

WORLD CITIES CULTURE REPORT

MAYOR OF LONDON

Contents

Mayor’s foreword 5
World Cities Culture Forum 6
Executive summary 9
Introduction 19

World cities and culture
The world is not flat 23
What is culture? 24
How world cities shape culture 27
Cultural strategies for world cities 30
Challenges and responses 31

What the data tells us
The cities in the report 33
About the data 36
Where next for the research? 39
Cultural heritage 41
Literary culture 47
Film and games 50
Performing arts 55
People and talent 59
Cultural vitality and diversity 63
In summary 69

City portraits
Amsterdam 73
Bogotá 77
Buenos Aires 81
Hong Kong 85
Istanbul 89
Johannesburg-Gauteng 93
London 97
Los Angeles 101

Montréal 105
Mumbai 109
New York 113
Paris 117
Rio de Janeiro 121
Seoul 125
Shanghai 129
Sydney 133
Tokyo 137
Toronto 141

Appendix 1: Data tables 145
Appendix 2: World Cities Culture
Forum Events 2012–2013 218
Appendix 3: List of policy questions 228
Credits 231

Data tables
Figure 1. City definitions 34
Figure 2. Cultural heritage 44
Figure 3. Literary culture 48
Figure 4. Film and games 52
Figure 5. Performing arts 56
Figure 6. People and talent 60
Figure 7. Cultural vitality and diversity 66



Mayor's foreword

I am thrilled to be launching the *World Cities Culture Report 2013* – the most comprehensive report of its kind ever written. The line up of cities involved is extraordinary: Amsterdam, Berlin, Bogotá, Buenos Aires, Hong Kong, Istanbul, Johannesburg, London, Los Angeles, Montréal, Mumbai, New York, Paris, Rio de Janeiro, São Paulo, Seoul, Shanghai, Singapore, Sydney, Tokyo and Toronto. These cities have come together not only to examine, but to champion the importance of culture in world cities.

The first version of this report brought together twelve cities and was launched at a summit in London held at the same time as the 2012 Olympic and Paralympic Games – a choice that was entirely deliberate. Out of the inaugural event in London was born the World Cities Culture Forum a fitting legacy for the London Games.

Following the London Games, I wrote to my counterparts in cities across the world, inviting them to join this new Forum.

The response has been overwhelming. The Forum now boasts 22 members from across the world, with more cities lined up to join in 2014. This new version of the report includes 9 of the additional cities who have joined us since the first World Cities Culture Summit.

Why has there been so much interest from cities? Perhaps it is because no one would ever want to live in a city without culture? Perhaps it is because culture is the fuel that drives the urban metropolis? Perhaps it is because artists, literary thinkers, designers and directors feed our souls and our imaginations, offering both a mirror and a chance to escape?



This report shows that the dynamism, scale and diversity of our world cities make us central hubs in global culture. We are able to support a range and depth of cultural activity that other cities cannot match, which means in turn that we, more than other places, are able to harness the power of culture to contribute to wider social and economic goals.

Through this project, we have discovered that our cities have more in common than we might have thought, and that culture is critical to our success. It is central to how we address future challenges – whether it is the role of the creative industries in driving jobs and growth in Seoul or Buenos Aires, bridging communities in Rio de Janeiro or Toronto, or maintaining the international reputation of New York.

I would like to thank the London Cultural Strategy Group for generously supporting the project, and BOP Consulting, the project consultants and co-ordinators, for drawing together such a compelling picture about the importance of culture in our cities.

Culture is what makes each of us unique. It is what gives us our distinct flavour. It is hugely exciting that cities are coming together in this new way and I anticipate a bright future for the World Cities Culture Forum.

Boris Johnson
Mayor of London

World Cities Culture Forum

The World Cities Culture Forum was founded in 2012 by London, New York, Shanghai, Paris, Tokyo, Sydney, Johannesburg, and Istanbul. The Forum builds on the World Cities Culture Report initiative set up by the Mayor of London.

It has quickly emerged as a powerful new voice in the global cultural policy debate and now includes 22 members from around the world (Beijing is also a member of the Forum but could not participate in this year's report). The organisation provides its members with the opportunity to discuss and examine culture at a city-to-city level. The World Cities Culture Forum is intended to become the cultural equivalent of the G20 for world cities. It aims to:

- highlight the critical contribution of culture to the economic and social success of world cities
- build an evidence base about the many and wide-ranging ways in which culture impacts on a world city and its inhabitants
- foster learning from each other by examining common challenges and dilemmas and comparing approaches to cultural investment and development
- define a future cultural research agenda for world cities.

The Forum programme includes:

- an online platform for sharing and disseminating data, information and effective practice (www.worldcitiescultureforum.com)
- an annual summit, hosted on a rotating basis by member cities
- a World Cities Culture Report – published every three years as a compendium of data and analysis
- an ongoing series of collaborative research and policy events and publications.

For a detailed description of the Forum's 2012 and 2013 events, including the participants, please see Appendix 2.

opposite: The ArcelorMittal Orbit, a unique fusion of art, architecture and engineering, conceived by Anish Kapoor/Cecil Balmond and funded by ArcelorMittal to provide an iconic new addition to London's skyline
Photo: London Legacy Development Corporation





Executive summary

World Cities Culture Report 2013 cities:
Amsterdam, Berlin, Bogotá, Buenos Aires,
Hong Kong, Istanbul, Johannesburg, London,
Los Angeles, Montréal, Mumbai, New York,
Paris, Rio de Janeiro, São Paulo, Seoul, Shanghai,
Singapore, Sydney, Tokyo and Toronto

The *World Cities Culture Report 2013* is a major global initiative on culture and the future of cities, set up by the Mayor of London. It is a celebration of world cities as crucibles of human creativity and endeavour. From ancient Athens, Renaissance Florence and Elizabethan London to modern New York's Broadway or Mumbai's Bollywood, cities have been the places where culture develops and moves forward.

This report examines the cultural offer of 21 of the world's greatest cities. It gathers evidence on 60 cultural indicators, assessing both the supply of and demand for culture, and reports on the thinking of cultural policymakers in those places. The level of detail of the cultural data collected across the cities is unprecedented, and represents the primary achievement of this research.

However, what makes the project even more valuable is its exploration of attitudes to cultural policymaking in the world cities. The potential for culture to contribute to economic and social development is understood by all the cities, but it plays out in different ways depending on the particularities of each place. Bringing an analysis of policymakers' priorities together with the data

gives a much more rounded picture of culture's role in, and value to, world cities.

The research is examined in more depth over the course of this report. There are, however, a number of messages which emerge clearly.

World cities are as important in culture as they are in finance or trade

World cities, by virtue of their scale, dynamism and diversity, are the cities most able to support the widest range of cultural activity. Their large audiences (both residents and tourists) and strong private business sectors (a source both of funding for the arts and a market for creative goods) means they are able to 'specialise' in culture, supporting the high fixed costs of cultural infrastructure, as well as the other 'soft' infrastructure of commissioning, distribution, management and production. Their diversity allows them to sustain a great variety of art forms, while their dynamism – their constantly changing populations and their international connections – make the world cities hubs of new cultural ideas and knowledge, and also great centres for 'hybridised' art forms, created when ideas are blended together. The report's findings make clear that the world cities play a crucial role in global culture.

Culture is at the heart of public policy in world cities

Policymakers across the cities see culture as a central part of delivering the priorities and strategies of urban government. New York put it nicely, suggesting that culture is the 'no. 2 strategy' in all fields; there will be a strategy to address a question directly, but there is always a recognition that culture too has a major role to play in support. In Johannesburg, efforts to build social and community cohesion in the wake of apartheid have been strengthened by the development of a new heritage infrastructure that tells the history of all South Africa's peoples. In the very different context of Shanghai, culture is viewed as a source of cohesion in a city that is changing incredibly quickly. In Tokyo meanwhile, culture has been seen as an important response to the challenges posed by the 2011 earthquake, an event that has led to much soul-searching in Japan about the country's future direction.

Culture's role in supporting economic strategies is also recognised in the cities. In London and Paris the creative industries are seen as a potential source of new jobs and growth at a time of economic difficulty. Cultural activity is also an important tool in urban regeneration – New York stresses its importance in helping to revive run-down neighbourhoods.

In a globalised world, culture gives world cities a distinctive appeal

In the era of globalisation, world cities are increasingly competing with each other, rather than with other cities in their countries, for such things as the headquarters of multinational firms, or the right to host major international sporting and cultural events. Cultural prowess and economic success are increasingly seen as interlinked. Those cities with historically strong cultural offers, such as London, New York and Paris, see culture as a vital part of their economic strength. This is expressed in two ways. Firstly, the commercial forms of culture – the creative industries – make up a large and growing share of the economies of large cities. Given the challenges facing some other sectors of the economy, such as finance or public services, the creative industries represent a large source of employment, exports and tax revenue that needs to be better understood by policymakers in both the cultural and economic fields.

The second contribution of culture to urban economies is, if anything, more fundamental. Culture in all its diverse forms is central to what makes a city appealing to educated people and hence to the businesses which seek to employ them. In the globalised knowledge economy, having a well-educated workforce is the key to success, and such workers demand stimulating, creative environments. It is clear from partner cities' responses that they are well aware of culture's role in making their cities attractive to 'talent'. A rich and vibrant culture thus also becomes an indirect source of economic success.

This is recognised by cities in emerging economies as well – from Shanghai to Istanbul to São Paulo there is a belief that culture will help determine their city's future economic success.





The cities

The report includes a series of portraits of 18 cities. These explore policy developments and issues in each. There are four overarching challenges which face many of them. One is the battle to balance modernity and tradition, making sure that both are valued. The second is maintaining a sense of the local and specific in a globalised world, while the third is finding ways to link cultural infrastructure and participation – developing audiences for artistic work. The final one is ensuring that cultural opportunities are available to all the city's residents, not just the wealthier or better connected ones. There are also a number of more specific challenges facing each city, as well as great opportunities.

Amsterdam

Amsterdam has been a cradle of humanism and liberalism since the seventeenth century. It has also long been a major port, open to and trading with the world. These attitudes continue to inform the city's approach to culture, which emphasises the value of cultural education, the importance of wide access to culture and the role of global networks.

Europe's current difficulties mean that Amsterdam is also looking to enhance the economic value of its culture. Arts organisations are being encouraged to find new revenue streams and the city intends to become the home of Europe's fastest-growing creative sector by 2020.

Bogotá

Bogotá is winning a reputation as one of the most innovative emerging-world cities in urban policy. Its willingness to try new things has helped it tackle some of its more pressing problems. Culture too is being mobilised in this way, with the city's cultural policy having a strong social dimension. By drawing on Bogotá's rich cultural heritage the city is putting in place an infrastructure that will attract tourists and locals alike, while new cultural 'corridors' are designed to reduce segregation between rich and poor. The city is also working hard to tap the dynamism of its growing creative industries, especially in music.

Buenos Aires

Buenos Aires, like many other large Latin American cities, hopes to use culture to lessen the sizeable social and economic inequalities that exist among its people. The city has established a name for itself as a pioneer of creative industries development policies

for poorer districts, for instance. What is unusual about Buenos Aires is that it has such a rich cultural legacy from its 19th century heyday to draw on to help it in this task. This can be seen in tangible ways – like the great opera house, Teatro Colón – and intangible ones, such as the city’s relatively high cultural participation rates.

Hong Kong

Hong Kong is one of the great urban success stories of the twentieth century, having grown from a fishing village to become arguably the most dynamic Chinese-majority city in the world. The challenge now for the city is to deepen its cultural offer across art-forms to match the wealth and energy of its people. One key part of this is a huge cultural infrastructure project, the West Kowloon Cultural District, which will give the city several world-class venues. Hong Kong also recognises that it needs to boost the supply of home-grown talent, and cultural leaders in the city are trying to shift the mindset of Hong Kong people to make them more receptive to the idea of culture as a legitimate career choice.

Istanbul

Istanbul has a rich history and architecture, yet in some respects is a very modern city – its population has surged in recent decades due to internal migration (often from rural areas). The challenges facing the city include boosting participation, especially among rural migrants and in peripheral areas of the city; and making the most of the city’s cultural heritage and tourist potential. The city’s advantages include its young, dynamic population, and its fast-growing economy. Its policymakers are keen to position it as both a city of culture and a world city.

Johannesburg–Gauteng

Johannesburg is still grappling with the legacy of apartheid. It has developed a new cultural heritage sector to tell South Africa’s story more honestly, and is now turning towards the issues of increasing participation and growing audiences.

Johannesburg has lots of possibilities open to it – it may become a different type of world cultural city. The ‘Nollywood’ model, pioneered by the Nigerian film industry, of inexpensive, mass-produced cultural products aimed at local or Africa-wide audiences may provide an example for Johannesburg’s creative industries. This may help the city to develop a distinctively African cultural model to go along with the Western one which has largely prevailed until now.

London

London’s position is strong in almost every category, with a great stock of cultural infrastructure, and high participation and attendance rates. However, the UK finds itself in an increasingly tough economic environment, with pressures on both public spending and private consumption. There is an opportunity for culture and the creative industries to make London a more attractive place to live, work, invest in and visit, so supporting growth more generally and helping to ‘rebalance’ the economy. Hosting the Olympic and Paralympic Games in 2012 also provided a great opportunity to achieve a long-term cultural legacy.

Los Angeles

Los Angeles sees itself as the entertainment capital of the world, and in film, TV and music its companies dominate the global market. Yet while it is one of the great producers of cultural products it has lagged behind as a place in which to consume culture. This has started to change in recent decades,

as philanthropists have endowed the city with world-class museums and a major concert hall.

Politically, the Los Angeles region is unusually decentralised, and this has led its cultural sector to develop a model of working that is heavily dependent on partnerships. When it works, this can produce striking cross-regional collaborations, bringing large numbers of organisations together to deliver projects.

Montréal

The largest city in the Canadian province of Quebec, Montréal is arguably, in cultural terms, the most important French-speaking city outside France itself. While it has its fair share of high-quality museums and theatres, perhaps its most distinctive characteristic is the way it has embraced the commercial and cultural possibilities of new or informal art-forms. Cirque du Soleil, the Just for Laughs (Juste pour rire) international comedy festival and the city’s booming video games development sector all demonstrate this openness to new forms of culture. Montréal’s cultural policy seeks to build on these strengths by making the city’s culture as accessible and inclusive as it can.

Mumbai

Mumbai is a poor but rapidly growing and energetic city. Its current cultural offer is weak in a conventional sense – there is a shortage of cultural infrastructure, for instance – but the huge success of Bollywood shows what might be possible. Can the city use Bollywood as a template on which to build a successful creative sector? Are there other options for building a cultural offer, such as digital technology (a major strength of India’s)?

New York

In New York, culture is seen as a visible demonstration of the world-class status of the city. Its extremely strong cultural offer is reflected throughout New York: culture is a signature industry of the city found in every borough. It is also regarded as a key to economic success, helping to attract talented workers and visitors from around the world. The city faces budgetary pressures, but is determined to maintain support for culture, especially through public/private partnerships.

Paris

Paris is looking for ways to make its ‘art de vivre’ work for new generations of (multicultural) residents. While proud of its cultural heritage, it is keen to avoid Paris becoming an ‘open-air museum’, and is building new facilities in peripheral districts and embracing new ‘fringe’ art forms in an effort to keep the city’s culture vibrant and modern. Paris is also emphasising the economic value of creative industries to the city’s future.

Rio de Janeiro

Rio de Janeiro epitomises Brazil for many people, and its hosting of the 2016 Olympics will give it a chance to showcase its vibrant culture for the world to see. Yet the day-to-day realities of managing such a large, dynamic but turbulent city continue to pose challenges. Cultural policy in the city therefore aims both to sustain the city’s cultural assets and to use culture to address wider social and economic tensions. Many cities in Latin America are trying to do this, but Rio has committed significantly larger resources than most to its effort.

Seoul

Seoul has risen astonishingly fast from the ashes of the Korean war to become one of East Asia's largest and most dynamic cities, with a growing reputation as a creative powerhouse. Cultural participation levels are high, and the city has built several major venues, from concert halls to museums, to house its artistic talent. Yet in the rush to growth, much of the city's heritage has been lost. Seoul is now looking to strike a new balance between the contemporary and the traditional to make the best of all its cultural assets.

Shanghai

Shanghai is the largest city in the world's fastest-rising power. It has a hugely ambitious, planning-led approach to culture, building major new infrastructure for both culture and creative industries with the aim of becoming a major cultural city by 2020. For now, though, participation rates in culture are lagging.

If Shanghai is to match its economic power with equivalent cultural power, the city will have to overcome a number of challenges. These include a rapidly ageing population, a lack of diversity – the city has relatively few international students, for instance – and the need to further develop its artistic talent base.

Sydney

Sydney is a mid-sized world city, which means that in some fields it lacks the breadth of infrastructure of some of its larger peers. It compensates for this with a particularly rich informal culture – festivals for example are a great strength of Sydney's. The city also draws on its climate and natural beauty to create a relaxed, convivial, inclusive culture. It is trying to widen this inclusivity by placing more emphasis on Aboriginal and Torres Strait Islander culture.

Tokyo

Tokyo's uniqueness stems from its egalitarian culture, with blurred boundaries between creators and consumers, and between 'high' and 'pop' culture. Although the city may not on the surface appear particularly diverse, in reality it has many different cultures, often associated with certain neighbourhoods. Tokyo is strong in both cultural infrastructure and participation.

The difficulties that Japanese society has faced in recent years – its slow economic growth and, especially, the aftermath of the 2011 earthquake and tsunami – have led to a reappraisal of values, and culture is increasingly seen as an important part of Tokyo's reinvention in response to these challenges.

Toronto

Toronto is a rising power on the world's cultural stage. Its museums, theatres and above all its film festival have become important venues on their art-form's global circuits. The city has pursued an ambitious programme to upgrade its cultural infrastructure, reflecting its growing confidence in its cultural strengths.

Toronto is a hugely diverse city: for example, almost half its population is foreign-born. Ensuring that this diversity is reflected in both the production and consumption of culture has become an important goal of cultural policy in the city.

In summary

The report is the first time that the richness of the data has been brought together with such an in-depth policy analysis. What it shows is that culture is essential to a thriving world city. It is hoped that this report will help to point towards ways of making policy and strategy in this area more effective and robust.





Introduction

World cities are customarily thought of as nodes in a global economic system: centres of finance and trade and sources of political power. But world cities are cultural powerhouses too. They excel across a range of art forms, both formal and informal, and have a variety and quality of facilities that smaller cities find difficult to match. They have large, diverse audiences for culture and attract people from across the globe who in turn bring their own cultures to add to the city's mix.

Culture's intrinsic and social values have long been recognised. However, in the last 30 years a new view of culture has arisen. It is increasingly seen as a driver of economic growth. A series of developments – among them the rise of the knowledge economy, in which skills and creativity count for more than raw materials; the growth of cultural and urban tourism; the emergence of the 'creative industries' paradigm; the theories of Richard Florida, Charles Landry and others, with their emphasis on the role of culture in attracting businesses to cities; and the contribution of the Guggenheim Museum to the regeneration of Bilbao – have led to a new focus on the value of culture within urban development. This view attributes a key role to culture in stimulating long-term economic and social growth in cities – not so much through creating short-term economic returns (though these may occur), but by shaping a sense of place and social space that increases the city's attractiveness to an educated workforce and the businesses which seek to employ them.

This has been reflected in another phenomenon of the last couple of decades: city rankings. As part

of a wider debate about the economic competitiveness of cities, most such measures have included at least a nod to culture's role in city life in the comparisons they make. However, these measures are often simplistic and based on just a handful of indicators. For example, Foreign Policy magazine's Global City Index originally used just five to get its cultural experience score in 2008. Nor are such rankings intended to inform cultural policy, as they are not underpinned by any understanding of the way culture works in cities.

Culture's contribution to the economic and social life of big cities is a topic worthy of much more systematic examination. The *World Cities Culture Report 2013* has attempted to do just that and provides an unparalleled level of detail. Culture is multi-dimensional and multi-layered; no serious analysis can reduce a city's culture to a single overall 'score' or ranking. Comparing cities' culture is valuable as it helps us understand more about their similarities and differences, their relative strengths and their perceptions of culture's role in their city's life. For this to be meaningful, it is necessary to look at a much wider variety of data to get a sense of the broad range of cultural activity. The *World Cities Culture Report 2013* does this, examining some 60 measures. These include both formal culture, which is defined as activity taking place in permanent 'cultural' venues such as museums, theatres and galleries, and informal culture, which takes place in other venues such as pubs, clubs and restaurants or outdoors, such as festivals. The report also looks at data on production, consumption, and cultural infrastructure.

The world cities in this report are very varied. Some are in the developed world, some are in emerging economies; some were imperial capitals, some were founded by colonists; some are old, some are young; some are national capitals, some are not. They were chosen because they are all cities which will help shape the direction of the world over the coming decades, and they are all interested in strengthening the role of culture.

More than 40 years ago Jane Jacobs celebrated the diversity of urban neighbourhoods such as her own Greenwich Village as places where individual creativity could flourish in an atmosphere of tolerance. Such places lie at the heart of world cities' cultural contribution. That does not mean, however, there are no challenges. Sustainability is an issue, and cultural richness is no guarantee against economic or social decline. But in world cities, we really are standing on the shoulders of giants. We have inherited the cultures of the past and add to them with the dynamism and flux of the present.

The report is structured in three main sections:

- The role of culture in world cities
- What the data tells us
- City portraits

This is followed by an appendix giving full details of the data indicators. Between them, these sections provide an unparalleled level of detail on culture in world cities.





World cities and culture

The world is not flat

Popular accounts of globalisation assume that the world is ‘flattening’, becoming more homogenous, as telecommunications, air travel and the continuing spread of the English language make different places appear superficially similar. The experience of landing at a major airport to be greeted by a familiar set of advertising billboards – what the US novelist Don DeLillo calls ‘the Esperanto of jet-lag’ – can lure us into thinking that distance and distinctiveness have been obliterated.

But the world is not flat, nor is distance dead. Recent United Nations (UN) reports have confirmed that more than half of the world’s population lives in urban areas, and that the urban share is growing fast, particularly in the global ‘South’. Some people come to cities reluctantly, driven by the age-old reason that economic opportunities are greater there. Others come, because as medieval Europeans noted, ‘the city makes you free’, opening up greater possibilities than those you have left behind. Still others survey the world, looking for new places to invest, to set up home, and start businesses. Telecommunications, travel and education appear to have entrenched the dominance of the city in the world economy, not weakened it.

Yet cities remain different from one another and from their rural hinterlands. Even world cities – with their superficial resemblances – remain distinctive. The reason why? Culture. What links world cities to one another is trade, commerce and finance. What makes them different from one another is

culture. While world cities are plugged into global circuits of ideas and knowledge, it is their local culture (and cultural producers) which transform these external influences into something unique.

This report focuses on 21 world cities that are also commonly regarded as leaders in culture. To be clear, the report is not saying these are necessarily the world’s 21 most culturally important cities, nor is it a ranking. The purpose is not to say which cities are currently ‘top’, even less is it to prescribe what world cities should do in terms of culture. Instead, it is to try and understand the role that culture plays within the successful world city.

None of the cities featured here can be summed up in a simple soundbite: there is no single ‘festival city’, ‘city of cinema’ or ‘pop music metropolis’. While many other smaller cities seek to position themselves by demonstrating their strength in a particular domain (such as the cities brought together by the United Nations Educational, Scientific and Cultural Organisation (UNESCO)’s creative cities network), the world cities in the report contain much more than that. All of them offer music, film and festivals; all have concert halls and art galleries; and all have vast and growing informal cultural scenes that interact with, and renew, the culture of the city. For all the talk about competition between cities, the distinctive and diverse cultures of world cities are in some sense complementary: New York’s cultural richness is not achieved at the expense of, say, Tokyo’s – indeed, they may feed off each other.

What is culture?

The academic and critic Raymond Williams famously noted that, 'Culture is one of the two or three most complicated words in the English language'. It could be added that it is a complex subject in whatever tongue one chooses, as the definition contained in UNESCO's 2001 Universal Declaration on Cultural Diversity illustrates:

Culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs.

UNESCO

Within this definition, it is possible to discern the three distinct but interrelated usages of the term identified by Williams: culture as aesthetic forms and practices; culture as a way of life; and culture as a resource for supporting human development.

The report seeks to capture culture in this multi-dimensional sense. But it is perhaps inevitable that a statistical exercise such as this will better represent the more tangible and material forms of culture than the intangible ones.





How world cities shape culture

The 21 world cities are global cultural hubs not because their share of cultural activities is growing fastest – indeed it may be faster in some smaller cities or towns – but because they can afford to ‘specialise’ in culture, providing the infrastructure of commissioning, distribution, management and other professional functions that enable these sectors to get their products to market. There are three elements which characterise culture in such cities.

Dynamism

World cities are dynamic, always changing; and culture is the grit (and therefore, in time, the pearl) in the oyster. Great cities are not an outcome but a process, and are able to reinvent themselves. The constant influx of new people brings new ideas and talent to the world cities. This process of change is central to world cities’ future. An ability to make new connections – between cities, between industries, formal and informal culture, for profit and not for profit activities – is a key factor in their sustainability. The challenge for cities is to understand the ever-shifting nature of culture this produces, and to nurture its success.

We don’t believe you can ever say that there is ‘enough’ or ‘too much’ culture.

New York

Culture also influences non-cultural activities. For example, design is the key to product differentiation. The way in which cultural content is now experienced across a diverse range of technological platforms is intertwined with cultural consumption – goods and services are marketed in terms of ‘design’, ‘brands’, ‘lifestyles’, and ‘experiences’.

Scale

The wider economy of culture is growing. The United Nations Conference on Trade and Development (UNCTAD) reported in its *Creative Economy Report 2010* that cultural products and services are making up an ever-greater share of the world's trade and GDP, and that their rate of growth is outstripping the rest of the economy in a number of countries. Much of this economy is concentrated in cities: in some of the cities in this report, the cultural and creative sector is the second or third largest economic sector.

Size matters because in cultural markets high failure rates must be expected. Innovation 'requires' waste, experiment and tolerance of failure. This is why audiences are crucial. The world cities provide not just local audiences, but international ones, with their high numbers of tourists and business visitors. Crucially they also offer a large student population – drawn locally and from overseas – who provide both a willing market for cheap, often experimental, culture, and are creators of culture themselves.

Diversity

Diversity in this context refers to diversity of audience, market and population, as well as diversity of cultural offerings. It is reflected in festivals and celebrations, the largest of which in cities like São Paulo, New York and Berlin attract the equivalent of almost a third of the city's population, as well as in foreign-language newspapers, books and films.

For some cities, acknowledging the diversity of their cities is a key cultural policy goal. London celebrates its 300 and more language communities. Sydney, Montréal, New York and Mumbai reflect their diversity in communal festivals.

Diversity is often displayed to its greatest extent in informal culture, and all the world cities make great play of these growing sectors that range from comedy clubs and bars to pop-up galleries and street art. The work of Chris Anderson suggested that firms could make money by addressing the countless markets for minority cultural tastes (the 'long tail' theory). This is equally true for cities, where the ability to survive initially with just a small minority audience can give an idea the 'breathing space' it needs to allow it to grow into a worldwide hit.

Sydney's unique larrikin spirit, culturally and linguistically diverse community and spectacular natural beauty shapes and complements its cultural life resulting in an unusually inclusive, convivial and dynamic city.

Sydney



Cultural strategies for world cities

World cities theory has hitherto paid relatively little attention to culture. Strategies for growth and economic development have been based on the foreign direct investment (FDI) model and have stressed elements such as transport, education, good housing stock and the rule of law. However, the effort to attract global businesses and investment can blind city governments to the need to develop the local and the particular, and to leave space for the unplanned. World cities, such as those featured in this report, increasingly recognise this.

It is important to understand not just that the cultural sector is concentrated in urban conurbations, but that much of it shapes the wider character of the city itself: its record shops, its large and small music venues, its libraries and book shops, its museums and galleries, its parks and open spaces, football clubs and cricket grounds, students and cafes. In short, a vibrant cultural sector, with its mix of the planned and the spontaneous, is a vital part of the urban experience. New York makes the point clear by stressing that of all its signature industries, ‘culture is the one that is present in every borough and in every neighbourhood’.

The problem for policymakers is that these deep and interlinking assets are only sometimes the results of deliberate cultural policy. Instead they are often the legacy of education policy, transport policy, planning and licensing laws, migration and housing policy, of philanthropy and commercial hard-sell – mixed together with a variety of cultural assets, public and private. So complex is this mix that commentators sometimes fall back on the assumption that ‘things just happen’ in cities, or that the invisible hand of the market has worked miracles again.

But in fact the entwining of cultural policy with other urban policies is characteristic of all world cities. Culture is embedded in wider social, economic and political relations. Participating in culture can therefore have a potentially wide set of positive outcomes beyond entertainment and the aesthetic – from creating and retaining identity, building social cohesion, fostering community development and civic participation, to enhancing wellbeing and generating economic value.

In Bogotá and Johannesburg, for example, culture is seen as part of health and social development, a key to transforming the lives of previously marginalised citizens. In Sydney, meaningful recognition of the culture of the city’s indigenous people is a major goal. In Amsterdam and London, cultural activities are considered a vital part of education from school upwards. In Paris, alongside traditional French cultural policy goals, culture is a priority area for economic development, while in Shanghai, culture is seen as a source of social harmony and stability amidst rapid economic and social change.

This same mix is shown in the many agencies and actors that are involved in urban cultural policy. Tokyo stresses that its array of cultural activities is not sponsored by any government or single large corporation, but is supported by a variety of public cultural organisations. New York and Los Angeles also practise the mixed economy model, with high levels of philanthropic cultural funding alongside public funding and consumer spending.

This ‘embedded’ nature of culture is one reason why it is inadvisable to try to develop a single blueprint that can be transplanted from one city to another. This rarely works. That said, there are certain challenges that world cultural cities appear to have in common.

Challenges and responses

There are a large number of challenges facing the 21 cities, but many of them can be grouped under four overarching themes. The first is about striking a balance between tradition and modernity. Some cities’ international image is very much shaped by their historic buildings and heritage, yet they need to find a way to make sure their contemporary culture is recognised and vibrant – a question Paris is interested in. On the other hand, the international images of, say, Tokyo and Seoul tend to overlook their historic quarters and buildings.

The second challenge is how to maintain a sense of the local and specific in a rapidly globalising world. As ideas and people move more and more freely across borders, it may become hard to keep hold of the distinctive elements of a city’s culture. How can this be done without becoming parochial or protectionist?

The third challenge is how best to link infrastructure and participation. In some of the most rapidly growing cities, such as Shanghai and Istanbul, there are significant efforts being made to improve the quality of the cultural infrastructure. Some in particular, such as libraries, are potentially valuable contributors to the future skills of urban populations. However, to avoid cultural buildings being under-used, a focus is needed on participation to ensure that citizens can fully benefit from the new facilities being built for them.

The fourth challenge is ensuring that cultural opportunities are available to all the city’s residents, not just the wealthier or better connected ones. World cities are hubs for both domestic and international migration, and often have striking socio-economic disparities. Some of those disparities have a spatial dimension: the more marginal areas of the city can

be ‘cultural deserts’, impeding their residents’ chances of integrating into wider civic society. Many cities, including Rio de Janeiro, Bogotá, Amsterdam and Montréal, are devising strategies to try and widen access to culture for all their communities.

The responses the world cities make to these and related challenges vary according to their circumstances. However, there are two strategic principles which seem to guide their view of culture’s usefulness. The first is to emphasise culture’s role as a force of renewal and social integration. This can refer to physical regeneration, where old buildings are given new cultural uses, or where culture helps revive previously run-down neighbourhoods – such strategies can be seen in Buenos Aires, New York, Toronto and London among other places. But culture also offers a chance for spiritual or emotional regeneration. In Tokyo after the 2011 earthquake, New York after 9/11, and in Johannesburg after the end of apartheid, culture has played a role in bringing a city together again and reviving its sense of purpose.

The second strategic principle shared by many of the cities is to stress the importance of partnership between the public and private sectors. In almost all the cities, culture benefits from a ‘mixed’ economy, where private and public elements reinforce each other. A few examples help to illustrate this point: many of New York’s great cultural institutions such as the Metropolitan Museum and MoMA are managed privately but housed in buildings owned by the city. In Istanbul, state funds support private theatres, while in Tokyo public institutions often bring in private sector managers to lead the organisations, bringing in new skillsets. Such partnerships allow the cultural sector to benefit from the strengths of both private and public sectors.



We can make Johannesburg whatever we want
it to be. The city is here, asking us to shape it.
Johannesburg

What the data tells us

The cities in the report

The *World Cities Culture Report 2013* builds on the work of an earlier research report, *London: A Cultural Audit* (2008). That report surveyed five cities: London, New York, Paris, Shanghai and Tokyo.

The *World Cities Culture Report 2013* adds 16 other cities to this list. These 21 cities had different levels of engagement with the production of this report. 18 cities – Amsterdam, Bogotá, Buenos Aires, Hong Kong, Istanbul, Johannesburg, London, Los Angeles, Montréal, Mumbai, New York, Paris, Rio de Janeiro, Seoul, Shanghai, Sydney, Tokyo and Toronto – actively participated in the data collection and portrayal of their cultural urban environment. For Berlin, São Paulo and Singapore, only data was collected.

It is important to be clear about the administrative unit that is referred to. Many cities sprawl over government boundaries, and it is sometimes unclear whether the ‘city’ means the city centre, its suburbs or a wider city-region. In this report each city’s statistics refer to the following administrative areas, unless otherwise stated.

Figure 1. City definitions

City name	Corresponding administrative area	Population of administrative unit	Size of administrative unit (sq. km)
Amsterdam	Amsterdam Metropolitan Area	2,349,870	2,580
Berlin	State of Berlin	3,460,725	892
Bogotá	Bogotá Capital District	7,674,366	345
Buenos Aires	Autonomous City of Buenos Aires	2,890,151	200
Hong Kong	Hong Kong Special Administrative Region	7,071,600	1,104
Istanbul	Istanbul province	13,624,240	5,313
Johannesburg	Gauteng province	11,328,203	18,178
London	Greater London	7,825,200	1,572
Los Angeles	Los Angeles County	9,818,605	10,510
Montréal	City of Montréal	1,886,481	624
Mumbai	Municipal Corporation of Greater Mumbai	12,432,830	437.1
New York	New York City	8,175,133	1,214.4
Paris	Ile-de-France	11,797,021	12,012
Rio de Janeiro	Municipality of Rio de Janeiro	6,320,446	1,200
São Paulo	Prefecture of São Paulo	11,253,503	1,500
Seoul	Seoul Special City	10,195,318	605.2
Shanghai	Shanghai Municipal District	23,474,600	6,340.5
Singapore	Nation of Singapore	5,183,700	710
Sydney	Metropolitan Region of Sydney	4,575,532	12,144.5
Tokyo	Tokyo Metropolis (Tokyo prefecture)	13,159,388	2,130
Toronto	City of Toronto	2,615,060	630

Source: BOP Consulting (2013)



About the data

The 2013 report takes as its starting point a definition for culture that is recommended by UNESCO within their updated Framework for Cultural Statistics (2009). The set of indicators used in the report is adapted from the proposed Culture Satellite Account Framework suggested by the OECD (2006). The indicators cover:

- cultural provision: categorising the range and composition of a city's cultural 'infrastructure' and tracking what these institutions produce annually
- consumption and participation: quantifying the size, nature and value of the audiences for the cultural offer of the comparator cities.

