisco: 2013 | California State Parks Office of Historic Preservation
Tokyo: 2012 | Agency for Cultural Affairs/NLI Research Institute

Major Concert Halls

Bogotá: 2013 | SDCRD
Hong Kong: 2013 | ADC
Los Angeles: 2013 | LACAC
Melbourne: 2015 | Victorian Live Music Census 2012, Time Out
New York: 2015 | BOP
Shenzhen: 2014 | Culture Sports and Tourism Administration of Shenzhen Municipality
Singapore: 2014 | National Arts Council
Toronto: 2015 | BOP

Night Clubs, Discos and Dance Halls

Buenos Aires: 2013 | Ministerio de Justicia y Seguridad – Agencia Gubernamental de Control
Istanbul: 2015 | BOP
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