

THE LEADERSHIP EXCHANGE PROGRAMME IN ACTION

**CITY SOLUTIONS TO
GLOBAL CHALLENGES**
IMPACT REPORT
2018–2023



WORLD
CITIES
CULTURE
FORUM

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WORLD CITIES CULTURE FORUM

World Cities Culture Forum is the leading global network of civic cultural leaders from over 40 creative cities. Our city partners span six continents representing a total population of over 245 million and 60 UNESCO World Heritage Sites.

Our network of cultural city leaders shares cultural solutions to meet the challenges of the 21st century – from climate change to growing affordable workspace in our cities, developing strategies for cultural tourism and the night-time economy, and increasing diversity in the public realm by placing culture at the heart of city planning and investment.

World Cities Culture Forum was founded in 2012 around the belief that global cities can achieve more by working together and being generous with ideas rooted in the creative. It was founded and is chaired by Justine Simons OBE, London's Deputy Mayor for Culture and the Creative Industries. Sadiq Khan, the Mayor of London, is the Patron.

A decade on, we've established the principle that culture is a golden thread in cities: supporting our communities, our health and wellbeing, attracting tourists and boosting economies. Our leaders learn from one another to build a world where culture is at the heart of thriving cities. We champion practical solutions through our global Summit and partnerships with leading institutions. As a global thought leadership group, we make the case for culture with leading research, data and case studies.

OUR WORLD CITY PARTNERS

Abu Dhabi, Amsterdam, Austin, Barcelona, Bengaluru, Brasilia, Brussels, Buenos Aires, Chengdu, Chicago, Dubai, Dublin, Edinburgh, Guangzhou, Hamburg, Helsinki, Hong Kong, İstanbul, Kyiv, Lagos, Lisbon, London, Los Angeles, Melbourne, Milan, Montréal, Nanjing, New York, Oslo, Paris, Rio de Janeiro, San Francisco, São Paulo, Seoul, Shenzhen, Stockholm, Sydney, Taipei City, Tokyo, Toronto, Vancouver, Vienna, Warsaw, Zurich

FOREWORDS



JUSTINE SIMONS OBE

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

At the World Cities Culture Forum, we believe that by being generous with our ideas and learning from one another we can build fairer and more prosperous cities. This is why in 2017, we launched our Leadership Exchange Programme supported by Bloomberg Philanthropies, which is all about going deeper into our common challenges together.

It is now our members' most valued programme and they have looked at a whole range of priority areas in cities today. Together our cities are protecting affordable creative space, making the public realm more representative and leading reconciliation with indigenous cultures. Our cities have a space to debate and share solutions at the annual World Cities Culture Summit. But for these conversations to lead to real change in our cities, they require dedicated time, often the involvement of wider city colleagues and the benefit of seeing the projects in action and in real time. The Leadership Exchange Programme enables all this and more.

I will always remember my conversation with the then San Francisco Commissioner, Tom de Caigney on the top of a double decker bus during the 2015 London Summit; we discussed the crisis of affordable workspace and Tom mentioned the CAST project, a new idea that was delivering real results. Inspired by this, we set up our own version in London - the Creative Land Trust, a model that is now being replicated in Austin, Sydney and Amsterdam.

The Leadership Exchange Programme means we don't have to rely on chance encounters on buses – it is structured to support city leaders to address urgent challenges by witnessing policy in action, deepening collaborations with their peers around the world, and enabling visits to bring back home actionable insights from tried and tested solutions. It has accelerated learning, raised the ambition of our city leaders, and fast-tracked policy implementation. Some participants said it was the best learning experience of their careers. Importantly, it has created long-lasting ties between cities.

This report looks at the impact of the two cohorts of exchanges involving 22 world cities. It showcases each exchange and its outcomes so far; from better mapping of cultural infrastructure to learning how to best host a Cultural Olympiad, from decentralising cultural offer into neighbourhoods, to protecting culture at risk and new financing models for affordable creative space.

I want to thank all the participants for their leadership and generosity and Bloomberg Philanthropies for guiding and supporting this valuable work.

I hope these generous, practical and inspiring exchanges continue to deepen as we work together to unlock the transformational power of culture around the globe.



KATE D. LEVIN

Bloomberg Philanthropies

The challenges faced by municipal leaders in global cities can seem unique – the pressures of *this* problem in *this* context in *this* moment. So there is extraordinary value in seeing how committed colleagues in other places are addressing versions of the same problems. The World Cities Culture Forum's Leadership Exchange Programme structures these crucial collaborations, providing insights into successes, and the process of trial and error to arrive at them, for a range of issues engaging the creative sector around the world.

To date, the Leadership Exchange Programme has served as the vehicle for 22 World Cities Culture Forum's member cities to workshop ideas and co-create solutions, from strengthening the night-time economy and discussing new funding models for culture, to reconciliation with indigenous communities, and bringing culture to people's doorsteps in ever-growing cities. Each exchange helps catalyze a group of internal stakeholders, often including the private sector alongside government.

The case studies in this report, drawn from the first two rounds of the Leadership Exchange Programme, offer specific learnings: what initiatives can be replicated from one city to another, what policies require substantial rethinking, and how assumptions about resources and implementation necessarily shift in recognition of different local priorities and opportunities.

In sharing these insights around the replication of great ideas, World Cities Culture Forum documents how mutual interests and casual conversations are transformed into actionable collaborations through in-depth research, planning, and in-person observation. The impact of the Leadership Exchange Programme has been borne out of the development of advocates for culture within non-culture areas of government, enriching professional development opportunities for cultural leaders, process improvements for policy initiatives, and integration of the arts into wider city programs.

Leadership Exchange Programme proves that a shared approach can cultivate ideas and tactics that expand our thinking and center the arts in promoting quality of life, sustainability, and creativity in cities. Bloomberg Philanthropies is pleased to support World Cities Culture Forum's signature program and looks forward to the outcomes that it will continue to advance for the betterment of our cities and our lives.



WHAT IS THE LEADERSHIP EXCHANGE?

Supported by Bloomberg Philanthropies, the Leadership Exchange Programme has been running since 2018. Conversations between city leaders at the annual World Cities Culture Summit have often sparked a desire for further discussion and focus on particular challenges which multiple cities are facing across the network. The Leadership Exchange Programme allows them to do this in-depth.

Through the programme, cultural city leaders have been able to travel across the globe and spend a few quality days together, digging into a cultural policy topic and how different cities are approaching it, learning from each other and engaging with another city’s cultural spaces and initiatives. Sometimes the exchange is hosted in one city; other times the exchange has gone two ways and participants have visited each other’s cities.

World cities are at the forefront of current global changes – from migration and population growth to climate change and inequality. To meet these challenges, it’s vital that cities work together and learn from each other. That is why the Leadership Exchange Programme is so important. It helps cities to grow in confidence and ambition, and accelerate learning, leading to new projects and policies.

The Leadership Exchange Programme enables city leaders to bond and learn over a few intense but fruitful days; take back ideas they can adapt in their own cities; and share learnings with the rest of the World Cities Culture Forum network, and networks beyond that. Good ideas spread and have a lasting impact on cultural policy.

Participants say the programme provides actionable insights and has a positive impact in their cities. A participant described their exchange as:

“One of the best learning experiences of my public service career.”

The Leadership Exchange Programme has now completed two cohorts. The first launched in 2018 and the second in 2020. Some of the exchanges were delivered online during the Covid-19 pandemic, others were put on hold and resumed when travel restrictions were lifted.

Cities applied for exchanges and an international jury reviewed and selected the awarded projects. The first cohort enabled four exchanges on the following topics:

1. How to grow affordable creative space
2. How culture is helping drive zero-waste cities
3. How to bring culture to people’s doorstep
4. How to reconcile with indigenous cultures

The second cohort enabled seven exchanges on:

5. How to make culture count: innovations in mapping data
6. How to design art biennales with civic participation
7. How to decentralise culture
8. How to hardwire affordable space in the city’s growth
9. How to deliver equity and inclusion within a cultural olympiad
10. How to protect culture at risk
11. How to explore new funding models for culture

This report offers an overview of the exchanges, illustrates their impact, and imparts lessons learned by the participating cities, with the aim of enabling other cities to also benefit from their learning experience. We hope the exchanges spark ideas and inspire future collaborations.

The exchanges offer opportunities for personal and professional growth. They foster cultural immersion and a global perspective. Policymakers gain diverse skills, expand networks, and enhance cultural sensitivity. The Leadership Exchange contributes to global problem-solving by addressing unique challenges - international exchanges empower individuals with valuable skills and insights.

Cities who took part:

- AMSTERDAM**
- AUSTIN**
- BARCELONA**
- BUENOS AIRES**
- CHENGDU**
- EDINBURGH**
- LAGOS**
- LISBON**
- LONDON**
- LOS ANGELES**
- MELBOURNE**
- MILAN**
- MONTREAL**
- NEW YORK**
- PARIS**
- SAN FRANCISCO**
- STOCKHOLM**
- SYDNEY**
- TORONTO**
- VIENNA**
- WARSAW**
- ZURICH**

LEADERSHIP EXCHANGES AT A GLANCE

“From a professional point of view, it is a unique experience of getting insights from another city that shares common challenges and has found innovative solutions to meet them. From a personal point of view, it is also a very rich experience.”

LEADERSHIP EXCHANGE PARTICIPANT



© Sofian Boussaid

2018



ONE-WAY EXCHANGE

Amsterdam, Austin, London, New York, San Francisco, Sydney, Warsaw → Toronto

How to Grow Affordable Creative Space

Rapid development in cities means property rents and taxes increase, leading to the loss of artist studios. How can cities protect and grow affordable creative work space as the city grows?



ONE-WAY EXCHANGE

London → New York

How Culture is Helping Drive Zero-Waste Cities

Waste management is a big issue for cities. As cities develop zero waste policies, how can the creative economy help reduce, recycle and reuse?



ONE-WAY EXCHANGE

Buenos Aires → London

How to Bring Culture to People's Doorstep

Cultural gems are found across our cities, often in hidden areas and neighbourhoods outside of city centres. How can we celebrate them and bring culture to every corner of our cities? How can all citizens enjoy the cultural riches of our cities on their doorstep?

2019



TWO-WAY EXCHANGE

Sydney ↔ Toronto

How to Reconcile with Indigenous Cultures

Some of our cities are built on first nation and indigenous territories. How can we celebrate indigenous communities and contribute towards reconciliation?

2021



ONLINE EXCHANGE

Amsterdam, Austin, Barcelona, Chengdu, Moscow, London, Los Angeles, Milan, Montreal and Stockholm

How to Make Culture Count: Innovations in Mapping Data

Cultural infrastructure is often invisible in city planning processes. From community spaces to rehearsal rooms and making spaces, we can't protect what can't be counted. What kind of data do we need to influence city planning and protect culture?

2022



TWO-WAY EXCHANGE

Warsaw ↔ Lagos

How to Design Art Biennales with Civic Participation

Art Biennales are emerging in many global cities as forums for art trade and also city branding. How can citizens engage with and help shape city art biennales?



TWO-WAY EXCHANGE

Lisbon ↔ Montreal

How to Decentralise Culture

A city's cultural offer tends to concentrate in the city centre. Yet most citizens want to enjoy culture in their own neighbourhoods. How can a city create neighbourhood cultural quarters?



ONE-WAY EXCHANGE

Austin → Sydney, Melbourne

How to Hardwire Affordable Space in the City's Growth

Affordable workspace in cities is under increasing pressure from high rents and temporary leases. How can cities protect affordable creative space using planning and new financing models?

2023



TWO-WAY EXCHANGE

Los Angeles ↔ Paris

How to Deliver Equity and Inclusion within a Cultural Olympiad

As part of hosting the Olympic Games, a city must also programme a Cultural Olympiad. How can hosting a global sports event bring the city's culture to life and include its citizens?



ONE-WAY EXCHANGE

New York → London

How to Protect Culture at Risk

Cultural and community spaces in our cities are at risk of closure from high rents, rapid development, and tax increases. What powers can the city use with culture working with planning and business economic development teams?



TWO-WAY EXCHANGE

Zurich ↔ Vienna (Online)

How to Explore New Funding Models for Culture

The pandemic showed that cities could be agile and distribute funding quickly. In addition, digitalisation brings opportunities to distribute funding and support culture with impact. What new funding models can we create for culture?

“Very practical approach, focused on achieving goals and implementing projects, not just talking. A lot of data and proof these sort of actions can be actually very effective, sometimes at a very low cost.”

LEADERSHIP EXCHANGE PARTICIPANT

LEADERSHIP EXCHANGE OUTCOMES

→ Accelerated new policies to protect affordable workspace for creatives in London, Austin, Sydney and Amsterdam.

→ Leveraged city funding for initiatives to engage and represent indigenous and first nation cultures in Sydney and Toronto.

→ Replicated successful models to decentralise culture, celebrate neighbourhoods and take art to people's doorstep in London and Buenos Aires, Montreal and Lisbon.

→ Fast tracked innovative policies in New York and London to contribute to zero-waste and to protect culture at risk.

→ Shared different approaches to collect and use data on the city's cultural infrastructure in Amsterdam, Austin, Barcelona, Chengdu, London, Los Angeles, Milan, Montreal, and Stockholm.