Informal culture has not typically been included in statistics but is nevertheless an important part of the picture. It affects cultural vitality (informal cultural production and consumption, together with other factors that add to the vibrancy or 'buzz' of a city as experienced at street level) and also cultural diversity (cultural production and consumption by, and for, a diverse range of demographic groups).

We also worked with each city to identify a small number of additional indicators that are of specific cultural importance to the partner cities, though it was not always possible to collect these for every city.

The report groups the data into six thematic areas, to allow for an exploration of patterns in the data. The six are:

- cultural heritage
- literary culture
- performing arts
- film and games
- people and talent
- cultural vitality and diversity.





Where next for the research?

It is worth noting that the findings are, at least to some extent, a reflection of the research and data collection practices in each city. Finding reliable, good quality data for cultural indicators across cities is challenging, and the research for this report required the use of a variety of sources, ranging from official government statistics to listings in arts and entertainment magazines. Some of the variations between cities reported in individual measures also reflect differences in definitions. For example, for the data indicator ‘number of foreign films released in a country’ there are different definitions of ‘domestic’ and ‘foreign’ from country to country, affected by factors such as the percentage of a film’s budget coming from a particular territory.

The research has also highlighted a lack of available data for some cultural statistics, especially for some of the cities in emerging economies. Work with researchers from the Tata Institute of Social Science in Mumbai is an interesting case study in this regard. The figures for Mumbai contained in the *World Cities Culture Report 2013* cannot be found in existing reports or statistical publications. A significant amount of primary research and ‘sense-checking’ of contradictory figures from different sources had to be carried out, as well as estimating figures through a process of grossing-up from a sample of activity.

A number of potential indicators have had to be excluded from the analysis, because reliable data could not be collected for all the cities. This included such things as the number of archives and the number of public art installations and artist workspaces, to more culturally specific indicators such as the number of pianos owned by residents or dedicated cultural

community centres. Providing an even more rounded account of culture in world cities will require further work to improve the data.

There are four areas where more data would be valuable:

- ‘informal’ culture: how it works, and what its potential contribution is
- new ways of cultural consumption, including digital consumption and the reasons why and how people participate (or not) in culture
- the role of artists and other creative people in a city’s social and economic fabric
- different approaches to valuing culture.

Despite these gaps, the information gathered for the 2013 report provides a rich dataset which can be analysed further in the future. It may be possible, for instance, to explore whether variables such as GDP, diversity and participation rates are related.

This research agenda will be taken forward by the World Cities Culture Forum, including in future editions of the *World Cities Culture Report*. That said, the research carried out for this 2013 report still represents a breakthrough in comparative data for world cities. Policymakers need to have more information about their city’s culture in order to be effective custodians of it; this report is a big step towards that goal. The next sections discuss the findings from the research.



Cultural heritage

A city's cultural heritage can be considered to include many things. The report has considered data on museums and galleries, archives, heritage sites and public green spaces. They are all in a sense the cultural inheritance of a city, often established by previous generations of residents. As such, they reflect the city's history. Was it an imperial capital? Is it currently a national capital? The contents of many art galleries, for instance, reflect wider political or social turbulence. The core of the collection of the Dulwich Picture Gallery in London was gathered between 1790 and 1795 by two London art dealers on behalf of the King of Poland, who intended it to form a royal collection in his country. In the five years it took the dealers to build the collection, Poland was partitioned and the King forced to abdicate. Attempts to sell the pictures failed, and they ultimately came to rest in south London, where they remain to this day.

Museums and galleries are often very visible symbols of a city's cultural identity. They house their nation's treasures. New York's Metropolitan Museum, London's British Museum, Paris's Louvre and Tokyo's National Art Center, to name but four, are among the leading tourist attractions in their cities. Nor are such places just for tourists – in the majority of the cities a third or more of the resident population visited a museum or gallery every year. The number of visitors resulting from this combination of tourists and local residents can be strikingly high. The five most popular museums and galleries in both London and Paris receive more than 20 million visits between them (though many of London's have free entry), while Seoul's, Shanghai's and Istanbul's 'top five' attract more than six million. 'Newer' cities too are keen to develop their museums and galleries: Singapore has

more than 50 museums, and 40 per cent of its residents visit a museum or gallery each year.

It should be noted that most countries designate certain museums as 'national' museums, indicating they have particularly significant collections. Such national museums tend to be found in a country's capital, explaining the relatively low scores on this measure for the likes of New York, Sydney and São Paulo. Despite this, all of the cities apart from Mumbai have at least 40 museums.

Turning to galleries, the figures combine public and commercial galleries, and are thus evidence both of a city's cultural legacy and the dynamism of its contemporary art market. Visual art is a field which seems to be unusually concentrated in the world's leading cities. The mix of galleries, artists, dealers, buyers and critics found in big cities provide the infrastructure for artistic activity; impressionism in Paris and abstract expressionism in New York are just two examples of art movements inextricably linked to their host city. In today's more globalised world other big cities play their part. Istanbul and São Paulo have established art biennials which have become important fixtures on the international art calendar. São Paulo's is the second-oldest in the world, after Venice's, having started in 1951. Data from the Art Newspaper suggests that many of the world's most popular art exhibitions are held in the 21 cities covered by this report.

The rich cultural inheritance of world cities is demonstrated in other ways too. Their public green space is one such element, and the most obvious manifestation is to be found in a city's public parks. These have disparate origins – some are former royal hunting grounds, such as London's Hyde Park, while

others, such as Central Park in New York, were civic initiatives. These early examples have proved influential in other countries. Ueno Park in Tokyo was one of Japan's first public parks, opening in 1873 on land previously owned by a temple. The park was developed during the Meiji period, a time when Tokyo (and Japan) was known for adopting many new ideas from outside the country. The 500,000m² park is one of the most visited in Japan, and is famous for its spring cherry blossom and the museums it contains, which include the Tokyo National Museum.

The value of parks to urban life continues to be recognised. New parks continue to be built, even in established cities – like New York's High Line park, built on an abandoned elevated railway, or the new Olympic Park in east London, one of the largest urban parks to be created in Europe for decades. However, the highest percentages of public green space are to be found in Sydney and Singapore, where it accounts for almost half the land area.

Heritage sites are another example of cities drawing on their cultural legacy to enliven their present. The 21 cities under review are home to 27 UNESCO World Heritage Sites, ranging from Museum Island in Berlin to the Sydney Opera House. Some of these sites contain several notable buildings. Paris's world heritage site for example, covers both banks of the Seine and includes the Louvre, the Eiffel Tower, Notre Dame, Les Invalides and the Place de la Concorde, among others, while Rio's covers the whole city.

Each city also has its own designation of historically significant sites or buildings. These definitions differ in many ways, and are hence difficult to compare, but the numbers of buildings and monuments of historic importance are striking: more than 30,000 in Istanbul, almost 19,000 in London, more than 16,000 in Amsterdam and 9,000 in Berlin. These differences in definition often reflect different attitudes to heritage and modernity across countries. Such sites are again important both to tourists and residents, helping to give each city its distinctive character. In recent years schemes such as Heritage Open Days (in Berlin and Paris) or Open House (in London) have been devised to enable the public to have greater access to these buildings.

The uniqueness of Tokyo culture lies in the fact that so many people can participate in it as equals.

Tokyo



Figure 2. Cultural heritage

Indicator	No. of national museums	No. of other museums	No. of art galleries	% attending museums and galleries	Visits to five most popular museums/ galleries (million)	Visits to five most popular museums/ galleries per capita	No. of World Heritage Sites	Other heritage/ historical sites	% public green space (parks and gardens)
Amsterdam	8	143	182	77%	4.5	1.9	3	16,680	13%
Berlin	18	140	421	N/A	4.7	1.4	3	8,689	14.4%
Bogotá	1	76	N/A	N/A	1.5	0.2	0	5,397	4.4%
Buenos Aires	18	55	331	N/A	1.8	0.6	1	507	8.9%
Hong Kong	17	15	95	17%	3.9	0.6	0	968	41%
Istanbul	7	71	267	N/A	7.1	0.5	1	30,188	1.5%
Johannesburg	9	51	76	8%	0.6	0.1	1	281	24%
London	11	162	857	54%	25.3	3.2	4	18,901	38.4%
Los Angeles	2	219	434	N/A	3.9	0.4	0	577	6.7%
Montréal	14	52	55	64%	2.9	1.6	0	275	14.8%
Mumbai	4	6	152	N/A	1.8	0.1	2	42	2.5%
New York	2	129	721	N/A	15.4	1.9	1	1,482	14%
Paris	24	113	1,046	43%	23.4	2.0	4	3,792	9.4%
Rio de Janeiro	4	120	108	N/A	2.8	0.5	1	103	29%
São Paulo	1	131	58	N/A	2.8	0.3	0	47	N/A
Seoul	10	137	96	N/A	7.7	0.8	3	1481	2.3%
Shanghai	27	87	208	47%	6.6	0.3	0	2,049	2.6%
Singapore	5	48	252	40%	2.7	0.5	0	63	47%
Sydney	1	59	122	26%	2.8	0.6	2	783	46%
Tokyo	8	39	688	33%	9.7	0.8	1	419	3.4%
Toronto	0	67	127	49%	3.3	1.3	0	61	12.7%

Source: BOP Consulting (2013)



Literary culture

The printing press is perhaps the single most important innovation in communications technology the world has seen, and the printed book became the easiest way to communicate knowledge over long distances. Yet the printing press has also contributed to a more urban world, by spurring revolutions in thinking about politics, religion and social attitudes.

The importance of literary culture in cities is reflected in the statistics gathered for this report. Although libraries have existed for centuries – the famous ancient Library of Alexandria was built more than 2,300 years ago – genuinely public libraries, aimed at the mass of the population, are a comparatively recent phenomenon, dating from the industrial revolution and efforts to encourage greater literacy and education. Driven by government legislation, and by reformers such as Andrew Carnegie in the United States, the public library spread rapidly across the world. Even in the internet age, major new libraries continue to be built. The National Library of Singapore opened in 2005 at a cost of more than £250m and holds more than 700,000 books and other print and non-print materials. The Central Public Library (Centrale Bibliotheek) in Amsterdam was built less than ten years ago and is now one of Europe’s largest public libraries.

Today, half of the 21 world cities have 100 or more public libraries, with Paris reporting the highest number. The world cities’ libraries lend huge numbers of books. Twelve cities lend at least 20m a year, with Tokyo lending more than 110m. Both Tokyo and New York lend more than eight books a year per head of population.

Libraries are, of course, not the only source of books and reading materials. The cities also contain

thousands of bookshops. In the richer countries, bookshops are under pressure from a range of factors, such as the spread of e-books, high rents and changing consumer taste. The numbers of shops are still significant – London has 800, while New York and Buenos Aires have 750. However, other cities report higher numbers: Paris, Shanghai, Johannesburg and Hong Kong have more than 1,000. Tokyo leads the way, with 1,675.

The report also collected data for rare and second-hand bookshops. These were most frequently found in Johannesburg (over 900) and Tokyo (almost 700).

Statistics on publishing are hard to find for cities, though national data is available. Once again, historical accident has played a part in determining the centres of publishing. Edward Glaeser has pointed out that in the nineteenth century the big profits in American publishing came from printing pirated copies of English novels. New York’s port and East Coast location meant its publishers could get hold of the English originals before their rivals in other cities, which allowed it to build up a dominant position in the industry it maintains to this day.

The number of books published has exploded in recent years. In China and the USA around 300,000 are published every year, while in the UK the figure is just over 150,000. France and Japan see more than 70,000 published annually.

(See pages 48–49 for Figure 3. Literary culture)

Figure 3. Literary culture

Indicator	No. of public libraries	No. of public libraries per 100,000 people	No. of library book loans (million)	No. of library book loans per capita	No. of bookshops	No. of bookshops per 100,000 people	No. of rare and second-hand bookshops	No. of book titles published in country
Amsterdam	82	3	10.75	4.58	165	7	N/A	54,087
Berlin	88	2.5	23.6	6.8	245	7	4	93,124
Bogotá	89	2	N/A	N/A	269	3.5	N/A	14,235
Buenos Aires	81	3	6.7	2.3	734	25	102	23,680
Hong Kong	77	1	59.9	8.5	1,660	23	N/A	14,428
Istanbul	42	0.3	0.1	0.0	463	3	N/A	34,863
Johannesburg	234	2	9.0	0.8	1,020	9	943	3,653
London	383	5	37.2	4.8	802	10	68	151,969
Los Angeles	240	2.5	50.8	5.2	474	5	N/A	292,037
Montréal	57	3	12.4	6.6	112	6	16	6,564
Mumbai	80	0.006	2.1	0.2	525	4	6	82,537
New York	220	3	68.0	8.3	777	9	99	292,037
Paris	830	7	47.0	4.0	1,025	9	282	74,788
Rio de Janeiro	74	1	0.2	0.0	296	5	68	57,600
São Paulo	98	1	0.8	0.1	390	3.5	90	57,600
Seoul	105	1	21.5	2.0	423	4	102	39,767
Shanghai	477	2	58.7	2.5	1,322	15	343	328,387
Singapore	25	0.5	33.2	6.5	164	3	12	N/A
Sydney	154	3	20.8	4.6	439	10	93	8,602
Tokyo	377	3	112.2	8.6	1,675	13	681	78,501
Toronto	101	4	32.0	12.2	298	11	48	6,564

Source: BOP Consulting (2013)

Film and games

Cinema is another product of the industrial revolution. Precursors to the new medium began to appear in the late nineteenth century, and the Lumière brothers showed their first projected pictures in Paris in 1895. The technology quickly spread and developed, and within a matter of years had become a hugely popular form of mass entertainment. After initially being shown in fairs and travelling shows, the emergence of the nickelodeon in the United States foreshadowed the rise of the modern cinema – a venue dedicated to film.

Film production is a widely dispersed activity. Los Angeles is still its undisputed ‘capital’ but many of the other 20 cities in the report have had, and continue to have, significant roles in filmmaking, often being home to major studio complexes. One of them, Mumbai, is now believed to make more films than any other city in the world. This section does not, however, focus on film production. Instead, the report looks at film consumption, the opportunities to watch film.

The statistics suggest that, more than a century on from the Lumière brothers, Paris’ love affair with the cinema continues. It has more cinemas (302) than any other city although Los Angeles has more cinema screens (1,073). Per head of population, Montréal and Toronto are also well-served for cinema screens. While Paris also has the highest number of cinema admissions, with 58 million, Seoul’s and London’s admissions per head of population are slightly higher.

All the cities in the report have access to a wide range of films. The data on the number of films released theatrically each year is only available at a national level, but it shows that Indian audiences

have more films a year to choose from than any other country by some distance (3,700). Other countries are less prodigious in their consumption, but still have at least 200 films a year to choose from. A high percentage of these films come from overseas. In 13 cities of this report more than half the films released are classed as foreign.

Film festivals are another indicator of the role film plays in a city’s culture, and offer further evidence of the diversity of film offerings in a city – many of the films shown at festivals will not get full theatrical releases. Toronto is home to the Toronto International Film Festival (TIFF), regarded as one of the most prestigious film festivals by the global film industry. Berlin, New York, Tokyo and London all host major film festivals, but once again it is Paris which tops the list in terms of sheer numbers, with 190, many taking place at community or neighbourhood level. The best-attended single festival in the cities under review, though, is Berlin’s Berlinale.

Film is not the only form of audio-visual art. Video games have emerged as a new form in recent decades, and the data suggests they are particularly important in Asian cities. Tokyo has almost 1,000 video games arcades, while Shanghai has almost 600 and Mumbai close to 300. Cities outside Asia generally have fewer than 50. In part this reflects differences in culture – pachinko parlours have long been a distinctive feature of Tokyo life, and this has carried over into video games arcades.

(See pages 52–53 for Figure 4. Film and games)



Figure 4. Film and games

Indicator	No. of cinemas	No. of cinema screens	No. of cinema screens per million people	No. of cinema admissions (millions)	No. of cinema admissions per capita		No. of films released theatrically in country	No. of foreign films released theatrically in country	No. of films festivals	Attendance at most popular film festival	No. of video games arcades
Amsterdam	39	134	57	7.1	3.1		364	301	35	208,169	N/A
Berlin	94	266	77	9.1	2.6		508	315	33	484,860	N/A
Bogotá	46	243	32	17.5	2.3		218	174	19	6,000	N/A
Buenos Aires	76	N/A	N/A	11.0	3.8		336	200	20	370,000	N/A
Hong Kong	46	198	28	N/A	N/A		303	250	33	95,000	152
Istanbul	118	501	38	10.2	0.8		254	184	35	150,000	18
Johannesburg	47	368	33	13.0	1.3		203	21	16	7,500	11
London	108	566	73	41.5	5.3		557	438	61	132,000	44
Los Angeles	133	1,073	109	N/A	N/A		510	N/A	54	75,000	41
Montréal	20	192	102	6.4	3.4		576	482	34	125,000	4
Mumbai	105	232	19	10.9	0.9		3,781	298	6	100,000	278
New York	117	501	61	N/A	N/A		510	N/A	57	410,000	17
Paris	302	1,003	85	58.2	4.9		575	228	190	151,800	14
Rio de Janeiro	42	189	30	15.6	2.5		303	238	16	280,000	6
São Paulo	46	293	26	50.0	4.4		303	228	29	250,000	N/A
Seoul	71	460	45	56.5	5.6		631	456	29	23,730	157
Shanghai	230	670	28	22.8	1.0		252	60	2	260,000	587
Singapore	34	239	47	22.1	4.4		352	N/A	N/A	N/A	N/A
Sydney	67	295	64	22.0	4.8		342	306	36	110,000	10
Tokyo	82	334	25	29.2	2.2		799	358	35	121,010	997
Toronto	56	297	114	12.6	4.8		576	482	65	400,000	4

Source: BOP Consulting (2013)



Performing arts

Performing arts is a wide-ranging category. The report has included measures on theatre, music, comedy and dance. These art forms are in some respects the essence of urban culture, as they only flourish where people with artistic talent and technical skills can be brought together with audiences large enough to support their activities. As a result, performance traditions have developed in certain cities that have endured for centuries. London, for example, has been a great centre for theatre since the late sixteenth century, when Shakespeare, Marlowe, Kyd and others began writing their plays and establishing their companies.

The sheer scale and diversity of world cities provides a wide range of potential audiences for a huge variety of ‘live’ performance. This audience is big enough to support large venues such as theatres or opera houses. However, world cities also have many informal, indoor and outdoor performance spaces, often in bars, pubs, or restaurants, and many forgotten or hidden spaces, which can be used by, for instance, site-specific theatre productions. As such, they provide a mix of venues that allows these art forms to flourish in ways that are less possible in smaller towns or cities.

The data confirms that theatre remains vibrant in major cities. New York has 420 theatres, while Los Angeles and Paris have more than 330, and Buenos Aires has 290. Tokyo follows these four, with 230. The number of theatrical performances is considerable. The total in Seoul is estimated at 67,000, with 43,000 in New York and more than 30,000 in London. However, theatre attendance is highest in New York at over 28 million, although London reports 14 million a year just for theatres

that are members of SOLT (Society of London Theatres), which are mostly the West End commercial theatres.

Many of the cities also have significant numbers of live music venues. Some of this activity takes place in major concert halls, which often have a focus on classical or orchestral music. Tokyo and New York each have fifteen of these. They are, however, just the tip of the iceberg in terms of the number of venues.

Los Angeles, Paris, Tokyo and London each have close to, or more than, 350 live music venues, with New York, São Paulo and Berlin having more than 200. Estimating the number of music performances is not straightforward, but the figures suggest Paris has more than 30,000 in a year, ahead of New York, Tokyo and London.

Comedy as a distinct genre with its own venues is only a couple of decades old, with wide variations across the cities. However, there are thousands of performances in New York, London, Paris and Tokyo. In the cities of the emerging economies, by contrast, such performances are counted in the hundreds.

Dance performances are more evenly spread. Seoul has significantly more than any of the other cities (15,200), followed by New York (6,300), but behind them São Paulo, Rio de Janeiro and Paris have more than 3,000 a year. In many cases this level of activity is built on high levels of participation in dance by non-professionals. The two Brazilian cities in this report each have more than 800 non-professional dance schools, more than any of the other cities.

(See pages 56–57 for Figure 5. Performing arts)

Figure 5. Performing arts

Indicator	No. of theatres	No. of theatre performances	No. of theatre admissions (millions)	No. of theatre admissions per capita	No. of live music venues	No. of major concert halls	No. of music performances	No. of comedy performances	No. of dance performances	No. of non-professional dance schools
Amsterdam	57	2,132	2.1	0.9	140	5	4,160	1,002	104	166
Berlin	56	6,900	2.3	0.7	250	2	N/A	N/A	111	104
Bogotá	74	N/A	N/A	N/A	166	3	N/A	N/A	N/A	N/A
Buenos Aires	287	5,415	3.8	1.4	N/A	2	N/A	N/A	N/A	N/A
Hong Kong	41	6,267	3.2	0.5	N/A	4	1,871	N/A	504	N/A
Istanbul	184	6,349	2.3	0.2	91	6	N/A	N/A	154	98
Johannesburg	24	5,000	1.7	0.2	46	4	7,400	508	250	36
London	214	32,448	14.1	1.8	349	10	17,108	11,388	2,756	618
Los Angeles	330	8,220	1.9	0.2	510	6	2,036	5,624	1,630	78
Montréal	36	3,804	0.7	0.4	75	11	3,395	1,383	669	109
Mumbai	120	8,750	2.6	0.2	98	2	593	217	130	N/A
New York	420	43,004	28.1	3.5	277	15	22,204	11,076	6,292	682
Paris	353	26,676	5.7	0.5	423	15	33,020	10,348	3,172	715
Rio de Janeiro	158	2,256	N/A	N/A	N/A	2	2,435	150	3,657	856
São Paulo	116	N/A	N/A	N/A	294	4	N/A	300	5,200	1096
Seoul	229	66,702	14.2	1.4	79	4	9,223	N/A	15,228	111
Shanghai	97	15,618	0.6	0.3	44	4	3,356	N/A	1,686	438
Singapore	55	2,421	0.6	0.1	N/A	8	2,418	416	1,572	89
Sydney	73	4,966	0.7	0.2	69	4	1,014	432	283	441
Tokyo	230	24,575	12.0	0.9	385	15	15,617	8,452	1,598	748
Toronto	75	8,957	2.5	1.0	149	6	14,967	2,795	364	28

Source: BOP Consulting (2013)



People and talent

Cities are, of course, not simply collections of buildings or institutions. Their lifeblood is their population and their openness to the ideas and energy new people can bring. This report attempts to measure some of the cultural dynamism inherent in successful cities by considering their human capital.

Most of the 21 cities have a number of publicly funded specialist cultural higher education institutions. These can be very expensive to run, but they are an expression of the value placed on cultural skills by society. In most countries such institutions are heavily concentrated in the largest cities. It is also useful to look at privately funded institutions, to reflect the different ways in which higher education is organised in any given country. However, in some of the cities, such as Istanbul, New York and Johannesburg, art faculties in the public education sector are contained within public generalist universities.

The subjects covered by these specialist institutions tell us something about the cultural forms that are most valued by a particular city or country. While most cities have specialist schools for performing arts (music, drama and dance) and the fine arts, Berlin and Paris also have specialist universities for film, Tokyo has one for fashion, London has one for design, and Mumbai and Paris have ones for architecture.

Despite having a smaller number of institutions than some of the others, London has almost 35,000 students in specialist art and design institutions – more than any other city. Seoul by contrast has 78,000 studying art and design at generalist universities, again reflecting different approaches to higher education.

(See page 60 for Figure 6. People and talent)

The sheer number of different cultures in London has an effect on both its citizens and on visitors. At street level, it enables punks, Goths and business people to inhabit the same space.

London

Figure 6. People and talent

Indicator	No. of specialist public cultural HE establishments	No. of specialist private cultural HE establishments	No. of students at specialist public Art & Design institutions	No. of students of Art & Design degree courses at generalist universities
Amsterdam	11	N/A	5,641	2,201
Berlin	5	12	5,091	N/A
Bogotá	1	4	3,112	47,686
Buenos Aires	N/A	N/A	N/A	N/A
Hong Kong	2	2	7,094	2,303
Istanbul	N/A	N/A	N/A	774
Johannesburg	N/A	24	N/A	9,066
London	11	46	34,920	15,745
Los Angeles	N/A	14	N/A	N/A
Montréal	1	7	80	9,139
Mumbai	18	N/A	1,375	N/A
New York	N/A	12	N/A	N/A
Paris	30	73	14,024	N/A
Rio de Janeiro	0	4	N/A	1,899
São Paulo	2	4	N/A	N/A
Seoul	7	51	2,484	78,343
Shanghai	5	18	13,324	43,501
Singapore	N/A	2	N/A	7,660
Sydney	2	20	15,571	13,972
Tokyo	1	16	24,120	25,444
Toronto	2	16	315	12,536

Source: BOP Consulting (2012)





Cultural vitality and diversity

The human capital of a city helps to drive its vitality and diversity. These are hard to capture in a single indicator, so the report has compiled a number of measures looking at different aspects of the less formal entertainment and ‘street life’ of the cities.

These factors might be thought of as measuring the ‘buzz’ of a city. Buzz matters because it shapes many of the perceptions of a city for residents and tourists alike, and it may also have beneficial economic effects. The academic Richard Florida has argued that an open-minded, diverse, exciting culture makes a city attractive to educated and creative workers and hence to the businesses that want to employ them. His views remain controversial, but there is little doubt that a lively and energetic street life can be evidence of a city’s wider strengths – the safety and vibrancy of its neighbourhoods; the willingness of its communities to mix; the degree of civic pride felt by residents; and the desire to come together in communal celebrations in an increasingly individualistic world. A city’s residents are both observers and participants in its street life.

The first aspects of cultural vitality the report looked at were night clubs, discos and dance halls. Defining these precisely is a challenge, but the figures suggest that Shanghai is particularly strong in this field, with around 1,900 night clubs. Among the Western cities, New York and Los Angeles led the way, with over 550. Bars too are a feature of the more informal culture of a city, and therefore difficult to quantify, especially in cities such as São Paulo and Johannesburg. Seoul reports the highest number (23,600), well ahead of the remaining cities.

Food is often regarded as a central aspect of culture in the wider sense of the word. The world

cities have strikingly large numbers of restaurants. Tokyo has 150,000 eating places, while Seoul has 79,000 and London over 37,000. Los Angeles and New York have over 24,000. Michelin has a long-established star system for rating restaurants. It only operates in eight of the cities on the list, but it confirms Tokyo’s dominance – the Japanese capital has more Michelin-starred restaurants than Paris, New York and London combined.

Street festivals are another example of a city’s vitality. Sydney and Bogotá are particularly strong in this respect, having more festivals than New York or London. Attendances at major festivals can be enormous: Rio de Janeiro’s Carnival attracts two million people a day over five days and is the biggest carnival in the world.

The 21 world cities are major destinations for international tourists. Such visitors are an indicator of the appeal of a particular city and its culture, but also contribute to it. International tourists make up a significant slice of the audience for many cultural attractions in world cities. Counting mainland Chinese as international visitors, Hong Kong attracts more than 41.9 million tourists per year. Apart from Hong Kong, London receives the most international tourists of our world cities – over 15 million. Paris and Singapore follow, with 13.3 million and 11.6 million respectively. Diversity matters to the culture of world cities for a number of reasons. Firstly, new arrivals bring their own culture with them, something that is seen most obviously in the wide variety of ethnic restaurants which characterise most world cities. Secondly, new arrivals can also act as bridges between their city and their land of origin, speeding the exchange of ideas and experiences. Finally, perhaps the greatest cultural benefit stems from the meeting of cultural forms.

Few artistic innovations are entirely new. In most cases they are hybrids, drawing on and mixing elements from different sources to create something distinctive. By increasing the number of ‘available’ ideas and approaches, diversity thus encourages this mixing and innovation.

Many of the cities are strikingly diverse. In eight cities of this report more than a quarter of their population is foreign-born. Toronto leads the way at 49% followed by New York at 37%. Other cities have experienced waves of immigration in earlier decades, giving them very diverse populations now. São Paulo’s people, for example, are the descendants of Europeans, Africans and Asians who came to (or were forcibly brought to) the city in the last 200 years.

Although the report has not been able to collect statistics for this, it should also be noted that many of the world cities also receive considerable in-migration from other parts of their home country. Istanbul, for example, has seen substantial migration in recent decades from rural areas of Anatolia.

Cultural diversity is of the essence for human beings,
just as biodiversity maintains biological balance.

Shanghai



Figure 7. Cultural vitality and diversity

Indicator	No. of night clubs, discos and dance halls	No. of bars	No. of bars per 100,000 people	No. of restaurants	No. of restaurants per 100,000 population		No. of festivals/ celebrations	Attendance at most popular festival	No. of international students	No. of international tourists	No. of international tourists as % of city population	% foreign-born population
Amsterdam	36	1,504	64	1,312	56		293	700,000	6,628	5,506,722	234%	33%
Berlin	152	1,247	36	4,885	141		63	1,360,000	21,805	2,871,000	83%	13.2%
Bogotá	N/A	N/A	N/A	6,158	80		319	3,497,132	N/A	966,748	13%	0.3%
Buenos Aires	140	3,642	126	2,823	98		95	600,000	73,416	2,843,658	98%	13%
Hong Kong	80	1,220	17	11,686	165		59	N/A	17,900	41,921,310	593%	N/A
Istanbul	N/A	657	5	1,508	11		136	N/A	6,643	8,057,879	59%	N/A
Johannesburg	130	N/A	N/A	15,000	133		82	67,829	37,067	3,988,335	35%	5.7%
London	337	2,143	27	37,450	478		254	1,500,000	99,360	15,216,000	194%	30.8%
Los Angeles	731	3,248	33	28,787	293		257	1,473,371	39,503	6,100,000	61%	35.6%
Montréal	68	1,287	68	2,283	121		144	2,000,000	21,425	1,770,939	94%	33.2%
Mumbai	29	543	4	13,205	11		34	2,000,000	1,500	2,195,000	18%	1.4%
New York	584	7,224	88	24,149	295		309	2,500,000	60,791	8,380,000	103%	36.8%
Paris	190	3,350	30	22,327	189		360	1,500,000	96,782	13,300,000	113%	12.4%
Rio de Janeiro	240	12,072	191	6,576	104		368	12,000,000	2,185	1,400,000	22%	1%
São Paulo	184	15,000	133	12,500	111		N/A	4,000,000	N/A	1,600,000	14%	1%
Seoul	208	23,600	231	79,251	777		298	1,330,000	37,369	9,190,000	90%	4%
Shanghai	1,865	1,320	6	55,614	237		33	3,060,000	43,016	8,511,200	36%	0.9%
Singapore	56	576	11	2,637	51		N/A	N/A	91,500	11,641,700	225%	26.9%
Sydney	75	661	14	4,554	99		312	653,000	N/A	2,610,000	57%	34.4%
Tokyo	73	14,184	108	150,510	1,144		485	1,270,000	43,188	5,940,000	45%	2.4%
Toronto	250	957	37	7,983	305		203	1,300,000	57,847	1,360,600	52%	49%

Source: BOP Consulting (2013)



In summary

The data suggests that the legacy effects of cities' cultural inheritance (the fact that some cities have benefited from centuries of investment in cultural infrastructure and promotion of cultural activities) can be persistent. This effect is obvious in infrastructure. As cities in emerging economies grow richer, these gaps are likely to reduce, but they may take many years to close. Though they may eventually do so – New York has, over time, caught and passed London and Paris on many indicators. Some emerging cities have ambitious plans in this area: Shanghai, for example, intends to build or develop new facilities at the Palace of Chinese Arts, Shanghai Contemporary Arts Museum, Shanghai Expo Museum and the Shanghai Children's Art Theatre in the next few years.

However, infrastructure is not the only measure of culture. Researchers in developed economies have only latterly woken up to the importance of informal culture, suggesting that such activity – festivals, for example – is an increasingly important driver of a city's appeal to residents and businesses alike. In this domain, the gap between the older, richer cities and those of the emerging economies is smaller, and on some of these indicators the emerging cities outscore the older cities – in part, because they are often larger. These wider measures of vitality and diversity suggest that the world cities are more balanced culturally than simple counts of, say, museums would indicate.

However, even if informal activity is strong, and the cultural infrastructure is improving, there is a third dimension: participation in culture. Here the figures suggest that the more established world cities of London, New York, Tokyo and Paris still

lead the way in terms of number of performances and audiences, though a newer world city, Seoul, also does very well on these measures. Culture ultimately has to engage with the mass of the people if it is to become a dynamic force in the life of the city.

This was eloquently described by Tokyo. They note that culture has traditionally been seen as egalitarian not elitist: 'the culture of Japan has always been the domain of the common citizen'. This is expressed in a number of ways, notably the lack of clear boundaries between professional and amateur activities, and enables widespread public cultural participation.

This ambition to broaden participation as much as possible is perhaps something that all cities working to integrate culture into their urban landscape can aspire to.

The full data tables for all indicators can be found in Appendix 1.



City portraits

The report now turns to a series of short portraits of 18 cities, exploring some of the recent developments in these cities, and the context in which cultural policy is made. These portraits are drawn in part from the responses cities gave to a series of policy questions. The list of questions asked can be found in Appendix 3. The cities are discussed in alphabetical order: Amsterdam, Bogotá, Buenos Aires, Hong Kong, Istanbul, Johannesburg, London, Los Angeles, Montréal, Mumbai, New York, Paris, Rio de Janeiro, Seoul, Shanghai, Sydney, Tokyo and Toronto.



Amsterdam

Amsterdam Metropolitan Area

Geographical area: 2,580 sq. km

Total population: 2,349,870

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

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

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

Percentage creative industries employment: 8.3%

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

Though the city’s fortunes have ebbed and flowed since then, Amsterdam remains a city whose culture is moulded by liberalism. It is at the forefront of debates on issues such as gay rights and multiculturalism – the

latter an increasingly important topic in a city where a third of the residents are foreign-born – and continues to be open to the world, seeing itself as part of global networks in trade, finance, ideas and culture.

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

Heritage is a major element of Amsterdam’s cultural ‘offer’. The Canal Ring is the largest and one of the best-preserved historical city centres in

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

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

The city also wants to maximise the economic impact of culture and creative industries. One of the main objectives the city has set itself for 2020 is to make Amsterdam home to the fastest-growing creative sector in Europe. The Amsterdam Economic Board, which is a 'triple helix' partnership between government, industry and academia, released a Knowledge and Innovation agenda in 2011, designed to significantly improve the regional economy. Creative entrepreneurship is facilitated and supported with a focus on digitisation, economic spin-offs and investment schemes. The Board also supports

top-quality education at the professional level to further the growth of the creative sector, including the CreativeCampus, a virtual and physical campus for applied and basic scientific research in the creative industries. Local authorities understand that Amsterdam's cultural and creative sector is key to developing a suitable environment for attracting creative individuals.

Dutch national education policy allows local authorities to adapt the curriculum to local circumstances. Amsterdam has exercised this power to create a new structure for cultural education. A Standard Package for Art and Cultural Education in primary (and special) schools was introduced in 2013 with up to three hours of cultural education in the curriculum per week – one hour of music, one of visual arts and heritage, and one hour dedicated to a discipline of the school's choice, such as the performing arts. Signed by the central municipality, the City Districts and almost every school board in Amsterdam, and with a commitment for the next ten years, this covenant is unique to the city, and could become an international benchmark. There are a number of other cultural and creative talent development policies, including the multi-disciplinary Professional Arts Scheme of the Amsterdam Fund for the Arts, the Centre of Expertise for Creative Industries, and creative leadership programmes at THNK, the Amsterdam School of Creative Leadership.

The cultural sector in The Netherlands is coming under pressure as cuts are made to government subsidies in response to the country's economic difficulties. Amsterdam is responding to this by trying to instigate new thinking in its cultural institutions. Amsterdam's Plan for the Arts (published every four years by the Arts and Culture team of the Amsterdam



opposite: Hermitage Amsterdam Photo: © Edwin van Eis, courtesy of City of Amsterdam

Municipality) presents the city's cultural policies and ambitions, but also makes decisions on the allocation of subsidies (a total of \$113.2 million per year) for over 140 cultural organisations. The 2013–2016 plan imposes major cuts on the city's bigger cultural bodies. It also obliges every funded institution to reach new audiences and makes it mandatory for them to generate at least 25% of their revenue from earned income by the end of 2016. Partnerships and knowledge transfer between cultural organisations on back-office, marketing and audience development are highly encouraged. These policies will help develop the entrepreneurial spirit of the sector and prepare

it for a future where it has to become less dependent on public funding.

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

I Amsterdam: www.iamsterdam.com



Bogotá

Bogotá, Capital District

Geographical area: 345 sq. km

Total population: 7,674,366

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

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

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

Percentage creative industries employment: N/A

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

The city's diversity is also seen in its large and growing cultural infrastructure. It comprises over 500 public and private cultural venues, ranging from museums, libraries, theatres, cultural centres to art galleries and informal spaces. Two of its most visited

venues are Maloka, the largest science and interactive technology museum in South America (inaugurated in 1998) and Colombia's National Museum, built in 1823. The Republic Bank Gold Museum, with its display of the biggest pre-Columbian gold collection in the world constitutes another significant attraction, as does Museo Botero, a gallery which combines a collection of the work of the celebrated Colombian artist, Fernando Botero (donated by him), with work by many other great painters, such as Picasso, Matisse and Renoir.

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

Bogotá's approach to cultural policy-making is intertwined with a recognition of the value of public space. Public green spaces are a fundamental asset of the city, hosting a myriad of cultural activities, such as the Festivals at The Park, five huge open-air musical events ranging from rock, hip hop and salsa to jazz and opera. Other highlights include the biennial Iber-American Theatre Festival, the world's largest



event of its type, which attracts two million people every two years, and the Bogotá Summer Festival, which offers an outdoor programme of free-of-charge cultural, sports and recreation activities.

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

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

Bogotá's creativity can also be seen in its attitude to urban issues. For almost forty years, the big

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

Bogotá, then, has risen successfully to the challenge of engaging the private sector in supporting urban culture and creativity while also providing good-quality public provision of services and infrastructure in the cultural sector. Yet while it has made exceptional progress in rebranding itself as a 'green' city of culture, several challenges remain. These include: how to achieve further international recognition by raising the profile of local artists; how to improve collaboration at different governmental levels, particularly to support less well-developed creative industries; and how to reduce the impact of poverty, inequality and urban segregation on cultural participation.

District Department of Culture, Recreation and Sports: www.culturarecreacionydeporte.gov.co
Bogotá's Chamber of Commerce: www.ccb.org.co
Bogotá's Investment Agency: www.investinbogota.org



Buenos Aires

Autonomous City of Buenos Aires

Geographical area: 200 sq. km
Total population: 2,890,151
Percentage of total national population living in the city: 7.2%
Education level – percentage with degree level or higher: N/A
GDP (PPP) million: \$191,700
Percentage creative industries employment: 9.3%

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

In the century that followed autocratic politics, military coups and hyperinflation took a heavy toll, resulting in a steep decline in Argentina’s (and Buenos Aires’) status in the world. Today the city grapples with many of the problems that face megacities across the developing world, such as the gulf between rich and poor. Yet the legacy of its past still lingers in its broad cultural offer, high levels of cultural participation, its large number

of formal and improvised venues, and a history that embraces the freedom of being in public space, particularly since the return of democracy in 1983.

Buenos Aires nowadays is a city of contrasts. Some of these are visible when travelling from the northern to the southern areas of the city; others are expressed in a landscape that combines skyscrapers designed by international architects with shanty towns lacking access to basic resources. The project to transfer the City Government offices from downtown Buenos Aires to Barracas is a response to this need to improve economically deprived and under-served city areas. A key challenge, then, is to develop public cultural policies (in conjunction with local practitioners as well as the private sector) which address the city’s inequalities. How can cultural programmes, when combined with economic, social and urban interventions, contribute to a more inclusive and less antagonistic everyday culture?

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

officially designated tango as part of the intangible cultural heritage of humanity.

Yet tango is only one small portion of the city’s cultural life. Venues such as the Teatro Colón, the Museum of Latin American Art (MALBA), the Fine Arts National Museum (MNBA) and the Decorative Art National Museum (MNAD) are internationally renowned and attract a large number of visitors. With a growing audience in the last fourteen years, the Buenos Aires International Independent Film Festival (BAFICI) is now the city’s second best-attended festival. Long-established cultural centres such as the Centro Cultural Recoleta and Centro Cultural San Martín, together with more recent ones like the Centro Cultural de la Cooperación, offer the best of the city’s contemporary culture through a vast array of dance, visual arts, music, theatre, cinema and arts training. Ciudad del Rock is a large-scale popular music venue for national and international bands, developed in a former outdoor theme park, which is intended to help revitalise the cultural offer of the south of the city. The port area, Puerto Madero, is the site of the major urban redevelopment project in central Buenos Aires, turning the city’s waterfront into an entertainment, office and exclusive residential area with green public spaces. The local authorities are also seeking to position Buenos Aires as a key destination for sports and business tourism by hosting international events such as the latest International Olympic Committee Meeting and the 2018 Youth Olympic Games.

Another striking feature of Buenos Aires’ cultural life is its great variety of free-of-charge events, ranging from music festivals, arts exhibitions, book fairs and design showcases, to film, theatre, dance and circus performances. Informal cultural activities strengthen the development of artists’ communities and encourage diversity and innovation in cultural

forms. After the 2001–02 economic and institutional crisis, the city has also seen the emergence of new cultural spaces, factories converted for cultural use, alternative theatre venues, independent design stores and private museums. The newly built Usina del Arte (Arts Factory) in a former power station, for example, now provides Buenos Aires with its second concert hall. Outdoor fairs of crafts and local traditions, such as those of Mataderos and San Telmo, have been revitalised and are seeing a growing number of visitors.

Buenos Aires has been a pioneer of creative industry development in Latin America. Back in 2001, the city government issued a ten-year strategic cultural plan with the broad goal of strengthening Buenos Aires’ role as a regional hub for the creation, production and dissemination of culture. To deliver this vision, the Municipal Ministry of Culture, in conjunction with the Ministry of Economic Development, set up the Creative Industries General Direction. The establishment of this agency jointly by the economic and cultural departments of the city was innovative as it demonstrated an understanding of the cultural and creative industries’ interrelationship with the city’s public cultural infrastructure. Through a combination of urban regeneration and tax incentives the city has tried to build a sustainable model for its creative economy, attracting domestic and foreign companies. These efforts have been rewarded with the title of UNESCO City of Design, the first city in the world to receive this honour.

One result of these innovative policies has been the creation of the Design Metropolitan Centre (CMD), as part of the wider Design District Project. This former fish market located in an economically deprived area was turned into a design hub aimed at providing business incubation, training courses for enterprises and residency programmes. As well as an auditorium,



Tango Buenos Aires, Festival & Dance World Cup Courtesy of City of Buenos Aires

a 3,000m² space for exhibitions and displays, a cultural centre and a museum, the CMD houses governmental offices. These include the Creative Industries Observatory which seeks to produce a knowledge base about the creative industries in the city. The Observatory’s work complements Buenos Aires’s Observatory of Tourism, which collects information about the impact of tourism on the city’s social and economic development.

Buenos Aires, then, is trying to use culture and creative industries to address some of its wider

social and economic divisions. In doing so, it has developed a number of innovative approaches, from which other cities might usefully learn.

Buenos Aires Agenda Cultural:
agendacultural.buenosaires.gob.ar
Ministry of Culture, City of Buenos Aires:
www.buenosaires.gob.ar/areas/cultura
Buenos Aires Tourism Observatory:
www.turismo.buenosaires.gob.ar/es/observatorio-turistico



Hong Kong

Hong Kong
Special Administrative Region
Geographical area: 1,104 sq.km
Total population: 7,071,600
Percentage of total national population living in the city: N/A
Education level – percentage with degree level or higher: 19.4%
GDP (PPP) million: US\$357,475
Percentage creative industries employment: 5.4%

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

Since mainland China began to open up in the late 1970s, however, and especially since Hong Kong became a Special Administrative Region of the People’s Republic of China in 1997, the city has become the gateway to the booming economy

of southern China, providing skills and expertise that the mainland needs. This applies in cultural fields too: many of China’s most successful films are actually co-produced with Hong Kong producers, while Hong Kong’s TV shows and pop music continue to appeal to ‘Sinosphere’ audiences. But Hong Kong talent makes a mark outside the Chinese-speaking world too: several of Hong Kong’s film actors and directors have gone on to make a name for themselves in Hollywood, among them Jackie Chan, Chow Yun-fat, Wong Kar-wai and John Woo. The city has also emerged as a major player in the visual arts business. A number of international art fairs are held in the city, including Art Basel Hong Kong, and the city’s auction houses have become globally significant following the huge surge in demand from the mainland, especially for Chinese art.

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

The flagship project of this effort is the West Kowloon Cultural District (WKCD). The vision for the 40 hectare site is for it to become a vibrant cultural quarter for the city, a platform for local artists to interact, develop and collaborate, and the site of major facilities to host and produce world-class exhibitions, performances and arts and cultural events. The project has been subject to a number of delays resulting from



West Kowloon Bamboo Theatre, Hong Kong Courtesy of HAB

controversies about the proposed design, but when complete it will feature M+, a museum focusing on 20th and 21st century visual culture; venues of varying sizes and configurations for both Chinese and Western performing arts, and ample green space. The District will have significant amounts of space dedicated to rehearsal, administration and arts education. There will also be retail, hotel and residential development around the venues to try and ensure it becomes a vibrant part of town.

The Home Affairs Bureau (HAB) of the Hong Kong government, which is responsible for cultural policy

and most arts funding in the city, recognises though that culture is about more than building new venues, important as they are. The Bureau works hard to ensure that the cultural sector's voice is heard when policies are being debated. It has set up a number of advisory committees to advise it on cultural matters, with members drawn from the sector itself, academia, professional bodies and the community.

Through the HAB the government spends HK\$3bn a year on culture (excluding capital projects), running libraries, museums and performance venues, as well as supporting festivals and arts development. While

the city has hundreds of arts groups, there is an acceptance of the need for more systematic support to develop the 'soft' infrastructure of people's skills. The Academy for Performing Arts has been established since 1984 – the only tertiary institution in Hong Kong specialising in the performing arts – and support continues for graduate and post-graduate programmes in the arts at more generalist universities. There is also a new programme being implemented to train arts administrators and museum curators, which will cost HK\$150m over the next five years.

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

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

Despite these initiatives, the government recognises that there are challenges to be overcome if Hong Kong

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

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

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

Home Affairs Bureau: www.hab.gov.hk
 Leisure and Cultural Services Department:
www.lcsd.gov.hk
 Hong Kong Arts Development Council:
www.hkadc.org.hk



Istanbul

Istanbul province

Geographical area: 5,313 sq. km

Total population: 13,624,240

Percentage of total national population living in the city: 18.2%

Education level – percentage with degree level or higher: 9.2%

GDP per capita in 2008 (PPP): US\$13,359

Percentage creative industries employment: N/A

Istanbul is both an ancient and modern city. Its first Neolithic settlements date from 8,500 years ago. The Greeks founded Byzantium there in 700 BC, before it became, as Constantinople, the eastern capital of the Roman Empire, and then the capital of the Ottoman Empire for almost five centuries. Now, although Istanbul is no longer a capital, it is the largest city of a fast-growing nation-state. Its location on the Bosphorus makes it a bridge between Europe and Asia.

Istanbul's history and thus culture is apparent in its buildings. The city's architecture mixes Western and Eastern styles. There are a few surviving Roman relics, such as the Hippodrome, Basilica Cistern and Column of Constantine, while the Genoese bequeathed the Galata Tower. However, it is the Byzantine and Ottoman buildings which define the city. Perhaps the most notable Byzantine one is the Hagia Sophia, which stood as the world's largest cathedral for a thousand years, before being turned into a mosque under Ottoman rule. Today Hagia

Sophia is a museum. The many great Ottoman buildings include the Topkapi Palace – for centuries the residence and administrative centre of the Ottoman sultans, now also a museum – and the Blue and Süleymaniye Mosques. The international significance of many of the sites is recognised by their inclusion in UNESCO's 'Historic Areas of Istanbul' World Heritage Site.

Istanbul is, though, very much a modern city as well. Internal migration from rural parts of Turkey has led to a surge in the city's population in recent decades, and it is now home to 20 per cent of Turkey's people. It generates 22 per cent of the country's GDP and takes 40 per cent of its tax revenues. Almost all of Turkey's major cultural and creative businesses have their headquarters in the city, while 49 per cent of visits to museums and 30 per cent of cultural performances in Turkey take place there.

Istanbul's contemporary culture is attracting increasing attention. It was one of the European Capitals of Culture in 2010. Many festivals, exhibitions and events were held, and two new museums were developed: the Museum of the Princes' Islands, and the Museum of Innocence, established by the Nobel Prize-winning novelist Orhan Pamuk, which uses films, photos and other memorabilia to document daily life in Istanbul from the 1950s to the present day.

Istanbul's growing cultural impact is also reflected in the rising status of its Biennial, which started in 1987. It brings together Turkish and foreign artists, and has quickly established itself as a major event



on the international visual art circuit. Nowadays it is ranked alongside the older São Paulo and Sydney biennials in prestige.

The national Ministry of Culture and Tourism sponsors a range of activity in the city including theatre and the film industry, as well as festivals, concerts, exhibitions, conferences and fairs. The Istanbul Metropolitan Municipality also supports culture, with one of its goals being to spread access to cultural services out to the city's peripheries. Istanbul's private sector in the city is also increasingly involved in culture, with large companies and banks in particular keen to invest in art.

Cultural policy in Istanbul is shaped by a number of bodies. The main goals for cultural policy are to improve access and participation, to help social cohesion, and to realise economic benefits. However, the city faces challenges in achieving these ambitions. Cultural consumption is low, and few people are in the habit of visiting museums or attending cultural events. Libraries in particular are under-used. Public investment has been concentrated on cultural centres and on restoring cultural heritage. While the city has a number of public theatres, the OECD has pointed out that 'for a city of its size, it possesses a remarkably low number of small theatres and other purpose-built spaces for arts, literature and music'. The OECD also thought Istanbul was not exploiting its cultural heritage assets sufficiently.

That said, the city also has considerable strengths – its growing wealth, its position as Turkey's cultural leader and pioneer, and the increasing interest in the arts and culture, and most of all, its young, dynamic population. Istanbul is tapping into this energy and dynamism by rapidly integrating with other cities of culture, and its policymakers are positioning it as a 'global city'.

Istanbul Metropolitan Municipality:
www.ibb.gov.tr/en-US
Istanbul Foundation For Culture And Arts:
www.iksv.org/en



Johannesburg-Gauteng

Gauteng province

Geographical area: 18,178 sq. km

Total population: 11,328,203

Percentage of total national population living in the city: 22.4%

Education level – percentage with degree level or higher: 32%

GDP per capita in 2008 (PPP): US\$9,710

Percentage creative industries employment: 4.5%

Johannesburg-Gauteng¹ is uniquely positioned as a city-region that straddles the developed and developing world, and serves as a creative, cultural and commercial gateway to the rest of the continent. It is a driver and hub for cultural and creative production, generating new cultural forms, new modes of production and consumption, and new organisational and business models.

The culture of the city has been profoundly shaped by the years of apartheid. How to deal with the legacy of that time remains the single greatest challenge to the city’s cultural policymakers. Are ‘Western’ and ‘African’ notions of culture distinct or different expressions of universal values? Should Johannesburg try to compete with other world cities, adopting a similar agenda, or should it follow its own path? And as Johannesburg itself changes – it has become a magnet for immigrants from across Africa, for instance – how can its culture reflect those changes? The city in a sense has a blank canvas on which to work

to respond to these questions – as the Johannesburg DJ/experimental rock outfit, BLK JKS Soundsystem, says ‘the city is here, asking us to shape it’.

For now at least, cultural policy in the city (and the wider Gauteng city-region) prioritises a balanced approach to social and economic development, as well as destination marketing. As the arts, culture and heritage directorate of the City of Johannesburg puts it: ‘the Directorate is largely driven by an agenda that sees its key output being its capacity to impact favourably on social cohesion, the reduction of poverty and the rapid transformation of the apartheid City legacy’.

Johannesburg-Gauteng seems in some respects to be two cities when it comes to culture. The city is part of the international cultural scene in some aspects of ‘high’ culture. It has produced a number of notable artists, writers, actors and filmmakers; while some of its cultural organisations, such as the Market theatre, have acquired international reputations for their work. For now at least, though, consumption of such art remains concentrated among the wealthier segments of society, especially the top ten per cent.

Johannesburg’s attitude to cultural development is shaped by its desire to boost participation among the other 90 per cent. It has sought to do so particularly through promoting festivals and carnival

1. Johannesburg now forms part of one continuous urban development which includes three Metros (Johannesburg, shwane and Ekurhuleni) and two District Municipalities (Sedibeng and West Rand) within the Gauteng province, and a number of municipalities around Gauteng. This emergent megacity has acquired a distinct identity as the Gauteng City Region and has become increasingly important in policymaking terms.

programming, and the development of cultural infrastructure in under-served parts of the city-region. While the creation of new infrastructure has been a priority, new considerations related to investment in people and activity and the maximising of existing infrastructure are increasingly being foregrounded.

There have been several major developments in cultural facilities since 1994. In particular, a ‘new’ heritage infrastructure has been realised, one which better reflects the history of South Africa’s people and the struggle against apartheid. Among the key sites are Constitution Hill, the location of a former prison where Nelson Mandela was once held and now home to three museums and the Constitutional Court; Freedom Park in Tshwane, which includes a memorial and museum telling the story of South Africa; the Hector Pieterse Memorial and museum, which commemorates the history of the Soweto uprising of 1976; the Apartheid Museum; the Maropeng/Cradle of Humankind world heritage site; Walter Sisulu Square in Kliptown in Soweto; the Human Rights Precinct in Sedibeng, and Chancellor House, the original office of Nelson Mandela’s law firm. Johannesburg is also building a Holocaust and Genocide Centre.

There are a handful of other cultural venues under development, sometimes undertaken in partnership with the private sector. They include a new art gallery in Sandton and a Centre for Contemporary Design on the east end of the old inner city. The most notable is the Soweto theatre. This striking building is the first theatre to be built in a township, and is part of an effort to raise the quality of life in Soweto to compare with the rest of Johannesburg. It contains three theatre spaces, the largest of which has 630 seats, and an outdoor amphitheatre, which can accommodate 3,500. It will be a flagship for the growth in cultural activity Soweto is seeing.

Like most other world cities Johannesburg-Gauteng is also keen to promote festivals and events: examples include Joburg Art Fair, Dance Umbrella, Joy of Jazz, and Arts Alive, as well as carnivals and the Food-Wine-Design Fair. There are also efforts underway to improve libraries and strengthen arts development organisations.

The city-region has also developed a number of creative and cultural ‘precincts’ – neighbourhoods with a mix of residential, retail and office developments which act as hubs for the incubation, production and consumption of creative and cultural goods and services. These precincts – Newtown, Maboneng, Auckland Park, and Juba Street are perhaps the best-known – involve a mix of public and private investment and bring together informal and formal culture, embodying some of the most dynamic aspects of Johannesburg’s culture.

In some sectors, such as music, dance and film, a ‘Nollywood’ model of production is emerging, based on low-cost but large-scale production, aimed primarily at a domestic (or Africa-wide) audience. (Nollywood is the nickname for the Nigerian film industry, which pioneered this model.) As Africa grows richer, such models have the potential to create distinctively African forms of mass culture. The economic value of these industries is increasingly being recognised in Johannesburg, a city which suffers from high rates of under-employment and unemployment.

Much attention has been given to research and policymaking in Johannesburg and Gauteng over the last decade. One of the results of this has been an ambitious and ongoing programme of public art development in the Johannesburg Metro based on a percent for art model. Another area that has received major attention is creative and cultural



Soweto Theatre, Johannesburg Photo: Peter Hassall

industries development. A mapping study in 2008 generated an evidence base for a Creative Industries Development Framework for the city-region. This has led to targeted support from the Gauteng government for a range of industry development initiatives and institutions such as the Gauteng Film Commission, the Joburg Art Fair, Moshito (a music business think-tank-cum-expo) and SA Fashion Week, all of which have played a powerful role in promoting Gauteng as a nexus for both creative commerce and business intelligence.

The rationalisation of the city-region’s strategic heritage and cultural tourism infrastructure and the collaboration between government departments responsible for tourism and arts and culture, has sought to give impetus to the review and implementation of the aforementioned framework. The development of a national Heritage and Cultural Tourism Strategy, designed to guide and provide

direction to the development and promotion of heritage and cultural tourism, has also brought related policy and marketing issues into sharper focus within the city-region. Cultural tourism is now being prioritised through the implementation of the Gauteng Tourism Sector Strategy.

For the city-region, culture has often been a way to address some of the bitter legacies of its singular history. The challenge for it now is to find ways to effectively tap into the other potential benefits culture can offer its people, while not neglecting its ‘healing’ role in society. Its policymakers, artists and audiences have the opportunity to reimagine the city – to follow their own path to create something unique.

Gauteng Tourism Authority: www.gauteng.net
Gauteng City-Region Observatory: www.gcro.ac.za
Johannesburg Live: www.jhbllive.com



London

Greater London

Geographical area: 1,572 sq. km

Total population: 7,825,200

Percentage of total national population living in the city: 12.6%

Education level – percentage with degree level or higher: 41.9%

GDP per capita in 2008 (PPP): US\$65,800

Percentage creative industries employment: 12%

London is a city that combines a sense of history with cutting-edge creativity and a dynamic pop culture. As one of the most cosmopolitan and tolerant capitals in the world today, it attracts a genuine diversity of people – from radical activists to business leaders, intellectuals to fashionistas.

The city was already emerging as an international centre of trade and commerce 400 years ago. Its power only grew over the following centuries, as it became an imperial capital with the establishment of the British Empire, before the Industrial Revolution further fuelled its growth in the nineteenth century. This led to London becoming the world's largest city by population by 1900, with 6.7 million residents.

The twentieth century was a period of dramatic change for the city. Two world wars – the second of which saw London repeatedly bombed – the loss of Empire, mass immigration, and the emergence of the City as a global centre of finance have transformed the capital. London is now one of the most connected

and diverse cities on the planet and is a key node in global finance and commercial networks. These global links help make London an outward-looking city, and are increasingly seen as a source of creative ideas and energy: London's excellent art and design schools, for instance, have attracted a wave of foreign talent, many of whom have chosen to stay.

In culture too London is a powerhouse. From Shakespeare's time it has been perhaps the world's most important city for theatre, while its great writers, from Chaucer to Johnson to Dickens, have helped shape the development of new literary forms. The city is now a major centre for a host of other art forms, including music, dance and art, while its leading museums and galleries are among the most visited in the world.

For London, the challenge will be maintaining its status as a leading player in global culture at a time when Britain must compete economically with emerging nations, and there are reductions in public subsidy for the arts. The opportunity, conversely, is for culture and the creative industries to make London a more attractive place to live, work, invest in, and visit, supporting growth more generally.

Culture is strongly supported in the city: the Mayor of London's Cultural Strategy says that 'arts and culture are fundamental hallmarks of a civilised society and all governments have a responsibility to invest in and support them for the common good of their citizens'. Opinion poll evidence also suggests that Londoners value their city's cultural life highly.

The 2012 Games helped reinforce Londoners' pride in their city's culture. It delivered the biggest ever Cultural Olympiad culminating with the London



Powerless Structures, Fig.101 2012 by Elmgreen and Dragset, for the Mayor of London's Fourth Plinth Programme
Photo: James O'Jenkins

2012 Festival, a ten-week cultural celebration of culture across the city. The festival acted both as a showcase for London talent and as an opportunity to bring many international artists to the city. The Games have also left a significant cultural legacy, notably the Queen Elizabeth Olympic Park, one of the largest new urban parks in Europe for many years and now a major new venue for events and festivals, and Anish Kapoor's major new sculpture, the ArcelorMittal Orbit at the centre of the Olympic Park, which has the potential to become a new visitor attraction.

During 2012, as with all Olympic host cities, London experienced tourism displacement, which had a knock

on affect on visitor numbers to the city's cultural institutions. However, London's global image improved as a direct result of hosting the 2012 Games and the Cultural Olympiad, with London now ranked fourth for culture (Nation Brand Index). Work is now being done to ensure that culture remains at the heart of the story that London is telling the world about the Olympics.

London has several strengths. Critical mass is one. As the data tables suggest, London has a huge stock of cultural assets, and efforts continue to strengthen that cultural legacy. Thanks to both National Lottery funding and private sector support, a range of major venues have either been built or refurbished in the last

10–15 years. These include the Great Court of the British Museum, the Royal Opera House, Tate Modern, Kings Place, the Whitechapel Gallery, the British Film Institute, the Roundhouse, the Circus Space in Hoxton and the O2 (formerly the Millennium Dome). Some ambitious schemes are still underway, such as further extensions at the British Museum, Tate Modern and the refurbishment of Tate Britain. There is also an increasing focus on improvements to the built environment around major sites. Exhibition Road, the home of three national museums, has recently undergone a major redesign to create a much more pedestrian-friendly location and improve visitors' experiences.

Over the last 20 years, the publicly funded sector has also diversified its sources of income, developing a healthy commercial instinct and ability to raise funds, which enables it to be more resilient than counterparts in other cities.

Informal street culture also continues to be a major source of strength. The last decade has seen a growth in festivals, carnivals and fairs. Examples include music festivals such as the Wireless festival in Hyde Park, Lovebox in Victoria Park, the Mayor's Thames Festival and the Greenwich and Docklands International Festival. These have added to long-established celebrations, notably the Notting Hill Carnival, now thought to be Europe's biggest such event, and New Year's Eve, which has been given a new focal point at the London Eye.

Commercially oriented art fairs have also emerged in recent years, including the Frieze Art Fair, which has become a major stop on the world's visual art circuit, and Collect, which has quickly become a globally significant event for high-end craft. Art projects in the public realm, like the temporary commissions on the Fourth Plinth in Trafalgar Square have also significantly grown in importance.

Other strengths of the city include the high quality of design, art and fashion schools: the London Design Festival celebrated its tenth anniversary in 2012 and the model has been copied elsewhere, while London Fashion Week is part of the international fashion calendar alongside Paris, New York and Milan. The size and commercial dynamism of its creative industries (film production, inward investment and box office all broke the £1 billion barrier for the first time in 2011) and its dense, heavily-used public transport infrastructure, which is currently being upgraded, are equally strengths the city can draw on. There is also a strong concern to continually champion cultural education and the importance of home-grown talent. Further areas for development include maximising the potential of cultural tourism, and developing a more balanced cultural offer and participation across the whole of London, rather than just in the central zone.

A final, immensely significant strength is London's diversity and youthful energy. The sheer number of cultures in London perhaps gives it a different 'feel' from other cities – more free, more tolerant, and more relaxed about difference. The Mayor of London recognises the value of this diversity and energy, and has a programme in place to support festivals such as Chinese New Year, St Patrick's Day, and Vaisakhi, as well as new initiatives such as Shubbak, a festival of contemporary Arab culture.

Culture, then, adds to London's social and economic dynamism and can also address wider challenges in society. It can reinforce the city's appeal to global 'talent' while maintaining the city's appeal to tourists and residents alike.

Greater London Authority: www.london.gov.uk
London & Partners: www.londonandpartners.com



Los Angeles

Los Angeles County

Geographical area: 10,510 sq. km
Total population: 9,818,605
Percentage of total national population living in the city: 3.18%
Education level – percentage with degree level or higher: 29.2%
GDP (PPP) million: US\$747,306
Percentage creative industries employment: 5.4%

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

The major challenge that cultural policymakers face in Los Angeles is the fragmented nature of the region’s administration. The United States is a decentralised country in any case, without a formal

national cultural policy, but Los Angeles is unusual even in the US. LA County consists of 88 municipalities (among them the City of Los Angeles itself, Beverley Hills, Santa Monica and West Hollywood), each of which is free to adopt their own approach. Twenty-four of the municipalities have a cultural affairs department or an arts commission, for instance. There are, however, a number of county-wide bodies to provide support and guidance. Two are particularly important: the Los Angeles County Arts Commission, which provides advice on cultural policy-making, and Arts for LA, a nonprofit advocacy organisation which aims to increase support for the arts in the County.

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

The administrative fragmentation means that partnerships and collaboration are hugely important in the cultural sector – they are often the only way to create effective region-wide initiatives. In late 2011, for example, the Getty Museum launched Pacific Standard Time: Arts in LA 1945–1980, a project in



Walt Disney Concert Hall Photo: © Henry Salazar Courtesy of County of Los Angeles

which 60 institutions and 75 galleries co-operated to put on simultaneous exhibitions and performances showcasing the work of more than 1,300 artists. A similar series of programmes, lasting ten weeks and involving 120 organisations, was built around LA's first production of Wagner's full Ring cycle in 2010.

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

Private donors are continuing to help enrich the city's stock of cultural infrastructure. The Frank Gehry-designed Walt Disney Hall opened ten years ago, transforming the downtown area. This year the Broad Museum will open to house the major art collection of Eli and Edythe Broad. Substantial donations of both money and art continue to be made to the likes of the Los Angeles County Museum of Art (LACMA) and Huntington Library, which contains the area's largest botanical garden.

In a region so steeped in the entertainment business, engagement with the arts is part of everyday life. Organisations such as the Music Center have

helped to blur the divide between formal and fringe activities with their particular take on engagement. The Center's public programmes focus on the creativity of amateurs, using the arts to build community. Similarly, The James Irvine Foundation (the largest private philanthropic funder in California) announced a new funding strategy in 2011 designed to help its grantees focus on underserved communities and to use non-traditional spaces.

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

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

over a growing lack of skilled workers on which LA's creative economy can draw.

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

Los Angeles, then, stands in an interesting place culturally. Its strengths – its huge entertainment industry, the size and diversity of its population, the generosity of key philanthropists – have helped it to a position of global significance, yet its decentralised nature means that it lacks the tools that other cities have used to drive cultural policy. Instead it has developed its own unique model based on collaborations and partnerships that embrace the public, business and non-profit sectors. The resulting cultural offer is as varied as the city itself.

Los Angeles County Arts Commission:

www.lacountyarts.org

Los Angeles Tourism and Convention Board:

www.discoverlosangeles.com



Montréal

City of Montréal

Geographical area: 624 sq. km
Total population: 1,886,481
Percentage of total national population living in the city: 5.6%
Education level – percentage with degree level or higher: 35.17%
GDP (PPP) million: US\$88,493
Percentage creative industries employment: 13.4%

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

Montréal's cultural strategy tries to address these dilemmas by focusing on democratising access to culture. Cultural organisers are considered to be 'cultural mediators', striving to make everyone feel they are active participants in Montréal's cultural output. The City is a leading force in the Committee for Culture of United Cities and Local Governments

(UCLG), and is committed to implementing UCLG's Agenda 21 for culture, which promotes the recognition of culture as the fourth pillar of sustainable development, along with the environment, social inclusion and economics. Montréal became the first city to support this idea. In 2005 the City drew on Agenda 21 to establish a Cultural Development Policy: Montréal, Cultural Metropolis. In turn, this led in 2007 to the City of Montréal joining forces with Culture Montréal (an independent civil organisation acting as the Regional Cultural Council), the Board of Trade of Metropolitan Montréal, the Government of Québec and the Government of Canada to form a steering committee to design the city's road map for cultural development, the 2007–2017 Action Plan – Montréal, Cultural Metropolis. Such a partnership had not happened before in any sector. This group has met twice a year since to follow up on its targets. 2017, the final year of the Action Plan, will coincide with three important celebrations: the 375th anniversary of Montréal's founding, the 50th anniversary of Expo '67 and the 150th anniversary of Canada's confederation.

Two of the main planks of the Action Plan are investment in cultural infrastructure and better funding of arts organisations, including a new \$125m programme to redevelop the city's libraries and plans for the revitalisation of the Quartier des Spectacles, the city's entertainment and creative district. This square kilometre of the city is home to over 80 cultural venues with 28,000 seats in 30 performance spaces, 450 cultural organisations and 7,000 jobs related to culture. It includes the Place des Arts – Canada's leading cultural complex with six different concert and



Le Grand continental, Festival Transamériques Photo: © Robert Etcheverry 2011, courtesy of Ville de Montréal

theatre halls – and the Place des Festivals, a key public space to host the city’s major festivals. The City has also created the Réseau Accès Culture, a network of 24 municipal cultural venues spread across all of Montréal’s 19 districts, to promote cultural outreach.