→ Replicated and built on policies to protect culture at risk in New York using a tried and tested initiative from London.

LEADERSHIP EXCHANGE IN NUMBERS*

11

exchanges

82%

of participants gained new ideas through the exchange

22

world cities participated

77%

of cities have taken or plan to take action as a result of the exchange

185

cultural leaders developed

80%

shared their learnings from the exchange with city colleagues

15

cities participated more than once

59%

are planning future projects or collaborations with cities they met in person

* Leadership Exchange Programme evaluation report, Annabel Jackson Associates Ltd, 2023

● Sydney and Toronto's Leadership Exchange on engaging and representing indigenous culture led to securing additional funding for Sydney's reconciliation program, boosting the Reconciliation Action Plan budget from \$5 million in 2013 to \$17 million in 2022.

● Following the Leadership Exchange study visit in Toronto on supporting affordable art spaces, London established the Creative Land Trust, drawing inspiration from Toronto and also from San Francisco's Community Arts Stabilization Trust (CAST) model. London's Creative Land Trust now includes 240 studios spanning 44,500 square feet and has secured £7 million in investment, and it continues to expand.

● Austin Leadership Exchange with Sydney and Melbourne supported the establishment of the Economic Development Corporation as Austin's nonprofit organisation initiating its own Cultural Trust portfolio. This includes a 7,000 square feet city-owned space and more creative spaces in the pipeline and nearly \$20 million allocated to safeguard creative and community venues.

● Inspired by London's Borough of Culture award, Buenos Aires Barrios Creativos launched in 2018 with 30 cultural organisations taking part in 2019. The programme increased access to culture, strengthened local networks and provided visibility to the neighbourhood's identity, as well as boosting citizens' pride.

● Lisbon's 'A Theatre in Each Neighbourhood' was inspired by visiting Montreal and its outdoor festivals and public realm initiatives. Montreal's City Memoir which showcases citizens' memories across public spaces has inspired memory conservation projects like the Aljube Museum and Marvila Interpretation Center in Lisbon.

● Inspired by the visit to New York's Materials for the Arts, London's theatre industry is now contributing towards a zero-carbon city. The creation for a Theatre Reuse and Recycling Centre with the National Theatre is underway. It will improve sustainability by repurposing theatre production materials.

● New York is creating the first ever Culture at Risk office in North America, based on London's initiative. New York's study visit to London fast tracked implementation with a more efficient model built from London's learnings. For example, New York's office has a cross-departmental team from the outset.

● Shared approaches and methodologies to collect data on city cultural infrastructure produced "Culture Counts: New Approaches to Evidence-Based Cultural Policymaking" featuring Austin's 'Cultural Assets Mapping,' Los Angeles' 'Promise Arts Zone,' Milan's 'Project Distress,' Montreal's 'Public Library Expansion Project,' Amsterdam's 'Cultural Target Group Model,' Montreal's 'Cultural Neighbourhood Project,' and Stockholm's 'Cultural Calendar.'

● The Leadership Exchange brought together for the first time city leaders from Olympic host cities Sydney, London, Tokyo, Paris and Los Angeles to discuss Cultural Olympiads.

● The partnership to create Cultural Olympiads for all citizens between Paris and Los Angeles is ongoing. The exchange is also developing a creative collaboration between Paris 2024 and Los Angeles 2028.

● Warsaw and Lagos shared findings from their Leadership Exchange at the East European Biennial Alliance sharing how to work with art biennales to increase artistic and social engagement.

“Standing on the shoulders of giants; using the knowledge gained by those who have done it before in order to make rapid progress, summarises how the exchanges create impact.”

LEADERSHIP EXCHANGE PARTICIPANT



© Sofian Boussaid

CITY EXCHANGES



1 HOW TO GROW AFFORDABLE CREATIVE SPACE

THE CHALLENGE

Rapid development and regeneration in cities put affordable workspace, artists' studios, and cultural spaces at risk. Artists move to affordable areas of the city and when property developers move into the area, artists are displaced by the rising rents. How can cities protect and grow affordable arts spaces as the city grows? World Cities Culture Forum's "Making space for culture" report (2017) identified the global affordability crisis as one of the biggest threats to culture in global cities.

THE EXCHANGE

Participants from Amsterdam, Austin, London, New York, San Francisco, Sydney, and Warsaw met city planners, cultural leaders and artist studio providers, to learn from Toronto's approaches to protecting affordable creative space. The City of Toronto has prioritised affordable art studios, by leasing city-owned spaces below market rate. By collaborating with private developers and non-profit organisations, the city can mitigate the effects of skyrocketing property values and property taxes.

LESSONS LEARNED

- To create successful partnerships between developers and arts organisations there needs to be a nuanced matching and an understanding of differing objectives and values.
- An intermediate organisation can add value by mediating between artists' needs, government and developers and provide long-term solutions for creative spaces. Models like Community Arts Stabilisation Trust (CAST) in San Francisco and the Creative Land Trust in London are good examples of intermediate organisations.
- Managed workspaces thrive when the cost of managing and running the building can be shared between tenants.
- Capturing the value of creative space to a neighbourhood is important. In 2006, the Toronto-based organisation Artscape coined the term "creative placemaking" to describe how they leverage culture as a catalyst for community and urban development.

"I was equipped with a sort of toolbox on how to approach investors and developers, city officials and artists to make an effective cooperation."

LEADERSHIP EXCHANGE PARTICIPANT

IMPACT

Culture Counts

The learnings from the exchange were turned into a report "Culture Counts: new approaches to evidence-based cultural policymaking in World Cities", World Cities Culture Forum (2021).

A new Economic Development Corporation in Austin

As a result of this exchange, Austin created a new Economic Development Corporation (AEDC) in 2020 which acts as a public real estate developer to create and preserve affordable art spaces. AEDC, through purchases and long-term leases, creates affordable spaces that support artists and arts organisations and preserves historic and iconic cultural buildings and spaces for creative and cultural uses. A new Cultural Trust has been formed as part of AEDC to support acquisition and preservation of arts, cultural, and music spaces.

Austin also designed a program to help arts organisations understand real estate, financing, investment, business planning, and capital campaigns; it also simplified its processes to make it easier for small businesses operating new creative spaces.

Creative workspace protected in Sydney's city planning

After the exchange, Sydney adopted a target for retaining creative workspace in its Community Strategic Plan. The exchange strengthened the relationship between the culture and town planning departments, resulting in new planning policies to create and protect creative workspace. A 2020 study explored the cultural infrastructure of Sydney and helped the City run a six-months long "Making Space for Culture Incubation programme" in 2021 to build relationships between developers and arts organisations which led to new local partnerships.

Artists co-designing spaces with developers and investors in Warsaw

The exchange inspired Warsaw to devise a new program for artists and affordable space to be part of the city's revitalization and regeneration projects. The project equips artists with tools and top tips on how to approach investors, developers, city officials, for effective cooperation.

Strengthening New York's art spaces

The exchange strengthened New York City's commitment to affordable real estate for artists and arts workers. The city engaged in further discussions with Toronto around capacity-building opportunities for local non-profits offering affordable workspace.

A new Creative Land Trust for London

Inspired by Toronto's strategic approach to preserving artists' studios, London set up a Creative Land Trust (CLT). This social enterprise aims to own more than 1,000 studios across London so they can be used by artists and makers in perpetuity. By securing a blend of funding – bringing together donors, investors and grant-givers – the CLT will sustain the future of London's studios via the purchase of freeholds or long leases, gifts and asset transfers. Using local agreements and Community Infrastructure Levies, the CLT will set affordable rents based on transparent assessments of local conditions.

Further reading

Making Space For Culture, World Cities Culture Forum (2017)
Making Space for Culture in Sydney - cultural infrastructure study, City of Sydney (2020)
Creating Public Value, Future of London (June 2021)
Creative Places Create Value, Creative Land Trust, Creative Estuary & Get Living (October 2021)

Related city projects

London – Creative Land Trust
Austin – Economic Development Corporation
Sydney – Making space for culture incubation programme
Abu Dhabi – Miza Mina Zayad
Helsinki – Helsinki Model and Malm District
Hong Kong – Design District
San Francisco – Community Arts Stabilization Trust (CAST)

Exchange date: June 2018

Host city: City of Toronto

Visiting cities: Amsterdam, Austin, London, New York, San Francisco, Sydney, and Warsaw

Category: Creative economy

Tags: Creative Spaces; Cost of Living; Creative Industries

2 HOW CULTURE IS HELPING DRIVE ZERO-WASTE CITIES

THE CHALLENGE

Waste management is a big issue for cities. How can the creative economy help reduce, recycle and reuse? For example, London has an annual waste bill exceeding £2billion ('Too Good to Waste' report, 2022). With the creative economy employing 1 in 5 jobs in London, how can the city encourage the creative industries toward a zero-waste city?

THE EXCHANGE

London visited Materials for the Arts in New York, a project that collects used materials and offers them for free to cultural organisations and schools, diverting almost 1,000 tons of waste from landfills each year.

Materials for the Arts is a partnership between New York's Departments of Cultural Affairs, Sanitation and Education with the aim of upcycling and reusing materials. Started in the 1970s, it now serves over 4700 members including arts organisations, public schools, nonprofits and City agencies, and collects over 1 million pounds of material per year. The London participants visited Materials for the Arts to understand the project in action, its impact in New York City and learn how to set up a similar project in London.

LESSONS LEARNED

To replicate this initiative in another city you need to establish a collaboration between arts organisations, waste disposal companies, sanitation, education, and culture departments.

The project is set on three steps:

1. **RECEIVE:** divert surplus items away from the waste stream by taking in donations from individuals and businesses.
2. **REUSE:** Schools and organizations find innovative ways to use these materials by creating artwork and unique projects.
3. **REDISTRIBUTE:** Materials are given out for free to nonprofits and schools with ongoing arts programming in the city.

IMPACT

Informing London's circular economy

Inspired by New York, London embarked on a mission to establish a similar program. The project had to adapt to London's municipal structure and funding landscape and work in collaboration with the city boroughs and a local resource management company.

The exchange allowed the London team to rethink their initial approach to waste management. They worked with ReLondon (formerly the London Waste and Recycling Board) to look at how knowledge could be shared more widely with the creative sector. The work was interrupted by the Covid-19 pandemic.

Today, London is leading the creation of a Theatre Reuse and Recycling Centre, set to enhance sustainability in the theatre industry.

Spotlighting New York's circular economy

The exchange highlighted the need for better awareness of the programme so Materials for the Arts is currently expanding its engagement programs to educators and practitioners. Its education centre runs artist-in-residence programmes, a gallery, and free monthly creative reuse workshops.

Further reading

Culture & Climate Change Report, World Cities Culture Forum (2019)
Culture and Climate Change Handbook for City Leaders, World Cities Culture Forum (2017)

Related city projects

Oslo – Car Free Livability Programme
Paris – Circular Economy & Cultural Sector
Chengdu – Tianfu Greenway

Exchange date: May, 2018

Host city: New York City Department for Cultural Affairs, and Materials for the Arts (MFTA)

Visiting cities: London, New York

Category: Waste

Tags: Circular Economy; Supply Chains; Net Zero



© City of NY

3 HOW TO BRING CULTURE TO PEOPLE'S DOORSTEP

THE CHALLENGE

How can all citizens enjoy the cultural riches of our cities? Can we celebrate the city's cultural hidden gems and bring culture to people's doorsteps? London's Borough of Culture award launched in 2017 by the Mayor of London to provide funding and support to a borough each year to put on a cultural programme.

It puts culture at the heart of local communities illuminating the character and diversity of the city's boroughs and showing culture is for everyone. It engages Londoners in cultural and creative programmes on their doorstep by supporting work designed and led by local people, empowering communities and contributing to the increased health and wellbeing of residents.

Buenos Aires launched Barrios Creativos (Creative Neighbourhoods) in 2018, a new project that shared similar aims, so an exchange was a clear win!

THE EXCHANGE

Buenos Aires visited London and the programme included:

- Meeting the London Borough of Culture team to learn about the competition process
- Visiting Waltham Forest, the first ever winner of London Borough of Culture
- Exploring how the programme was co-designed with communities and local organisations as well as some of the city's flagship organisations.
- Meeting with cultural organisations including: Tate, Arts Council England, Battersea Arts Centre, and Roundhouse who are delivery partners of the programme
- Visiting some of the activities from heritage music trails, dance festivals, community conversations, new sculptures and more.
- Learning how the programme celebrates local artists and talent
- Learning how the programme worked with all schools in the borough, engaged over 1,000 local volunteers and 85% of households and achieved 500,000 additional visits to cultural activity.

“It's so useful to hear first-hand how cultural competitions are designed and launched, and how entrants and winners have experienced the process.”

LEADERSHIP EXCHANGE PARTICIPANT*

LESSONS LEARNED

- Neighbourhood culture programmes can improve access to culture outside of city centres and foster local pride.
- Programmes are successfully locally led and can be developed in partnership with the city flagship organisations who want to reach out to local audiences
- The local culture programme can deliver the area's wider agendas like addressing youth engagement and social isolation.
- Plan for the legacy from the outset to ensure the programme has long term impact.