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

established a task force on cultural philanthropy to respond to the low level of private sector donations, which are significantly lower in Montréal than in many other North American cities.

Drawing on its designation as a UNESCO City of Design in 2006, the City’s cultural policy also makes determined efforts to ensure that culture is embedded into the development of its physical surroundings. The City was a pioneer of public art policies with its 1989 Action Plan for Public Art, and now considers public art a key element of its future international cultural positioning, as well as a tool for mobilising the private sector as art sponsors/patrons. Heritage is also

very high on the City’s agenda. Heritage policies are designed to involve all Montréal residents to help them understand the city’s history.

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

Montréal’s creative sector is also sizeable. Unlike many global cities, which are defined by a few world-class cultural institutions, Montréal sees itself as a city of hundreds of cultural SMEs. Access to higher education and the relatively low cost of living in Montréal have attracted creatives from around the world. For example, only one of the seven members of the city’s best-known rock band, Arcade Fire, is originally from Montréal. The city is a global leader in the video games industry, which employs almost 7,500 people. The City is also keen to foster fringe and alternative cultural activities, which it sees as essential source of cultural dynamism. Cirque du Soleil, for instance, which is based in Montréal and is now the largest theatrical producer in the world, was founded by two former street performers. The City tries to allow space for serendipity in its cultural policy. Chance cultural encounters are encouraged through projects like the dissemination of pianos and ‘micro-libraries’ throughout Montréal’s urban milieu.

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

Culture Ville de Montréal:
www.ville.montreal.qc.ca/culture
 Montréal métropole culturelle:
www.montrealmetropoleculturelle.org
 Tourisme Montréal: www.tourisme-montreal.org



Mumbai

Municipal Corporation of Greater Mumbai

Geographical area: 437.1 sq.km

Total population: 12,432,830

Percentage of total national population living in the city: 1%

Education level – percentage with degree level or higher: N/A

GDP per capita in 2008 (PPP): US\$10,800

Percentage creative industries employment: 16%

Mumbai's journey to becoming one of the world's great cities began under colonial rule. After more than a century under the Portuguese, the islands on which the city stood were transferred to the British in 1668, and then leased to the British East India Company, who moved their headquarters there some 20 years later. The city's status as a commercial hub was thus established early, and underpinned its subsequent development. Its port became one of the most important in the region, and traders from across the sub-continent were drawn to live and work there. The city continued to expand after Indian independence and is the largest in the country. It was renamed Mumbai in 1996.

While Mumbai's foreign-born population remains relatively small by the standards of other world cities, it is nevertheless a very diverse city, having drawn people of many ethnicities and religions from all over India. This diversity and resultant mixing of ideas is

credited with being the spark for Bollywood – the Hindi film industry which is centred on Mumbai, and is one of the largest in the world. Mumbai is also the leading centre of the Marathi film industry. Bollywood grew out of an idiosyncratic mix of factors in Mumbai – the presence of Parsi entrepreneurs, the legacy of Parsi theatre, the availability of capital in the city, and its multicultural ethos, among other things. Bollywood has played an important role in establishing a cultural identity for India, as well as building links between India and its various diasporas. It also has strong links with other creative industries, and helps explain Mumbai's position as the home of the headquarters of most of India's major television and satellite networks, as well as its major publishing houses.

Bollywood shows what is possible in Mumbai. In the beginning it was almost a cottage industry, unable to effectively reap economies of scale and was dogged by rumours of links with organised crime. Since the late 1990s, however, the situation has changed due to the growth in the overseas market for Bollywood films and the opening-up of India's economy. Considerable investment has begun to flow from Mumbai's telecom, software and media industries into Bollywood. This is reflected in the returns seen by the industry – the revenue from Bollywood films has grown by 360 per cent from 1985 to 2005.

The city also has other cultural strengths. Design, embroidery, and the gems and jewellery sector are all strong, and there is a huge (if low-profile) industry drawing on traditional craft skills. However, there are also weaknesses in the city's arts and entertainment offer. There is a low level of interest in the city's



museums; the potential of heritage buildings is being underplayed, and the performing arts are relatively neglected. Entertainment could also be strengthened: there is no Bollywood museum, for instance, and the city's traditional religious festivals could be marketed better. Indeed, Mumbai's share of India's tourism is declining – the city is increasingly seen as a gateway to the country rather than as a destination in its own right.

Despite the success of Bollywood, and Mumbai having many of the 'ingredients' of a world city, the city has struggled so far to achieve a comparable cultural impact (outside the film industry). Partly this is due to the low profile of the creative and cultural sector in the city – many of the statistics collected for this report, for instance, had to be gathered through primary research – but it also reflects the low priority government has attached to the creative and cultural sector in Mumbai.

With its large, young, dynamic and multicultural population in one of the world's fastest-growing economies, Mumbai ought to be well-placed to build a strong creative and cultural sector to offer development and tourist opportunities for the city. Indeed, recent research has suggested the creative industries are already a major source of employment in the city. For this to happen, though, government needs to understand the sector and its potential better, and be more willing to provide it with strategic support.



New York

New York City

Geographical area: 1,214.40 sq. km
Total population: 8,175,133
Percentage of total national population living in the city: 2.6%
Education level – percentage with degree level or higher: 33.3%
GDP per capita in 2008 (PPP): US\$73,300
Percentage creative industries employment: 8%

New York has long tied its rising power and economic success to investments in arts and culture. In its early nineteenth century aspirations to rival Boston, and later the great cities of Europe, New York’s cultural life has been seen as a symbol of the city’s wider vitality. From Carnegie Hall to MoMA, public-private partnerships linking civic ambition and wealthy philanthropists have endowed the city with world-class non-profit cultural institutions. Allied to this, New York’s hugely dynamic cultural scene finds expression in everything from Broadway theatre to hip hop. The city is also a giant commercial marketplace for art and creative industries, from art auctions to fashion, design and advertising.

This creative energy is not just found in Manhattan. The fluid association of creative activity with particular neighbourhoods has served to define and redefine parts of the city. From Greenwich Village in the 1950s and ‘60s to SoHo and TriBeCa in the 1970s and ‘80s to Williamsburg and Dumbo in the

2000s, New York’s creativity shifts and re-forms from place to place. This process continues; the presence of artists is currently helping to revive Bushwick, Brooklyn; Long Island City, Queens; Mott Haven in the Bronx; and St. George, Staten Island.

This fluidity is partly driven by the city’s enormous diversity. New York has been one of the primary gateways to America for immigrants for centuries, and it continues to have a huge foreign-born population – currently 37 per cent of the total – who bring their own cultures to add to the city’s mix. Residents and visitors alike are offered everything from Chinese opera to Czech marionette theatre to Bomba dance classes.

Culture’s role in economic development is a priority for the city. This includes both its direct employment effects and its indirect effects. New York believes that the presence of artists and cultural organisations attracts other businesses who are looking for creative workers; students who want to experience the unique opportunities New York offers; and tourists from around the world. The number of tourists has risen by 30 per cent in the last decade, with international tourists particularly attracted by the city’s cultural offerings.

While New York’s position is an enviable one, it faces challenges. At a time of global economic pressures, sustaining a sector whose benefits can be hard to quantify becomes increasingly difficult. So, how can the city maximise the value of its cultural strengths? What is perhaps most striking about the approach of local government to supporting culture is its clear understanding of the interconnectedness



of different forms and scales of cultural activity, and its willingness to cross the boundaries between profit and non-profit organisations. The commentator John Howkins has called this idea a creative ‘ecology’, an ecosystem in which many of the elements are interdependent.

New York continues to make substantial investments in upgrading its creative ‘ecology’. It has recognised that a thriving culture is not built solely on a handful of world-class institutions. To that end, roughly half of the City of New York’s cultural grants go to small organisations. Government also manages a robust portfolio of capital projects. From a new home for jazz at Lincoln Center, to major expansions of the Museum of Chinese in the Americas and the Brooklyn Children’s Museum, to energy-efficient greenhouses at the New York Botanical Garden, these projects often involve world-class architects and always leverage private funding. In addition, New York City encourages and supports high-profile public art projects like *The Gates*, by Christo and Jeanne Claude and *The New York City Waterfalls* by Olafur Eliasson. These are all seen as strategic investments, not only strengthening New York’s cultural sector, but also burnishing the city’s identity and improving its quality of life.

The non-profit cultural sector has responded well so far to the challenges and opportunities posed by technology. Initiatives like the Metropolitan Opera’s pioneering use of HD video to live stream performances have increased audience interest and attendance, and many arts organisations are successfully using social media to market their programmes and increase access.

Government support for commercial creative activity takes a number of forms. NYC & Company, the city’s tourist and visitor agency, has a number

of marketing schemes including both commercial and non-profit cultural offerings. At a neighbourhood level, entities such as the Downtown Brooklyn Partnership, and the Upper Manhattan Empowerment Zone, serving Harlem, help support the cultural resurgence in their communities. In the last decade, using a combination of tax incentives and marketing, the Mayor’s Office of Media and Entertainment, has catalysed an exponential increase in local film and television production. Recent initiatives to attract technology companies build on and reinforce the city’s pool of innovative talent.

New York, then, seems well-placed to sustain its present position. In a globalised world where pre-eminence in any field can no longer be taken for granted, New York’s combination of economic power, openness to ideas and immigrants, spaces in which up-and-coming artists can establish a foothold, and world-class cultural assets will ensure it remains one of the world’s most culturally exciting cities.

New York City Department of Cultural Affairs:
www.nyc.gov/culture
New York City – The Official Guide: nycgo.com



Paris

Ile-de-France

Geographical area: 12,012 sq. km
Total population: 11,797,021
Percentage of total national population living in the city: 18.8%
Education level – percentage with degree level or higher: 35.8%
GDP per capita in 2008 (PPP): US\$56,900
Percentage creative industries employment: 8.8%

Paris has survived sieges, plague, wars, revolution and occupation to become one of the world’s great centres of cultural life. In literature, music, cinema and, perhaps most of all, visual art, the city’s residents have made huge contributions to cultural innovation. As the data shows, Parisians are also great consumers of culture, supporting a wide range of venues. In its post-colonial phase, the city has also become strikingly diverse and multiracial, opening up further possibilities for innovation and mixing.

Paris is recognised throughout the world as a centre of creative excellence, famous for its ‘art de vivre’. Its cafés, bars, art house cinemas, fringe theatre, second-hand bookstalls and beautiful streetscapes are a huge draw for tourists – the Louvre is the world’s most visited museum, for instance. Creative industries constitute a strategic sector for the Paris region (providing nine per cent of total jobs) and make a big contribution to its international appeal. Since 2005, Ile-de-France’s regional economic

strategy has identified the cultural and creative industries as a priority area for economic development (this report’s Paris data refers to the administrative region of the Ile-de-France).

The French government is committed to activist policies in this area, through legislation and regulation related to the French ‘cultural exception’. This system of subsidies aims to maintain a strong cultural offer and reduce inequalities in access to culture. Paris has a strong commitment to cultural diversity and the independent production and distribution of cultural goods (for example, French films account for 50 per cent of the 600 films released in cinemas across the country per year). However, parts of the creative sector, from bookshops to filmmakers, remain under pressure from changing business models, especially the rise of digital (though as the data shows, Paris starts from a very high baseline in most respects).

The reality of central Paris – its high rents, and protected architecture and heritage sites – make developing creative and cultural industries and activities there difficult, despite the tourist presence providing millions of potential customers. However, artists still want to be in touch with the city centre’s energy and wealth. Many of the most interesting efforts to encourage creativity in the city are therefore taking place in peripheral districts of Paris.

Two examples help to illustrate this trend. Under the aegis of the Greater Paris of Culture project, the European City of Cinema is set up in a disused power station in Saint-Denis, at the heart of the creative



cluster known as the 'Territoire de la création'. La Cité du Cinéma is the brainchild of French film director Luc Besson. Opened in September 2012, it provides a comprehensive support service for film production, giving an A–Z of film production on one site.

The second example is Le Centquatre (104). This building in the multicultural but poor 19th arrondissement used to house a state funeral parlour, but is now home to a mix of spaces and to a range of artists, who are given studios in the building for several months in return for allowing the public to see their works in progress. The aim is to engage the public with the processes of cultural production (and in some cases to allow them to contribute to those processes). It welcomes all areas of the arts: theatre, dance, music, cinema and video, as well as the culinary, digital, and urban arts, and hosts an incubator.

New 'fringe' art forms are another source of fresh energy. The region's cultural policy has tried to find ways to give such forms a more institutional status. Launched by the City of Paris in November 2010, La Gaîté Lyrique is a new cultural institution dedicated to all forms of digital and urban culture. Located in a 150 year-old building in the heart of Paris, the venue

combines heritage and architecture: it aims to create a building where the amenities constitute a 'toolbox' for artists who wish to make use of it. It emphasises contemporary 'Parisian art de vivre' through its design and cutting edge equipment, which include a resources centre, a café, programmes and artistic productions, and new technologies for the use of artists.

The future of Paris' creative life would seem to rely on finding an accommodation between the new and the old in such ways. While its heritage culture remains a big attraction for tourists, there is a danger of the city centre becoming an 'open-air museum'. Countering this by developing innovative platforms for new art forms and technologies, as well as encouraging cross-sector collaboration, makes the reality of the city's vibrant culture more visible, and represents a way for culture to move forward in the city.

Institut d'Aménagement et d'Urbanisme
Ile-de-France, Creative Economy Studies:
[www.iau-idf.fr/nos-etudes/sous-theme/
economie-creative.html](http://www.iau-idf.fr/nos-etudes/sous-theme/economie-creative.html)
Mairie de Paris: www.paris.fr
Région Ile-de-France: www.iledefrance.fr

Metropolitan Paris has its own unique spirit,
a 'French touch' which is increasingly recognised ...
whether in design, fashion, music, cinema, animation,
special effects or the visual arts.

Paris



Rio de Janeiro

Municipality of Rio de Janeiro

Geographical area: 1,200 sq. km

Total population: 6,320,446

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

Education level – percentage with degree level or higher: 14.5%

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

Percentage creative industries employment: 2.75%

For many foreigners, Rio de Janeiro epitomises Brazil. From Copacabana beach and the statue of Christ the Redeemer on Corcovado mountain to the Carnival and the Maracana stadium, Rio’s image has seemed as glamorous as its nickname, *cidade maravilhosa*, the marvellous city, would suggest. In 2012, UNESCO declared the whole of Rio a World Heritage Site, making it the first city to be recognised in this way. Its profile will grow even further in the next few years as it hosts the 2016 Olympics and the final of the 2014 World Cup. Yet Rio has not been the capital of Brazil since 1960, and is now only the second-largest city in the country. The city acquired a reputation for violence and poverty – memorably captured in the film *City of God* – that it has only recently begun to shrug off.

The years leading up to the 2016 Olympics give Rio a unique chance to showcase and improve its cultural infrastructure. A large scale urban redevelopment programme is underway in the harbour area. It aims

to revitalise public spaces, build new water, sewer and drainage networks, and improve the provision of urban public services. Cultural infrastructure is a key component of the programme: a new museum, the Rio de Janeiro Art Museum (MAR), has already been created and a flagship high-tech science and environmental museum, to be known as the Museum of Tomorrow, is under construction and will open in March 2015. The project, which is designed by the Spanish architect Santiago Calatrava, has attracted support from public bodies at municipal, state and federal levels, as well as from private sector organisations.

A major challenge with such schemes, though, is to avoid displacing the poor who live in the city centre, and ensuring the large investments made actually benefit residents. A social programme, *Morar Carioca*, has been established to provide people living in areas undergoing redevelopment with alternative housing.

Culture is seen as an important way to address social tensions. It is strongly promoted by the municipal office. This is intended to position Rio as the country’s cultural capital but also to use culture as a tool for urban transformation, economic development and social inclusion. Through five key programmes focused on supporting and implementing local cultural and creative projects, the municipal authorities want to widen cultural production, democratise access to culture, expand the network of public cultural spaces, protect and encourage cultural diversity, and promote local culture at national and international levels. The Creative Economy Support Programme invests in production, commercialisation, infrastructure and



training in the sector, with an emphasis on cinema and TV. The private sector is also heavily involved in sponsoring culture in the city, particularly large festivals, cultural infrastructure projects and creative economy developments.

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

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

Rio is also the major centre of the audiovisual industries in Brazil, and is home to Globo, Brazil's largest media conglomerate. In film, the Rio Festival is Brazil's most important film festival. The print & advertising company owned by the municipality, RioFilme, has released over 200 Brazilian-made films since 1992. Its mission is to promote and develop Rio's audiovisual industry, recognising its cultural, social and economic value. In 2009, RioFilme opened the first 3D movie theatre ever to be located in a Brazilian favela: CineCarioca Nova Brasília, which attracted an audience of nearly 200,000 in its first 33 months of operation.

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

Municipal Department of Culture:

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

RioFilme: www.riofilme.com.br

Rio Official Guide: www.rioguiaoficial.com.br/en



Seoul

Seoul Special City

Geographical area: 605.2 sq. km

Total population: 10,195,318

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

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

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

Percentage creative industries employment: 9.4%

Few cities have experienced such dramatic and rapid changes in the last hundred years as Seoul. Having been the capital of Korea since the 14th century it was transformed first by the Japanese colonisation of Korea from 1910–45 and then the Korean War of 1950–53, which left the country divided and Seoul itself in ruins. Yet out of the ashes grew one of the most remarkable economic booms the world has seen – the ‘miracle on the Han River’. Today Seoul is an ultra-modern megacity of ten million inhabitants, home to some of the world’s most successful companies and with a thriving contemporary culture. The city’s residents are making a splash in many artistic fields, from visual art to film and music (both classical and pop), and have been responsible for the globally recognised Korean Wave (‘hallyu’). Yet these changes have come at a price. Although Seoul is a city with ancient roots – it was the capital of the Baekje Kingdom 2,000 years ago – much of its cultural heritage has been lost in its rush to grow. Today the

city is a dynamic, fluid place, one whose culture is not settled or static. This offers opportunities both to create something new and to try and recover some of the elements of the city that have been lost.

Seoul’s creativity, like that of many world cities, takes hybrid forms. However, this is not simply an adoption of modern ways – Korean culture has a long tradition of mixing ideas and styles from different places. This is perhaps most obvious in Korea’s cuisine: signature dishes like Gimbap or Bibimbap take a great variety of ingredients and mix them together or roll them up in a bowl.

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

The city has created a number of high-profile cultural buildings to house its creative surge. The Sejong Center for the Performing Arts is home to the Seoul Philharmonic Orchestra, led by its acclaimed music director, Myung-Whun Chung; the Seoul Museum of Art receives a million visitors a year; the Seoul Museum of History and the Seoul Baekje Museum explore two millennia of the city’s history; while the National Museum of Korea, the National



Theater of Korea, and Seoul Arts Center offer top-notch cultural facilities. Alongside these are facilities run by the 16 districts of Seoul, as well as a number of cultural facilities run by private corporations such as the Leeum, Samsung Museum of Art.

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

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

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

for its unique design and its business centre for creative industries.

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

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

Seoul Metropolitan Government: english.seoul.go.kr
Seoul Foundation for Arts & Culture: english.sfac.or.kr
Seoul Art Space: eng.seoulartspace.or.kr



Shanghai

Shanghai Municipal District

Geographical area: 6340.5 sq. km

Total population: 23,474,600

Percentage of total national population living in the city: 1.7%

Education level – percentage with degree level or higher: 42.9%

GDP per capita in 2008 (PPP): US\$15,300

Percentage creative industries employment: 7.4%

Shanghai has emerged from its turbulent twentieth century of war, occupation and revolution as mainland China's largest city and commercial capital. Its size, relative wealth and position as a major port have long made it one of the most cosmopolitan of Chinese cities. Once known as the 'Paris of the East', it was home to as many as 70,000 foreigners in the early 1930s, and tens of thousands of Jewish refugees passed through the city in the years that followed.

As China moves inexorably towards becoming the planet's largest economy, Shanghai is seeking to re-establish itself as a world city. The city has become arguably the most vibrant and cosmopolitan place in China during the country's modernisation phase. As part of the industrial and social transformation of China, Shanghai has adopted a Four Centers Strategy, which aims to develop the city as a centre of international excellence in finance, trade, shipping and general economics. Shanghai has also recognised

that raising the profile of culture will be a necessary step in achieving 'world city' status.

By Chinese standards, Shanghai is an open and diverse city, able to draw on both European and American influences. Nevertheless, the legacy of the past century means that Shanghai has much catching up to do if it is to compare with the likes of New York, Tokyo, and London. It also faces competition from other Chinese cities, notably Beijing and Hong Kong. Shanghai has therefore started on an ambitious programme of cultural development; what has been described as a 'post-Expo' phase of development.

The 2010 World Expo held in Shanghai was something of a watershed for the city – its equivalent of Beijing's Olympic Games. The post-Expo cultural strategy of Shanghai aims to make the city a cultural metropolis by 2020. The ambition, known as a '1122 initiative', is to establish the city as a centre for creative design, for international cultural exchange and international fashion, and as a hub of modern cultural industry and creative talent. It is hoped that by 2020, Shanghai will be a city with enhanced cultural 'soft' power and an increasing international influence.

The city is taking many practical steps to deliver this strategy. Firstly, it is developing a series of new public cultural facilities. These include the Palace of Chinese Arts, Shanghai Contemporary Arts Museum, Shanghai Expo Museum and Shanghai Children's Art Theatre. Secondly, a theatrical performing arts cluster is to be planned and constructed by restructuring the layout of People's Square and the Tibet Road area. Thirdly, it aims to promote and upgrade the cultural



facilities in western Hongqiao region, so as to build a dance performing arts cluster and the Hongqiao International Dance Center.

Shanghai is also planning a number of other initiatives. In particular, it plans to build up its festivals and events programme further. It also intends to establish policies on talent development, and is launching a number of major projects in partnership with Western commercial creative organisations, such as Shanghai Disneyland and Oriental DreamWorks.

There are also changes underway in the structure of cultural organisations. Former state-owned cultural enterprises are being transformed into a market-oriented corporate system. This in part reflects a belief that the convergence of creativity and technology is creating major new opportunities for the city's cultural and creative industries, where SMEs and micro enterprises are playing an increasingly important role.

This is perhaps indicative of a greater willingness to blur the boundaries between subsidised and commercial culture in Shanghai than in many of the other world cities. Culture and creativity's contribution to innovation-led growth is a priority; as the city says, 'culture not only reflects the soft power of a city, but also determines its creative vitality'. This notion has underpinned the development of more than 100 creative industries clusters in the city. These include 1933, a giant former abattoir and factory which mixes commercial creative industries with offices, high-end retail and food; and the M50 art cluster, based in a former textile mill and now home to more than 120 galleries and studios.

Shanghai, with its highly planned approach and emphasis on the social and economic contribution of culture to development, is thus taking a somewhat

different approach from that of Western world cities. This in part reflects its distinct political structures and perceptions of the role of culture: Shanghai says that culture 'is an important source of national cohesion'. In Western world cities, much of the creative energy comes from a young and diverse population and from 'fringe' art forms. Shanghai's population, by contrast, is ageing fast (driven by a very low birth rate) and does not score highly on some measures of diversity, such as the number of foreign students or the percentage of foreign-born people living in the city. Furthermore, while the city states that the 'participation of everyone and access to everyone' is a cultural goal, participation rates are relatively low at the moment. If Shanghai is to achieve its ambition of becoming a cultural powerhouse it will have to find ways to reconcile its planning-driven approach with the need to allow new forms of cultural activity the intellectual and physical space to develop and find their audience.

Shanghai Municipal Administration of Culture,
Radio, Film & TV: wgj.sh.gov.cn
Shanghai Information Service Platform for Cultural
and Creative Industries: shcci.eastday.com
Shanghai Theatre Academy: www.sta.edu.cn



Sydney

Metropolitan Region of Sydney

Geographical area: 12,144.50 sq. km
Total population: 4,575,532
Percentage of total national population living in the city: 20.5%
Education level – percentage with degree level or higher: 35%
GDP per capita in 2008 (PPP): US\$48,900
Percentage creative industries employment: 5.3%

Sydney’s cultural life is a blend of the formal and iconic, represented by its major cultural institutions and the informal, sometimes gritty and challenging activities of its artists and creative communities. Its natural beauty and climate shape Sydney’s thriving, distinctive and sometimes surprising cultural life.

Sydney began as a community of strangers with wildly varying backgrounds and skills, brought together through adverse circumstances. With a third of the city’s community being foreign-born and many more second-generation migrants, contemporary life in Sydney reflects this diversity of experiences and cultures. While most evident in its multiculturalism, this can be seen in other areas of the city’s life as well, including its role as a gay and lesbian capital.

Much of the vitality of Sydney’s cultural life is shaped by its climate and often spectacular natural setting. Focused on the Sydney Harbour Bridge, Sydney New Year’s Eve is the largest and most globally recognisable New Year celebration in the world, while

many of Sydney’s most successful events, such as Sydney Festival, Tropfest, Sculpture by the Sea, Sydney Gay and Lesbian Mardi Gras and Biennale of Sydney are held wholly or partly outdoors, taking full advantage of these idyllic conditions.

Chinese New Year in Sydney is the largest in the world outside of East and South East Asia, and, along with Parramasala, Sydney’s celebration of South Asian arts and culture, demonstrates Sydney’s diverse community and role as a cultural driver within the Asia-Pacific region. As well as major events and infrastructure, the ‘everyday’ cultural experience of the city includes permanent and temporary public art works, unexpected events and a subtle balance of fine grain activities, reflecting a layering of cultural texture in the daily life of Sydney.

Australian author David Malouf notes that when we think of other places what comes first to our mind as characterising their contribution to the world – their identity or style – is the arts they have produced: books, paintings, films, their orchestras and opera companies, their galleries, their music. A rich and vital cultural life for any city requires an ecosystem of artists, community and cultural organisations working at different scales – from the small scale fringe to artists performing or showing internationally. Sydney’s diverse cultural ecosystem is another area in which it reinforces its idiosyncratic character and identity as a city of many cultural forms.

The Sydney Opera House, the Sydney Theatre Company, the Sydney Symphony Orchestra, Belvoir, and the Bangarra Dance Theatre together with many Sydney based artists, performers and writers are now



internationally celebrated. However, the culture of Sydney is also notable for the integral role that fringe and informal culture plays in it. This can be seen in its thriving live music scene, which includes both large venues and many smaller ones that focus on young or up-and-coming musicians. This fringe vibrancy is also evident in cultural forms such as cabaret, comedy, pop up events, short films, artist run initiatives and collectives, independent dance and theatre groups and the increasingly popular ideas and talks programmes, all of which have different entry points to participation and opportunities for the community to take part. Even the city's large scale and internationally recognised events are powered by the creative efforts of hundreds of artists and performers.

This accessibility is perhaps best seen in Sydney's significant independent performing, visual and interdisciplinary arts scenes. Often artist-run, this cultural activity is noticeably democratic and provides affordable performance or exhibition opportunities, as well as opportunities for involvement in other areas of cultural activity, such as marketing, writing, curating, lighting, sound design or set design. The strength of Sydney's arts participation is also found in the significant growth of artisan markets, demonstrating the city's renewed interest in handmade products. This trend, supported by digital delivery channels like Etsy and increased demand for semi-professional arts training, points to this growth in 'active' cultural participation by non-professional or semi-professional creative producers and shows that new relationships are being forged between artists and their audience unmediated by third parties.

Sydney recently became the home of the Federal Government's Creative Industries Innovation Centre, in recognition of the contribution of the creative industries to Australia's GDP (a comparable share

to that of the United States, Canada and France). Sydney is home to the largest population of creative workers in Australia, and a number of vibrant creative precincts and clusters have emerged in recent years. Supporting this sector within the workforce will be a focus of government authorities in the coming years, as the importance of the creative industries grows and integrates with more traditional business structures and networks.

In the coming years the cultural landscape of Sydney will change again. Significant large-scale urban development sites in and around the city including Barangaroo, Darling Harbour, Walsh Bay, Green Square and the Blue Mountains will see the development of a number of world-class arts and cultural facilities, giving rise to opportunities for the city to embed cultural infrastructure and activity into its design.

Increasing recognition and celebration of Aboriginal and Torres Strait Islander heritage and contemporary culture is planned, while physical and metaphorical connections between once isolated cultural institutions, such as the Sydney Opera House, the Powerhouse Museum, the Museum of Contemporary Art, the Maritime Museum, the Sydney Theatre, Sydney Observatory, and the Art Gallery of NSW will be made.

Although there is much to be found in Sydney's cultural ecology, a number of factors that have contributed to its cultural lifestyle – the city's natural beauty, relaxed lifestyle and Australia's buoyant economy – also affect the availability of space for up-and-coming artists and cultural producers to rehearse, perform, live or work. The challenges of affordability of space; financial sustainability and growing organisational capacity will be key to the city in coming years.

City of Sydney: www.cityofsydney.nsw.gov.au
Arts New South Wales: www.arts.nsw.gov.au



Tokyo

Tokyo Metropolis (Tokyo prefecture)

Geographical area: 2,130 sq. km

Total population: 13,159,388

Percentage of total national population living in the city: 10.3%

Education level – percentage with degree level or higher: 25.5%

GDP per capita in 2008 (PPP): US\$41,300

Percentage creative industries employment: 11.2%

While Tokyo has been Japan's most important city for almost 500 years, its rise to world city status was driven by its remarkable recovery from the ashes of the Second World War. Japanese companies and their famously hard-working staff were responsible for an 'economic miracle' that by the end of the 1980s had turned Japan into one of the world's richest nations. This rise had its echoes in culture, too. Elements of Japanese popular culture, from karaoke to manga comics and sushi bars spread across the globe, while creative products like the Sony Walkman shaped the way the world experienced culture. Japanese artists, whether they were filmmakers like Yasujiro Ozu and Akira Kurosawa or fashion designers like Issey Miyake and Rei Kawakubo, achieved worldwide reputations for the originality and quality of their work. Yet Tokyo remains different from other world cities. It has never been a draw for tourists on the scale of Paris or New York, and it has never had the levels of ethnic diversity or the number of foreign students of a London or

Sydney. However, Tokyo has developed a distinctive diversity of its own that takes unexpectedly various forms. Because of its depth, Tokyo's culture can be hard for tourists and even for the city's residents to fully grasp.

The long period of economic stagnation since the early 1990s has led to a relative decline in Tokyo's world city status, while the rise of other major cities in its region, such as Shanghai and Seoul, is increasing competition. The tragedy of the Great East Japan Earthquake in 2011 has also been a trigger for re-assessing society's priorities. There is now a growing sense that culture will play an important part in Tokyo's reinvention of itself in response to these challenges; what some commentators have called a 'new paradigm'.

What, then, are Tokyo's particular strengths? One answer lies in the multiple meanings of the Japanese word *bunka* (culture): artistic production, but also 'lifestyle', 'quality of life', and 'wellbeing'. Tokyo people do not see culture as separate or 'not for them': as the city puts it, 'common citizens have historically been very involved in a rich variety of artistic and cultural activities'. The culture of Tokyo is marked by 'reciprocal communication and an exceptional level of equality in cultural participation'. There has long been a blurring of the boundaries between consumers and creators, and between what Westerners sometimes call 'high' and 'pop' culture. In this way, what distinguishes Tokyo culture is the active role that ordinary citizens play as independent actors in cultural activities. There is a cultural element in the lives of many citizens, which forms a rich foundation for Tokyo's wider culture.



A second great strength of the city is its seamless continuity of tradition and modernity. In Tokyo, the traditional and the modern are linked not only spatially but temporally as well. Many foreigners see the city as an ultra-modern city of skyscrapers, cutting-edge fashion and design and high-technology. Yet the city remains the most important centre for traditional Japanese culture, having preserved its many traditional cultural forms, from ancient shrines and temples to Noh and Kabuki theatres and rakugo performances. Tokyo has several major venues for such art, including the Kabuki-za Theatre, the National Noh Theatre and the Kokugikan Hall in Ryogoku. It is also home to more traditional artisans than any other Japanese city. This concentration of traditional culture is a source of techniques, values, and inspiration for contemporary cultural workers in fields like design and architecture.

The more obviously modern aspects of Tokyo's culture can be seen in the city's various districts. Areas like Roppongi, Akihabara, Harajuku and Shibuya each have their own distinct culture – the city is keen to cultivate these. Although Tokyo is not a 'multicultural' city in the Western sense, it is open to ideas and culture from abroad, adapting them for its own purposes. This is apparent in Tokyo's cuisine which has absorbed and adapted foreign influences on its way to becoming (according to Michelin) the world's best city for high-class restaurants.

Tokyo recognises the need to improve its cultural offer through a programme of strategic investment. It believes it is essential to cultivate its human resources through supporting cultural facilities and programmes. The Tokyo Council for the Arts has been sustaining a mid- to long-term cultural policy to provide improved funding and support for the arts, and so to provide a platform for introducing and cultivating new talent.

For this reason, Tokyo is keen to upgrade its existing cultural facilities, as well as developing newer ones, such as the Tokyo Wonder Site, to create centres for new art (and artists). The city is also supporting new festivals and projects, which provide a stage for the cultivation of human resources by expanding opportunities for artists and arts administrators to enrich their experiences. In 2008, the city launched the Tokyo Culture Creation Project, which includes FESTIVAL/TOKYO, Roppongi Art Night, and Yebisu International Festival for Art & Alternative Visions. One of the most notable programmes is the Tokyo Artpoint Project, which serves as a unique mechanism for forming regional cultural centres and promoting civic participation in creative endeavours.

Tokyo hopes to be able to demonstrate the fruits of this investment, and the new thinking that underpins it, to the world in 2020, as it is preparing a bid for that year's Olympic and Paralympic Games. If this is successful, it will generate numerous opportunities for the city to forge new ties between people and to facilitate creative production, while absorbing a diverse set of values from around the world. It will also demonstrate the ways in which the city's distinctive cultures express themselves. The Olympic and Paralympic Games thus have the potential to further stimulate Tokyo's culture of impartiality, interactivity, and tolerance, giving rise to an even deeper, more vibrant, dynamic, and diverse culture.

Tokyo Metropolitan Government:
www.metro.tokyo.jp/ENGLISH/index.htm
Tokyo Metropolitan Foundation for History and Culture: www.rekibun.or.jp/english/index.html
Tokyo Culture Creation Project:
www.bh-project.jp/index_e.html



Toronto

City of Toronto

Geographical area: 630 sq. km

Total population: 2,615,060

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

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

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

Percentage creative industries employment: 9.7%

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

Toronto’s signature event is the Toronto International Film Festival (TIFF). TIFF started modestly in 1976 as a round-up of the best films from film festivals around the world. From these humble beginnings – the inaugural festival was

attended by 35,000 people – TIFF has grown to become one of the most prestigious events in the film calendar, arguably second only to Cannes as a showcase for high-profile films and stars and as a focus for market activity. The TIFF Bell Lightbox cultural centre was opened in 2010 to provide a suitable headquarters for the Festival. This growing confidence in what Toronto can achieve has been replicated across much of the city’s cultural scene in recent years.

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

Toronto’s cultural policy recommends that the city try to keep pace with international competitors by making a firm commitment to sustain its cultural sector,

but is also keen to stress the equitable distribution of cultural services through the city and to all segments of the population. The Toronto City Council 2011 report, Creative Capital Gains – An Action Plan for Toronto, urges the city to ensure access and opportunity for cultural participation to all citizens, regardless of age, ethnicity, ability, sexual orientation, geography or socioeconomic status. This is particularly important given that Toronto is such a diverse place: in 2011 it was estimated that 49% of those living in the city were foreign-born. The City Council is working to weave immigrants into the fabric of the city’s cultural life by using its presence on non-profit boards and as well through its formal multi-year funding contracts with major cultural organisations to ensure that these cultural groups are mindful of the need to embrace diversity. One example of this will be seen in 2014, when Toronto hosts World Pride, an event that promotes lesbian, gay, bisexual and transgender issues on an international level through parades, festivals and other cultural activities.

Municipal cultural planning in the city is also working to provide access to affordable and sustainable space for both individual artists and cultural industries. As in many global cities of the developed world, Toronto’s cultural sector is squeezed by the rising price of real estate market and the gentrification of city neighbourhoods. City planners are working together across departments to require developers to provide affordable and sustainable creative space. Artscape , a not for profit urban development organisation specialising in creative place-making while transforming communities, has been the City’s key partner in working with local developers to do this. Located in downtown Toronto and opened in 2012, Artscape's Daniels Spectrum is a cultural landmark and event venue in the heart

of \$1 B (CAN) revitalization of the Regent Park Neighbourhood, Canada's oldest and largest social housing development. Daniels Spectrum recently named as one of five nominees for “Best New Venue for Meetings and Events in North America” for the BizBash Awards with the winner to be announced at the BizBash IdeaFest in New York later this year.

The City of Toronto is aware the importance of informal cultural activities, both for their often undervalued financial power and their essential contribution to a vibrant cultural sector. While the ‘formal’ cultural sector is largely rooted in European art forms (such as classical music, opera, ballet and visual art) the newer forms of mass cultural participation, including film and performing arts festivals, are making great efforts to embrace the so-called "fringe", to harness the energy, the innovation and diversity of artists and cultural practices within the city. The City produces Nuit Blanche, a free all-night contemporary art event, which provides opportunities for young local artists to display their work to an estimated audience of one million. The Toronto Fringe Festival, which started in 1989, is an annual summer theatre festival featuring experimental and edgy plays by both unknown and established artists. It is held across 30 venues and attracts more than 90,000 people per year. The Toronto Arts Council (TAC) is also a very important body in the funding the local arts scene. Last year, the TAC funded 421 arts and cultural organizations (from 619 applications) and 272 individual artists (from 943 applications).

While Canada has escaped the worst of the global economic problems of recent years, its authorities still have to operate in a climate of fiscal restraint. The City of Toronto is no exception, and in the cultural field it is exploring ways to boost non-conventional funding from the private sector and other levels of



Art Gallery of Ontario (AGO) Courtesy of City of Toronto

government. New funding models are being put into place to try and help the cultural sector replace lost income streams. For instance, following a 12-year campaign led by a group of young artists, Toronto's billboards will now be taxed to generate more funding for culture. This ‘third-party sign tax’ has been the spark to help Toronto start to provide longer-term sustainable arts funding that over time will be funded through the property tax base with the money being phased in gradually over the next four years. The City may then reach its oft-stated goal of increasing its per capita spending on the arts from C\$18.30 to C\$25.

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

City of Toronto: www.toronto.ca/culture
Official website of Tourism Toronto:
www.seetorontonow.com/arts-theatre-culture
Toronto International Film Festival: tiff.net

Appendix 1: Data tables

World cities cultural infrastructure and output

City	Figure	Date	Source	Notes
National museums				
Amsterdam	8	2013	Dutch Association for National Museums	
Berlin	18	2010	Staatliche Museen zu Berlin – Preußischer Kulturbesitz	
Bogotá	1	2013	SIMCO/Red Nacional de Museos/Ministerio de Cultura	
Buenos Aires	18	2007	Dirección General de Museos GCBA	
Hong Kong	17	2011	Leisure and Cultural Services Department (LCSD)	
Istanbul	7	2010	Ministry of Culture and Tourism	
Johannesburg	9	2012	VANSA	
London	11	2010	DCMS	
Los Angeles	2	2013	Institute of Museum and Library Services	
Montréal	14	2013	Ville de Montréal, Direction Culture et Patrimoine	
Mumbai	4	2012	Tata Institute of Social Sciences	
New York	2	2012	Alliance for the Arts/NYC-ARTS	
Paris	24	2012	RMN (Réunion des musées nationaux)	
Rio de Janeiro	4	2010	Cadastro Nacional de Museus IBRAM / MINC	
São Paulo	1	2012	IBRAM	
Seoul	10	2011	SMG Ministry of Culture, Sports and Tourism	
Shanghai	27	2010	Statistical Yearbook of Shanghai Cultural Relics 2010 (SYSCR2010)	
Singapore	5	2010	Singapore Cultural Statistics – Arts and Cultural Scene	
Sydney	1	2010	Museums & Galleries NSW Directory/Online Research	
Tokyo	8	2012	Japan Independent Administrative Institution National Museum of Art	
Toronto	0	2013	Ontario Museum Association Website	

City	Figure	Date	Source	Notes
Other museums				
Amsterdam	143	2013	Netherlands Museums Association	
Berlin	140	2010	Staatliche Museen zu Berlin – Preußischer Kulturbesitz	
Bogotá	76	2013	PLAMEC/SIMCO/Red Nacional de Museos/Ministerio de Cultura	
Buenos Aires	55	2013	Dirección General de Museos GCBA	
Hong Kong	15	2011	LCSD	
Istanbul	71	2010	Ministry of Culture and Tourism, Istanbul Visual Arts Report	
Johannesburg	51	2012	COJ 2030 Report/VANSA	
London	162	2005	MLA London (2007) Facts and Figures/Association of Independent Museums	
Los Angeles	219	2013	Institute of Museum & Library Studies/ Visual Art Source	
Montréal	52	2013	Société des musées québécoise Ministère de la Culture et des Communications	
Mumbai	6	2012	Tata Institute of Social Sciences	
New York	129	2012	Alliance for the Arts/NYC-ARTS/New York State Department of Education	
Paris	113	2009	Ministère de la Culture et de la communication (DEPS)	
Rio de Janeiro	120	2010	Cadastro Nacional de Museus IBRAM /MINC	
São Paulo	131	2012	Cadastro Nacional de Museus IBRAM /MINC	
Seoul	137	2011	SMG Ministry of Culture, Sports and Tourism	
Shanghai	87	2010	Shanghai Statistical Yearbook 2011	
Singapore	48	2010	Singapore Cultural Statistics – Arts and Cultural Scene	
Sydney	59	2010	Museums & Galleries NSW Directory/Online Research	
Tokyo	39	2011	Tokyo Metropolitan Government, Bureau of Citizens and Cultural Affairs / NLI Research Institute	
Toronto	67	2013	Ontario Museum Association Website	

City	Figure	Date	Source	Notes
Public libraries				
Amsterdam	82	2012	LISA/Statistics Netherlands	
Berlin	88	2010	Amt für Statistik Berlin-Brandenburg	
Bogotá	89	2013	SDCRD/Bibliored/Bibliotecas Comunitarias	
Buenos Aires	81	2013	Ministerio de Educación GCBA	
Hong Kong	77	2011	LCSD	
Istanbul	42	2010	Turkish Statistical Institute	
Johannesburg	234	2010	Gauteng Library/ Information Services 2010 Annual Report	
London	383	2010	CIPFA Stats Public Library Statistics	
Los Angeles	240	2011	Institute of Museum and Library Services	
Montréal	57	2012	MCC – Ministère de la culture et des communications du Québec	
Mumbai	80	2012	Tata Institute of Social Sciences	
New York	220	2009	Institute of Museum and Library Services	
Paris	830	2011	Le Motif	
Rio de Janeiro	74	2013	Fundação Biblioteca Nacional (Cadastro Nacional de Bibliotecas)	
São Paulo	98	2013	Fundação Biblioteca Nacional (Cadastro Nacional de Bibliotecas)	
Seoul	105	2011	Committee on Library and Information Policy/ Ministry of Culture, Sports and Tourism	
Shanghai	477	2012	Shanghai Municipal Culture, Radio Broadcasting, Film and Television Administration (SMCBFTA)	
Singapore	25	2012	Public Libraries Singapore Website	
Sydney	154	2010	State Library New South Wales, Public Libraries in New South Wales Directory 2010	
Tokyo	377	2009	Tokyo Metropolitan Government, Bureau of General Affairs, Statistics Division	
Toronto	101	2013	TorontoPublicLibrary.ca	

City	Figure	Date	Source	Notes
No. of public libraries per 100,000 population				
Amsterdam	3	2012	LISA/ Statistics Netherlands	
Berlin	2.5	2010	Amt für Statistik Berlin – Brandenburg	
Bogotá	2	2013	SDCRD/Bibliored/Bibliotecas Comunitarias	
Buenos Aires	3	2012	Ministerio de Educación GCBA	
Hong Kong	1	2011	LCSD	
Istanbul	0.3	2010	Turkish Statistical Institute	
Johannesburg	2	2010	Gauteng Library/Information Services 2010 Annual Report	
London	5	2010	CIPFA Stats Public Library Statistics	
Los Angeles	2.5	2011	Institute of Museum and Library Services	
Montréal	3	2012	MCC – Ministère de la culture et des communications du Québec	
Mumbai	0.006	2012	Tata Institute of Social Sciences	
New York	3	2009	Institute of Museum and Library Services	
Paris	7	2011	Le Motif/Insee	
Rio de Janeiro	1	2013	Fundação Biblioteca Nacional (Cadastro Nacional de Bibliotecas)	
São Paulo	1	2013	Fundação Biblioteca Nacional (Cadastro Nacional de Bibliotecas)	
Seoul	1	2011	Committee on Library and Information Policy/ Ministry of Culture, Sports and Tourism	
Shanghai	2	2012	Shanghai Municipal Culture, Radio Broadcasting, Film and Television Administration (SMCBFTA)	
Singapore	0.5	2012	Public Libraries Singapore Website	
Sydney	3	2010	State Library New South Wales, Public Libraries in New South Wales Directory 2010	
Tokyo	3	2009	Tokyo Metropolitan Government, Bureau of General Affairs, Statistics Division, Management and Coordination Section	
Toronto	4	2013	TorontoPublicLibrary.ca	

City	Figure	Date	Source	Notes
No. of book loans by public libraries per year (million)				
Amsterdam	10.75	2012	Dutch Association of Public Libraries	
Berlin	23.58	2010	Amt für Statistik Berlin – Brandenburg	
Buenos Aires	6.68	2012	Dirección General del Libro y Promoción de la Lectura	
Hong Kong	59.9	2011	LCSD	
Istanbul	0.12	2010	Turkish Statistical Institute – Cultural Statistics	
Johannesburg	9.01	2010	Gauteng Library/Information Services 2010 Annual Report	
London	37.2	2010	CIPFA Stats Public Library Statistics	
Los Angeles	50.79	2011	Institute of Museum and Library Services	
Montréal	12.37	2012	MCC – Ministère de la culture et des communications du Québec	
Mumbai	2.05	2011	Tata Institute of Social Sciences	
New York	68.04	2010	Bibliostat Connect	
Paris	47	2011	Le Motif (observatoire du livre et de l'écrit en Ile-de-France)	
Rio de Janeiro	0.18	2009	Secretaria Municipal de Cultura, Coordenação de Bibliotecas	Figure only concerns municipal libraries
São Paulo	0.84	2012	SEMPLA	
Seoul	21.51	2011	Committee on Library and Information Policy/Ministry of Culture, Sports and Tourism	
Shanghai	58.69	2010	Shanghai Statistical Yearbook 2011(SSY2011)/STA	
Singapore	33.2	2010	National Library Board – Singapore Cultural Statistics 2011	
Sydney	20.83	2010	National and State Libraries Australasia	
Tokyo	112.24	2009	Tokyo Metropolitan Government, Bureau of General Affairs, Statistics Division, Management and Coordination Section	
Toronto	32	2012	Toronto Public Libraries	

City	Figure	Date	Source	Notes
No. of book loans by public libraries per capita per year				
Amsterdam	4.58	2012	Dutch Association of Public Libraries	
Berlin	6.81	2010	Amt für Statistik Berlin – Brandenburg	
Buenos Aires	2.31	2012	Dirección General del Libro y Promoción de la Lectura	
Hong Kong	8.47	2011	LCSD	
Istanbul	0.0085	2010	Turkish Statistical Institute – Cultural Statistics	
Johannesburg	0.8	2010	Gauteng Library and Information Services 2010 Annual Report	
London	4.8	2009	CIPFA Public Library Statistics 2009–10	Figure estimated from national figure
Los Angeles	5.2	2011	Institute of Museum and Library Services	
Montréal	6.56	2012	MCC – Ministère de la culture et des communications du Québec	
Mumbai	0.16	2011	Tata Institute of Social Sciences	
New York	8.32	2010	Bibliostat Connect	
Paris	3.95	2011	le Motif/Insee	
Rio de Janeiro	0.028	2009	Secretaria Municipal de Cultura, Coordenação de Bibliotecas	Figure only concerns municipal libraries
São Paulo	0.07	2011	SEMPLA	
Seoul	2	2011	Committee on Library and Information Policy/Ministry of Culture, Sports and Tourism	
Shanghai	2.5	2010	SSY2011/STA	
Singapore	6.5	2010	National Library Board – Singapore Cultural Statistics 2011	
Sydney	4.55	2010	National and State Libraries Australasia	
Tokyo	8.64	2009	Tokyo Metropolitan Government, Bureau of General Affairs, Statistics Division, Management and Coordination Section	
Toronto	12.24	2012	Toronto Public Libraries	

City	Figure	Date	Source	Notes
UNESCO World Heritage Sites				
Amsterdam	3	2013	UNESCO	
Berlin	3	2012	UNESCO	
Bogotá	0	2013	UNESCO	
Buenos Aires	1	2009	UNESCO	
Hong Kong	0	2012	UNESCO	
Istanbul	1	2012	UNESCO	
Johannesburg	1	2012	UNESCO	
London	4	2012	UNESCO	
Los Angeles	0	2013	UNESCO	
Montréal	0	2013	UNESCO	
Mumbai	2	2012	UNESCO	
New York	1	2012	UNESCO	
Paris	4	2012	UNESCO	
Rio de Janeiro	1	2013	UNESCO	
São Paulo	0	2012	UNESCO	
Seoul	3	2013	UNESCO	
Shanghai	0	2012	UNESCO	
Singapore	0	2012	UNESCO	
Sydney	2	2012	UNESCO	
Tokyo	1	2012	UNESCO	
Toronto	0	2013	UNESCO	

City	Figure	Date	Source	Notes
No. of other heritage/historical sites				
Amsterdam	16,680	2013	Amsterdam Office for Monuments & Archaeology	
Berlin	8,689	2011	Landesdenkmalamt Denkmalliste Berlin	
Bogotá	5,397	2013	SASPL/IDPC	
Buenos Aires	507	2013	CNMMLH	
Hong Kong	968	2011	LCSD	
Istanbul	30,188	2010	Turkish Statistical Institute – Cultural Statistics	
Johannesburg	281	2011	Provincial Heritage Resources Agency Gauteng	
London	18,901	2011	English Heritage – Heritage Counts 2011 London Report	
Los Angeles	577	2013	California State Parks Office of Historic Preservation	
Montréal	275	2010	MCC – Ministère de la culture et des communications du Québec	
Mumbai	42	2012	Tata Institute of Social Sciences	
New York	1,482	2012	The NYC Landmarks Preservation Commission	
Paris	3,792	2009	Ministère de la Culture et de la communication (DEPS)	
Rio de Janeiro	103	2013	Instituto Estadual do Patrimônio Cultural – INEPAC	
São Paulo	47	2013	Instituto Estadual do Patrimônio Cultural – INEPAC	
Seoul	1481	2012	Seoul Metropolitan Government / Cultural Heritage Administration	
Shanghai	2,049	2010	Shanghai Yearbook 2011	
Singapore	63	2010	Preservation of Monuments Board – Singapore Cultural Statistics 2011	
Sydney	783	2012	Australian Heritage Database	
Tokyo	419	2012	Agency for Cultural Affairs / NLI Research Institute	
Toronto	61	2013	National Register of Historic Places	

City	Figure	Date	Source	Notes
% of public green space (parks and gardens)				
Amsterdam	13%	2010	Statistics Netherlands	
Berlin	14.4%	2011	berlin.de	
Bogotá	4.4%	2013	Alcaldía Mayor de Bogotá, Departamento Administrativo del Espacio Público	
Buenos Aires	8.9%	2013	CABA	
Hong Kong	41%	2012	LCSD/AFCD	
Istanbul	1.5%	2009	Urban Age	
Johannesburg	24%	2002	State of the Environment Report, City of Johannesburg 2009	Figure does not refer to the Gauteng region but to the metropolitan area of Johannesburg
London	38.4%	2003	Urban Age	
Los Angeles	6.7%	2012	Greater Los Angeles County Open Space for Habitat and Recreation Plan	
Montréal	14.8%	2013	Ville de Montréal, Direction des grands parcs et du verdissement	
Mumbai	2.5%	2011	Tata Institute of Social Sciences	
New York	14%	2012	NYC Parks & Recreation	
Paris	9.4%	2009	IAU Ile-de-France	
Rio de Janeiro	29%	2013	SIG Florestas do RIO	
Seoul	2.3%	2012	Seoul Statistical Yearbook	
Shanghai	2.6%	2012	SMCBFTA	
Singapore	47%	2011	National Parks Board	
Sydney	46%	2010	New South Wales Department of Planning	
Tokyo	3.4%	2011	‘Survey of Parks’, Bureau of Construction, Tokyo Metropolitan Government	
Toronto	12.7%	2012	Toronto Parks, Forestry and Recreation	

City	Figure	Date	Source	Notes
Theatres				
Amsterdam	57	2012	LISA	
Berlin	56	2010	Deutscher Bühnenverein Theaterstatistik 2009/2010	
Bogotá	74	2012	Secretaría Distrital de Cultura, Recreación y Deporte/PLAMEC	
Buenos Aires	287	2013	SINCA	
Hong Kong	41	2011	Hong Kong ADC Annual Arts Survey Report 2010/11	Incomplete figure, limited to venues mentioned in AAS 10/11
Istanbul	184	2010	Ministry of Culture and Tourism, Istanbul Performing Arts Report	
Johannesburg	24	2012	COJ 2030 report/VANSA	
London	214	2010	Arts Council England & Visit London	
Los Angeles	330	2013	SpacefinderLA	
Montréal	36	2013	Ville de Montréal, Direction Culture et Patrimoine	
Mumbai	120	2012	Tata Institute of Social Sciences	
New York	420	2012	Alliance for the Arts/NYC-ARTS	
Paris	353	2011	CNT	
Rio de Janeiro	158	2013	Funarte	
São Paulo	116	2012	SPTuris	
Seoul	229	2012	Seoul Foundation for Arts & Culture	
Shanghai	97	2010	SYSCR2010	
Singapore	55	2012	Street Directory Singapore/AlloExpat Singapore	
Sydney	73	2012	Live Performance Australia/Yellow Pages	
Tokyo	230	2012	Directory of Theatre Guide/NLI Research	
Toronto	75	2013	Toronto Theatre	

City	Figure	Date	Source	Notes
No. of theatrical performances at all theatres per year				
Amsterdam	2,132	2012	City of Amsterdam/BOP	Scaled up from weekly figures
Berlin	6,900	2010	Deutscher Bühnenverein Theaterstatistik 2009/2010	
Buenos Aires	5,415	2012	Alternativa Teatral	
Hong Kong	6,267	2011	Hong Kong ADC Annual Arts Survey Report 2010/11	
Istanbul	6,349	2010	Ministry of Culture and Tourism, Istanbul Performing Arts Report	
Johannesburg	5,000	2011	VANSA	
London	32,448	2012	Time Out London	Scaled up from weekly figures
Los Angeles	8,220	2010	Cultural Data Project/ Private communication from theatres	
Montréal	3,804	2012	Ville de Montréal/OCCQ	
Mumbai	8,750	2012	Tata Institute of Social Sciences	
New York	43,004	2012	Time Out New York	Scaled up from weekly figures
Paris	26,676	2011	Officiel des Spectacles	Scaled up from weekly figures
Rio de Janeiro	2,256	2013	Secretaria Municipal de Cultura/Guia da Semana	Scaled up from weekly figures
Seoul	66,702	2011	Korea Arts Management Service	
Shanghai	15,618	2010	SYSCR2010/Shanghai Culture Yearbook 2011 (SCY2011)	
Singapore	2,421	2010	National Arts Council – Singapore Cultural Statistics 2011	
Sydney	4,966	2012	Time Out Sydney	Scaled up from weekly figures
Tokyo	24,575	2008	Pia Research Institute/NLI Research Institute	Figure estimated from national figure
Toronto	8,957	2013	Now Toronto	Scaled up from weekly figures

City	Figure	Date	Source	Notes
No. of live music venues				
Amsterdam	140	2012	Adresdata	
Berlin	250	2012	berlin.de	
Bogotá	166	2012	SDCRD/SUGA/Arte en Conexión/ Bogotá Ciudad de la Música	
Istanbul	91	2010	Ministry of Culture and Tourism, Istanbul Music Industry Report	
Johannesburg	46	2012	South African Music Rights Organisation/VANSA	
London	349	2011	Time Out London/The Unsigned Band Guide 2011/ ViewLondon	
Los Angeles	510	2013	LA Weekly/Zvents	
Montréal	75	2013	Ville de Montréal, Direction Culture et Patrimoine	
Mumbai	98	2012	Tata Institute of Social Sciences	
New York	277	2012	Alliance for the Arts/NYC-ARTS	
Paris	423	2012	Pages Jaunes	
São Paulo	294	2011	SPTuris	
Seoul	79	2012	Seoul Foundation for Arts & Culture	
Shanghai	44	2012	STA	
Sydney	69	2012	about.nsw.org Directory of Live Music Venues NSW/BOP	
Tokyo	385	2012	Let’s Enjoy Tokyo Directory	
Toronto	149	2013	Just Show/Now Toronto	

City	Figure	Date	Source	Notes
Major concert halls				
Amsterdam	5	2013	Dutch Association of Theatres and Concert Halls	
Berlin	2	2012	Statistisches Bundesamt Deutschland	
Bogotá	3	2013	SDCRD	
Buenos Aires	2	2013	CABA	
Hong Kong	4	2011	Hong Kong ADC Annual Arts Survey Report 2010/11	
Istanbul	6	2010	Ministry of Culture and Tourism, Istanbul Music Industry Report	
Johannesburg	4	2012	VANSA	
London	10	2011	Visit London/BOP	
Los Angeles	6	2013	LACAC	
Montréal	11	2013	Ville de Montréal, Direction Culture et Patrimoine	
Mumbai	2	2012	Tata Institute of Social Sciences	
New York	15	2012	BOP	
Paris	15	2012	Médiathèque Cité de la musique/IAU Ile-de-France	
Rio de janeiro	2	2013	Guia do Rio	
São Paulo	4	2012	SPTuris	
Seoul	4	2012	Seoul Foundation for Arts & Culture	
Shanghai	4	2012	STA	
Singapore	8	2012	BOP	
Sydney	4	2012	BOP	
Tokyo	15	2011	NLI Research Institute	
Toronto	6	2013	BOP	

City	Figure	Date	Source	Notes
No. of music performances per year				
Amsterdam	4,160	2012	City of Amsterdam/BOP	Scaled up from weekly figures
Hong Kong	1,871	2011	Hong Kong ADC Annual Arts Survey Report 2010/11	Actuals from ExperienceLA listings
Johannesburg	7,400	2012	VANSA	
London	17,108	2012	Time Out London	Scaled up from weekly figures
Los Angeles	2,036	2012	ExperienceLA	
Montréal	3,395	2012	Ville de Montréal/OCCQ	
Mumbai	593	2012	Tata Institute of Social Sciences	
New York	22,204	2012	Time Out New York	Scaled up from weekly figures
Paris	33,020	2012	Lylo	
Rio de janeiro	2,435	2013	Secretaria Municipal de Cultura/Guia da Semana	Scaled up from weekly figures
Seoul	9,223	2011	Korea Arts Management Service	
Shanghai	3,356	2008	Ministry of Culture	
Singapore	2,418	2010	National Arts Council – Singapore Cultural Statistics 2011	
Sydney	1,014	2012	Time Out Sydney	Scaled up from weekly figures
Tokyo	15,617	2008	2009 Pia Research Institute	
Toronto	14,967	2013	Now Toronto	Scaled up from weekly figures

City	Figure	Date	Source	Notes
No. of comedy clubs				
Amsterdam	5	2013	Amsterdam Metropolitan Area	
Berlin	15	2012	Qype Germany	
Istanbul	1	2011	istanbul.net.tr	
Johannesburg	1	2011	VANSA	
London	18	2012	Time Out London	
Los Angeles	32	2013	LA Weekly, Timeout LA, Zvents	
Mumbai	1	2012	Tata Institute of Social Sciences	
New York	48	2012	BOP	
Paris	45	2012	Officiel des spectacles	
Rio de Janeiro	0	2013	Stand up Comedy Brasil	
São Paulo	2	2013	Stand up Comedy Brasil	
Singapore	1	2012	BOP	
Sydney	3	2012	BOP	
Toronto	16	2013	Yelp/BlogTO	
No. of comedy shows/performances per year				
Amsterdam	1,002	2012	cabaretinfo.nl	
Johannesburg	508	2011	VANSA	
London	11,388	2012	Time Out London	Scaled up from weekly figures
Los Angeles	5,624	2013	LA Weekly	Scaled up from weekly figures
Montréal	1,383	2012	Ville de Montréal/OCCQ	
Mumbai	217	2012	Tata Institute of Social Sciences	
New York	11,076	2012	Time Out New York	Scaled up from weekly figures
Paris	10,348	2012	Officiel des spectacles	Scaled up from weekly figures
Rio de Janeiro	150	2013	Stand up Comedy Brasil	
São Paulo	300	2012	Guia da Folha	
Singapore	416	2012	Time Out Singapore	Scaled up from weekly figures
Sydney	432	2012	Time Out Sydney	Scaled up from weekly figures
Tokyo	8,452	2008	2009 Pia Research Institute/NLI Research Institute	Figure estimated from national
Toronto	2,795	2013	Now Toronto	Scaled up from weekly figures

City	Figure	Date	Source	Notes
No. of dance performances per year				
Amsterdam	104	2012	City of Amsterdam/BOP	Scaled up from weekly figures
Berlin	111	2010	Deutscher Bühnenverein Theaterstatistik 2009/2010	
Hong Kong	504	2011	Hong Kong ADC Annual Arts Survey Report 2010/11	Figure only for venues mentioned in AAS 10/11
Istanbul	154	2010	Turkish Statistical Institute – Cultural Statistics	
Johannesburg	250	2012	VANSA	Figure reflects contemporary dance performances only
London	2,756	2012	Time Out London	Scaled up from weekly figures
Los Angeles	1,630	2013	Experience LA/LA Weekly/Zvent calendars	Scaled up from weekly figures
Montréal	669	2012	Ville de Montréal/OCCQ	
Mumbai	130	2012	Tata Institute of Social Sciences	
New York	6,292	2012	Time Out New York	Scaled up from weekly figures
Paris	3,172	2012	Officiel des spectacles	Scaled up from weekly figures
Rio de Janeiro	3,657	2013	Secretaria Municipal de Cultura/Guia da Semana	Scaled up from weekly figures
São Paulo	5,200	2012	Guia da Folha	Scaled up from weekly figures
Seoul	15,228	2011	Korea Arts Management Service	
Shanghai	1,686	2008	Ministry of Culture	
Singapore	1,572	2010	National Arts Council – Singapore Cultural Statistics 2011	
Sydney	283	2012	Time Out/Ticketmaster/Sydney Opera House	Estimate/Scaled up from weekly figures
Tokyo	1,598	2008	2009 Pia Research Institute/NLI Research Institute	Figure estimated from national figure
Toronto	364	2013	Now Toronto/Toronto Arts online	Scaled up from weekly figures

City	Figure	Date	Source	Notes
Art galleries				
Amsterdam	182	2012	LISA	
Berlin	421	2012	Landesverband für Berliner Gallerien	
Buenos Aires	331	2013	Asociación de Galeristas Argentinos de Arte Contemporáneo	
Hong Kong	95	2013	ArtMap	
Istanbul	267	2010	Ministry of Culture and Tourism	
Johannesburg	76	2012	VANSA	
London	857	2012	BOP	
Los Angeles	434	2013	Institute of Museum & Library Studies/ Visual Art Source	
Montréal	55	2013	AGAC/RCAA	
Mumbai	152	2012	Tata Institute of Social Sciences	
New York	721	2012	Alliance for the Arts/NYCARTS & Art Dealers Association of America/Art-Collecting.com	
Paris	1,046	2012	Tram/Pages jaunes	
Rio de Janeiro	108	2008	Secretaria Municipal das Culturas, Armazém de dados	
São Paulo	58	2011	Mapadasartes	
Seoul	96	2012	Galleries Association of Korea	
Shanghai	208	2010	SMCBFTA/OSCS2011/STA	
Singapore	252	2012	BOP	
Sydney	122	2012	Museums & Galleries NSW Directory/BOP	
Tokyo	688	2011	Tokyo Metropolitan Government. Bureau of Citizens and Cultural Affairs/2011 Bijutsu-Nenkansha/NLI Research Institute	
Toronto	127	2013	Arts Dealer Association of Canada	

City	Figure	Date	Source	Notes
Specialist public cultural HE establishments				
Amsterdam	11	2013	Amsterdam Metropolitan Area	
Berlin	5	2012	Das Bildungs-und Studenten-Portal	
Bogotá	1	2013	Instituto Caro y Cuervo	
Hong Kong	2	2011	Hong Kong Academy for Performing Arts/ Hong Kong Design Institute (HKDI)	
London	11	2010	HESA (2011)	
Montréal	1	2013	Conservatoire de musique et d'art dramatique de Montréal	
Mumbai	18	2012	Tata Institute of Social Sciences	
Paris	30	2010	Ministère de la Culture et de la communication (DEPS)	
Rio de Janeiro	0	2013	Sistema e-mec – Ministério de Educação	
São Paulo	2	2012	UNESP – Instituto de Artes e Música and USP – Escola de Comunicação e Artes	
Seoul	7	2012	Korean Educational Development Institute	
Shanghai	5	2010	Shanghai Education Statistics Manual 2011	
Singapore	N/A	2012	Ministry of Education – Education Statistics Digest 2011	
Sydney	2	2012	universitiesaustralia.edu	
Tokyo	1	2012	NLI Research Institute	
Toronto	2	2013	OCAD/NBS	

City	Figure	Date	Source	Notes
Specialist private cultural HE establishment				
Berlin	12	2012	berlin.de/movie-college.de	
Bogotá	4	2013	SNIES/SDCRD	
Hong Kong	2	2011	Savannah College of Art and Design Hong Kong/ Hong Kong Art School	
Johannesburg	24	2012	VANSA	
London	46	2012	BOP	
Los Angeles	14	2013	Los Angeles Economic Development Corporation/ LACAC	
Montréal	7	2013	ADÉSAM	
New York	12	2011	Center for an Urban Future	
Paris	73	2011	L'Etudiant/IAU Ile-de-France (Visiaurif)	
Rio de Janeiro	4	2013	Sistema e-mec – Ministerio de Educação	
São Paulo	4	2012	Prefeitura de São Paulo	
Shanghai	18	2011	Shanghai Municipal Education Commission	
Singapore	2	2012	Ministry of Education – Education Statistics Digest 2011	
Sydney	20	2012	universitiesaustralia.edu	
Tokyo	16	2012	NLI Research Institute	
Toronto	16	2013	BOP/canadafilm.com	

City	Figure	Date	Source	Notes
No. of students of specialist Art & Design public institutions				
Amsterdam	5,641	2012	Amsterdam Metropolitan Area	
Berlin	5,091	2009	Das Bildungs-und Studenten-Portal	
Bogotá	3,112	2012	SNIES/SDCRD	
Hong Kong	7,094	2011	HKAPA Annual Report 2010/11 (HKDI)	
London	34,920	2010	HESA (2011)	
Montréal	80	2013	MESRST	
Mumbai	1,375	2011	Tata Institute of Social Sciences	
Paris	14,024	2010	Ministère de la culture et de la communication/ Manufacture nationale de Sèvres/CCIP	
Seoul	2,484	2013	Center for H.E.I Information Disclosure (Korea Council for University Education)	
Shanghai	13,324	2010	SESM2011	
Sydney	15,571	2010	National institute of dramatic arts/National Art School	
Tokyo	24,120	2011	Tokyo Metropolitan Government, Bureau of Citizens and Cultural Affairs / NLI Research Institute	
Toronto	315	2012	OCAD/NBS	
No. of students of Art & Design degree courses at generalist universities				
Amsterdam	2,201	2012	Elsevier – De beste studies 2012	
Bogotá	47,686	2012	SNIES/SDCRD	
Hong Kong	2,303	2011	University Grants Committee (UGC)	
Istanbul	774	2010	Ministry of Culture and Tourism, Istanbul Visual Arts Report	
Johannesburg	9,066	2010	Department of Higher Education	
London	15,745	2010	HESA (2011)	
Montréal	9,139	2013	MESRST	
Rio de Janeiro	1,899	2013	MEC/INEP/DEED/CSI	
Seoul	78,343	2012	Seoul Metropolitan Geovernmnet	
Shanghai	43,501	2012	Shanghai Municipal Education Commission	
Singapore	7,660	2010	National Arts Council – Singapore Cultural Statistics 2011	
Sydney	13,972	2010	Australian Government Department of Education, 2010 Students Higher Education Statistics	
Tokyo	25,444	2011	Tokyo Metropolitan Government, Bureau of Citizens and Cultural Affairs / NLI Research Institute	
Toronto	12,536	2011	Common University Data Ontario	