IMPACT

- Buenos Aires applied insights including how to engage boroughs, cultural organisations and citizens, and how to measure and evaluate impact.
- Buenos Aires awarded three Barrios Creativos: Chacarita, Abasto and Villa Crespo.
- Abasto's Barrio Cultural delivered cultural activities in the public realm, large-scale events, art installations and events in cultural venues across the neighbourhood.
- Barrios Creativos used participatory processes, local organisations shaped the programme with local identity at its heart.
- London Borough of Culture volunteers became Covid-19 response teams and were a big asset to the borough.
- London has awarded more London Boroughs of Culture in Brent, Lewisham and Croydon.

Further reading

London Borough of Culture Programme

Related city projects

Buenos Aires – Abasto Barrio Cultural
Istanbul – Together Stronger choir
Edinburgh – Dementia Friendly Communities Project

Exchange date: July, 2018

Host city: London
Visiting cities: Buenos Aires, London Borough of Culture team

Category: Civil society
Tags: Participation; Communities



© Mayor of London



4 HOW TO RECONCILE WITH INDIGENOUS CULTURES

THE CHALLENGE

Some of our cities are built on first nation and indigenous territories. How can we celebrate indigenous communities and contribute towards reconciliation?

The indigenous communities play a significant role in the social fabric of Toronto and of Sydney. Yet both cities faced a common challenge: the historical lack of visibility and recognition for their indigenous communities. Their aim was to explore the potential of public art and innovative urban design to celebrate local identities to celebrate and integrate indigenous arts and culture into their urban policies.

In 2017, Toronto City Council established a new Office for Aboriginal Affairs to make progress into the city's action plan for truth and reconciliation with Aboriginal peoples. The City of Sydney was committed to creating a Eora Journey - 'Eora' means 'the people' in the Gadigal language, so the Eora Journey is 'the people's journey' as part of the Sustainable Sydney 2030 plan including a commitment to creating works of national significance by Aboriginal and Torres Strait Islander artists and designers.

THE EXCHANGE

Toronto visited Sydney and the programme included:

- Learning about 'Eora Journey' public art program and cultural mapping initiatives.
- Visiting the Tribal Warrior tour of Sydney harbour, hosted by Aboriginal guides.
- Visiting Carriageworks, one of Australia's most significant contemporary arts organisations.
- Gaining insights on engaging with local Aboriginal community elders and key organisations.

“Our exchange was a career defining moment.”

LEADERSHIP EXCHANGE PARTICIPANT*

Sydney visited Toronto and the programme included:

- A tour of Toronto's indigenous past with First Story, an indigenous community-based organisation.
- Meeting indigenous artists, curators and culture leaders
- Learning about the City of Toronto's Parks, Forestry and Recreation's new approaches to placemaking
- Exploring how Aboriginal culture is now part of the city's planning system.

LESSONS LEARNED

- Public artworks can be a powerful commitment to reconciliation.
- Reconciliation programmes need to be led and informed by first nation and indigenous communities.
- Aboriginal arts and culture can be integrated into urban policy and placemaking.
- Long term commitment from the city to improving representation in the public realm.

IMPACT

Toronto

- Inspired by the exchange, the city of Toronto launched its first Reconciliation Action Plan describing the experience as career-defining for many participants.
- Toronto drew inspiration from Sydney's collaboration with artist Tony Albert, culminating in the monumental sculptural piece 'Yininmadyemi, Thou Didst Let Fall.' This guided Toronto's major public monument project.
- The National Anthem played at the beginning of Toronto City Council is now performed in three languages – English, French and Ojibwe.

Sydney

- Following the exchange Sydney increased its commitment to reconciliation by increasing its budget from \$5 million in 2013 to \$17 million in 2022.
- Sydney embraced a holistic approach to public art, emphasizing Indigenous applications and integrating cultural inclusivity into its urban fabric.
- The City of Sydney has publicly supported the “Yes” referendum vote for First Nations representation in the Australian Constitution, ahead of a landmark vote in October 2023.

Further reading

Why we support a First Nations Voice in the Australian Constitution, City of Sydney (2023)
San Francisco's Monuments And Memorials Advisory Committee Final Report
Totem pole begins 'rematriation' from Edinburgh to Nisga'a nation in Canada

Related city projects

Montreal – 2020–2025 Strategy for Reconciliation with indigenous peoples
Sydney – Yananurala, Walking On Country
Toronto – Recognition Review and Renaming Dundas Street

Exchange date:

October 2018 and September 2019

Host city: City of Toronto, City of Sydney

Visiting cities: Sydney, Toronto

Category: Equity & Inclusion; Social Justice

Tags: Indigenous Culture; Reconciliation

5 HOW TO MAKE CULTURE COUNT: INNOVATIONS IN MAPPING DATA

THE CHALLENGE

Data and mapping on cultural infrastructure provide key insights for evidence-based policy. Whilst cities have data on spaces for cultural consumption, there is little data on spaces for cultural production (like rehearsal rooms, recording studios, or maker spaces). The data required for these as well as for community spaces is often more granular and detailed than what is typically captured in the main measurement systems. What other kinds of data are needed to better inform policy?

THE EXCHANGE

This exchange was delivered online due to Covid-19 travel restrictions. Between January to September 2021, the cities of Amsterdam, Austin, Barcelona, Chengdu, London, Los Angeles, Milan, Montreal and Stockholm met regularly online. City team members from the culture, economic development and urban planning departments met with seven expert guest speakers to share approaches to producing evidence for city policy making, with an emphasis on geographic data. The session also included experts from University of Barcelona, University of Edinburgh and Drexel University, Philadelphia who shared their knowledge on creative informatics.

“Meaningful, city-to-city dialogue that balances outcomes, relationships and results.”

LEADERSHIP EXCHANGE PARTICIPANT

LESSONS LEARNED

The groups developed six principles to commissioning city data and research projects:

1. See measurement as a process, not an end-point
2. Decide specifically what needs to change, and be clear about the 'ask'
3. Identify the target audience(s)
4. Use both recognised and innovative data sources and research methods
5. Bring together domain experts and technical experts
6. Make it more than numbers

IMPACT

The "Culture Counts: new approaches to evidence-based cultural policymaking in World Cities" report (2022) that resulted from this exchange showcased how cultural data influences policymaking.

The report shows that a data-driven approach has a direct link to addressing urban challenges and enriching citizens' lives. The insights shared in the report offer a guidance to cities worldwide seeking to unlock the potential of their cultural assets for building equitable and thriving urban communities.

The Culture Counts report showcases innovative city approaches from:

- Amsterdam's Cultural Target group model, developed through a cultural audience study, enables understanding of audience preferences using ticketing data.
- Montreal uses public library and census data to prioritise library expansion projects.
- Stockholm and London created bespoke tools for developers, such as the London Cultural Infrastructure map, and Stockholm's Culture Calculator, which assesses cultural infrastructure needs and their impact on land value.
- The Antelope Valley Art Outpost project led to hiring an artist as a mediator to address racial and cultural tensions in Los Angeles County's land use plan.

Further reading

Culture Counts: new approaches to evidence-based cultural policymaking in World Cities, World Cities Culture Forum (2022)

Related city projects

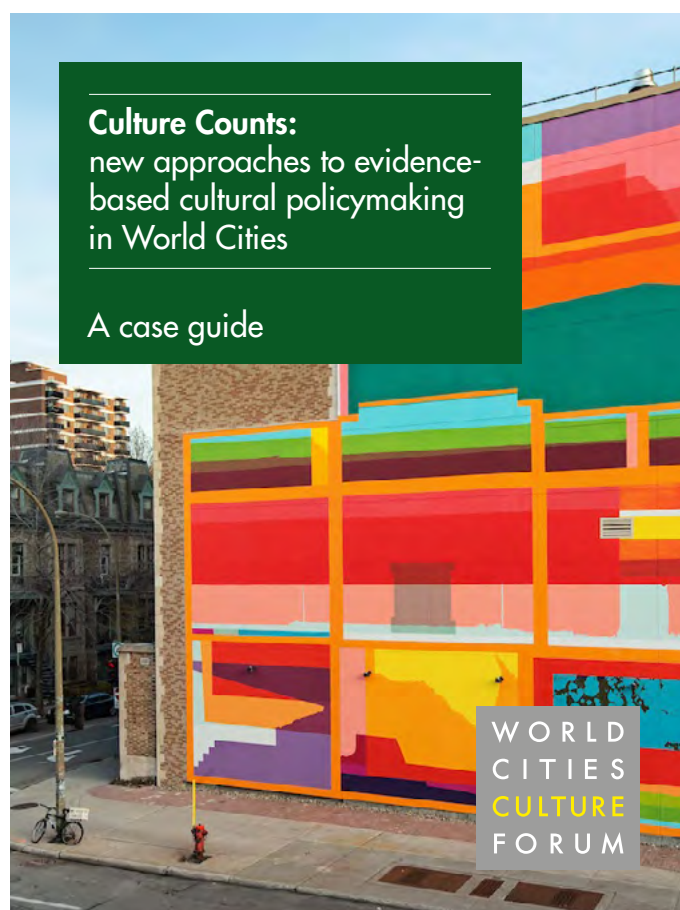
Austin – Cultural Asset Mapping Project
Oslo – Green Producers Tool

Participating cities:

Amsterdam, Austin, Barcelona, Chengdu, Moscow, London, Los Angeles, Milan, Montreal, Stockholm

Category:

Innovation
Tags: Mapping; Data; Research



6 HOW TO DESIGN ART BIENNALES WITH CIVIC PARTICIPATION

THE CHALLENGE

Art biennales are emerging in many global cities as forums for art trade and also city branding, fostering cultural diplomacy and international exchanges. But can they help bring local cultural policy to life? And how can citizens engage with and help shape city art biennales?

The aim of the exchange was to discover how biennales can engage citizens in both city-wide and global issues and how to assess their long-term impact and legacy. It also looked at how cultural organisations navigate cultural sensitivities when inviting artists and visitors from different countries.

Lagos hosted its first Biennale in 2017 "Living on the Edge", and Warsaw hosted their first one in 2019, "Let's Organize Our Future!". Both cities use the biennale format as a tool for social intervention, building a commentary on current urban trends involving city residents, and changing the perception of the city and its districts.

THE EXCHANGE

Lagos visited Warsaw with a programme that included:

- A tour of cultural institutions including the Museum of the History of Polish Jews POLIN.
- Walked the Warsaw Ghetto route and saw the "Greetings from Jerusalem Avenue" sculpture, all reminders of the Jewish culture lost in Poland during World War II.
- Met with Warsaw Biennale organisers, city officials and cultural institutions that took part in the 2019 Biennale
- Met with artists of Nigerian descent living in Warsaw.
- Discussed how imagined-identities of communities are created through art, and the role of large-scale urban events to create counter-narratives.

“Being on-site and being able to discuss directly with the people who initiated and led projects, makes it easier to understand the impacts and the issues and therefore, to start imagining how the projects could be adapted to our own reality.”

LEADERSHIP EXCHANGE PARTICIPANT

Warsaw visited Lagos with a programme that included:

- Learning about the community programme of the art biennale as an invaluable vehicle to convey messages to policy makers.
- Visited non-profit organisations including Spaces for Change and Lagos Urban Development Initiative (LUDI) that are community-led and promote sustainable social change through Biennale interventions.
- Met with cultural leaders in organisations like Tutuola Institute and Vernacular-Art Space Laboratory Foundation who have helped shape the Biennale.

LESSONS LEARNED

- Biennales can harness art and culture for strategic debate and influence policymaking.
- Involving artists, citizens and marginalised communities to shape the programme can ensure it is accessible, decolonized and meaningful.
- Small-scale biennale interventions across a city may be more accessible than traditional Biennale pavilions.

IMPACT

Warsaw and Lagos presented their findings to the East European Biennial Alliance, which stimulated global dialogue and knowledge-sharing among biennales worldwide.

Focusing biennales on the issues of our time

Through the exchange, Warsaw and Lagos explored reimagining biennales as platforms for social intervention and critical commentary and challenged the traditional notion of art exhibitions. During the exchange they understood how each of their city's cultural event foster civic participation and inspire positive change in society. Migration, climate change and economic inequalities were three common issues that the cities' biennales want to focus on.

Sharing intercultural cooperation best practice with other biennales

The cities prepared joint recommendations and good practices related to intercultural cooperation between Europe and Africa, considering the complexity of historic contexts related to colonial relations and accounting for local and regional specificity. This included a shared review of contemporary debates concerning postcolonialism, and various decolonisation strategies in the sphere of art and culture.

Further reading

Biennale Warszawa
Lagos Biennial
5 reasons why Africa is leading the creative revolution, World Cities Culture Forum (2023)

Related city projects

Toronto – Public Art Strategy
Seoul – Street Arts Creative Centre
Milan – A name in every neighbourhood

Exchange date:

September 2021, February 2022

Host city:

Warsaw, Lagos

Visiting cities:

Lagos, Warsaw

Category:

Tourism, Participation, Inclusion

Tags:

Biennales; Major events



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7 HOW TO DECENTRALISE CULTURE

THE CHALLENGE

Despite efforts in reaching all citizens, large sections of the population in world cities can still feel disconnected from the city's culture and art. In its Strategies for Culture (2017), Lisbon identified the need to create "proximity cultural centres", particularly in the north of the city where citizens have little access to culture. But rather than build new venues, they wanted to build on what was already there, connect citizens to heritage through storytelling and animate public spaces in new cultural quarters.