City	Figure	Date	Source	Notes
No. of non-professional dance schools				
Amsterdam	166	2013	Yellow Pages	
Berlin	104	2012	Gelbe Seiten	
Istanbul	98	2012	Yellow Pages	
Johannesburg	36	2012	VANSA	
London	618	2012	Yell	
Los Angeles	78	2013	Dance Resource Center of Greater Los Angeles	
Montréal	109	2013	Pages Jaunes	
New York	682	2012	NYC Performing Arts Spaces	
Paris	715	2012	Pages jaunes	
Rio de Janeiro	856	2013	Apontador/Telelistas/ Liga das Escolas de Samba do Rio de Janeiro	
São Paulo	1096	2012	Guia São Paulo	
Seoul	111	2013	Korea Telephone Directory	
Shanghai	438	2012	Dianping.com	
Singapore	89	2012	Eguide Singapore Business Directory	
Sydney	441	2012	Yellow Pages	
Tokyo	748	2012	Nippon Telegraph and Telephone Corporation / NLI Research Institute	
Toronto	28	2013	Yellow page	

City	Figure	Date	Source	Notes
Cinemas				
Amsterdam	39	2013	Dutch Federation for Cinematography	
Berlin	94	2011	Filmförderungsanstalt	
Bogotá	46	2012	Ministerio de Cultura de Colombia – SIREC	
Buenos Aires	76	2013	SINCA	
Hong Kong	46	2011	Hong Kong Motion Picture Industry Association (HKMPIA)	
Istanbul	118	2010	Ministry of Culture and Tourism, Istanbul Film Industry Report	
Johannesburg	47	2012	NFVF/VANSA	
London	108	2010	BFI Statistical Yearbook 2011	
Los Angeles	133	2013	cinematreasures.org/mrmovietimes.com	
Montréal	20	2012	Observatoire de la Culture et des communications du Québec	
Mumbai	105	2012	Tata Institute of Social Sciences	
New York	117	2012	cinematreasures.org/mrmovietimes.com	
Paris	302	2010	CNC	
Rio de Janeiro	42	2012	Ancine	
São Paulo	46	2012	Ancine	
Seoul	71	2012	Korean Film Council	
Shanghai	230	2012	SMCBFTA	
Singapore	34	2010	BOP	
Sydney	67	2011	Movie Fix	
Tokyo	82	2010	Industrial Statistics Office, Research and Statistics Department, Economic and Industrial Policy Bureau, Ministry of Economy, Trade and Industry	
Toronto	56	2013	Cineplex/CinemasClock/Box Office Mojo	

City	Figure	Date	Source	Notes
Cinema screens				
Amsterdam	134	2013	Dutch Federation for Cinematography	
Berlin	266	2011	Filmförderungsanstalt	
Bogotá	243	2012	Ministerio de Cultura de Colombia – SIREC	
Hong Kong	198	2011	HKMPIA	
Istanbul	501	2010	Ministry of Culture and Tourism, Istanbul Film Industry Report	
Johannesburg	368	2012	NFVF/VANSA	
London	566	2010	BFI Statistical Yearbook 2011	
Los Angeles	1,073	2013	cinematreasures.org/mrmovietimes.com	
Montréal	192	2012	Observatoire de la Culture et des communications du Québec	
Mumbai	232	2012	Tata Institute of Social Sciences	
New York	501	2012	cinematreasures.org/mrmovietimes.com	
Paris	1003	2010	CNC	
Rio de Janeiro	189	2012	Ancine	
São Paulo	293	2012	Ancine	
Seoul	460	2012	Korean Film Council	
Shanghai	670	2010	Shanghai Yearbook 2011	
Singapore	239	2010	BOP	
Sydney	295	2012	Movie Fix/Screen Australia	Figure estimated from regional figure
Tokyo	334	2010	Industrial Statistics Office, Research and Statistics Department, Economic and Industrial Policy Bureau, Ministry of Economy, Trade and Industry	
Toronto	297	2013	Cineplex/Cinemascope/Box Office Mojo	

City	Figure	Date	Source	Notes
No. of cinema screens per million population				
Amsterdam	57	2013	Dutch Federation for Cinematography	
Berlin	77	2011	Filmförderungsanstalt	
Bogotá	32	2012	Ministerio de Cultura de Colombia – SIREC	
Hong Kong	28	2011	HKMPIA	
Istanbul	38	2010	Ministry of Culture and Tourism, Istanbul Film Industry Report	
Johannesburg	33	2012	NFVF/VANSA	
London	73	2010	BFI Statistical Yearbook 2011	
Los Angeles	109	2013	cinematreasures.org/mrmovietimes.com	
Montréal	102	2012	Observatoire de la Culture et des communications du Québec	
Mumbai	19	2012	Tata Institute of Social Sciences	
New York	61	2012	cinematreasures.org/mrmovietimes.com	
Paris	85	2010	CNC	
Rio de Janeiro	30	2012	Ancine	
São Paulo	26	2012	Ancine	
Seoul	45	2012	Korean Film Council	
Shanghai	28	2010	Shanghai Yearbook 2011	
Singapore	47	2010	BOP	
Sydney	64	2012	Movie Fix/Screen Australia	Figure estimated from regional figure
Tokyo	25	2010	Industrial Statistics Office, Research and Statistics Department, Economic and Industrial Policy Bureau, Ministry of Economy, Trade and Industry	
Toronto	114	2013	Cineplex/Cinemascope/Box Office Mojo	

City	Figure	Date	Source	Notes
No. of films given theatrical release in the country in a year				
Amsterdam	364	2012	Dutch Filmdistributors Association	
Berlin	508	2010	Spitzenorganisation der Filmwirtschaft Filmstatistisches Jahrbuch 2011	
Bogotá	218	2012	Ministerio de Cultura de Colombia – SIREC	
Buenos Aires	336	2012	DEISICA	
Hong Kong	303	2012	HKMPIA	
Istanbul	254	2009	Ministry of Culture and Tourism, Istanbul Film Industry Report	
Johannesburg	203	2011	NFVF	
London	557	2010	BFI Statistical Yearbook 2011	
Los Angeles	510	2012	hollywood.com/Nash Information Services	
Montréal	576	2011	Canadian Association of Film Distributors and Exporters	
Mumbai	3,781	2010	Central Board of Film Certification (CBFC), Mumbai, Annual Report 2010	
New York	510	2012	hollywood.com/Nash Information Services	
Paris	575	2010	CNC	
Rio de Janeiro	303	2010	ECINE	
São Paulo	303	2010	ECINE	
Seoul	631	2012	Korean Film Council	
Shanghai	252	2011	STA	
Singapore	352	2009	Screen Digest	
Sydney	342	2011	Screen Australia	
Tokyo	799	2011	Motion Picture Producers Association of Japan	
Toronto	576	2011	Canadian Association of Film Distributors and Exporters	

City	Figure	Date	Source	Notes
No. of foreign films given theatrical release in the country in a year				
Amsterdam	301	2012	Dutch Filmdistributors Association	
Berlin	315	2010	Spitzenorganisation der Filmwirtschaft Filmstatistisches Jahrbuch 2011	
Bogotá	174	2012	Ministerio de Cultura de Colombia – SIREC	
Buenos Aires	200	2012	DEISICA	
Hong Kong	250	2012	HKMPIA	Figure is for all non-Hong Kong films, including films produced in Mainland China and Taiwan
Istanbul	184	2009	Ministry of Culture and Tourism, Istanbul Film Industry Report	
Johannesburg	21	2011	NFVF	
London	438	2010	BFI Statistical Yearbook 2011	
Montréal	482	2011	Canadian Association of Film Distributors and Exporters	
Mumbai	298	2010	Central Board of Film Certification (CBFC), Mumbai, Annual Report 2010	
Rio de Janeiro	228	2010	ECINE	
Paris	305	2010	CNC	
São Paulo	228	2010	ECINE	
Seoul	456	2012	Korean Film Council	
Shanghai	60	2011	Filmsh	
Sydney	306	2011	Screen Australia	
Tokyo	358	2011	Motion Picture Producers Association of Japan	
Toronto	482	2011	Canadian Association of Film Distributors and Exporters	

City	Figure	Date	Source	Notes
Film festivals				
Amsterdam	35	2013	Amsterdam Metropolitan Area	
Berlin	33	2012	berlin.de	
Bogotá	19	2013	Dirección de Cinematografía – Ministerio de Cultura de Colombia	
Buenos Aires	20	2013	INCAA	
Hong Kong	33	2011	Hong Kong ADC Annual Arts Survey Report 2010/11	
Istanbul	35	2010	Ministry of Culture and Tourism, Istanbul Music Industry Report	
Johannesburg	16	2012	NFVF/VANSA	
London	61	2011	British Council	
Los Angeles	54	2013	about.com – Los Angeles Film Festival Calendar 2013/ ExperienceLA	
Montréal	34	2012	Ville de Montréal	
Mumbai	6	2011	Tata Institute of Social Sciences	
New York	57	2012	NYC.gov	
Paris	190	2010	Drac Ile-de-France	
Rio de Janeiro	16	2013	BOP/Forum dos Festivais	
São Paulo	29	2011	ECINE	
Seoul	29	2012	Seoul Metropolitan Government	
Shanghai	2	2010	Shanghai Yearbook 2011	
Sydney	36	2012	Weekend Notes Sydney	
Tokyo	35	2012	Yamagata International Documentary Film Festival	
Toronto	65	2012	TorontoFilmFestivals.com	

City	Figure	Date	Source	Notes
Bookshops				
Amsterdam	165	2012	LISA	
Berlin	245	2012	Gelbe Seiten	
Bogotá	269	2009	CERLALC	
Buenos Aires	734	2013	SINCA	
Hong Kong	1,660	2012	Hong Kong Census and Statistics Department	
Istanbul	463	2012	Yellow Pages	
Johannesburg	1,020	2012	VANSA/SABDA	
London	802	2011	Booksellers Association	
Los Angeles	474	2013	Future of Publishing Think Tank/LACAC	
Montréal	112	2011	Institut de la statistique du Québec	
Mumbai	525	2012	Tata Institute of Social Sciences	
New York	777	2012	Citysearch	
Paris	1,025	2011	le Motif	
Rio de Janeiro	296	2011	Associação Nacional de Livrarias (ANL)	
São Paulo	390	2011	ANL	
Seoul	423	2011	Korean Federation of Bookstore Association	
Shanghai	1,322	2010	SCY2011	
Singapore	164	2012	Eguide Singapore Business Directory	
Sydney	439	2012	Yellow Pages	
Tokyo	1,675	2009	Nippon Shuppan Hanbai Inc	
Toronto	298	2013	BOP	

City	Figure	Date	Source	Notes
Bookshops per 100.000 population				
Amsterdam	7	2012	LISA	
Berlin	7	2012	Gelbe Seiten	
Bogotá	3.5	2009	CERLALC	
Buenos Aires	25	2013	SINCA	
Hong Kong	23	2012	Hong Kong Census and Statistics Department	
Istanbul	3	2012	Yellow Pages	
Johannesburg	9	2012	VANSA/SABDA	
London	10	2011	Booksellers Association	
Los Angeles	5	2013	Future of Publishing Think Tank/LACAC	
Montréal	6	2011	Institut de la statistique du Québec	
Mumbai	4	2012	Tata Institute of Social Sciences	
New York	9	2012	Citysearch	
Paris	9	2011	le Motif	
Rio de Janeiro	5	2011	Associação Nacional de Livrarias (ANL)	
São Paulo	3.5	2011	ANL	
Seoul	4	2011	Korean Federation of Bookstore Association	
Shanghai	15	2010	SCY2011	
Singapore	3	2012	Eguide Singapore Business Directory	
Sydney	10	2012	Yellow Pages	
Tokyo	13	2009	Nippon Shuppan Hanbai Inc	
Toronto	11	2013	BOP	

City	Figure	Date	Source	Notes
Rare and second-hand bookshops				
Berlin	4	2012	Gelbe Seiten	
Buenos Aires	102	2012	CAPLA	
Johannesburg	943	2012	VANSA/SABDA database	
London	68	2011	Experian	
Montréal	16	2013	Pages Jaunes	
Mumbai	6	2012	Tata Institute of Social Sciences	
New York	99	2012	Citysearch	
Paris	282	2012	Pages jaunes	
Rio de Janeiro	68	2013	Sebos do Brasil	
São Paulo	90	2011	Guia Mais	
Seoul	102	2013	Seoul Metropolitan Library	
Shanghai	343	2012	kongfz.com	
Singapore	12	2012	Eguide Singapore Business Directory	
Sydney	93	2012	Yellow Pages	
Tokyo	681	2012	Japanese Association of Dealers in Old Books/ NLI Research Institute	
Toronto	48	2013	Yellow pages	

City	Figure	Date	Source	Notes
No. of book titles published in the country in a year				
Amsterdam	54,087	2011	Royal Book Trading Association	
Berlin	93,124	2010	Borsenverein des Deutschen Buchhandels	
Bogotá	14,235	2012	Agencia Colombiana del ISBN/CERLALC	
Buenos Aires	23,680	2012	CAL (Cámara Argentina del Libro)	
Hong Kong	14,428	2011	LCSD	
Istanbul	34,863	2010	Ministry of Culture and Tourism	
Johannesburg	3,653	2010	South African Publishers Association	
London	151,969	2010	The Booksellers Association/Nielsen Book	
Los Angeles	292,037	2011	Bowker	Includes traditional & nontraditional publishers
Montréal	6,564	2011	Institut de la statistique du Québec	
Mumbai	82,537	2008	Federation of Indian Publishers	
New York	292,037	2009	Bowker	Includes traditional & nontraditional publishers
Paris	74,788	2009	SNE	
Rio de Janeiro	57,600	2009	CBL	
São Paulo	57,600	2009	CBL	
Seoul	39,767	2012	Korean Publishers Association	
Shanghai	328,387	2010	The General Administration of Press and Publication of the P. R. China	
Sydney	8,602	2005	Australian Bureau of Statistics	Figure for Australian Titles Only
Tokyo	78,501	2009	Japan Statistical Research and Training Institute, Ministry of Internal Affairs and Communications (MIAC)	
Toronto	6,564	2011	Institut de la statistique du Québec	

City	Figure	Date	Source	Notes
Night clubs, discos and dance halls				
Amsterdam	36	2012	Trade Association for Horeca and Catering	
Berlin	152	2012	Club Guide Berlin	
Buenos Aires	140	2013	Ministerio de Justicia y Seguridad – Agencia Gubernamental de Control	
Hong Kong	80	2012	HK Industry Statistics	
Johannesburg	130	2012	VANSA	
London	337	2011	Yell	
Los Angeles	731	2013	Citysearch/Yelp	
Montréal	68	2013	Ville de Montréal, Direction Culture et Patrimoine	
Mumbai	29	2012	Tata Institute of Social Sciences	
New York	584	2012	Citysearch	
Paris	190	2012	Time out Paris	
Rio de Janeiro	240	2012	SindRio, Sindicato de Hotéis, Bares e Restaurantes	
São Paulo	184	2012	SinHoRes, Sindicato de Hotéis, Restaurantes, Bares e Similares de São Paulo	
Seoul	208	2012	Seoul Metropolitan Government	
Shanghai	1,865	2011	STA	
Singapore	56	2012	Eguide Singapore Business Directory	
Sydney	75	2012	Yellow Pages	
Tokyo	73	2012	Time Out Tokyo	
Toronto	250	2013	Hype1	

City	Figure	Date	Source	Notes
No. of bars				
Amsterdam	1,504	2012	Trade Association for Horeca and Catering	
Berlin	1,247	2008	Amt für Statistik Berlin-Brandenburg	
Buenos Aires	3,642	2013	AHRCC (Asociación de Hoteles, Restaurantes, Confiterías y Cafés de la Ciudad)	
Hong Kong	1,220	2012	HK Industry Statistics	
Istanbul	657	2012	Yellow Pages	
London	2,143	2011	Yell	
Los Angeles	3,248	2013	Citysearch/Yelp	
Montréal	1,287	2013	Régie des alcools, des courses et des jeux du Québec	
Mumbai	543	2012	Yellow Pages	
New York	7,224	2012	New York State Liquor Authority	
Paris	3,350	2009	Synhorcat	
Rio de Janeiro	12,072	2012	SindRio, Sindicato de Hotéis, Bares e Restaurantes	
São Paulo	15,000	2012	SinHoRes, Sindicato de Hotéis, Restaurantes, Bares e Similares de São Paulo	
Seoul	23,600	2012	Seoul Metropolitan Government	
Shanghai	1,320	2012	s.baidu.com	
Singapore	576	2012	Eguide Singapore Business Directory Bars and Pubs	
Sydney	661	2011	NSW Government Licensing Service	
Tokyo	14,184	2012	Kakaku.com. Inc.	
Toronto	957	2013	TO Bars	

City	Figure	Date	Source	Notes
Bars per 100,000 population				
Amsterdam	64	2012	Trade Association for Horeca and Catering	
Berlin	36	2008	Amt für Statistik Berlin-Brandenburg	
Buenos Aires	126	2013	AHRCC (Asociación de Hoteles, Restaurantes, Confiterías y Cafés de la Ciudad)	
Hong Kong	17	2012	HK Industry Statistics	
Istanbul	5	2012	Yellow Pages	
London	27	2011	Yell	
Los Angeles	33	2013	Citysearch/Yelp	
Montréal	68	2013	Régie des alcools, des courses et des jeux du Québec	
Mumbai	4	2012	Tata Institute of Social Sciences	
New York	88	2012	New York State Liquor Authority	
Paris	30	2009	Synhorcat/Insee	
Rio de Janeiro	191	2012	SindRio, Sindicato de Hotéis, Bares e Restaurantes	
São Paulo	133	2012	SinHoRes, Sindicato de Hotéis, Restaurantes, Bares e Similares de São Paulo	
Seoul	231	2012	Seoul Metropolitan Government	
Shanghai	6	2012	STA	
Singapore	11	2012	Eguide Singapore Business Directory Bars and Pubs	
Sydney	14	2011	NSW Government Licensing Service	
Tokyo	108	2012	Kakaku.com. Inc.	
Toronto	37	2013	TO Bars	

City	Figure	Date	Source	Notes
No. of restaurants				
Amsterdam	1,312	2012	Trade Association for Horeca and Catering	
Berlin	4,885	2008	Amt für Statistik Berlin-Brandenburg	
Bogotá	6,158	2013	Cámara de Comercio de Bogotá	
Buenos Aires	2,823	2013	AHRCC (Asociación de Hoteles, Restaurantes, Confeiterías y Cafés de la Ciudad)	
Hong Kong	11,686	2011	Food and Environmental Hygiene Department	
Istanbul	1,508	2012	Yellow Pages	
Johannesburg	15,000	2012	FEDHASA/VANSA	Estimate
London	37,450	2011	Food Standards Agency	
Los Angeles	28,787	2013	LA County Department of Public Health Food Facility Ratings/City of Pasadena Restaurant Inspections	Does not include restaurants in the cities of Long Beach and Vernon
Montréal	2,283	2013	Régie des alcools, des courses et des jeux du Québec	
Mumbai	13,205	2012	Brihanmumbai Municipal Corporation Diary	
New York	24,149	2012	New York City Department of Health Restaurant Inspection Information	
Paris	22,327	2010	Pôle emploi	
Rio de Janeiro	6,576	2012	SindRio, Sindicato de Hotéis, Bares e Restaurantes	
São Paulo	12,500	2012	SinHoRes, Sindicato de Hotéis, Restaurantes, Bares e Similares de São Paulo	
Seoul	79,251	2012	Seoul Metropolitan Government	
Shanghai	55,614	2012	dianping.com	
Singapore	2,637	2010	Statistics Singapore	
Sydney	4,554	2011	NSW Government Licensing Service	
Tokyo	150,510	2009	Tokyo Metropolitan Government, Bureau of Social Welfare and Public Health	
Toronto	7,983	2013	Toronto Municipal Licensing	

City	Figure	Date	Source	Notes
No. of restaurants per 100.000 population				
Amsterdam	56	2012	Trade Association for Horeca and Catering	
Berlin	141	2008	Amt für Statistik Berlin-Brandenburg	
Bogotá	80	2013	Cámara de Comercio de Bogotá	
Buenos Aires	98	2013	AHRCC (Asociación de Hoteles, Restaurantes, Confeiterías y Cafés de la Ciudad)	
Hong Kong	165	2011	Food and Environmental Hygiene Department	
Istanbul	11	2012	Yellow Pages	
Johannesburg	133	2012	FEDHASA/VANSA	
London	478	2011	Food Standards Agency	
Los Angeles	293	2013	LA County Department of Public Health Food Facility Ratings/City of Pasadena Restaurant Inspections	Does not include restaurants in the cities of Long Beach and Vernon
Montréal	121	2013	Régie des alcools, des courses et des jeux du Québec	
Mumbai	11	2012	Brihanmumbai Municipal Corporation Diary	
New York	295	2012	New York City Department of Health Restaurant Inspection Information	
Paris	189	2010	Pôle emploi	
Rio de Janeiro	104	2012	SindRio, Sindicato de Hotéis, Bares e Restaurantes	
São Paulo	111	2012	SinHoRes, Sindicato de Hotéis, Restaurantes, Bares e Similares de São Paulo	
Seoul	777	2012	Seoul Metropolitan Government	
Shanghai	237	2012	dianping.com	
Singapore	51	2010	Statistics Singapore	
Sydney	99	2012	NSW Government Licensing Service	
Tokyo	1,144	2009	Tokyo Metropolitan Government, Bureau of Social Welfare and Public Health	
Toronto	305	2013	Toronto Municipal Licensing	

City	Figure	Date	Source	Notes
No. of Michelin star restaurants				
Amsterdam	18	2012	Guide Michelin	
Berlin	14	2012	Michelin Guide Website	
Hong Kong	60	2011	Michelin Hong Kong Macau	
London	64	2012	Via Michelin	
Los Angeles	20	2009	Michelin Guide to Los Angeles 2009	
New York	62	2012	Michelin Travel	
Paris	97	2012	Guide Michelin	
Tokyo	247	2012	Michelin Japan/NLI Research Institute	
No. of markets				
Amsterdam	104	2013	Central Association for Markets and Trading	
Bogotá	39	2013	IDT/IPES	
Buenos Aires	104	2013	Dirección General de Ferias y Mercados; y Subsecretaria de Uso del Espacio Público	
Hong Kong	102	2011	Food and Environmental Hygiene Department	
Johannesburg	37	2012	VANSA	
London	113	2008	The London Market Guide	
Los Angeles	184	2012	LA Times/Timeout LA/collectors.org	
Montréal	21	2013	Corporation de gestion des marchés publics de Montréal	
New York	100	2011	NYC Office of Citywide Event Coordination Management	
Paris	2,124	2010	Pôle emploi	
Rio de Janeiro	14	2012	TurisRio	
São Paulo	43	2011	Biblioteca Virtual	
Seoul	364	2012	Seoul Metropolitan Government	
Shanghai	262	2011	STA	
Sydney	30	2012	Local Market Guide Australia	
Toronto	43	2013	Farmer's Market Ontario	

City	Figure	Date	Source	Notes
Festivals and celebrations				
Amsterdam	293	2013	City of Amsterdam l amsterdam	
Berlin	63	2012	Time Out Berlin	
Bogotá	319	2013	IDT/IDCP/Corferias	
Buenos Aires	95	2013	Dirección de Festivales del GCBA/SINCA	
Hong Kong	59	2011	LCSD	
Istanbul	136	2010	Ministry of Culture and Tourism, Istanbul Music Industry Report	
Johannesburg	82	2012	VANSA	
London	254	2011	Visit London	
Los Angeles	257	2012	ExperienceLA	
Montréal	144	2012	Ville de Montréal	This number excludes events and festivals managed by boroughs
Mumbai	34	2012	Tata Institute of Social Sciences	
New York	309	2011	NYC Office of Citywide Event Coordination Management	
Paris	360	2011	Direction Régionale des Affaires Culturelles d’Ile-de-France	
Rio de Janeiro	368	2013	TurisRio	
Seoul	298	2012	Seoul Metropolitan Government	
Shanghai	33	2010	OSCS2011	
Sydney	312	2012	Weekend Notes Sydney	
Tokyo	485	2011	Tokyo Metro Co., Ltd. & Gurunavi, Inc.	
Toronto	203	2013	Hot Toronto/Timeout Toronto	

City	Figure	Date	Source	Notes
No. of international students studying in the city				
Amsterdam	6,628	2012	City of Amsterdam	Figure only for public-funded HE institutions
Berlin	21,805	2010	Amt für Statistik Berlin-Brandenburg	
Buenos Aires	73,416	2013	ETI CABA	
Hong Kong	17,900	2011	Education Bureau	
Istanbul	6,643	2011	OSYM (‘Öğrenci Seçme Yerleştirme Merkezi’/ ‘Student Selection and Placement Center’)	
Johannesburg	37,067	2010	Department of Higher Education and Training	
London	99,360	2010	UKCISA (UK Council for International Students Affairs)	
Los Angeles	39,503	2012	Institute of International Education	
Montréal	21,425	2012	Ministère de l'Enseignement Supérieur, de la Recherche, des Sciences et de la Technologie du Québec	
Mumbai	1,500	2011	Tata Institute of Social Sciences	
New York	60,791	2010	Institute of International Education	
Paris	96,782	2007	Ministère de l'éducation nationale, de l'enseignement supérieur et de la recherche	
Rio de Janeiro	2,185	2012	MEC/INEP/DEED/CSI (INEPDATA)	Figure does not include post-graduate students
Seoul	37,369	2012	Korean Educational Development Institute	
Shanghai	43,016	2010	Shanghai Yearbook 2011	
Singapore	91,500	2010	Immigration and Checkpoints Authority (ICA)	
Sydney	N/A	2008	City of Sydney, Needs Assessment of International Students in the City of Sydney Report	Figure is not available for Sydney but New South Wales has 180,000 international students, among which a large majority study in Sydney
Tokyo	43,188	2011	Japan Student Services Organisation	
Toronto	57,847	2011	Citizenship and Immigration Canada	

City	Figure	Date	Source	Notes
No. of video games arcades				
Hong Kong	152	2013	Yellow Pages	
Istanbul	18	2010	Yellow Pages	
Johannesburg	11	2012	VANSA	
London	44	2012	Yell	
Los Angeles	41	2013	Yelp/Citysearch	
Montréal	4	2013	Yelp	
Mumbai	278	2012	Tata Institute of Social Sciences	
New York	17	2012	Citysearch	
Paris	14	2012	IAU Ile-de-France Estimate	
Rio de Janeiro	6	2013	Glio/Apontador/Guiaamais	
Seoul	157	2011	Seoul Metropolitan Government	The city is also home to 3,279 additional ‘PC-Bangs’ (LAN-gaming center)
Shanghai	587	2010	OSCS2011	
Sydney	10	2012	Yellow Pages	
Tokyo	997	2010	National Police Agency	
Toronto	4	2013	Yelp	

World cities cultural consumption and participation

City	Figure	Date	Source	Notes
Museums/galleries attendance – % working age population attending once per year				
Amsterdam	77%	2011	Netherlands Museums Association	National number for % of adults (18+)
Hong Kong	17%	2009	Central Policy Unit Survey on Audienceship of Arts & Cultural Activities	
Johannesburg	8%	2011	VANSA	
London	54%	2010	DCMS Taking Part Survey 2011	
Montréal	64%	2009	Ministère de la Culture et des Communications	
Paris	43%	2008	Ministère de la culture et de la communication	
Shanghai	47%	2010	SSY2011	Figure includes both adults and children
Singapore	40%	2009	Population Survey of the Arts	Figure corresponds to ‘Percentage of Singaporeans who have attended at least one arts event in the past year’
Sydney	26%	2008	Australian Bureau of Statistics	
Tokyo	33%	2006	Japan Statistics Bureau, Ministry of Internal Affairs and Communications (MIAC) / NLI Research Institute	
Toronto	49%	2011	Ontario Arts Engagement Study	

City	Figure	Date	Source	Notes
No. of visits to top five most visited museums and galleries				
Amsterdam	4,520,800	2011	Netherlands Museums Association	
Berlin	4,718,729	2010	berlin.de	
Bogotá	1,490,703	2012	SIMCO/Red Nacional de Museos/Ministerio de Cultura	
Buenos Aires	1,840,473	2011	Observatorio de Industrias Creativas	
Hong Kong	3,980,000	2011	LCSD	
Istanbul	7,131,480	2011	Istanbul Provincial Directorate of Culture and Tourism	
Johannesburg	676,208	2011	VANSA	
London	25,327,221	2011	DCMS	
Los Angeles	3,906,229	2011	The Art Newspaper/ Los Angeles Tourism & Convention Board	
Montréal	2,983,001	2012	Tourisme Montréal	
Mumbai	1,800,895	2011	Tata Institute of Social Sciences	
New York	15,417,115	2011	DCA/The Art Newspaper	
Paris	23,416,427	2010	CRT Paris-Ile-de-France	
Rio de Janeiro	2,841,634	2012	IBRAM/BOP Consulting	
São Paulo	2,845,024	2012	Prefeitura de São Paulo	
Seoul	7,742,614	2012	Seoul Foundation for Arts & Culture	
Shanghai	6,633,392	2011	STA	
Singapore	2,734,900	2011	Monthly Digest of Statistics Singapore	
Sydney	2,844,063	2011	The Art Newspaper Exhibitions & Museum Attendance Figures 2011/BOP Consulting	
Tokyo	9,732,107	2009	Tokyo Metropolitan Government, Bureau of General Affairs, Statistics Division, Management and Coordination Section / NLI Research Institute	
Toronto	3,343,646	2012	BOP	

City	Figure	Date	Source	Notes
No. of visits to top five museums and galleries per capita				
Amsterdam	1.92	2011	Netherlands Museums Association	
Berlin	1.36	2010	berlin.de	
Bogotá	0.2	2012	SIMCO/Red Nacional de Museos/Ministerio de Cultura	
Buenos Aires	0.64	2011	Observatorio de Industrias Creativas	
Hong Kong	0.56	2011	LCSD	
Istanbul	0.52	2011	Istanbul Provincial Directorate of Culture and Tourism	
Johannesburg	0.05	2011	Primary consultation with museums and galleries	
London	3.2	2011	DCMS	
Los Angeles	0.4	2011	The Art Newspaper/ Los Angeles Tourism & Convention Board	
Montréal	1.58	2012	Tourisme Montréal	
Mumbai	0.14	2011	Tata Institute of Social Sciences	
New York	1.89	2011	DCA/The Art Newspaper	
Paris	2	2009	CRT Paris-Ile-de-France / Insee	
Rio de Janeiro	0.45	2012	IBRAM/BOP Consulting	
São Paulo	0.25	2012	Prefeitura de São Paulo	
Seoul	0.75	2012	Seoul Foundation for Arts & Culture	
Shanghai	0.28	2011	STA	
Singapore	0.5	2011	Monthly Digest of Statistics Singapore	
Sydney	0.62	2011	The Art Newspaper, Exhibitions & Museum Attendance Figures 2011 / BOP Consulting	
Tokyo	0.75	2009	Tokyo Metropolitan Government, Bureau of General Affairs, Statistics Division, Management and Coordination Section / NLI Research Institute	
Toronto	1.28	2012	BOP	

City	Figure	Date	Source	Notes
Average daily no. of visits to top five art exhibitions				
Amsterdam	3,038	2012	The Art Newspaper, Exhibitions & Museum Attendance Figures 2012	
Berlin	1,653	2011	The Art Newspaper, Exhibitions & Museum Attendance Figures 2011	
Hong Kong	2,448	2,011	LCSD	Only for exhibitions held by LCSD
Istanbul	2,179	2011	The Art Newspaper, Exhibitions & Museum Attendance Figures 2011	
London	4,011	2011	The Art Newspaper, Exhibitions & Museum Attendance Figures 2011	
Los Angeles	2,012	2012	The Art Newspaper, Exhibitions & Museum Attendance Figures 2012	
Montréal	1,794	2011	Ville de Montréal, Direction Culture et Patrimoine	
New York	5,783	2011	The Art Newspaper, Exhibitions & Museum Attendance Figures 2011	
Paris	8,130	2010	CRT Paris-Ile-de-France/IAU Ile-de-France	
Rio de Janeiro	5,283	2012	The Art Newspaper, Exhibitions & Museum Attendance Figures 2012	
São Paulo	3,182	2011	The Art Newspaper, Exhibitions & Museum Attendance Figures 2011	
Seoul	9,562	2012	Seoul Foundation for Arts & Culture	Based on exhibitions in year of 2012
Shanghai	10,342	2010	STA	
Sydney	2,104	2011	The Art Newspaper, Exhibitions & Museum Attendance Figures 2011	
Tokyo	6,258	2010	Seikatsu no Tomo Co. / NLI Research Institute	
Toronto	6,667	2012	The Art Newspaper, Exhibitions & Museum Attendance Figures 2012	

City	Figure	Date	Source	Notes
No. of admissions at all theatres per year				
Amsterdam	2,180,431	2012	Dutch Association of Theatres and Concert Halls	Figure only concerns members of the Dutch Association of Theatres
Berlin	2,378,818	2010	Kulturförderbericht 2011 des Landes Berlin	
Buenos Aires	3,893,044	2011	Observatorio de Industrias Creativas	
Hong Kong	3,290,000	2011	Hong Kong ADC Annual Arts Survey Report 2010/11	Figure only concerns venues mentioned in AAS 10/11
Istanbul	2,358,146	2010	Turkish Statistical Institute – Cultural Statistics	
Johannesburg	1,700,000	2011	VANSA	
London	14,152,230	2010	SOLT	Figure only concerns members of The Society of London Theatre
Los Angeles	1,942,120	2010	Cultural Data Project/ Private communication from theatres	
Montréal	718,102	2012	Observatoire de la culture et des communications (OCCQ)	
Mumbai	2,673,563	2012	Mumbai Theatre Guide	
New York	28,187,344	2011	DCA/NYC & Co.	
Paris	5,700,000	2008	ASTP (Association pour le soutien au Théâtre privé) / IAU idF	Figure only concerns private theatres
Seoul	14,288,682	2011	Korea Arts Management Service	Estimate
Shanghai	630,200	2010	OSCS2011	
Singapore	615,200	2010	National Arts Council – Singapore Cultural Statistics 2011	
Sydney	700,700	2008	Australian Bureau of Statistics	
Tokyo	12,011,000	2008	2009 Pia Research Institute	
Toronto	2,500,000	2008	Toronto Alliance for the Performing Arts	