After Montreal presented its approach to creating the new Quartier des Spectacles at the World Cities Culture Summit, Lisbon realised the two cities were both trying to include and engage citizens in cultural activities beyond the city centres by creating creative quarters.

THE EXCHANGE

By using cultural mediation, the two cities could address this challenge and democratise culture throughout city neighbourhoods. Cultural mediation involves cross-linking the cultural and social spheres, and building new relationships between policy, culture and public space.

Montreal first visited Lisbon in early September 2022, and had a tour of their "Lojas com História" project, which highlights historical shops in neighbourhoods, and learnt about their "Neighbourhood Lives and Memories" oral history project which captures the older generation's memories of the city. Delegates also went on a tour of the Parque das Nações neighbourhood to see murals created during the MURO Festival. Started in 2015, it brings street art to districts away from the city centre and helps to rejuvenate neglected areas. The Festival engages people of all ages, including senior citizens.

"We realised what we are doing right and what we are doing wrong. That happened several times with this exchange."

LEADERSHIP EXCHANGE PARTICIPANT

Lisbon visited Montreal a few weeks later and visited the Saint-Laurent and Verdun cultural districts (the latter was voted one of Time Out's 40 coolest neighbourhoods in the world in 2020), part of their Cultural Neighbourhoods programme; the redeveloped 1km² Quartier des Spectacles which hosts more than 100 shows a month in 8 different spaces, including the Centre des mémoires montréalaises (Centre of Montrealean memories).

"The exchange was really great because every meeting, every encounter that we had was really an exchange between the Lisbon delegation and us."

LEADERSHIP EXCHANGE PARTICIPANT

LESSONS LEARNED

- Cultural mediation can be done through huge urban transformation projects like the Quartier des Spectacles but is also effective as smaller interventions that focus on existing heritage and assets like Lisbon's historical shops, weaving meaning and narrative across a city.
- Capturing and telling the stories of citizens and their experience - "intangible heritage" - is critical for social inclusion, tolerance and participation. Montreal does this with their Memories Museum, while Lisbon had a temporary exhibition about homosexuality in the time of the dictatorship.
- Lisbon already had a citizen-cantered approach whereas Montreal prioritised personal interactions between audiences, artists, and cultural expressions, considering the diversity of the audience and their needs.

"I'm sure we are going to keep talking to Montreal and working together because we have already built a lot of bridges across the Atlantic now."

LEADERSHIP EXCHANGE PARTICIPANT

IMPACT

Montreal's citizen-centred Cultural Development Policy
Delegates from Montreal embraced Lisbon's citizen-centred approach to cultural interventions and weaved it into their new Cultural Development Policy. Montreal already has two street art festivals a year and murals are a huge part of the city's identity. But inspired by the Urban Art Gallery (GAU) in Lisbon, they also carried out a pilot project to integrate mural art and social development to engage people experiencing homelessness.

A confident cultural quarters policy for Lisbon

For Lisbon, the exchange helped them feel confident about their cultural quarters policy. The visit from Montreal made them realise they already had a lot of citizen-centred cultural initiatives and could build on those in more neighbourhoods. Culture is now part of the city's draft "Multiannual Investment Plan 2023-2027".

They also developed "A Theatre in each Neighbourhood" programme, inspired by the governance model discussion they had with Montreal during the exchange. The close relation with local stakeholders and smooth articulation with the administrations of the boroughs is something they intend to replicate.

Further reading
Transformational Cultural Projects Report, World Cities Culture Forum (2014)

Related city projects
Seoul - Seoul is Museum
San Francisco - Cultural Districts Initiative
Taipei - Culture in the Alley

Exchange date:
September 2022

Host city: Lisbon, Montreal

Visiting cities:
Montreal, Lisbon

Category: Urban Development

Tags: Decentralisation; Equity & Inclusion; Street Art

8 HOW TO HARDWIRE AFFORDABLE SPACE IN THE CITY'S GROWTH

THE CHALLENGE

Most of our cities struggle to retain affordable space as rapid development displaces creatives with rising rents and increased taxes. Cities are developing innovative solutions and models to secure and grow affordable workspace, which is so crucial to the creative economy.

Cities like San Francisco and London have developed models including CAST (Community Arts Stabilisation Trust) and the Creative Land Trust respectively and successfully shoring up affordable space in their cities.

Austin has a growing demand for creative space and wanted to learn from Sydney and Melbourne about their economic development policies and public-private approaches.

THE EXCHANGE

Austin visited Sydney and Melbourne with a programme that included:

- Learning about Sydney's Creative Spaces and Built Environment project established in 2015.
- Sessions about Sydney's changes in the city building and planning laws to adapt to the creative economy and responding to the needs of small businesses.
- Met with the cross-disciplinary team of city specialists that was created and is developing recommendations for regulatory reforms.
- Learning about Melbourne's Creative Strategy 2018–2028.
- Met with leader for Creative Spaces, a Melbourne program that manages affordable creative spaces from artist studios to exhibition galleries.
- Learnt about the Creative Spaces website as the go-to resource for artists looking for affordable space.

LESSONS LEARNED

- Bringing together the right mix of city departments required for regulatory changes will bring long-term impact and systemic change.
- Mapping cultural spaces and infrastructure makes it easier to track what is at risk of loss.
- Mapping affordable spaces allows the creation of a city directory useful for creatives.
- The directory can include permanent and meanwhile spaces, office out-of-hours or unlikely spaces such as empty shops or disused car parks.

“Overall - it was perfect. Honestly. The organisers did a totally amazing job. It was very intense, and site visits were very well balanced with discussions and workshop sessions.”

LEADERSHIP EXCHANGE PARTICIPANT

IMPACT

Austin's Creative Space Assistance programme

Since the exchange, Austin has launched a Creative Space Assistance Programme, which offers awards between \$5,000 and \$50,000 to commercial creative spaces facing displacement or new leases at higher and unaffordable rates. Grant funds may be used for revenue-generating space improvements, partial lease payments, and gap financing for creative space purchases. \$1.5million was awarded to 65 applicants in 2023 and the fund is due to open for another round in 2024.

Additional initiatives are in the pipeline, including support for 13 creative spaces, with nearly \$20 million allocated to safeguard and maintain community-accessible creative venues.

Further reading

Making space for culture, World Cities Culture Forum (2017)
Creative Land Trust

Related city projects

Hong Kong – Art Space Scheme
Art Up – Innovation Incubator

Exchange date:

September 2022

Host city: Sydney and Melbourne

Visiting cities: Austin

Category: Infrastructure

Tags: Affordable Space



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9 HOW TO DELIVER EQUITY AND INCLUSION WITHIN A CULTURAL OLYMPIAD

THE CHALLENGE

How can cities hosting the Olympics and Paralympics Games, run a Cultural Olympiad that brings the city's culture to life and includes citizens?

Paris is hosting the Olympics in 2024 and Los Angeles in 2028. Both cities have hosted the Olympics twice before, so are aware of both the benefits but also the challenges that a global sporting event brings to the city. Culture has the potential to bring the benefits across citizens and across the city.

The aim for the Paris and Los Angeles' exchange was to learn about approaches to delivering cultural diversity and inclusion and building a lasting and city-wide legacy.

“Both culture and sport bring us together to experience shared thrills. The Cultural Olympiad, launched in 2021 in Paris and Seine-Saint Denis, illustrates this beautifully. I am delighted that we are taking the time with Los Angeles to reflect upon this exceptional moment, before handing over the torch in 2024. A true collaboration, in the spirit of the Games!”

LEADERSHIP EXCHANGE PARTICIPANT

THE EXCHANGE

Paris visited Los Angeles with a programme including:

- Discovering the city's long music and movie history at the Walt Disney Concert Hall, Academy Museum and Grammy Museum.
- Exploring the historic and indigenous heart of Los Angeles at the Plaza de Cultura y Artes and El Pueblo, historical monument marking the birthplace of the city.
- Met with hip-hop artists to learn how they boost participation in the arts across the city.
- Met with cultural leaders hosting some of Los Angeles outdoor festivals that help widen access to culture.

Los Angeles visited Paris with a programme including:

- Attending a hip-hop performance at La Place, one of the few cultural venues dedicated to the promotion of hip-hop culture in France.
- Learning how “Breaking”, a style of dance that originated in the US in the 1970s, is being introduced as an Olympic sport in 2024.
- Visiting cultural projects that combine art and sport including one involving 15 artists writing and working with runners, and another combining tennis and theatre.
- Learning about Paris' work with schools where young people choose the artworks for the city's public collection.

LESSONS LEARNED

- To leave a lasting legacy, Cultural Olympiads should be organized in three phases: before, during, and after the Games.
- Balancing inclusive events for local audiences with iconic moments to capture international imaginations is crucial for the success of Cultural Olympiads.
- Embracing artistic expressions, even if political, contributes to the authenticity of the event, connecting the Olympics to civic issues like homelessness, health, wellbeing, justice, and sustainability.
- Empowering local artists and arts organizations, particularly those from disadvantaged communities, is essential to seize the opportunities presented by Cultural Olympiads fully.
- Providing capacity-building support ensures their participation and enhances the impact of the event.

“Both teams have a deepened respect for the vital role of strategic partnerships for building clarity within roles and goals.”

LEADERSHIP EXCHANGE PARTICIPANT

IMPACT

Bringing five Olympic cities to share their best ideas

As part of the exchange, there was a public online event bringing together former Olympic host cities including London, Sydney, Tokyo, Los Angeles and Paris. The event was moderated by Kate D. Levin, Bloomberg Philanthropies and was also attended by Angelito Teo, Director of the Olympic Foundation for Creative & Heritage. The event was attended by 200 people from across 20 cities.

A new collaboration between Paris and Los Angeles

The exchange has sparked a conversation about a creative collaboration between Paris and Los Angeles. So watch this space!

Further reading

How to host a cultural Olympiad blog and webinar, World Cities Culture Forum (2023)
The golden thread: culture and sport in Paris and LA, World Cities Culture Forum (2023)

Related city projects

Tokyo – Tokyo Festival 13
Montreal – Diversity & Equity Index Tool
Oslo – City of Oslo Event Strategy

Exchange date: March 2023, June 2023

Host city: Los Angeles, Paris

Visiting cities: Paris, Los Angeles

Category: Tourism

Tags: Olympics; Major Events

“I think what was great is the mix of being in the field, having conversations about projects and having a view on the macro process.”

LEADERSHIP EXCHANGE PARTICIPANT

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10 HOW TO PROTECT CULTURE AT RISK

THE CHALLENGE

How can cities protect cultural and community spaces at risk from high rents, planning changes, and business rate increases? In March 2022, New York released a blueprint for the city's Economic Recovery with a focus on equity and inclusivity. The plan included a commitment to create a "Culture at Risk" response team to protect New York City's creative businesses and neighbourhood institutions. This was inspired by London's Culture at Risk office.

THE EXCHANGE

New York learnt about the Culture at Risk office, which was set up in 2016 and in its first year, helped over 200 cultural spaces. The London office uses research and mapping to benchmark data and works with a range of city departments to inform new policy interventions. For example, it has implemented new policies to save London music venues and launched an LGBTQ+ Venues Charter to stem the loss of LGBTQ+ venues and encourage growth.

New York's objectives for the exchange were clear:

- How best to establish and grow a Culture at Risk Office;
- How to measure success;
- How to build equity into the programme.

Participants visited London cultural spaces that had been at risk including:

- Brixton, one of the most diverse neighbourhoods in London, visiting local landmarks such as the Black Cultural Archives and Brixton House both celebrating Afro-Caribbean heritage.
- Somerset House Studios who offer spaces and support for up to 70 artists.
- Hackney Empire, where they met artistic director Yamin Choudry, and trustee, Jasmyn Fischer Rider, who spoke movingly about what "culture at risk" means to them as artistic leaders from ethnic minority backgrounds.
- Hackney Wick and Fish Island, one of the Mayor of London's first designated Creative Enterprise Zones protecting affordable workspace and maker space for designers and creative working across the creative, digital and tech industries.

LESSONS LEARNED

- Mapping cultural infrastructure enables the identification of venues at risk.
- Identifying areas where community and grassroots organisations are facing displacement can track geographical and thematic challenges such as music or LGBTQ+ venues.
- A tool like an LGBTQ+ Venues Charter can help make spaces more visible and valued in their neighbourhoods.
- Local insight is key to track spaces at risk and tailor responses to protect them. In London, the Culture at Risk office works closely with the 33 local boroughs.
- Creative Enterprise Zones can focus investment and efforts to protect at risk spaces and communities in a specific area.

IMPACT

New York setting up Culture at Risk 2.0

New York is setting up a Culture at Risk office building on a tried and tested model in London. In addition, New York is able to bring in the expertise from multiple city departments beyond culture, including economic development, planning, and transport. Adopting a cross-departmental approach from the outset means the office will be more efficient, fostering a comprehensive community protection strategy.

“I walked away feeling like a Culture at Risk program is possible in NYC.”

LEADERSHIP EXCHANGE PARTICIPANT

This exchange and discussions with London helped New York colleagues build equity into the programme and prioritise safeguarding spaces that offer social, cultural and economic value to their communities and to the city as a whole.

Further reading

How to protect culture at risk, World Cities Culture Forum (2023)
Making Space for Culture, World Cities Culture Forum (2017)

Related city projects

Amsterdam - Night Vision
London - Culture At Risk Office
Melbourne - The Warehouse Residency

Exchange date: April 2023

Host city: London
Visiting cities: New York
Category: Urban Development

Tags: Culture at Risk; Night-time economy; Creative Enterprise Zone

11 HOW TO EXPLORE NEW FUNDING MODELS FOR CULTURE

THE CHALLENGE

What new funding models can we create for culture?

The pandemic showed that cities could be agile and distribute funding quickly, but it also showed that city funding often doesn't reach the most vulnerable communities. In addition, digitalisation brings opportunities to distribute funding and support culture with impact.

The Cultural Affairs Office in Zurich and Vienna are exploring new forms of funding for artists and creative communities and new city funding models. With both cities experiencing demographic and social changes, how can city funding best reach new communities? For both cities making the funding and support processes more accessible and ensuring impact is a priority. The cities are focusing on fair pay for artists, urban development and accessibility to cultural spaces.

THE EXCHANGE

The exchange is taking place through online meetings developing insights and knowledge into each other's funding models. Building on lessons from the pandemic, the cities discuss how to use technology to make grant-giving easy for artists and communities, particularly providing low-threshold grants. They also discuss how to reach new artists and communities who usually don't have access to city grants including offering information and advice sessions and developing multi-stage submissions.

LESSONS IN PROGRESS

- Lessons from City of Zurich's 'Laboratory for New Forms of Cultural Promotion' show that funding processes can be co-designed with users. Artists and cultural practitioners can advise on the amount and type of grant needed, feedback on the application process before it goes live, and even be part of the decision-making panel.
- Smaller grants require less due diligence which can make them more agile and easier to distribute quickly, this was the case during the pandemic.
- Some funders are using video applications or peer-reviewed applications to make the application process more inclusive.
- Funding alone is not always the solution. Support and advice helps applicants spend funding with confidence and as it was originally intended.

EXPECTED IMPACT

Kultur Labor Zürich.

The Exchange is influencing Kultur Labor Zürich, a new city initiative with three funding programmes: "Arts for the Future", "Community based" and "Creative Tech for Good". These pilot projects are jointly developed, carried out and evaluated by a team of artists, experts and staff from the Cultural Affairs Office. This is a 3-year project which aims to gain insights for a future oriented funding system, support new forms of art and strengthen participation by artists and the public. The project is like a laboratory and all content is developed through participation and exchange between art and culture professionals, experts and employees of the Cultural Affairs Office as well as the Zurich University of the Arts.

Vienna is currently developing a wide array of funding programmes to directly support artists, subsidise construction costs of cultural institutions, and has a dedicated programme to decentralise culture. Vienna has been developing a Fair Pay policy for creatives since 2018.

Further reading

Evaluation of Fair Pay in Vienna's cultural policy between 2018–2021. Educult (2022)
Creative Recovery? The Role of Cultural Policy in Shaping Post-COVID Urban Futures. World Cities Culture Forum and Kings College London (2023)

Related city projects

Austin – Cultural Funding Review
New York – Cultural Development Fund Reforms
Paris – Regional Fund for Emerging Talent
Melbourne - Rethinking cultural policy-making to include disabled people

Exchange date: 2022 & 2023

Participating cities: Vienna, Zurich

Category: Funding
Tags: Culture finance; Grants; Tourism
Tax; Public Private Partnerships

“The exchange was absolutely invaluable in terms of giving us different perspectives, lessons learned, identifying gaps in our capacities, sharing successes, and building stronger relationships between our cities to continue the shared dialogue.”

LEADERSHIP EXCHANGE PARTICIPANT

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THE LEADERSHIP EXCHANGE PROGRAMME JURY

For each cohort, the programme had an International Jury that reviewed and selected the winning exchanges. We are thankful to the jury panel members for their input and expertise.

INTERNATIONAL JURY – FIRST COHORT 2018-2019

Kate D. Levin, Bloomberg Philanthropies (Jury Chair)
Ruth McKenzie CBE, Artistic Director, Théâtre du Châtelet
Deanna Haggag, President & CEO, United States Artists
Jochen Volz, General Director, Pinacoteca de São Paulo
Marina Guo, Founder & President, Huashan Multiversity, Rotating Chair, China Innovation Service Alliance for Culture & Technology

INTERNATIONAL JURY – SECOND COHORT 2020-2023

Kate D. Levin, Bloomberg Philanthropies (Jury Chair)
Ruth McKenzie CBE, Artistic Director, Théâtre du Châtelet
Marina Guo, Founder & President, Huashan Multiversity, Rotating Chair, China Innovation Service Alliance for Culture & Technology
Luisella Mazza, Head of Global Programmes & Operations, Google Arts & Culture
Guillermo L.Masutti, Former Advisor to Minister of Culture, City of Buenos Aires

LEADERSHIP EXCHANGE PARTICIPANTS

We would like to thank all cultural and city leaders who took part in the Leadership Exchanges. Thank you for sharing your best ideas so generously, including your challenges, and organising insightful exchanges.

How to grow affordable space 25 Participants			June 2018
Participating Cities: Toronto, Austin, Amsterdam, London, New York, San Francisco, Sydney, Warsaw Host: Toronto Type: One Way Exchange			
Name	Role	Organisation	
David Beaumont	Community Engagement Coordinator	City of Sydney	
Edie Coe	Indigenous Leadership & Engagement	City of Sydney	
Emily McDaniel	Curator	Freelance Art Curator	
Bridget Smyth	Urban Design	City of Sydney	
Glenn Wallace	Public Art	City of Sydney	
Judy Watson	Artist	Freelance Artist	
Aylan Couchie	Artist & Curator	Freelance Artist & Curator	
Matthew Cutler	Parks Forestry & Recreation Manager	Toronto Parks & Forestry	
Sally Han	Cultural Partnerships	City of Toronto	
Lisa Myers	Artist & Curator	Freelance Artist	
Selina Young	Director, Indigenous Affairs	Mayor's Office, Toronto	
Martine Brinkhuis	Strategic Advisor, Arts & Culture	City of Amsterdam	
Lotte Van Zuijlen	Strategic Advisor, Arts & Culture	City of Amsterdam	
Meghan Wells	Cultural Arts Division Manager	City of Austin	
David Colligan	Chief Operating Officer	Austin Economic Development Corporation	
Kirsten Dunne	Senior Cultural Strategy Officer	Greater London Authority	
Jackie McNerney	Senior Culture Manager	Greater London Authority	
Professor Sadie Morgan	Founding Director	Architects dRMM	
Derek Wang	Cultural Affairs Advisor	New York City	
Caitlin Lewis	Deputy Chief of Staff, Housing & Economic Development	Mayor's Office, Toronto	
Moy Eng	Executive Director	Community Arts Stabilization Trust	
Suneetha Venigalla	Director, Real Estate Development & Partnership	Community Arts Stabilization Trust	
Lisa Colley	Manager, Cultural Strategy	City of Sydney	
Benjamin Pechey	Policy Advisor, Lord Mayor on Urban Renewal	City of Sydney	
Piotr Sawicki	Deputy Director, Architecture & Planning	City of Warsaw	
How culture is helping drive zero-waste cities 8 Participants			May 2018
Participating Cities: New York & London Host: New York Type: One Way Exchange			
Name	Role	Organisation	
Elsie Grace	Senior Manager	Veolia London	
Sian Alexander	Manager	Lyric Hammersmith	
Andrew Thomas	Culture Manager	London Borough of Lewisham	
Josie Todd	Education & Youth Team	Greater London Authority	
Jackie McNerney	Senior Manager Culture	Greater London Authority	
Ryan Max	Director, External Affairs	Department of Cultural Affairs, New York City	
Caitlin Left	Deputy Chief of Staff Housing and Economic Development	New York City	
Derek Wang	Cultural Affairs Advisor	New York City	
How to bring culture to people's doorstep 7 Participants			July 2018
Participating Cities: London & Buenos Aires Host: London Type: One Way Exchange			
Name	Role	Organisation	
Enrique Avogadro	Minister for Culture	Ministry of Culture	
Damien Adler	Curator	Barios Mentor	
Hilda Pomeraniec	Journalist	Freelance Journalist	
Juan Retamal	Culture Manager	Ministry of Culture	
Magdalena Ayerr	Chief of Staff	Ministry of Culture	
Chenine Bhatena	Senior Culture Manager	Culture Team	
Jackie McNerney	Senior Manager Culture	Greater London Authority	
How to design art biennales with civic participation 6 Participants			Warsaw as host – Feb 2022 Lagos as host – Sept 2021
Participating Cities: Warsaw & Lagos Host: Warsaw & Lagos Type: Two Way Exchange			
Name	Role	Organisation	
Bartosz Frąckowiak	Deputy Director	Biennale Warszawa	
Ewa Kozik	Curator & Creative Producer	Biennale Warszawa	
Marta Michalak	Head of Production	Biennale Warszawa	
Folakunle Oshun	Founder and Director	Lagos Biennial	
Gina Amama	Executive Producer	Lagos Biennial	
Opeyemi Balogun	Head of PR & Social	Lagos Biennial	
How to decentralise culture 9 Participants			Montreal as host – Sept 2022 Lisbon as host – Sept 2022
Participating Cities: Lisbon & Montreal Host: Lisbon & Montreal Type: Two Way Exchange			
Name	Role	Organisation	
Rute Mendes	Advisor, Deputy Mayor of Culture	City of Lisbon	
Alexandra Sabino	Advisor, Deputy Mayor of Culture	City of Lisbon	
Marco Guerra	Curator	Freelance Curator	
Susan Sousa	Curator	Freelance Curator	
Diogo Moura	City Councillor Culture, Economy & Innovation	City of Lisbon	
Kevin Donnelly	Division Manager	Ville de Montreal	
Annabelle Laliberté	Cheffe de division	MEM-Centre des Mémoires Montréalaises	
Genevieve Trepanier	Culture Manager	City of Montreal	
Stéphanie Rose	Head of Public Art & Cultural Facilities	City of Montreal	

How to grow affordable creative space 34 Participants			Sept 2022
Participating Cities: Austin, Melbourne, Sydney Host: Sydney & Melbourne Type: One Way Exchange			
Name	Role	Organisation	
Meghan Wells	Cultural Arts Division Manager	City of Austin	
Anne Gatling Haynes	Chief Transactions Officer	Austin Economic Development Corporation	
Erica Shamaly	Music and Entertainment Division Manager	City of Austin	
Maddy Vakil	Producer	Freelance Producer	
Julie Prentice	Senior Specialist Planner	City of Sydney	
Ben Dowler	Strategy Advisor Social	City of Sydney	
Tony McGregor	City Business Coordinator	City of Sydney	
Katrina Dunn	City Business Coordinator	City of Sydney	
Lisa Colley	Manager Cultural Strategy	City of Sydney	
Sasha Baroni	Executive Manager Creative City	City of Sydney	
Marni Jackson	Manager Cultural Projects	City of Sydney	
Matt McDonald	Manager Cultural Space & Sector Development	City of Sydney	
Peter Rugg	Manager Venue Management	City of Sydney	
Glenn Wallace	Senior Projects Program Manager Public Art	City of Sydney	
Karl Herger	Chief Marketing Communications Officer	City of Sydney	
George Angelis	Chief Engineer	City of Sydney	
Bill MacKay	Manager Planning Assessment	City of Sydney	
Stephen Gilby	Producer, Major Events & Festivals	City of Sydney	
Jennie Harris	Economic Strategy Advisor	City of Sydney	
Eddie Coe	Manager, Indigenous Leadership & Engagement	City of Sydney	
Tracey Duncan	Aboriginal Community Development Officer	City of Sydney	
Sara Hamilton	Workforce Advisor, Aboriginal and Torres Strait Islander Inclusion	City of Sydney	
Lauren Simpson	Project Manager, Cultural Venues	City of Sydney	
Emma Rigney	Director, Creative City	City of Sydney	
Graham Jahn	Director, City Planning Development & Transport	City of Sydney	
Kim Woodbury	Chief Operating Officer	City of Sydney	
Kirsten Morrin	General Counsel, Director Legal & Governance	City of Sydney	
Kate Deacon	Director, Strategic Development & Engagement	City of Sydney	
Hannah Reid	Principal Lawyer	City of Sydney	
Eddie Sayers	Policy Advisor Council Support on behalf of Cr Scully	City of Sydney	
Bob Wallace	Manager, Financial Plan & Reporting	City of Sydney	
Scott McGill	Senior Accountant	City of Sydney	
Sarah Breavington	Social Strategy Manager	City of Sydney	
Marcia Morley	Senior Manager Development & Strategy	City of Sydney	
Nick Male Perkins	Commercial Manager	City of Sydney	