City	Figure	Date	Source	Notes
No. of theatre admissions per capita per year				
Amsterdam	0.93	2012	Dutch Association of Theatres and Concert Halls	Figure only concerns members of the Dutch Association of Theatres
Berlin	0.69	2010	Kulturförderbericht 2011 des Landes Berlin	
Buenos Aires	1.35	2011	Observatorio de Industrias Creativas	
Hong Kong	0.46	2011	Hong Kong ADC Annual Arts Survey Report 2010/11	Figure only concerns venues mentioned in AAS 10/11
Istanbul	0.18	2010	Turkish Statistical Institute – Cultural Statistics	
Johannesburg	0.15	2011	VANSA	
London	1.8	2010	SOLT	Figure only concerns members of The Society of London Theatre
Los Angeles	0.2	2010	Cultural Data Project/ Private communication from theatres	
Montréal	0.38	2012	Observatoire de la culture et des communications (OCCQ)	
Mumbai	0.21	2012	Mumbai Theatre Guide	
New York	3.45	2011	DCA/NYC & Co.	
Paris	0.5	2008	ASTP/SACD/Ministère de la Culture et de la communication (DEPS)/Insee	Figure only concerns private theatres
Seoul	1.4	2011	Korea Arts Management Service	Estimate
Shanghai	0.27	2010	OSCS2011/STA	
Singapore	0.12	2010	National Arts Council – Singapore Cultural Statistics 2011	
Sydney	0.15	2008	Australian Bureau of Statistics	
Tokyo	0.93	2008	2009 Pia Research Institute	
Toronto	0.96	2008	Toronto Alliance for the Performing Arts	

City	Figure	Date	Source	Notes
Total value of theatre ticket sales at all theatres per year – \$m (ppp)				
Amsterdam	\$52,901,730	2012	Dutch Association of Theatres and Concert Halls	Figure only concerns members of the Dutch Association of Theatres
Berlin	\$47,683,000	2009	Deutscher Bühnenverein – Bundesverband der Theater und Orchester	
Hong Kong	\$74,085,904	2011	Hong Kong ADC Annual Arts Survey Report 2010/11	Figure only concerns venues mentioned in AAS 10/11
Johannesburg	\$13,722,800	2011	VANSA	Estimate
London	\$765,817,351	2010	SOLT	Figure only concerns members of The Society of London Theatre
Los Angeles	\$61,808,636	2012	Cultural Data Project/LACAC	
Montréal	\$13,487,610	2012	Observatoire de la culture et des communications (OCCQ)	
Mumbai	\$41,214,166	2011	Tata Institute of Social Sciences	Figure estimated from average ticket price
New York	\$1,080,894,119	2011	The League of American Theatres and Producers	Figure only concerns Broadway productions
Paris	\$111,855,104	2009	ASTP/SACD/Ministère de la Culture et de la communication (DEPS)	Figure only concerns private theatres
Seoul	\$50,000,000	2011	Korea Arts Management Service	Estimate
Shanghai	\$32,000,000	2010	OSCS2011/STA	Estimate
Singapore	\$242,624	2009	Singapore Cultural Statistics 2011 – Economic Contribution of the Arts and Cultural Sector	
Sydney	\$22,050,197	2008	Australian Bureau of Statistics & Live Performance Australia	Figure estimated from average ticket price
Tokyo	\$777,637,196	2008	2009 Pia Research Institute / NLI Research Institute	
Toronto	\$219,000,000	2008	Hill Strategies Research	Figure for total consumer spending on live performing arts

City	Figure	Date	Source	Notes
Total value of ticket sales at all theatres per capita per year – \$m (ppp)				
Amsterdam	\$22.51	2012	Dutch Association of Theatres and Concert Halls	Figure only concerns members of the Dutch Association of Theatres
Berlin	\$13.78	2009	Deutscher Bühnenverein – Bundesverband der Theater und Orchester	
Hong Kong	\$10.48	2011	Hong Kong ADC Annual Arts Survey Report 2010/11	Figure only concerns venues mentioned in AAS 10/11
Johannesburg	\$1.21	2011	VANSA	Estimate
London	\$98	2010	SOLT	Figure only concerns West End productions
Los Angeles	\$6.29	2010	Cultural Data Project/LACAC	
Montréal	\$8.77	2012	Observatoire de la culture et des communications (OCCQ)	
Mumbai	\$3.31	2011	Tata Institute of Social Sciences	Figure estimated from average ticket price
New York	\$132	2011	The League of American Theatres and Producers	Figure only concerns Broadway productions
Paris	\$34.58	2009	ASTP/SACD/Ministère de la Culture et de la communication (DEPS)	Figure only concerns private theatres
Seoul	\$4.90	2011	Korea Arts Management Service	Estimate
Shanghai	\$1.36	2010	OSCS2011/STA	Estimate
Singapore	\$0.05	2009	Singapore Cultural Statistics 2011 – Economic Contribution of the Arts and Cultural Sector	
Sydney	\$4.82	2008	Australian Bureau of Statistics & Live Performance Australia	Figure estimated from average ticket price
Tokyo	\$60.30	2008	2009 Pia Research Institute / NLI Research Institute	
Toronto	\$83.74	2008	Hill Strategies Research	Figure for total consumer spending on live performing arts

City	Figure	Date	Source	Notes
No. of cinema admissions per year				
Amsterdam	7,195,000	2012	Dutch Exhibitors Association	
Berlin	9,126,793	2011	Filmförderungsanstalt	
Bogotá	17,569,846	2012	Ministerio de Cultura de Colombia – SIREC	
Buenos Aires	11,037,730	2012	SINCA	
Istanbul	10,272,528	2009	Ministry of Culture and Tourism, Istanbul Film Industry Report	
Johannesburg	13,079,824	2007	National Film and Video Foundation	
London	41,571,000	2011	BFI Statistical Yearbook 2011	
Montréal	6,424,300	2012	Observatoire de la culture et des communications (OCCQ)	
Mumbai	10,974,667	2011	Tata Institute of Social Sciences	
Paris	58,246,000	2010	CNC	
Rio de Janeiro	15,642,939	2012	Filme B	
São Paulo	50,000,000	2011	Organização Filme B	
Seoul	56,544,859	2012	Korean Film Council	
Shanghai	22,878,000	2010	SCY2011	Estimate
Singapore	22,117,400	2011	Monthly Digest of Statistics Singapore	
Sydney	22,044,910	2010	Screen Australia/BOP Consulting	Figure estimated from Sydney cinema attendance rate and Sydney cinema attendance frequency
Tokyo	29,255,665	2010	Industrial Statistics Office, Research and Statistics Department, Economic and Industrial Policy Bureau, Ministry of Economy, Trade and Industry	
Toronto	12,602,231	2010	Statistics Canada	Figure estimated from regional attendance figures and only concerns paid cinema admissions

City	Figure	Date	Source	Notes
No. of cinema admissions per capita per year				
Amsterdam	3.1	2012	Dutch Exhibitors Association	
Berlin	2.6	2011	Filmförderungsanstalt	
Bogotá	2.3	2012	Ministerio de Cultura de Colombia – SIREC	
Buenos Aires	3.8	2012	SINCA	
Istanbul	0.8	2009	Ministry of Culture and Tourism, Istanbul Film Industry Report	
Johannesburg	1.3	2007	National Film and Video Foundation	
London	5.3	2011	BFI Statistical Yearbook 2011	
Montréal	3.4	2012	Observatoire de la culture et des communications (OCCQ) de l'Institut de la statistique du Québec	
Mumbai	0.9	2011	Tata Institute of Social Sciences	
Paris	4.9	2010	CNC	
Rio de Janeiro	2.5	2012	Filme B	
São Paulo	4.4	2011	Organização Filme B	
Seoul	5.6	2012	Korean Film Council	
Shanghai	1	2010	SCY2011	
Singapore	4.4	2011	Monthly Digest of Statistics Singapore	
Sydney	4.8	2010	Screen Australia/BOP Consulting	Figure estimated from Sydney cinema attendance rate and Sydney cinema attendance frequency
Tokyo	2.2	2010	Industrial Statistics Office, Research and Statistics Department, Economic and Industrial Policy Bureau, Ministry of Economy, Trade and Industry	
Toronto	4.8	2010	Statistics Canada	Figure estimated from regional attendance figures and only concerns paid cinema admissions

City	Figure	Date	Source	Notes
No. of admissions at main film festival				
Amsterdam	208,169	2012	City of Amsterdam	International Documentary Film Festival Amsterdam
Berlin	484,860	2011	Berlinale Official Website	Berlin Film Festival
Bogotá	6,000	2012	Dirección de Cinematografía – Ministerio de Cultura de Colombia	Festival Internacional de Cortometrajes y Escuelas de Cine El Espejo
Buenos Aires	370,000	2013	Direcion de Festivales de la Ciudad	Buenos Aires International Independent Film Festival
Hong Kong	95,000	2011	HKIFF Annual Report	Hong Kong International Film Festival
Istanbul	150,000	2010	Cultural Economy Compendium Istanbul 2010	Istanbul Film Festival
Johannesburg	7,500	2011	VANSA	Tricontinental Film Festival
London	132,000	2010	BFI	BFI London Film Festival
Los Angeles	75,000	2012	American Film Institute	American Film Institute's AFI FEST
Montréal	125,000	2012	Ville de Montréal	Festival du Nouveau cinéma de Montréal
Mumbai	100,000	2011	Tata Institute of Social Sciences	Mumbai Film Festival
New York	410,000	2010	2011 Tribeca Film Festival Fact Sheet	Tribeca Film Festival
Paris	151,800	2011	Région Ile-de-France	Festival Cinéma en plein air au Parc de la Villette
Rio de Janeiro	280,000	2012	Festival do Rio	Festival do Rio
São Paulo	250,000	2011	SP Cinema Festival	Sao Paulo International Film Festival
Seoul	23,730	2012	IWFFIS	International Women's Film Festival in Seoul
Shanghai	260,000	2010	Shanghai Yearbook 2011	Shanghai International Film Festival
Sydney	110,000	2011	If	Sydney Film Festival
Tokyo	121,010	2010	TIFFCOM 2010 Market Report	Tokyo International Film Festival
Toronto	400,000	2011	TIFF	Toronto International Film Festival

City	Figure	Date	Source	Notes
Total value of cinema ticket sales per year – \$ (ppp)				
Amsterdam	\$76,864,250	2012	Dutch Exhibitors Association	
Berlin	\$80,784,465	2011	Filmförderungsanstalt	
Bogotá	\$114,712,053	2012	Dirección de Cinematografía – Ministerio de Cultura de Colombia	
Buenos Aires	\$53,846,548	2012	SINCA	
Hong Kong	\$231,149,823	2011	HKMPIA	
Istanbul	\$75,685,429	2009	Ministry of Culture and Tourism, Istanbul Film Industry Report	
Johannesburg	\$102,724,956	2011	PricewaterhouseCoopers	Figure estimated from national figure
London	\$363,300,448	2010	BFI Statistical Yearbook 2011	
Montréal	\$43,756,308	2012	Observatoire de la culture et des communications (OCCQ) de l'Institut de la statistique du Québec	
Mumbai	\$81,200,553	2011	Tata Institute of Social Sciences	
Paris	\$416,083,793	2010	CNC	
Rio de Janeiro	\$99,274,882	2012	Filme B	
São Paulo	\$281,214,848	2011	Organização Filme B	
Seoul	\$393,201,634	2012	Korean Film Council	
Shanghai	\$238,196,000	2010	Shanghai Yearbook 2011	
Singapore	\$156,094,945	2010	Singapore Film Commission	
Sydney	\$156,918,900	2011	Screen Australia & Australian Bureau of Statistics	Figure estimated from regional figure
Tokyo	\$351,024,091	2010	Industrial Statistics Office, Research and Statistics Department, Economic and Industrial Policy Bureau, Ministry of Economy, Trade and Industry / NLI Research Institute	
Toronto	\$87,700,708	2010	Statistics Canada	Figure estimated from regional admission receipts

City	Figure	Date	Source	Notes
Total value of cinema ticket sales per capita per year – \$ (ppp)				
Amsterdam	\$33	2012	Dutch Exhibitors Association	
Berlin	\$23	2011	Filmförderungsanstalt	
Bogotá	\$15	2012	Dirección de Cinematografía – Ministerio de Cultura de Colombia	
Buenos Aires	\$19	2012	SINCA	
Hong Kong	\$33	2011	HKMPIA	
Istanbul	\$6	2009	Ministry of Culture and Tourism, Istanbul Film Industry Report	
Johannesburg	\$9	2011	PricewaterhouseCoopers	Figure estimated from national figure
London	\$46	2010	BFI Statistical Yearbook 2011	
Montréal	\$23	2012	Observatoire de la culture et des communications (OCCQ) de l'Institut de la statistique du Québec	
Mumbai	\$3.46	2011	Tata Institute of Social Sciences	
Mumbai	\$3.46	2011	Tata Institute of Social Sciences	
Paris	\$6	2010	CNC	
Rio de Janeiro	\$16	2012	Filme B	
São Paulo	\$25	2011	Organização Filme B	
Seoul	\$38	2012	Korean Film Council	
Shanghai	\$10	2010	Shanghai Yearbook 2011	
Singapore	\$31	2010	Singapore Film Commission	
Sydney	\$34	2011	Screen Australia & Australian Bureau of Statistics	Figure estimated from regional figure
Tokyo	\$27	2010	Industrial Statistics Office, Research and Statistics Department, Economic and Industrial Policy Bureau, Ministry of Economy, Trade and Industry / NLI Research Institute	
Toronto	\$34	2010	Statistics Canada	Figure estimated from regional admission receipts

City	Figure	Date	Source	Notes
Estimated attendance at main carnival/festival				
Amsterdam	700,000	2012	City of Amsterdam	Queensday
Berlin	1,360,000	2011	Karneval der Kulturen Official Website	Karneval der Kulturen
Bogotá	3,497,132	2013	Instituto Distrital de Recreación y Deporte	Festival de Verano de Bogotá
Buenos Aires	600,000	2013	Dirección de Festivales de la Ciudad de Buenos Aires	Festival de Tango
Johannesburg	67,829	2011	COJ Report: November 2011	Arts Alive
London	1,500,000	2011	Metropolitan Police	Notting Hill Carnival
Los Angeles	1,473,371	2012	LA County Fair	LA County Fair
Montréal	2,000,000	2012	Ville de Montréal	Montréal International Jazz Festival
Mumbai	2,000,000	2011	Tata Institute of Social Sciences	Ganesha Utsav
New York	2,500,000	2010	Macy's	Macy's Thanksgiving Day Parade
Paris	1,500,000	2010	CRT Paris-Ile-de-France	Nuit Blanche
Rio de Janeiro	12,000,000	2013	Guia do Rio	Carnaval do Rio de Janeiro
São Paulo	4,000,000	2012	SP Turis	Carnaval
Seoul	1,330,000	2012	Seoul Foundation for Arts & Culture	Hi Seoul Festival
Shanghai	3,060,000	2010	SCY2011	Shanghai International Arts Festival
Sydney	653,000	2011	Sydney Festival Annual Review 2011	Sydney Festival
Tokyo	1,270,000	2010	Taito City	Sanja Matsuri
Toronto	1,300,000	2010	City of Toronto	Canada National Exhibition

City	Figure	Date	Source	Notes
Estimated attendance at main carnival / festival as % of city population				
Amsterdam	88%	2012	City of Amsterdam	Queensday
Berlin	40%	2011	Karneval der Kulturen Official Website	Karneval der Kulturen
Bogotá	46%	2012	Instituto Distrital de Recreación y Deporte	Festival de Verano de Bogotá
Buenos Aires	21%	2013	Dirección de Festivales de la Ciudad de Buenos Aires	Festival de Tango
Johannesburg	0.6%	2011	COJ Report: November 2011	Arts Alive
London	19%	2011	Metropolitan Police	Notting Hill Carnival
Los Angeles	15%	2012	LA County Fair	LA County Fair
Montréal	106%	2012	Ville de Montréal	Montréal International Jazz Festival
Mumbai	16%	2011	Tata Institute of Social Sciences	Ganesha Utsav
New York	30%	2010	Macy's	Macy's Thanksgiving Day Parade
Paris	13%	2010	CRT Paris-Ile-de-France	Nuit Blanche
Rio de Janeiro	190%	2013	Guia do Rio	Carnaval do Rio de Janeiro
São Paulo	36%	2012	SP Turis	Carnaval
Seoul	13%	2012	Seoul Foundation for Arts & Culture	Hi Seoul Festival
Shanghai	13%	2010	SCY2011	Shanghai International Arts Festival
Sydney	14%	2011	Sydney Festival Annual Review 2011	Sydney Festival
Tokyo	9.65%	2010	Taito City	Sanja Matsuri
Toronto	50%	2011	City of Toronto	Canada National Exhibition

City	Figure	Date	Source	Notes
No. of international tourists per year				
Amsterdam	5,506,722	2011	Statistics Netherlands	
Berlin	2,871,000	2010	Amt für Statistik Berlin-Brandenburg	
Bogotá	966,748	2012	Observatorio turístico de Bogotá/IDT	
Buenos Aires	2,843,658	2012	ETI CABA	
Hong Kong	41,921,310	2011	Hong Kong Tourism Board	Figure counts Mainland China visitors as international tourists
Istanbul	8,057,879	2011	Istanbul Provincial Directorate of Culture and Tourism	
Johannesburg	3,988,335	2010	Gauteng Tourism Authority	
London	15,216,000	2011	Office for National Statistics	
Los Angeles	6,100,000	2012	Los Angeles Tourism and Convention Board	
Montréal	1,770,939	2010	Office des congrès et du tourisme du grand Montréal (OCTGM)	
Los Angeles	6,100,000	2012	Los Angeles Tourism and Convention Board	
Montréal	1,770,939	2010	Office des congrès et du tourisme du grand Montréal (OCTGM)	
Mumbai	2,195,000	2010	Euromonitor International's top city destinations ranking (2012)	
New York	8,380,000	2011	NYC & Co.	
Paris	13,300,000	2010	CRT Paris-Ile-de-France	
Rio de Janeiro	1,400,000	2012	Global Destination Cities Index	
São Paulo	1,600,000	2011	SPTuris	
Seoul	9,190,000	2012	Korea Tourism Organization/Korea Culture and Tourism Institute	
Shanghai	8,511,200	2010	SCY2011	
Singapore	11,641,700	2010	Department of Statistics Singapore	
Sydney	2,610,000	2010	Destination NSW	
Tokyo	5,940,000	2010	Tokyo Metropolitan Government, Bureau of Industrial and Labor Affairs	
Toronto	1,360,600	2011	See Toronto	

City	Figure	Date	Source	Notes
No. of international tourists per year as % of city population				
Amsterdam	234%	2011	Statistics Netherlands	
Berlin	83%	2010	Amt für Statistik Berlin-Brandenburg	
Bogotá	13%	2012	Cálculo Secretaría Distrital de Cultura, Recreación y Deporte con base en datos del Observatorio Turístico de Bogotá, Instituto Distrital de Turismo	
Buenos Aires	98%	2012	ETI CABA	
Hong Kong	593%	2011	Hong Kong Tourism Board	Figure counts Mainland China visitors as international tourists
Istanbul	59%	2011	Istanbul Provincial Directorate of Culture and Tourism	
Johannesburg	35%	2010	Gauteng Tourism Authority	
London	194%	2011	Office for National Statistics	
Los Angeles	61%	2012	LA Tourism & Convention Board/Census data	
Montréal	94%	2010	Office des congrès et du tourisme du grand Montréal (OCTGM)	
Mumbai	18%	2010	Euromonitor International's top city destinations ranking (2012)	
New York	103%	2011	NYC & Co.	
Paris	113%	2010	CRT Paris-Ile-de-France	
Rio de Janeiro	22%	2012	Global Destination Cities Index	
São Paulo	14%	2011	SPTuris	
Seoul	90%	2012	Seoul Metropolitan Government	
Shanghai	36%	2010	SCY2011	
Singapore	225%	2010	Department of Statistics Singapore	
Sydney	57%	2010	Destination NSW	
Tokyo	45%	2010	Tokyo Metropolitan Government, Bureau of Industrial and Labor Affairs	
Toronto	52%	2011	See Toronto	

World cities contextual data

City	Figure	Date	Source	Notes
Geographical area size, sq. km				
Amsterdam	2,580	2013	Statistics Netherlands	
Netherlands	41,540	2013	Statistics Netherlands	
Berlin	892	2010	Statistisches Bundesamt Deutschland	
Germany	357,124	2010	Statistisches Bundesamt Deutschland	
Bogotá	345	2013	Alcaldía Mayor de Bogotá, Secretaría Distrital de Planeación	
Colombia	1,141,750	2013	Organización de las Naciones Unidas para la Agricultura y la Alimentación	
Buenos Aires	200	2013	INDEC	
Argentina	3,761,274	2013	INDEC	
Hong Kong	1,104	2012	Survey and Mapping Office/Lands Department	
Istanbul	5,313	2010	Turkey's 2010 Statistical Yearbook	
Turkey	785,347	2010	Turkey's 2010 Statistical Yearbook	
Johannesburg	18,178	2012	VANSA	
South Africa	1,221,037	2012	VANSA	
London	1,572	2011	Office for National Statistics	
United Kingdom	242,560	2011	Office for National Statistics	
Los Angeles	10,510	2010	U.S. Census Bureau	
United States	9,147,593	2010	U.S. Census Bureau	
Montréal	624	2013	Ville de Montréal, Direction des grands parcs et du verdissement	
Canada	8,965,121	2011	2011 Census	
Mumbai	437.1	2012	Brihanmumbai Municipal Corporation Diary 2012	
India	3,287,263	2011	Government of India	
New York	1,214.40	2010	U.S. Census Bureau	
United States	9,147,593	2010	U.S. Census Bureau	
Paris	12,012	2012	IAU Ile-de-France	
France	543,965	2012	IAU Ile-de-France	
Rio de Janeiro	1,200	2010	Censo	
Brazil	8,514,877	2012	Censo	
São Paulo	1,500	2011	Censo	
Brazil	8,514,877	2012	Censo	

City	Figure	Date	Source	Notes
Geographical area size, sq. km				
Seoul	605.2	2012	Ministry of Land, Infrastructure and Transport	
Korea	100,188.88	2012	Ministry of Land, Infrastructure and Transport	
Shanghai	6340.5	2010	Shanghai Yearbook 2011	
China	9,600,000	2010	National Bureau of Statistics of China (NBS)	
Singapore	710	2012	Department of Statistics Singapore	
Sydney	12,144.50	2006	Australian Bureau of Statistics	
Australia	7,617,930	2006	Australian Bureau of Statistics	
Tokyo	2,130	2012	Japan Statistical Yearbook 2012	
Japan	377,950	2012	Japan Statistical Research and Training Institute, Ministry of Internal Affairs and Communications (MIAC)	
Toronto	630	2011	2011 Census	
Canada	8,965,121	2011	2011 Census	
Total population number				
Amsterdam	2,349,870	2013	Statistics Netherlands	
Netherlands	16,779,575	2013	Statistics Netherlands	
Berlin	3,460,725	2010	Amt für Statistik Berlin-Brandenburg	
Germany	81,752,000	2010	Statistisches Bundesamt Deutschland	
Bogotá	7,674,366	2013	Departamento Nacional de Estadística	
Colombia	47,120,770	2013	Departamento Nacional de Estadística	
Buenos Aires	2,890,151	2010	INDEC	
Argentina	40,117,096	2010	INDEC	
Hong Kong	7,071,600	2011	Hong Kong Year Book 2011	
Istanbul	13,624,240	2011	Turkish Statistical Institute	
Turkey	74,724,269	2011	Turkish Statistical Institute	
Johannesburg	11,328,203	2011	StatSA Mid Year Population Estimates 2011	
South Africa	50,586,757	2011	StatSA Mid Year Population Estimates 2011	
London	7,825,200	2010	Office for National Statistics	
United Kingdom	62,262,000	2010	Office for National Statistics	
Los Angeles	9,818,605	2010	US Census Bureau	
United States	308,747,508	2010	US Census Bureau	

City	Figure	Date	Source	Notes
Total population number				
Montréal	1,886,481	2011	Statistique Canada, Recensement 2011 de la population	
Canada	33,476,688	2011	2011 Canada Census	
Mumbai	12,432,830	2011	Brihanmumbai Municipal Corporation Diary 2012	
India	1,210,193,422	2011	Census 2011	
New York	8,175,133	2010	U.S. Census Bureau	
United States	308,745,538	2010	U.S. Census Bureau	
Paris	11,797,021	2010	Insee	
France	62,791,013	2010	Insee	
Rio de Janeiro	6,320,446	2011	Censo	
Brazil	198,000,000	2012	Censo	
São Paulo	11,253,503	2011	Censo	
Brazil	198,000,000	2012	Censo	
Seoul	10,195,318	2012	Ministry of Security and Public Administration	
Korea	50,948,272	2012	Ministry of Security and Public Administration	
Shanghai	23,474,600	2011	SMSB	
China	1,339,724,852	2010	NBS	
Singapore	5,183,700	2011	Department of Statistics Singapore	
Sydney	4,575,532	2010	Australian Bureau of Statistics	
Australia	22,342,000	2010	Australian Bureau of Statistics	
Tokyo	13,159,388	2010	Japan Statistical Yearbook 2012	
Japan	128,057,352	2010	Japan Statistical Research and Training Institute, Ministry of Internal Affairs and Communications (MIAC)	
Toronto	2,615,060	2011	2011 Canada Census	
Canada	33,476,688	2011	2011 Canada Census	

City	Figure	Date	Source	Notes
% of total national country population living in the city				
Amsterdam	14%	2013	Statistics Netherlands	
Berlin	4.23%	2010	Amt für Statistik Berlin-Brandenburg	
Bogotá	16.3%	2013	Cálculos Secretaría de Cultura, Recreación y Deporte con base en datos del Departamento Nacional de Estadística	
Buenos Aires	7.20%	2010	INDEC	
Hong Kong	N/A			
Istanbul	18.23%	2011	Turkish Statistical Institute	
Johannesburg	22.4%	2011	StatSA Mid Year Population Estimates 2011	
London	12.65%	2010	Office for National Statistics	
Los Angeles	3.18%	2010	US Census Bureau	
Montréal	5.6%	2011	Statistique Canada, Recensement 2011 de la population	
Mumbai	1.03%	2011	Based on Census of India 2011 data	
New York	2.65%	2010	U.S. Census Bureau	
Paris	18.8%	2010	Insee, estimations de population	
Rio de Janeiro	3.2%	2011	Censo	
São Paulo	5.68%	2011	Censo	
Seoul	20%	2012	Ministry of Security and Public Administration	
Shanghai	1.75%	2010	NBS	
Singapore	100%	2011	Department of Statistics Singapore	
Sydney	20.48%	2010	Australian Bureau of Statistics	
Tokyo	10.28%	2010	Japan Statistical Yearbook 2012	
Toronto	7.8%	2011	2011 Canada Census	

City	Figure	Date	Source	Notes
Working age population				
Amsterdam	1,094,000	2011	Statistics Netherlands	
Netherlands	7,392,000	2011	Statistics Netherlands	
Berlin	2,297,921	2010	Amt für Statistik Berlin-Brandenburg	
Germany	51,418,800	2010	Statistisches Bundesamt Deutschland	
Bogotá	4,676,920	2013	Departamento Nacional de Estadística	
Colombia	26,470,702	2013	Departamento Nacional de Estadística	
Buenos Aires	1,728,382	2010	INDEC	
Argentina	18,631,592	2011	Banco Mundial	
Hong Kong	3,663,000	2011	Hong Kong Annual Digest of Statistics	
Istanbul	10,420,392	2011	Turkish Statistical Institute	
Turkey	55,837,694	2011	Turkish Statistical Institute	
Johannesburg	6,833,217	2011	StatSA Mid Year Population Estimates 2011	
South Africa	27,060,086	2011	StatSA Mid Year Population Estimates 2011	
London	3,851,000	2010	Office for National Statistics	
United Kingdom	29,279,000	2011	Office for National Statistics	
Los Angeles	6,040,948	2010	US Census Bureau	
United States	185,209,998	2010	US Census Bureau	
Montréal	1,199,000	2011	Statistique Canada, Recensement 2011 de la population	
Canada	20,746,150	2011	2011 Census	
Mumbai	8,643,303	2001	Census of India	
India	721,396,299	2001	Census of India	
New York	5,420,114	2010	U.S. Census Bureau	
United States	185,209,998	2010	U.S. Census Bureau	
Paris	7,250,499	2010	Insee	
France	36,861,457	2010	Insee	
Rio de Janeiro	3,968,209	2011	Censo	
Brazil	113,256,000	2012	Censo	
São Paulo	6,720,000	2011	Censo	
Brazil	113,256,000	2012	Censo	
Seoul	7,117,239	2012	Ministry of Land, Infrastructure and Transport	
Korea	33,852,222	2012	Ministry of Land, Infrastructure and Transport	
Shanghai	17,563,800	2010	SMSB	
China	939,683,011	2010	NBS	

City	Figure	Date	Source	Notes
Working age population				
Singapore	2,297,921	2010	Amt für Statistik Berlin-Brandenburg	
Sydney	3,157,117	2010	Australian Bureau of Statistics	
Australia	15,080,850	2010	Australian Bureau of Statistics	
Tokyo	8,739,000	2010	Japan Statistical Yearbook 2012	
Japan	80,731,000	2010	Japan Statistical Research and Training Institute, Ministry of Internal Affairs and Communications (MIAC)	
Toronto	1,686,700	2011	2011 Census	
Canada	20,746,150	2011	2011 Census	
No. of households				
Amsterdam	1,113,185	2012	Statistics Netherlands	
Netherlands	7,512,824	2012	Statistics Netherlands	
Berlin	1,988,500	2010	Amt für Statistik Berlin-Brandenburg	
Germany	40,301,000	2010	Statistisches Bundesamt Deutschland	
Bogotá	2,385,391	2013	Departamento Nacional de Estadística	
Colombia	13,020,867	2013	Departamento Nacional de Estadística	
Buenos Aires	1,425,840	2010	INDEC	
Argentina	13,835,751	2010	INDEC	
Hong Kong	2,359,300	2011	Hong Kong Annual Digest of Statistics	
Istanbul	2,550,607	2000	Turkey's 2010 Statistical Yearbook	
Turkey	15,070,093	2000	Turkey's 2010 Statistical Yearbook	
Johannesburg	3,175,579	2007	Statssa: Community Survey 2007	
South Africa	12,500,609	2007	Statssa: Community Survey 2007	
London	3,109,657	2001	Census of Population 2001, Office for National Statistics	
United Kingdom	26,258,000	2011	Office for National Statistics	
Los Angeles	3,241,204	2010	U.S. Census Bureau	
United States	114,235,996	2010	U.S. Census Bureau	
Montréal	849,440	2011	Statistique Canada, Recensement 2011 de la population	
Canada	13,320,615	2011	2011 Census	
Mumbai	2,515,589	2011	Census of India	
India	192,671,808	2001	Census of India	
New York	3,047,249	2010	U.S. Census Bureau	
United States	114,235,996	2010	U.S. Census Bureau	

City	Figure	Date	Source	Notes
No. of households				
Paris	4,897,435	2008	Insee recensement de la population 2008	
France	26,614,970	2008	Insee recensement de la population 2008	
Rio de Janeiro	2,408,891	2011	Censo	
Brazil	59,500,000	2011	Censo	
São Paulo	3,928,331	2011	Censo	
Brazil	59,500,000	2011	Censo	
Seoul	3,535,741	2012	Statistics Korea	
Korea	17,950,675	2012	Statistics Korea	
Shanghai	8,251,200	2010	SMSB	
China	401,520,000	2010	NBS	
Singapore	1,146,200	2011	Department of Statistics Singapore	
Sydney	1,423,521	2006	Australian Bureau of Statistics	
Australia	7,144,096	2006	Australian Bureau of Statistics	
Tokyo	6,327,000	2010	Japan Statistical Yearbook 2012	
Japan	50,928,100	2010	Japan Statistical Research and Training Institute, Ministry of Internal Affairs and Communications (MIAC)	
Toronto	1,047,875	2011	2011 Census	
Canada	13,320,615	2011	2011 Census	
Foreign born population %				
Amsterdam	33%	2012	Statistics Netherlands	
Netherlands	21%	2012	Statistics Netherlands	
Berlin	13.23%	2010	Amt für Statistik Berlin-Brandenburg	
Germany	8.26%	2010	Statistisches Bundesamt Deutschland	
Bogotá	0.26%	2005	Departamento Nacional de Estadística	
Colombia	0.45%	2005	Departamento Nacional de Estadística	
Buenos Aires	13%	2010	INDEC	
Argentina	4.5%	2010	INDEC	
Turkey	1.9%	2010	UN	
Johannesburg	5.7%	2007	Statssa: Community Survey 2007	
South Africa	2.7%	2007	Statssa: Community Survey 2007	
London	30.8%	2010	Migration Observatory	
United Kingdom	12%	2010	Migration Observatory	

City	Figure	Date	Source	Notes
Foreign born population %				
Los Angeles	35.6%	2010	US Census Bureau	
United States	12.7%	2010	U.S. Census Bureau	
Montréal	33.2%	2011	Statistique Canada, ENM 2011 (Enquête Nationale auprès des Ménages)	
Canada	21%	2011	2011 National Household Survey	
Mumbai	1.4%	2001	Tata Institute of Social Sciences	
India	0.52%	2005	UNESCAP Statistical Yearbook for Asia and the Pacific 2009	
New York	36.8%	2010	U.S. Census Bureau	
United States	12.7%	2010	U.S. Census Bureau	
Paris	12.4%	2008	Insee	
France	5.8%	2008	Insee	
Rio de Janeiro	1%	2011	Censo	
Brazil	0.3%	2011	Censo	
São Paulo	1%	2011	Censo	
Brazil	0.3%	2011	Censo	
Seoul	4%	2012	Seoul Metropolitan Government	
Korea	2.8%	2012	Statistics Korea	
Shanghai	0.89%	2010	NBS/STA	
China	0.08%	2010	NBS/STA	
Singapore	26.9%	2011	Department of Statistics Singapore	
Sydney	34.4%	2006	Australian Bureau of Statistics	
Australia	23.8%	2006	Australian Bureau of Statistics	
Tokyo	2.42%	2010	2010 Population Census of Japan	
Japan	1.29%	2010	Japan Statistical Research and Training Institute, Ministry of Internal Affairs and Communications (MIAC) / NLI Research Institute	
Toronto	49%	2011	2011 National Household Survey	
Canada	21%	2011	2011 National Household Survey	