How to deliver equity and inclusion within a cultural olympiad 10 Participants			Los Angeles as host – Mar 2023 Paris as host – June 2023
Participating Cities: Paris & Los Angeles Host: Paris & Los Angeles Type: Two Way Exchange			
Name	Role	Organisation	
Maguelone Cathala	International Cultural Affairs	City of Paris	
Isabelle Mallez	International Cultural Affairs	City of Paris	
Estelle Sicard	Deputy Director, Cultural affairs Department	City of Paris	
Juliette Poma	Project Manager, 2024 OG Cultural Olympiad, Olympic Games Department	City of Paris	
Jérémie Desjardins	Project Manager, 2024 OG Cultural Olympiad, Seine-Saint-Denis	City of Paris	
Julien Cholewa	Head La Place	City of Paris	
Daniel Tarica	General Manager, Cultural Affairs	City of Los Angeles	
Kristin Sakoda	Director, LA County Department of Arts & Culture	County of Los Angeles	
Joe Smooth	Director, Grants	City of Los Angeles	
Anji Milanovic	Director	County of Los Angeles	

How to protect culture at risk 34 Participants			April 2023
Participating Cities: London & New York Host: London Type: One Way Exchange			
Name	Role	Organisation	
Genevieve Michel	Chief of Staff	NYC Department of City Planning	
Jennifer Montalvo	Chief of Staff & Executive Vice President	New York City Economic Development	
Jennifer Lenihan	Assistant Commissioner, Production Resources and Administration	NYC Mayor's Office of Media and Entertainment	
Emma Pfohman	Senior Advisor, Deputy Mayor	New York City Economic Development	
Tian Weinberg	Chief of Staff	NYC Department of Small Business	
Ryan Max	Director, External Affairs	NYC Department of Cultural Affairs	
Mike Krevet	Chief of Staff	NYC Department of Cultural Affairs	
Raja Moussaoui	Culture At Risk Office	Greater London Authority	
Kirsten Dunne	Senior Cultural Strategy Officer	Greater London Authority	
Lucia Musandire	Senior Policy Officer, Creative Enterprise Zones	Greater London Authority	

How to reconcile with indigenous cultures 11 Participants			Sydney as host – Nov 2018 Toronto as host – Sept 2019
Participating Cities: Sydney & Toronto Host: Sydney & Toronto Type: Two Way Exchange			
Name	Role	Organisation	
David Beaumont	Community Engagement Coordinator	City of Sydney	
Eddie Coe	Manager, Indigenous Leadership & Engagement	City of Sydney	
Emily McDanie	Curator, Eora Journey	City of Sydney	
Bridget Smyth	City Architect, Urban Design Manager	City of Sydney	
Glenn Wallace	Public Art Manager	City of Sydney	
Judy Watson	Artist, Monument for the Eora	City of Sydney	
Aylan Couchie	Interdisciplinary Artist, Curator & Writer	Toronto	
Matthew Cutler	Parks Forestry and Recreation	Toronto	
Sally Han	Manager, Cultural Partnership, Economic Development & Culture	Toronto	
Lisa Myers	Artist & Curator	Toronto	
Selina Young	Director, Indigenous Affairs Office	City of Toronto	

How to make culture count: innovations in mapping data 45 Participants			Webinar – Nov 2022
Participating Cities: Montreal, Stockholm, Amsterdam, Austin, Barcelona, Chengdu, London, Los Angeles, Milan, Edinburgh Online, Public Webinar & Report			
Name	Role	Organisation	
Jean-Philippe Decarie	Culture Department	City of Montreal	
Phillip Lim	Business Intelligence Developer	City of Montreal	
Guillaume Descamps	Geomatic Division	City of Montreal	
Francois Riendeau	Geomatic Division	City of Montreal	
Katrin Behdjou Arshi	Culture Pilot & Culture Calculator	City of Stockholm	
Cigdem Ozelik	Policy Advisor Arts & Culutre	City of Stockholm	
Maryse Jansen	Policy Advisor Arts & Culure (Trainee)	City of Stockholm	
Robbert Uijtendaal	Policy Advisor Arts & Culture (Intern)	City of Stockholm	
Marttijn Peschke	Manager	Amsterdam & Partners	
Donald E Jackson	Business Process Consultant, Economic Development Dept	City of Austin	
Laura Odegaard	Senior Project Manager, Economic Development Dept	City of Austin	
Kristi Samilpa	Process Improvement Analyst, Economic Dept	City of Austin	
Jaume Munaz Jofre	International Relations Officer	Institute de Cultura de Barcelona	
Montserrat Tort Bardolet	Director of Barcelona Data Cultural Observatory	Institute de Cultura de Barcelona	
Xi Song	Advisor	Chengdu Media Group	
Rachael Roe	Senior Policy Officer, Cultural Infrastructure	Greater London Authority	
Raja Moussaoui	Culture At Risk Office	Greater London Authority	
Danielle Brazell	General Manager, City of Los Angeles Cultural Affairs	City of Los Angeles	
Kristen Sakoda	Director, LA County Department of Arts & Culture	Los Angeles County	
Bronwyn Mauldin	Director of Research & Evaluation, LA County Dept of Arts & Culture	Los Angeles County	
Dina Ivanova	Assessorato alla Cultura	City of Milan	
Antonella Amodia	Staff Assessore alla Cultura	City of Milan	
Silvia Tarassi	Assessorato alla Cultura	City of Milan	
Marie-Odile Melancon	Head of Division, Cultural Action Partnerships Cultural Department	City of Montreal	
Marie-Soleil Brosseau	Cultural Development Commissioner, Cultural Neighbourhoods, Culture Department	City of Montreal	
Arlett Abrego	Cultural Development Agent	Cultural Neighbourhoods Cultural Department	
Veronique Dufort	Team Leader, Open Data Urban Innovation Laboratory	Montreal	
Eva Darell	Strategist International Coordinator	Culture Department	
Katrin Behdjou Arshi	Culture Pilot & Counsellor, Culture Calculator	City of Stockholm	
Ulrika Wallin	Head of City Development Unity, Culture Department	City of Stockholm	
Anna Rygard	Urban Development Strategist, Culture Administration	City of Stockholm	
David Andersson	Urban Strategist, City Planning Department	City of Stockholm	
Theo Blackwell	Chief Digital Officer	Greater London Authority	
Morgan Currie	Principal Investigator Culture & Communities Mapping	University of Edinburgh	
Ann Legeby	Professor Applied Urban Design	KTH School of Architecture	
Inge Panneels	Research Fellow, Creative Informatics	Edinburgh Napier University	
Mikko Rusama	Chief Digital Officer	City of Helsinki	
Josh Siepel	Senior Lecturer Management, Science Policy Unity	University of Sussex	
Neville Vakharia	Associate Dean of Research & Museum Leadership	Drexel University, Philadelphia	
Karljin Driessen	Communications & Design Manager	Amsterdam and Partners	
Nicolas Barbieri	Researcher, Public Policies & Government Institute	University of Barcelona	
Amy Bodek	Director, LA County Regional Planning	LA County	
Ken Bernstein	Principal City Planner, Officer of Historic Resources	City of Los Angeles	
Eduardo Robles	Arts Associate, Department of Cultural Affairs	City of Los Angeles	
Marco Minoja	Director of Culture	City of Milan	

How to explore new funding models for culture 10 Participants			During 2023
Participating Cities: Zurich & Vienna Host: Online			
Name	Role	Organisation	
Peter Hearle	Director, Cultural Affairs	Zurich	
Ulrike Schroeder	Director, Cultural Projects	Zurich	
Ursula Bieman	Curator & Writer	Zurich	
Raphael Rogenmoser	Digital Consultant	Zurich	
Barbara Basting	Head of Department, Fine Art, Department of Culture	Zurich	
Anita Zemlak	Director, Culture	Vienna	
Sylvia Fassi-Vogler	Director, Department of Film & Fashion	Vienna	
Moritz Becher	Director, Grant Management	Vienna	
Elisabeth Mayerhofer	Office Manager, Official Councillor, Culture & Science	Vienna	
Arne Forke	Consultant, Official Councillor Culture & Science	Vienna	

“Culture has the power to transform communities and to bring people closer together. Now, more than ever, there is a pressing need to reach out to our neighbours and celebrate London’s unique and diverse culture. London Borough of Culture is a great way to do just that whilst showing the world that our cultural gems extend way beyond the centre of the capital to all corners of the city.”

SADIQ KHAN, MAYOR OF LONDON AND PATRON OF WORLD CITIES CULTURE FORUM



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Clockwise from top left: © Sofian Bousaid. © Mayor of London. © Gary Leonard. © City of Sydney. © City of Sydney. © Pixyfruit

APPENDICES

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CHINESE

大英帝国官佐勋章获得者、伦敦市负责文创产业的副市长、世界城市文化论坛创始人兼主席 Justine Simons

世界城市文化论坛相信，只要大家都能慷慨大方地表达想法并相互学习，我们的城市就会变得更加公平、更加繁荣。因此，在彭博慈善基金会的支持下，我们在 2017 年启动了领导力交流计划。其目的只有一个——深入探讨我们面临的共同挑战。

2015年伦敦峰会期间，我在一辆双层巴士上与时任旧金山专员 Tom de Caigney 展开对话。

现在，它已成为我们的会员城市最为重视的计划。通过这个计划，大家探讨了当今城市面临的一系列重要领域。会员城市联合起来，共同保护可负担的创意空间、提高公共领域的代表性，并以更易于感知的方式展示我们的原住民文化。一年一度的世界城市文化峰会则为会员城市提供了一个讨论和分享解决方案的空间。但是，要让这样的对话为城市带来真正的改变，我们还需要投入专门的时间、发动更广泛的城市管理者参与进来，同时要能实时看到相关项目的实施进度。领导力交流计划全都做到了——而且不仅如此。

2015年伦敦峰会期间，我在一辆双层巴士上与时任旧金山专员 Tom de Caigney 展开对话。

我永远记得，2015 年伦敦峰会期间，我在一辆双层巴士上与时任旧金山专员 Tom de Caigney 展开了对话；我们讨论了可负担的工作空间遇到的危机，Tom 还提到了 CAST 项目，一个正在产生实际效果的新创意。受此启发，我们在伦敦启动了自己的项目——创意之城信托 (Creative Land Trust)，这个模式现在已被复制到奥斯汀、悉尼和阿姆斯特丹等城市。

2015年伦敦峰会期间，我在一辆双层巴士上与时任旧金山专员 Tom de Caigney 展开对话。

领导力交流计划让我们不必再把希望寄托在公交车上的偶遇——它旨在帮助城市领袖应对急迫的挑战，具体方法包括见证实施中的政策、深化与世界各地同侪的合作，以及通过参访活动学习成熟有效的解决方案，把切实可行的见解带回家。它加快了学习的过程，激发了城市领袖的雄心壮志，并推动了政策的加速实施。有些参与者甚至表示，这个计划为他们提供了职业生涯中最佳学习体验。重要的是，它在不同城市之间建立了长期联系。

2015年伦敦峰会期间，我在一辆双层巴士上与时任旧金山专员 Tom de Caigney 展开对话。

本报告探讨了两轮交流活动的影响，共涉及 37 个参与城市 (包括 22 个独立城市) 和 180 多名参与者。它介绍了迄今为止举办的每一次交流活动和取得的成果，包括提高文化基础设施的规划质量、学习举办文化奥运会的经验、让文化服务走进社区、保护濒危文化，以及为可负担的创意空间提供新的融资模式。

我要感谢所有参与者展现出的卓越领导力和宽广胸襟，也要感谢彭博慈善基金会对此项有价值的工作提供的指导和支持。

2015年伦敦峰会期间，我在一辆双层巴士上与时任旧金山专员 Tom de Caigney 展开对话。

随着我们携手合作、在全世界释放文化推动变革的巨大力量，希望这类慷慨、务实、鼓舞人心的交流活动也能继续深化下去。

2015年伦敦峰会期间，我在一辆双层巴士上与时任旧金山专员 Tom de Caigney 展开对话。

Kate D. Levin, Bloomberg Associates

全球城市的政府领导人面临着独一无二的挑战——特定背景下的特定问题在当下带来的压力。因此，不妨看看其他城市的同侪如何尽职尽责地解决本质相同的问题，也许可以为我们带来巨大的价值。世界城市文化论坛的领导力交流计划为这类至关重要的合作创造了机会，不仅为世界各地的创意产业克服一系列问题提供了成功经验的见解，也为他们提供了试错的空间。

迄今为止，领导力交流计划已为世界城市文化论坛的 22 个会员城市搭建了讨论创意和共同制定解决方案的平台，从加强夜间经济、讨论新的文化融资模式到与原住民社区和解。在不断发展的城市中丰富市民们的文化生活。每一次交流都有助于激励特定的内部利益相关方群体，通常包括私营部门和政府。

本报告中的案例研究来自前两轮领导力交流计划，为读者总结了具体的经验教训：哪些举措可以在不同城市之间复制，哪些政策需要进行实质性的

反思，以及在不同城市的优先事项和机会各不相同的情况下，关于资源和实施的假设为何要发生必然的变化。

关于如何复制成功的创意，世界城市文化论坛在分享这些见解的同时也记录了会员城市如何通过深入研究、缜密规划和亲身观察将共同的兴趣和非正式的对话转化为切实可行的合作关系。领导力交流计划之所以能够产生影响，要得益于在非文化相关政府部门内部培养了文化事业的倡导者：他们丰富了文化领袖的职业发展机会，完善了政策举措的流程，同时将艺术融入到更广泛的城市发展计划中。

2015年伦敦峰会期间，我在一辆双层巴士上与时任旧金山专员 Tom de Caigney 展开对话。

领导力交流计划的成功表明，这种经验共享的方法有利于培养创意和策略、拓宽我们的思路，将艺术置于推动提高城市生活质量、可持续性和创造力的中心位置。彭博慈善基金会很乐意支持世界城市文化论坛的招牌计划，也期待看到它的成果继续推动我们的城市和生活得到进一步的改善。

2015年伦敦峰会期间，我在一辆双层巴士上与时任旧金山专员 Tom de Caigney 展开对话。

领导力交流成果

领导力交流计划影响概览：

→ 加快出台新政策，为伦敦、奥斯汀、悉尼和阿姆斯特丹的创意产业从业人员提供可负担的工作空间。

→ 利用城市资金推动相关举措，吸引并代表悉尼和多伦多的原住民和第一民族文化。

→ 将文化去中心化、赞美街区和让艺术走进千家万户的成功模式复制到伦敦、布宜诺斯艾利斯、蒙特利尔和里斯本。

→ 帮助纽约和伦敦的创新政策走上快车道，助力实现零浪费和保护濒危文化。

→ 分享阿姆斯特丹、奥斯汀、巴塞罗那、成都、伦敦、洛杉矶、米兰、蒙特利尔和斯德哥尔摩等城市收集和利用文化基础设施数据的不同方法。

2015年伦敦峰会期间，我在一辆双层巴士上与时任旧金山专员 Tom de Caigney 展开对话。

悉尼和多伦多就如何吸引和代表原住民文化展开了领导力交流，结果为悉尼的和解计划争取到了更多资金，该市的“和解行动计划”预算从 2013 年的 500 万澳元增加到 2022 年的 1700 万澳元。

2015年伦敦峰会期间，我在一辆双层巴士上与时任旧金山专员 Tom de Caigney 展开对话。

在赴多伦多展开可负担的艺术空间领导力交流研究之旅后，伦敦又向旧金山的社区艺术稳定信托基金 (CAST) 模式取经，并在此基础上成立了创意之城信托基金 (Creative Land Trust)。目前，伦敦创意之城信托基金已吸纳 240 个工作室，占地 4134 平方米，共获得投资 700 万英镑，而且仍在扩张中。

2015年伦敦峰会期间，我在一辆双层巴士上与时任旧金山专员 Tom de Caigney 展开对话。

奥斯汀与悉尼和墨尔本的领导力交流活动直接促成了经济发展公司 (Economic Development Corporation) 的成立。通过这个非营利组织，奥斯汀推出了自己的文化信托基金。其中包括一个 650 平方米的城市自有空间和多个建设中的创意空间，并获得了近 2000 万美元拨款，用于保护创意和社区场所。

2015年伦敦峰会期间，我在一辆双层巴士上与时任旧金山专员 Tom de Caigney 展开对话。

受到伦敦设立“文化区”奖的启发，布宜诺斯艾利斯在 2018 年启动了创意社区计划，2019 年共有 30 个文化组织参与其中。该计划扩大了文化的接触面，巩固了当地网络，提高了社区身份的受关注度，同时增强了市民的自豪感。

2015年伦敦峰会期间，我在一辆双层巴士上与时任旧金山专员 Tom de Caigney 展开对话。

里斯本在参访蒙特利尔之后实施了“一个社区一座剧院”计划，其灵感正是来自蒙特利尔的户外节日和公共领域相关举措。蒙特利尔的“城市回忆录”项目利用公共空间展示市民的美好回忆。受此启发，里斯本实施了 Aljube 博物馆和 Marvila Interpretation Center 等记忆保护项目。

2015年伦敦峰会期间，我在一辆双层巴士上与时任旧金山专员 Tom de Caigney 展开对话。

参观纽约的“艺术材料” (Materials for the Arts) 项目后，伦敦的戏剧产业深受启发，目前也在积极为零碳城市做贡献。国家剧院成立了再利用和回收中心，目的是通过重复利用剧院的制作材料来提高可持续性。

借鉴伦敦的经验，纽约成立了北美有史以来第一个濒危文化办公室。在访问伦敦并总结经验教训的基础上，纽约加快实施了一个更高效的模式。例如，纽约办公室从一开始就组建了跨部门团队。

分享了收集城市文化基础设施数据的策略和方法，在此基础上制作了“数说文化：循证文化政策制定的新途径”，网罗了奥斯汀的“文化资产地图”、洛杉矶的“希望艺术街区” (Promise Arts Zone)、米兰的“纾困项目”、蒙特利尔的“公共图书馆扩建项目”、阿姆斯特丹的“文化目标群体模型”、蒙特利尔的“文化街区项目”以及斯德哥尔摩的“文化日历”等相关举措。

领导力交流计划还首次将多届奥运会主办城市的城市领袖汇聚一堂，他们分别来自悉尼、伦敦、东京、巴黎和洛杉矶，围绕文化奥运会这个主题展开了热烈的讨论。巴黎和洛杉矶建立了持续的合作伙伴关系，分享如何通过各类计划为全体市民打造文化奥运会。这项交流活动还促成了 2024 年巴黎奥运会和 2028 年洛杉矶奥运会之间的创意合作。

借由东欧双年展联盟提供的平台，华沙和拉斯斯分享了各自的领导力交流成果，包括如何与艺术双年展合作提高艺术界和全社会的参与度。

FRENCH

Justine Simons OBE, adjointe au maire de Londres pour la culture et les secteurs créatifs, fondatrice et présidente du World Cities Culture Forum

Nous, membres du World Cities Culture Forum, sommes convaincus que nous pouvons bâtir des villes plus justes et prospères en partageant nos idées et en apprenant les uns des autres. C'est pourquoi nous avons lancé le Leadership Exchange Programme en 2017, avec le soutien de Bloomberg Philanthropies, dans l'optique de relever collectivement les défis qui se posent à nous tous.

Ce programme a récolté tous les suffrages de nos membres, qui l'ont mis à profit pour se pencher sur une multitude d'enjeux prioritaires pour les villes d'aujourd'hui. Ensemble, nos villes protègent des espaces de créativité abordables, donnent plus de représentativité à la sphère publique et mettent à l'honneur nos cultures autochtones avec davantage de tact. Et grâce au World Cities Culture Summit, nos villes disposent d'un cadre au sein duquel échanger et partager des solutions. Toutefois, pour que ces échanges se traduisent par des changements concrets dans nos villes, il faut prendre le temps de s'y atteler et, souvent, mobiliser un grand nombre de collègues et pouvoir observer les projets à l'œuvre en temps réel. Telle est, en partie, la raison d'être du Leadership Exchange Programme.

Je n'oublierai jamais cette discussion que j'ai eue avec Tom de Caigney, alors membre d'une commission de la ville de San Francisco, en marge du sommet de Londres en 2015. Nous étions sur le toit d'un bus à impériale, à parler de la crise des espaces de travail abordables. Tom a mentionné le projet CAST, fondé sur une idée nouvelle mais qui produisait déjà des résultats concrets. Intrigués, nous l'avons adaptée à Londres, ce qui a donné le Creative Land Trust, un modèle que reprennent désormais les villes d'Austin, Sydney et Amsterdam.

Grâce au Leadership Exchange Programme, nous ne sommes pas tributaires de rencontres fortuites à bord d'un bus : il est conçu pour accompagner les responsables municipaux dans la recherche de solutions aux enjeux les plus pressants, en leur permettant d'observer en personne des stratégies à l'œuvre, de collaborer davantage avec leurs homologues du monde entier, et de visiter d'autres villes afin d'en revenir avec des informations exploitables basées sur des solutions testées et approuvées. Ce programme a permis à nos responsables municipaux d'apprendre plus vite, de se montrer plus ambitieux et d'accélérer la mise en place de leurs politiques. Certains participants le considèrent même comme l'expérience la plus enrichissante de leur carrière. Surtout, il a contribué à forger des liens durables entre les villes.

Ce rapport se penche sur les répercussions de deux groupes d'échanges impliquant 37 villes participantes (22 villes individuelles) et plus de 180 participants. Il présente chaque échange et ses résultats à ce jour : cartographie affinée des infrastructures culturelles, organisation optimale d'une Olympiade culturelle, décentralisation de l'offre culturelle vers les quartiers, protection des cultures en danger, nouveaux modèles de financement d'espaces de créativité abordables, etc.

Je tiens à remercier l'ensemble des participants pour leur volontarisme et leur générosité, ainsi que Bloomberg Philanthropies pour son rôle de boussole et pour avoir soutenu ces travaux inestimables.

J'espère que ces échanges fertiles, concrets et inspirants continueront à s'enrichir tandis que œuvrons, ensemble, à libérer le potentiel de transformation que porte en elle la culture à travers le monde.

2015年伦敦峰会期间，我在一辆双层巴士上与时任旧金山专员 Tom de Caigney 展开对话。

Kate D. Levin, Bloomberg Associates

Les responsables municipaux des villes du monde entier sont confrontés à des défis en apparence uniques : tel problème survient dans tel contexte à tel moment. Il est donc fort utile de voir comment nos homologues motivés s'en tirent face à des variantes d'un problème que l'on rencontre soi-même. Le Leadership Exchange Programme du World Cities Culture Forum articule ces précieuses collaborations via la mise en commun des réflexions et des réussites, ainsi que des

tâtonnements qui les précèdent, et ce pour des enjeux qui mobilisent les secteurs créatifs du monde entier.

À ce jour, le Leadership Exchange Programme a permis à 22 villes membres du World Cities Culture Forum de mettre en commun leur idées et d'élaborer conjointement des solutions, qu'il s'agisse de renforcer l'économie de la nuit, de discuter de nouveaux modèles de financement de la culture, de promouvoir la réconciliation avec les communautés autochtones ou encore de mettre la culture au plus près des citoyens dans un nombre croissant de villes. Chaque échange est l'occasion de réunir un groupe de parties prenantes internes, auquel s'associe souvent le secteur privé au côté des pouvoirs publics.

Les études de cas présentées dans ce rapport, tirées des deux premiers cycles du Leadership Exchange Programme, distillent des conclusions spécifiques : quelles initiatives peuvent être transposées d'une ville à l'autre, quelles politiques doivent être remaniées en profondeur, et dans quelle mesure les hypothèses sur les ressources et la mise en œuvre changent en fonction des priorités et des possibilités locales.

En diffusant ces réflexions autour de la reproduction de grandes idées, le World Cities Culture Forum montre comment des intérêts communs et des échanges informels peuvent déboucher sur des collaborations exploitables grâce à des études approfondies, à la planification et à l'observation en personne. La réussite du Leadership Exchange Programme découle de la formation de défenseurs de la culture au sein des branches non culturelles des pouvoirs publics, ce qui a permis d'étoffer les opportunités de développement professionnel pour les responsables culturels, d'améliorer les processus d'élaboration d'initiatives, et d'intégrer les arts aux programmes généraux des villes.

Le Leadership Exchange Programme est la preuve qu'une approche partagée peut produire des idées et des stratégies qui enrichissent nos réflexions, et encouragent les arts à promouvoir la qualité de vie, le développement durable et la créativité dans les villes. Bloomberg Philanthropies se réjouit de soutenir le programme phare du World Cities Culture Forum, et de ses contributions à venir en faveur du mieux-être dans nos villes et nos vies.

2015年伦敦峰会期间，我在一辆双层巴士上与时任旧金山专员 Tom de Caigney 展开对话。

Réalisations issues du Leadership Exchange Programme

L'impact du Leadership Exchange Programme en quelques mots:

→ Accélération de la mise en œuvre de nouvelles politiques pour protéger les espaces de travail abordables pour les personnes créatives à Londres, Austin, Sydney et Amsterdam.

→ Affectation d'une enveloppe budgétaire municipale à des initiatives d'implication et de représentation des cultures autochtones à Sydney et à Toronto.

→ Reproduction de modèles éprouvés visant à décentraliser la culture, mettre à l'honneur des quartiers et mettre l'art au plus près des citoyens à Londres, Buenos Aires, Montréal et Lisbonne.

→ Accélération de la mise en œuvre de politiques innovantes à New York et Londres pour contribuer au zéro déchet et protéger les cultures en danger.

→ Mise en commun d'approches différentes pour collecter et exploiter des données sur les infrastructures culturelles urbaines à Amsterdam, Austin, Barcelone, Chengdu, Londres, Los Angeles, Milan, Montréal, et Stockholm.

2015年伦敦峰会期间，我在一辆双层巴士上与时任旧金山专员 Tom de Caigney 展开对话。

S'il fallait résumer en quelques mots la manière dont ces échanges donnent des résultats, nous dirions qu'ils aident à mettre à profit le savoir accumulé par nos prédécesseurs et, ainsi, à aller rapidement de l'avant.

Les échanges entre responsables de Sydney et Toronto sur la mobilisation et la représentation des cultures autochtones ont permis de débloquer des fonds supplémentaires pour le programme de réconciliation de Sydney, portant ainsi le budget total du Plan d'action pour la réconciliation de 5 millions de dollars en 2013 à 17 millions en 2022.