City	Figure	Date	Source	Notes
Education level – % with degree level or higher				
Amsterdam	42%	2011	Statistics Netherlands/TNO	
Netherlands	35%	2011	Statistics Netherlands/TNO	
Berlin	39%	2010	Bildung in Berlin und Brandenburg 2010	
Germany	28.4%	2010	Bildung in Berlin und Brandenburg 2010	
Bogotá	20.54%	2005	Departamento Nacional de Estadística	
Colombia	11.14%	2005	Departamento Nacional de Estadística	
Hong Kong	19.40%	2011	Hong Kong Annual Digest of Statistics	
Istanbul	9.23%	2010	Turkish Statistical Institute	
Turkey	11.8%	2010	Turkish Statistical Institute	
Johannesburg	32%	2010	State of the Cities Report 2011	
South Africa	24%	2010	State of the Cities Report 2011	
London	41.9%	2010	Office for National Statistics	
United Kingdom	31.2%	2010	Office for National Statistics	
Los Angeles	29.2%	2010	US Census Bureau	
United States	27.9%	2010	U.S. Census Bureau	
Montréal	35.17%	2011	Statistique Canada, ENM 2011 (Enquête Nationale auprès des Ménages)	
Canada	25.26%	2011	2011 National Household Survey	
India	3.7%	2001	Census of India	
New York	33.3%	2010	U.S. Census Bureau	
United States	27.9%	2010	U.S. Census Bureau	
Paris	35.84%	2008	Insee	
France	28.57%	2008	Insee	
Rio de Janeiro	14.5%	2011	Censo	
Brazil	12%	2009	OECD	
São Paulo	19%	2011	Censo	
Brazil	12%	2009	OECD	
Seoul	70.6%	2012	Statistics Korea	
Korea	62.7%	2012	Statistics Korea	
Shanghai	42.92%	2010	SMSB	
China	14.03%	2010	NBS	
Singapore	22.8%	2010	Department of Statistics Singapore	

City	Figure	Date	Source	Notes
Education level – % with degree level or higher				
Sydney	34.96%	2006	Australian Bureau of Statistics	
Australia	33.7%	2006	Australian Bureau of Statistics	
Tokyo	25.5%	2010	Population Census of Japan	
Japan	17.64%	2010	Japan Statistical Research and Training Institute, Ministry of Internal Affairs and Communications (MIAC) / NLI Research Institute	
Toronto	38.15%	2011	2011 National Household Survey	
Canada	25.26%	2011	2011 National Household Survey	
Average income per capita per year (ppp)				
Amsterdam	\$18,674	2009	Statistics Netherlands /RIO	
Netherlands	\$17,492	2009	Statistics Netherlands /RIO	
Berlin	\$14,544	2009	Amt für Statistik Berlin-Brandenburg	
Germany	\$18,681	2009	Amt für Statistik Berlin-Brandenburg	
Hong Kong	\$28,766	2011	Hong Kong Year Book 2011	
Istanbul	\$10,576	2007	Turkey’s 2010 Statistical Yearbook	
Turkey	\$7,433	2007	Turkey’s 2010 Statistical Yearbook	
Johannesburg	\$11,591	2009	State of the Cities Report 2011	
South Africa	\$7,165	2009	State of the Cities Report 2011	
London	\$45,094	2010	Greater London Authority Income and Spending at Home Report	
United Kingdom	\$38,715	2010	Office for National Statistics	
Los Angeles	\$27,915	2010	U.S. Census Bureau	
United States	\$27,334	2010	U.S. Census Bureau	
Montréal	\$33,283	2011	Institut de la statistique du Québec	
Canada	\$38,394	2011	Statistics Canada	
Mumbai	\$6,839	2010	Economic Survey of Maharashtra 2010/2011	
India	\$2,416	2010	Minsitry of Statistics and Programme Implementation	
New York	\$30,498	2010	U.S. Census Bureau	
United States	\$27,334	2010	U.S. Census Bureau	
Paris	\$26,497	2008	Insee	
France	\$22,154	2008	Insee	
Rio de Janeiro	\$16,971	2011	Censo	
Brazil	\$9,212	2011	Censo	

City	Figure	Date	Source	Notes
Average income per capita per year (ppp)				
São Paulo	\$17,708	2011	Censo	
Brazil	\$9,212	2011	Censo	
Seoul	\$24,560	2011	Statistics Korea	
Korea	\$22,708	2012	The Bank of Korea	
Shanghai	\$5,472	2011	Xinhua Net	
China	\$3,294	2011	CINIC	
Singapore	\$47,180	2010	Singapore Yearbook of Statistics 2011	
Sydney	\$33,285	2009	Australian Bureau of Statistics	
Australia	\$29,643	2009	Australian Bureau of Statistics	
Tokyo	\$55,766	2011	Basic Survey on Wage Structure 2011	
Japan	\$44,085	2011	Wages and Labour Welfare Statistics Division, Ministry of Health, Labour and Welfare / NLI Research Institute	
Toronto	\$36,289	2010	Statistics Canada	
Canada	\$38,394	2011	Statistics Canada	

City	Figure	Date	Source	Notes
Median gross weekly earnings (ppp)				
Amsterdam	\$882	2011	Statistics Netherlands	
Netherlands	\$809	2011	Statistics Netherlands	
Bogotá	\$170	2012		
Hong Kong	\$522	2011	Hong Kong Annual Digest of Statistics	
Istanbul	\$108	2007	Turkey's 2010 Statistical Yearbook	
Turkey	\$159	2007	Turkey's 2010 Statistical Yearbook	
Johannesburg	\$184	2010	StatSA: Monthly Earnings of South Africans, 2010 (Labour Force Survey)	
South Africa	\$140	2010	StatSA: Monthly Earnings of South Africans, 2010 (Labour Force Survey)	
London	\$960	2010	Annual Survey of Hours and Earnings, Office for National Statistics	
United Kingdom	\$745	2010	Annual Survey of Hours and Earnings, Office for National Statistics	
Montréal	\$384	2010	Statistics Canada	
Canada	\$470	2011	Statistics Canada	
New York	\$967	2010	U.S. Census Bureau	
United States	\$998	2010	U.S. Census Bureau	
Paris	\$513	2009	Insee	
France	\$446	2009	Insee	
Rio de Janeiro	\$134	2011	Censo	
Brazil	\$93	2011	Censo	
São Paulo	\$136	2011	Censo	
Brazil	\$93	2011	Censo	
Shanghai	\$105	2011	Xinhua net/STA	
China	\$63	2011	CINIC/STA	
Singapore	\$696	2012	Singapore Comprehensive Labour Force Survey	
Sydney	\$962	2008	Australian Bureau of Statistics	
Australia	\$657	2011	Australian Bureau of Statistics	
Tokyo	\$1,070	2011	Basic Survey on Wage Structure 2011	
Japan	\$846	2011	Wages and Labour Welfare Statistics Division, Ministry of Health, Labour and Welfare / NLI Research Institute	
Toronto	\$429	2010	Statistics Canada	
Canada	\$470	2011	Statistics Canada	

City	Figure	Date	Source	Notes
GDP (ppp) (million)				
Amsterdam	\$103,511	2011	Statistics Netherlands	
Netherlands	\$625,550	2011	Statistics Netherlands	
Berlin	\$80,000	2010	Amt für Statistik Berlin-Brandenburg	
Germany	\$3,280,500	2010	World Bank	
Bogotá	\$82,175	2012	Banco de la República de Colombia	
Colombia	\$369,515	2012	Banco de la República de Colombia	
Buenos Aires	\$191,700	2008	PricewaterhouseCoopers	
Argentina	\$474,865	2011	World Bank	
Hong Kong	\$357,475	2011	Hong Kong Annual Digest of Statistics	
Istanbul	\$182,000	2008	PricewaterhouseCoopers	
Turkey	\$678,913	2010	World Bank	
Johannesburg	\$175,956	2011	StatSA report: P0441 – Gross Domestic Product (GDP), 3rd Quarter 2011	
South Africa	\$521,748	2011	StatSA report: P0441 – Gross Domestic Product (GDP), 3rd Quarter 2011	
London	\$565,000	2008	PricewaterhouseCoopers	
United Kingdom	\$3,357,399	2010	World Bank	
Los Angeles	\$747,306	2011	US Bureau of Economic Analysis	Figure is for Los Angeles-Long Beach-Santa Ana, CA Metropolitan Statistical Area
United States	\$13,445,266	2011	US Bureau of Economic Analysis	
Montréal	\$88,493	2011	Institut de la statistique du Québec et Statistique Canada	
Canada	\$1,491,776	2012	Statistics Canada	
Mumbai	\$209,000	2008	PricewaterhouseCoopers	
India	\$3,197,826	2010	World Bank	
New York	\$1,406,000	2008	PricewaterhouseCoopers	
United States	\$13,445,266	2011	US Bureau of Economic Analysis	
Paris	\$605,985	2009	Insee	
France	\$2,054,371	2009	Insee	
Rio de Janeiro	\$194,900	2011	IBGE	
Brazil	\$2,284,000	2011	World Bank	
São Paulo	\$370,000	2011	Prefeitura de Sao Paulo	
Brazil	\$2,284,000	2011	World Bank	

City	Figure	Date	Source	Notes
GDP (ppp) (million)				
Seoul	\$218,709	2012	Statistics Korea	
Korea	\$1,126,070	2012	The Bank of Korea	
Shanghai	\$289,899	2011	SMSB	
China	\$7,128,290	2011	Government Work Report of Year 2012	
Singapore	\$311,566	2011	Department of Statistics Singapore	
Sydney	\$213,000	2008	PricewaterhouseCoopers	
Australia	\$924,843	2010	World Bank	
Tokyo	\$743,826	2009	Annual Report on Prefectural Accounts	
Japan	\$4,218,873	2009	Economic and Social Research Institute, Cabinet Office, Government of Japan	
Toronto	\$124,098	2012	Toronto Government website	
Canada	\$1,491,776	2012	Statistics Canada	
Creative industries employment				
Amsterdam	8.3%	2012	LISA / Statistics Netherlands	
Netherlands	7.5%	2012	LISA / Statistics Netherlands	
Berlin	10%	2006	Statistisches Bundesamt Deutschland	
Germany	2.3%	2006	Statistisches Bundesamt Deutschland	
Buenos Aires	9.3%	2011	Observatorio de Industrias Creativas	
Argentina	4.62%	2007	Observatorio de Industrias Creativas	
Hong Kong	5.4%	2012	Census and Statistics Department	
Istanbul	3.69%	2008	Istanbul Cultural Economy	
Johannesburg	4.5%	2008	Gauteng Creative Industries Mapping report	
London	12%	2007	GLA London's Creative Sector	
United Kingdom	5.1%	2011	DCMS	
Los Angeles	5.4%	2012	Americans for the Arts, 2012 Creative Industries 100 Most Populated US Cities	
United States	2.15%	2012	Americans for the Arts, 2012 Creative Industries 100 Most Populated US Cities	
Montréal	13.3%	2006	Statistique Canada	
Canada	9.7%	2006	Statistics Canada	
Mumbai	16.01%	2005	Tata Institute of Social Sciences	
India	11.44%	2005	Tata Institute of Social Sciences	

City	Figure	Date	Source	Notes
Creative industries employment				
New York	8%	2008	Americans for the Arts, Creative Industries 2008 The 50 City Report	
United States	2.15%	2012	Americans for the Arts, 2012 Creative Industries 100 Most Populated US Cities	
Paris	8.8%	2008	IAU Ile-de-France/Insee	
France	3.93%	2008	IAU Ile-de-France/Insee	
Rio de Janeiro	2.75%	2012	SMC, Strategic Planning	
Brazil	0.87%	2011	Sistema Firjan	
São Paulo	2.46%	2011	Sistema Firjan	
Brazil	0.87%	2011	Sistema Firjan	
Seoul	9.4%	2011	Seoul Metropolitan Government	
Korea	4.2%	2011	Seoul Metropolitan Government	
Shanghai	7.38%	2010	Shanghai Economic Yearbook 2011	
Singapore	0.82%	2009	Singapore Cultural Statistics 2011 – Economic Contribution of the Arts and Cultural Sector	
Sydney	5.3%	2010	NSW Government	
Australia	3.8%	2006	Australian Bureau of Statistics	
Tokyo	11.2%	2006	Yoshimoto, M. (2009) ‘Creative Industry Trends – The Creative-Industry Profiles of Japan’s Ordinance-Designated Cities’, NLI Research Report	
Japan	4%	2006	NLI Research Institute	
Toronto	9.7%	2006	Statistics Canada	
Canada	7.1%	2007	The Conference Board of Canada	

Appendix 2: World Cities Culture Forum Events 2012–2013

2012

World Cities Culture Report Shanghai Symposium

In April 2012 an inaugural symposium was held in Shanghai. Organised by BOP Consulting and Shanghai Theatre Academy, and hosted and sponsored by the Shanghai Theatre Academy Metropolitan Cultural Audit Centre, the Shanghai Symposium marked the first opportunity for the partner cities to get together to discuss the draft of the World Cities Culture Report 2012, and to exchange ideas about culture's role in public policy.

The two-day Symposium was attended by representatives of eight cities. Through a series of keynote speeches, presentations and discussions they explored issues of mutual interest, and agreed the first steps to a programme of further research.

More information can be found about the Shanghai Symposium on its associated website (Chinese only): www.shcci.cn/node749718/whlt/index.html

We would like to thank the following for participating and speaking at the Shanghai Symposium:

Istanbul

Esma Firuze Küyük, Assistant Expert of Culture & Tourism, Istanbul Office of the Ministry of Culture and Tourism

Johannesburg

Joseph Gaylard, Director of Visual Arts Network of South Africa, Johannesburg office
Khumbu Sithole, Senior Manager, Knowledge Management, Gauteng Tourism Authority

London

Justine Simons, Head of Culture, Greater London Authority
Adam Cooper, Senior Cultural Policy Officer, Greater London Authority
John Howkins, Visiting Professor, Shanghai theatre Academy & BOP Associate
Prof. Andy Pratt, King's College London

Mumbai

Prof. Abdul Shaban, Centre for Development Studies, Tata Institute of Social Sciences

New York

Kate D. Levin, Commissioner, Department of Cultural Affairs, New York City
Donna Keren, Senior Vice President, Research and Analysis, NYC & Company
Danai Pointer, Director of External Affairs, Department of Cultural Affairs, New York City

Paris

Carine Camors, Urban Economist, IAU Ile-de-France
Odile Soulard, Urban Economist, IAU Ile-de-France

Shanghai

Wei Lou, Chairman of Shanghai Theatre Academy,
Director of School Committee
Jinhai Zhu, Deputy Director, The Development
Research Centre of Shanghai Municipal People’s
Government
Ping Yu, Director of Culture and Technology
Department, Ministry of Culture, P.R. China
Prof. Changyong Huang, Vice President, Shanghai
Theatre Academy
Marina Guo, Shanghai Theatre Academy

Tokyo

Yusaku Imamura, Counselor on special issues to the
Governor, Tokyo Metropolitan Government
Mitsuhiro Yoshimoto, Chairman, Specialist Committe
for Cultural Policy, Tokyo Council for the Arts;
Director of Arts and Cultural Projects, NLI Research
Institute
Katsuhiko Funaki, Director of Cultural Policy, Bureau
of Citizens and Cultural Affairs, Tokyo Metropolitan
Government

World Cities Culture Forum Management Team

Paul Owens, Managing Director, BOP Consulting;
Director, World Cities Culture Forum
Matthieu Prin, Project Manager, World Cities
Culture Forum
Richard Naylor, Director, Research, BOP Consulting

World Cities Culture Summit London 2012

The inaugural World Cities Culture Summit was held
in London on August 1, 2012, to mark the launch
of the World Cities Culture Report 2012. The report
was commissioned by the Mayor of London in
partnership with nine of the cities featured in it,
and was produced by BOP Consulting.

The event coincided with London’s hosting of
the 2012 Olympic and Paralympic Games, and as the
city held an unprecedented citywide cultural festival.
The summit was held at London House (City Hall) as
part of an ambitious programme created by the Mayor
to maximise the huge opportunities for London arising
from the Games.

The summit brought together cultural leaders and
policymakers from nine of the cities involved in the
research in front of an invited audience to discuss the
report’s findings and to share ideas and knowledge.

We would like to thank the following for
participating and speaking at the World Cities Culture
Summit London 2012:

Istanbul

Prof. Ahmet Emre Bilgili, Director, Istanbul Provincial
Directorate of Culture and Tourism
Esma Firuze Küyük, Assistant Expert of Culture &
Tourism, Istanbul Office of the Ministry of Culture
and Tourism

London

Neil MacGregor, Director, British Museum
Munira Mirza, Deputy Mayor for Education and
Culture, Greater London Authority
Justine Simons, Head of Culture, Greater London
Authority
Adam Cooper, Senior Cultural Policy Officer,
Greater London Authority
Amanda Neal, Culture Team, Greater London
Authority

Los Angeles

Kamilla Blanche, Senior Deputy of Arts & Culture,
City of Los Angeles

Mumbai

Prof. Abdul Shaban, Centre for Development
Studies, Tata Institute of Social Sciences

New York

Kate D. Levin, Commissioner, Department of Cultural
Affairs, New York City
Danai Pointer, Director of External Affairs,
Department of Cultural Affairs, New York City

Paris

Carine Camors, Urban Economist, IAU Ile-de-France
Odile Soulard, Urban Economist, IAU Ile-de-France

Shanghai

Prof. Changyong Huang, Vice President, Shanghai Theatre Academy
Marina Guo, Shanghai Theatre Academy

Sydney

Rachel Healy, Executive Manager Culture, City of Sydney

Tokyo

Kiyoshi Kobayashi, Director General, Bureau of Citizens and Cultural Affairs, Tokyo Metropolitan Government
Yusaku Imamura, Counselor on special issues to the Governor, Tokyo Metropolitan Government
Mitsuhiro Yoshimoto, Chairman, Specialist Committee for Cultural Policy, Tokyo Council for the Arts; Director of Arts and Cultural Projects, NLI Research Institute
Katsuhiko Funaki, Director of Cultural Policy, Bureau of Citizens and Cultural Affairs, Tokyo Metropolitan Government
Yuko Ishiwata, Program Director, Arts Council Tokyo
Haruko Hoyle, Program Officer, Arts Council Tokyo

World Cities Culture Forum Management Team

Paul Owens, Managing Director, BOP Consulting; Director, World Cities Culture Forum
Matthieu Prin, Project Manager, World Cities Culture Forum
Richard Naylor, Director, Research, BOP Consulting
Ulrike Chouguley, Senior Consultant, BOP Consulting

2013

World Cities: Strategy for Design and Creativity (Shanghai Symposium 2013)

In September 2013, the World Cities Culture Forum Shanghai Symposium 2013 ‘World Cities: Strategy for Design and Creativity’ took place as part of Shanghai’s annual Design Week, which included a rich international programme of exhibitions, demonstrations, trade shows, workshops, lectures and performances. The Symposium was an opportunity to showcase what city partners are doing to foster design and apply design solutions in a range of economic, social and cultural contexts.

The Symposium took place in one of the world’s leading emerging centres of design, recently designated as a UNESCO City of Design and home to a huge array of design activity from product, to service, to graphic design – as well as a globally significant site of modern architecture and urban design.

The World Cities Culture Forum Shanghai Symposium was funded and co-hosted by Shanghai Municipal Government, Jing’an District government and Shanghai Theatre Academy. The Symposium was organised by Metropolitan Cultural Audit Centre (MCAC) STA, BOP Consulting, Shanghai Jing Gong Group, on behalf of the World Cities Culture Forum.

More information can be found about the Shanghai Symposium on its associated website (Chinese only): www.shcci.cn/node749718/whlt/index.html

We would like to thank the following for participating and speaking at the 2013 World Cities Culture Forum Shanghai Symposium:

Beijing

Zhang XiaoMing, Director, Research Center for Cultural Policy of Chinese Academy of Social Sciences
Prof. Hardy XIANG, Vice President, School of Arts, Peking University

Hong Kong

Aric Chen, Curator of Design and Architecture, M+ Museum
Conor Roche, Director and Co-founder, Fieldwork.info

Istanbul

Deniz Ova, Director, Istanbul Design Biennial

London

Sir John Sorrell, Founder and Director, London Design Festival, Chairman of University of the Arts London
John Howkins, Visiting Professor, Shanghai Theatre Academy & BOP Associate
Eleanor Fawcett, Head of Design, Olympic Park Legacy Company

Paris

Stephane Simon, Executive Manager, Le Lieu du Design
Carine Camors, Urban Economist, IAU Ile-de-France
Odile Soulard, Urban Economist, IAU Ile-de-France

New York

Thomas Vecchione, Principal, Gensler U.S.A.

Shanghai

Weng TieHu, Vice Mayor of Shanghai
Wu JianMin, Former Chinese Ambassador in France,
Honorary Chairman, Bureau of International
Expositions
Pan Min, Governor of Shanghai Jing'an Municipal
Government
Lou Wei, Chairman of Shanghai Theatre Academy
Prof. Huang ChangYong, Vice-president, Shanghai
Theatre Academy
Wu Ping, Managing Director, Shanghai HKG
Architectural Design & Consulting
Prof. Wu Jiang, Vice President, Tongji University
Weiqi Qi, Vice Director, Urban Development Planning
Branch, Shanghai Tongji Urban Planning & Design
Institute
Alexander Fabian Brandt, Creative Director, Shanghai
Feilifeiqu Multimedia Co. Ltd.
Rainer Wessler, Creative Director, Frog Design
Yi Zhou, Managing Director, Shanghai S-Point Design
Marina Guo, Shanghai Theatre Academy

Sydney

Cynthia MacNee, Operation Director, QUT Creative
Enterprise Australia
Sherman Francis Young, Associate Dean, Learning
and Teaching, Faculty of Arts at Macquarie University
Susie Khamis, Lecturer, Macquarie University

World Cities Culture Forum Management Team

Paul Owens, Managing Director, BOP Consulting;
Director, World Cities Culture Forum
Matthieu Prin, Project Manager, World Cities
Culture Forum

World Cities Culture Summit Istanbul 2013

**The New Cultural Agenda: how can world city
leaders unleash the full potential of culture?**

The second World Cities Culture Summit was held
in Istanbul 13–15th November 2013. The event was
hosted by the Istanbul Provincial Directorate of
Culture and Tourism. The Istanbul Summit was
curated by BOP Consulting, working closely with
the 2013 chair of the World Cities Culture Forum,
Justine Simons, Head of Culture at the Greater
London Authority, and liaising closely with all the
other partner cities. The production and design of
the event was managed by Studio Design UK.
Over a three-day programme, the summit was an
opportunity for old members of the Forum to meet
new city members and to engage in meaningful policy
discussions about culture’s role in a world city context.
The summit agenda was designed to address the
following three overall questions:

- What can we learn from each other about effective
future strategies for promoting culture in our
World Cities?
- How can we extend the influence of culture still
further in the world city urban agenda?
- How can we work together to continue to
demonstrate the value and impact of culture?

The summit sessions were organised around four key
themes. These themes reflected the common
challenges and opportunities that all participating
world cities face in attempting to harness the potential
of culture. They had emerged from the research
around the World Cities Culture Report itself as well
as the discussions BOP Consulting had had with
individual cities in preparation for the Summit.

- The themes were:
- Promotion and positioning on the world stage:
approaches to promotion, branding and attracting
inward investment
 - The new cultural infrastructure: how world cities
are expanding and upgrading their cultural offer
 - Participation and supporting creative expression:
policies and programmes that open up
opportunities for all citizens
 - Embedding culture across public services: including
employment, economic development, social
integration and environmental protection

We would like to thank the following for participating
and speaking at the World Cities Culture Summit
Istanbul 2013:

Amsterdam

Max van Engen, Head of Culture, City of Amsterdam
Araf Ahmadali, Policy Officer, Arts and Culture office,
City of Amsterdam

Berlin

Hans-Georg Knopp, Senior Research Fellow,
Hertie School of Governance, Berlin

Beijing

Hui Wang, Secretary General, Beijing Association
for Cultural Exchanges
Fangming Qiu, Director, Beijing Association
for Cultural Exchanges
Yingying Bu, Beijing Association for Cultural
Exchanges

Bogotá

Clarisa Ruiz Correal, Secretary of Culture,
Leisure and Sport Department, City of Bogotá
Jorge Mario Diaz, Vice President of Governance,
Chamber of Commerce, City of Bogotá

Buenos Aires

Miguel Gutiérrez, Secretary of Tourism, City of
Buenos Aires
Sofía Castro, Consultant to the Minister of Culture,
City of Buenos Aires

Hong Kong

Elizabeth Tai, Deputy Secretary for Home Affairs
(West Kowloon Cultural District), Government
of the Hong Kong Special Administrative Region
Linus Fung, Chief Manager (Urban/Cultural Services),
Leisure and Cultural Services Department,
Government of the Hong Kong Special Administrative
Region
Drew Lai, Deputy Representative, Hong Kong
Economic and Trade Office, Brussels

Istanbul

Prof. Ahmet Emre Bilgili, Director, Istanbul Provincial
Directorate of Culture and Tourism
Esma Firuze Küyük, Assistant Expert of Culture &
Tourism, Istanbul Office of the Ministry of Culture
and Tourism
Nazan Ölçer, Director, Sakıp Sabancı Museum
Iskender Pala, Author
Görgün Taner, Director, Istanbul Foundation
for Culture and Arts (IKSV)

Johannesburg

Joseph Gaylard, Director of Visual Arts
Network of South Africa, Johannesburg office

London

Justine Simons, Head of Culture, Greater
London Authority
Jackie McNerney, Culture Strategy Manager,
Greater London Authority
Ben McKnight, Senior Press Officer, Greater
London Authority
Andy Pratt, Professor of Cultural Economy,
City University London
Tom Campbell, BOP Associate
Alan Freeman, Visiting Professor at London
Metropolitan University; Former GLA Principal
Economist

Los Angeles

Laura Zucker, Executive Director, Los Angeles
County Arts Commission
Jessica Cusick, Cultural Affairs Manager, City of
Santa Monica Cultural Affairs
Keith McNutt, Stanton Fellow, Durfee Foundation

Montréal

Jean-Robert Choquet, Director, Direction de la
culture et du patrimoine, Ville de Montréal
Nathalie Maillé, Executive Director, Conseil des
Arts de Montréal

New York

Kate D. Levin, Commissioner, Department of
Cultural Affairs, New York City
Danai Pointer, Director of External Affairs,
Department of Cultural Affairs, New York City

Paris

Rachel Khan, Cultural Counsellor of the Governor
of Paris Ile-de-France region
Carine Camors, Urban Economist, IAU Ile-de-France
Odile Soulard, Urban Economist, IAU Ile-de-France

Rio de Janeiro

Sérgio Sá Leitão, Secretary of Culture, Municipality
of Rio de Janeiro and CEO, RioFilme
Danielle Barreto Nigromonte, Undersecretary of
Culture, Municipality of Rio de Janeiro

Seoul

Hae-Bo Kim, Head, Department of Policy
Research & Development, Seoul Foundation for
Arts and Culture
Chung il Choi, Senior Administrator, Cultural Policy
Team, Seoul Metropolitan Government
Hyunju Park, Cultural Alliance & Marketing Team,
Seoul Foundation for Arts and Culture
Jin-Hwan Kim, Researcher, R&D Team, Seoul
Foundation for Arts and Culture

Shanghai

Prof. Changyong Huang, Vice President, Shanghai
Theatre Academy

Singapore

Chee Yan Yeoh, Permanent Secretary, Ministry
of Culture, Community and Youth
Alvin Tan, Group Director (Policy), National Heritage
Board
Ju Li Yeow, Deputy Director (Art)/Arts and Heritage
Division, Ministry of Culture, Community and Youth

Tokyo

Mitsuhiro Yoshimoto, Chairman, Specialist Committe
for Cultural Policy, Tokyo Council for the Arts; Director
of Arts and Cultural Projects, NLI Research Institute
Kazuhiko Suzuki, Program Officer, Planning Office
for Arts Council Tokyo

Toronto

Lori Martin, Senior Cultural Affairs Officer, Cultural
Services, City of Toronto
Tim Jones, President, Artscape

World Cities Culture Forum Management Team

Paul Owens, Managing Director, BOP Consulting;
Director, World Cities Culture Forum
Matthieu Prin, Project Manager, World Cities Culture
Forum
Richard Naylor, Director, Research, BOP Consulting
Tom Campbell, BOP Associate
Cecilia Dinardi, Researcher, World Cities Culture Forum
Ulrike Chouguley, Senior Consultant, BOP Consulting

Appendix 3:

List of policy questions

1. What are the key agencies involved in your city's cultural policymaking (government at different territorial levels, other public sector bodies, economic development agencies, private organisations, etc.)
[Please list the most important players within your city and briefly explain their roles. 200 words max.]
2. In order of priority, what are the main drivers of your city's cultural policy? And are these priorities reflected in your country's national policy?
 - Value of cultural participation
 - Heritage
 - Tourism
 - Economic development
 - Social development
 - Diplomacy/cultural exchange
 - City marketing
 - Nation-building
 - Other (please specify)[Please rank the above items in order of priority. Please also provide a brief commentary to explain your priorities. 500 words max.]
3. What are the key developments within the cultural sector in your city that are taking place now or are planned for the near future? This could be in terms of:
 - cultural infrastructure (includes both buildings and institutions)
 - festival/events programmes
 - support programmes for cultural workforce
 - other[Please provide a brief description of the key developments for the areas listed above (if relevant) or any others. 200 words max.]
4. Are there any major initiatives or events (e.g. Olympic Games, Expo, UNESCO designation, European Capital of Culture designation etc) in your city that take place now or in the near future? If yes, why do you think these will impact on the overall cultural offer and participation in your city?
[Please provide a brief commentary. 200 words max.]
5. What role do 'informal, fringe' activities play within your city's cultural life? (e.g. photo exhibitions in cafes). And how important do you consider this contribution made by this 'fringe' economy compared to the 'formal' cultural sector?
[Please provide a brief commentary and a list of examples of the kind of informal, fringe activities that are particularly important in your city. 500 words max.]
6. How are you securing the long-term, sustainable development of the cultural sector?
[Please provide a brief commentary on the key areas that you focus on or which need support in terms of developing a more sustainable cultural sector. 500 words max.]
7. What do you consider as the key cultural assets of your city? (Assets does not exclusively refer to cultural infrastructure, but could equally include workforce, sub-sectors, structures, organisations, processes)
[Please provide a brief commentary. 300 words max.]

8. What are the key challenges to developing your city’s cultural assets? (economic, social, organisational/governmental, political)
[Please provide a brief commentary.
500 words max.]
9. What do you consider as unique to your city’s cultural offer?
[Please provide us with one key feature that you consider unique and provide a brief explanation for your choice. This could refer to a particular event or initiative, or another element of cultural life/sector.
200 words max.]

The *World Cities Culture Report 2012* is a major new global initiative on culture and the future of cities, which was initiated by the Mayor of London and the Greater London Authority.

This report has been prepared by
BOP Consulting (www.bop.co.uk):
Paul Owens
Chris Gibbon
Ulrike Chouguley
Matthieu Prin
Richard Naylor
Cecilia Dinardi
Yan Woon Yvonne Lo

In collaboration with:
Prof. Andy Pratt (King’s College London)
Prof. Kate Oakley (University of Leeds)

This report has also benefited from the invaluable support of our project advisors:
Alan Freeman (London Metropolitan University)
Prof. Changyong Huang (Shanghai Theatre Academy)
Dave Adam (Global Cities)
John Howkins

BOP would like to thank the British Council, particularly the local offices in the partner cities, for their advice and support

MAYOR OF LONDON



The report has been produced in collaboration with our project partners:



© Mayor of London

Other formats and languages

For a large print, Braille, disc, sign language video or audio-tape version of this document, please contact us at the address below:

Public Liaison Unit

Greater London Authority
City Hall, The Queen’s Walk
More London, London SE1 2AA

Telephone **020 7983 4100**
Minicom **020 7983 4458**
www.london.gov.uk

You will need to supply your name, your postal address and state the format and title of the publication you require.

If you would like a summary of this document in your language, please phone the number or contact us at the address above.

Chinese

如果需要您母語版本的此文件，
請致電以下號碼或與下列地址聯絡

Vietnamese

Nếu bạn muốn có văn bản tài liệu này bằng ngôn ngữ của mình, hãy liên hệ theo số điện thoại hoặc địa chỉ dưới đây.

Greek

Αν θέλετε να αποκτήσετε αντίγραφο του παρόντος εγγράφου στη δική σας γλώσσα, παρακαλείστε να επικοινωνήσετε τηλεφωνικά στον αριθμό αυτό ή ταχυδρομικά στην παρακάτω διεύθυνση.

Turkish

Bu belgenin kendi dilinizde hazırlanmış bir nüshasını edinmek için, lütfen aşağıdaki telefon numarasını arayınız veya adrese başvurunuz.

Punjabi

ਜੇ ਤੁਹਾਨੂੰ ਇਸ ਦਸਤਾਵੇਜ਼ ਦੀ ਕਾਪੀ ਤੁਹਾਡੀ ਆਪਣੀ ਭਾਸ਼ਾ ਵਿਚ ਚਾਹੀਦੀ ਹੈ, ਤਾਂ ਹੇਠ ਲਿਖੇ ਨੰਬਰ 'ਤੇ ਫ਼ੋਨ ਕਰੋ ਜਾਂ ਹੇਠ ਲਿਖੇ ਪਤੇ 'ਤੇ ਰਾਬਤਾ ਕਰੋ:

Hindi

यदि आप इस दस्तावेज़ की प्रति अपनी भाषा में चाहते हैं, तो कृपया निम्नलिखित नंबर पर फोन करें अथवा नीचे दिये गये पते पर संपर्क करें

Bengali

আপনি যদি আপনার ভাষায় এই দলিলের প্রতিলিপি (কপি) চান, তা হলে নীচের ফোন নম্বরে বা ঠিকানায় অনুগ্রহ করে যোগাযোগ করুন।

Urdu

اگر آپ اس دستاویز کی نقل اپنی زبان میں چاہتے ہیں، تو براہ کرم نیچے دئے گئے نمبر پر فون کریں یا دیئے گئے پتے پر رابطہ کریں

Arabic

إذا أردت نسخة من هذه الوثيقة بلغتك، يرجى الاتصال برقم الهاتف أو مراسلة العنوان أدناه

Gujarati

જો તમને આ દસ્તાવેજની નકલ તમારી ભાષામાં જોઈતી હોય તો, કૃપા કરી આપેલ નંબર ઉપર ફોન કરો અથવા નીચેના સરનામે સંપર્ક સાધો.

Amsterdam

Berlin

Bogotá

Buenos Aires

Hong Kong

Istanbul

Johannesburg

London

Los Angeles

Montréal

Mumbai

New York

Paris

Rio de Janeiro

São Paulo

Seoul

Shanghai

Singapore

Sydney

Tokyo

Toronto