À la suite d'une visite d'étude à Toronto dans le cadre du programme, qui portait sur l'aide aux espaces artistiques abordables,

Londres a instauré le Creative Land Trust en s’inspirant de Toronto et du modèle Community Arts Stabilization Trust (CAST) de San Francisco. Le Creative Land Trust compte désormais 240 studios d’une surface totale de 4130m² et a obtenu 7 millions de livres sterling d’investissements, et ce n’est pas fini.

Le programme d’échange entre Austin et Sydney et Melbourne a mené à la création de l’Economic Development Corporation, une organisation à but non lucratif qui s’est constitué son propre portefeuille de projets culturels. La ville d’Austin met ainsi à disposition plus de 650m² d’espaces créatifs (un chiffre amené à augmenter), et a affecté près de 20 millions de dollars à la protection d’espaces de créativité et de vie communautaire.

En 2018, Buenos Aires a lancé une initiative inspirée du prix Borough of Culture de Londres. Baptisée Barrios Creativos, elle a rassemblé 30 organisations culturelles en 2019. Ce programme a permis d’améliorer l’accès à la culture, de renforcer les réseaux locaux, de donner plus de visibilité à l’identité des quartiers et de contribuer à un sentiment de fierté chez les citoyens.

Lisbonne a créé un programme baptisé « Un théâtre dans chaque quartier », à la suite d’une visite à Montréal et de l’observation de ses festivals de plein air et de ses initiatives en faveur de la sphère publique. La Cité mémoire de Montréal, qui met en avant les souvenirs de ses citoyens dans ses espaces publics, a inspiré des projets mémoriaux comme le musée Aljube et le centre d’interprétation Marvila de Lisbonne.

Inspiré par l’initiative Materials for the Arts de New York, le secteur londonien du théâtre œuvre actuellement à une ville zéro carbone. Un centre de revalorisation et de recyclage est ainsi en cours de création avec l’aide du National Theatre, dans le but de contribuer au développement durable en donnant une deuxième jeunesse aux supports utilisés par les productions de théâtre.

New York a créé le tout premier bureau Culture at Risk (« culture en danger ») d’Amérique du Nord en s’inspirant de l’initiative londonienne homonyme. La visite d’étude de New York à Londres a débouché sur la mise en œuvre accélérée d’un modèle plus efficace qui tire les leçons de l’expérience londonienne : le bureau new-yorkais a ainsi mis sur pied une équipe inter-services dès le départ.

Partage d’approches et de méthodologies de collecte de données sur les infrastructures culturelles urbaines, et production du document « Culture Counts: New Approaches to Evidence-Based Cultural Policymaking » qui met en avant la cartographie des actifs culturels d’Austin, l’initiative Promise Zone Arts de Los Angeles, le projet Distress de Milan, le projet d’agrandissement de la bibliothèque publique de Montréal, le modèle de groupe cible culturel d’Amsterdam, le projet de quartier culturel de Montréal et le calendrier culturel de Stockholm.

Pour la première fois, le Leadership Exchange Programme a réuni des responsables municipaux de villes hôtes des Jeux olympiques (Sydney, Londres, Tokyo, Paris et Los Angeles) pour discuter des Olympiades culturelles.

Dans le cadre de leur partenariat, Los Angeles et Paris échangent leurs idées sur le meilleur moyen de proposer des Olympiades culturelles s’adressant à tous les citoyens. Ces échanges se traduisent également par une collaboration créative entre Paris 2024 et Los Angeles 2028.

À l’occasion de l’East European Biennial Alliance, Varsovie et Lagos ont partagé les conclusions tirées de leurs participations respectives au Leadership Exchange Programme. Elles ont échangé sur la meilleure façon de s’associer aux biennales d’art pour stimuler la participation artistique et sociale.

JAPANESE

Justine Simons OBE
ロンドン文化・クリエイティブ産業担当副市長、世界都市文化フォーラム創設者・議長

世界都市文化フォーラムでは、アイデアを惜しみなく提供し、互いに学び合

うことで、より公平で豊かな都市を築くことができると信じています。そのため、私たちは2017年にブルームバーグ・フィランソロピーが支援するリーダーシップ・エクスチェンジ・プログラムを開始しました。これは共通の課題とともに取り組んでいくことを意味するものです。

現在、このプログラムは会員にとって最も重要なプログラムとなっており、今日の都市におけるあらゆる優先分野に目を向けています。私たちの都市では協力して、手頃な創造的空間を保護し、公共空間のレブリゼンテーションを高め、先住民族の文化をより繊細に紹介しています。私たちの都市には、毎年開催される世界都市文化サミットで議論し、解決策を共有する場があります。しかし、このような対話を都市の真の変革につなげるには、献身的に取り組む時間が必要であり、多くの場合より広範な都市の同僚たちが関与して、プロジェクトが実際に動いているのをリアルタイムで見ることが大切です。リーダーシップ・エクスチェンジ・プログラムは、これらのすべてを可能にします。

2015年のロンドン・サミットの際、当時のサンフランシスコのコミッショナー、トム・デ・ケイニーと2階建てバスの上階で話したことが忘れられません。私たちは手頃なワークスペースの危機について議論し、トムはCASTプロジェクトについて話しました。この新しいアイデアにより、実際の成果がもたらされました。これに触発され、私たちはロンドンに独自のバージョンを立ち上げました。このモデルは、オースティン、シドニー、アムステルダムでも再現されています。

リーダーシップ・エクスチェンジ・プログラムでは、バスでの偶然の出会いに頼る必要がありません。このプログラムは、政策が実際に行われている現場を視察し、世界中の同業者との協力関係を深め、試行錯誤を経た解決策から実行可能な洞察を持ち帰ることができるようにすることで、都市のリーダーたちが緊急の課題に取り組むのを支援することを目的としています。これにより、学習を加速させ、都市のリーダーたちの野心を高め、政策の実施を早めました。参加者の中には、自分のキャリアで最高の学習経験だったという人もいます。重要なのは、都市間に長期的な結びつきが生まれたことです。

本報告書は、37都市 (22の個別都市) から180人以上が参加した2つの交換コホートの影響について考察しています。文化インフラの優れたマッピングから、文化オリンピックアードの最適な開催方法、文化提供の近隣への分散化、危機に瀕した文化の保護、手頃な創造的スペースのための新しい資金調達モデルまで、各交流とこれまでの成果を紹介しています。

参加者全員のリーダーシップと寛大さ、そしてこの貴重な活動を指導・支援して下さったブルームバーグ・フィランソロピーに感謝します。

このような寛大で実践的、かつ刺激的な交流が、私たちが世界中で文化の持つ変革の力を解き放つために協力し合う中で、さらに深まっていくことを願っています。

Kate D. Levin, Bloomberg Associates

グローバルな都市の自治体リーダーが直面する課題は、この瞬間のこの状況におけるこの問題の重圧という独特なものに思えるかもしれません。つまり、他の場所で献身的に働く同僚たちが同じ問題にどのように取り組んでいるのかを見ることには、非常に大きな価値があるのです。世界都市文化フォーラムのリーダーシップ・エクスチェンジ・プログラムは、このような重要な協力関係を構築し、世界中のクリエイティブ・セクターが関わる様々な問題について、成功例やそれに至る試行錯誤の過程に関する洞察を提供します。

今日に至るまで、リーダーシップ・エクスチェンジ・プログラムは、世界都市文化フォーラムの22の加盟都市が、ナイトタイム・エコノミーの強化や、文化のための新たな資金調達モデルの議論から、先住民コミュニティとの和解、成長し続ける都市における文化の玄関口への導入まで、アイデアを出し合い、解決策を共同創造する機会として機能してきました。それぞれの交流は、多くの場合政府とともに民間部門を含む、内部の利害関係者のグループに刺激を与える助けになっています。

この報告書のケース・スタディは、リーダーシップ・エクスチェンジ・プログラムの最初の2回の交流から得られたもので、どのようなイニシアチブが都市間で再現可能なのか、どのような政策が大幅な再考を必要とするのか、また、地域の優先事項や機会が異なることを認識した上で資源や実施に関する前提をどのように変更する必要があるのか、といった具体的な学びを提供しています。

世界都市文化フォーラムでは、優れたアイデアの再現をめぐるこれらの洞察を共有することで、綿密な調査、計画、あるいは直接的な観察を通じて、相互の関心や何気ない会話がどのように実行可能なコラボレーションへと変化していくのかを記録しています。リーダーシップ・エクスチェンジ・プログラムのインパクトは、行政の非文化分野での文化擁護者の育成によって生まれ、文化的リーダーの専門能力開発機会の充実、政策イニシアチブのプロセス改善、より広範な都市プログラムへのアートの統合を強化しています。

リーダーシップ・エクスチェンジ・プログラムは、共有されたアプローチにより、都市における生活の質、持続可能性、創造性の促進において、私たちの思考が広がり、アートを中心に据えるアイデアや戦術を培うことができることを証明しています。ブルームバーグ・フィランソロピーは、世界都市文化フォーラムの特徴をなすプログラムを支援することについて喜ばしく思うとともに、私たちの都市と生活を向上させるために前進し続けることから生まれる成果を楽しみにしています。

リーダーシップ・エクスチェンジの成果

一目でわかるリーダーシップ・エクスチェンジ・プログラムのインパクト:
→ ロンドン、オースティン、シドニー、アムステルダムにおいて、クリエイターのための手頃なワークスペースを保護するための新たな政策を加速させました。
→ シドニーとトロントでは、先住民とその文化に関与し、レブリゼンテーションを高めるためのイニシアチブに市の資金を活用しました。
→ ロンドンとプエノスアイレス、モントリオールとリスボンにおいて、文化の一極集中を解消し、近隣コミュニティを称賛し、アートを人々の玄関先に届けるためのモデルを成功裏に再現しました。
→ ニューヨークとロンドンでは、廃棄物ゼロに貢献し、危機に瀕した文化を保護するための革新的な政策を急ピッチで進めました。
→ アムステルダム、オースティン、バルセロナ、成都、ロンドン、ロサンゼルス、ミラノ、モントリオール、ストックホルムで、市の文化インフラに関するデータを収集し、活用するためのさまざまなアプローチを共有しました。

「巨人の肩の上に立つ」とは、先人たちから得た知識を活かして急速な進歩を促すことを意味し、交流により生まれたインパクトを簡潔にまとめています。

シドニーとトロントのリーダーシップ・エクスチェンジは、先住民文化に関与してレブリゼンテーションを高めるためのもので、シドニーの和解プログラムへの追加資金確保につながり、和解行動計画の予算は2013年の500万ドルから2022年には1,700万ドルに増えました。

手頃なアートスペースの支援に関するトロントでのリーダーシップ・エクスチェンジ後、ロンドンでは、トロントやサンフランシスコのコミュニティ・アーツ・スタビライゼーション・トラスト (CAST) モデルからヒントを得て、クリエイティブ・ランド・トラストを設立しました。ロンドンのクリエイティブ・ランド・トラストには現在、4万4500平方フィートに及ぶ240のスタジオがあり、700万ポンドの投資を確保しており、今も拡大を続けています。

シドニー、メルボルンとのオースティン・リーダーシップ・エクスチェンジでは、オースティンの非営利組織として、独自の文化トラスト・ポートフォリオを開始する経済開発企業の設立を支援しました。これには、7,000平方フィートの市所有のスペースと、さらに多くのクリエイティブ・スペースが準備中であること、そしてクリエイティブ・スペースとコミュニティ・スペースを保護するために2,000万ドル近くが割り当てられていることも含まれます。

プエノスアイレス・バリオス・クリエイティブスは、ロンドンの「文化地区賞」に触発されて2018年に発足し、2019年には30の文化団体が参加しています。このプログラムは、文化へのアクセスを増やし、地域のネットワークを強化し、近隣のアイデンティティを可視化するとともに、市民のプライドを高めました。

リスボンにある「A Theatre in Each Neighbourhood」は、モントリオールの野外フェスティバルや公共空間でのイニシアチブに触発されたものです。モントリオールのシティ・メモワールは、市民の記憶を公共スペースに展示するもので、リスボンのアルジュベ美術館やマルビラ・インタープリテーション・センターのような記憶保存プロジェクトにインスピレーションを与えています。

ニューヨークのマテリアル・フォー・ジ・アーツへの訪問に触発され、ロンドンの演劇業界は現在、ゼロカーボン都市に向けて貢献しています。ナショナル・シアターと共同で、シアター・リユース&リサイクル・センターの設立を進めており、演劇制作資材を再利用することで持続可能性を向上させることが期待されます。

ニューヨークでは、ロンドンのイニシアチブに基づいて、北米初のカルチャー・アット・リスク・オフィスを設立する予定です。ニューヨークによるロンドン視察では、ロンドンでの学びをもとにより効率的なモデルが構築され、導入が迅速に進められました。例えば、ニューヨークのオフィスでは、当初から部門横断的なチームを編成していました。

都市の文化インフラに関するデータを収集するためのアプローチと方法論を共有し、「文化の重要性:エビデンスに基づく文化政策立案への新たなアプローチ」を作成しました。これには、オースティンの「文化資産マッピング」

、ロサンゼルスの「プロミス・アーツ・ゾーン」、ミラノの「プロジェクト・ディストレス」、モントリオールの「公共図書館拡張プロジェクト」、アムステルダムの「文化ターゲット・グループ・モデル」、モントリオールの「文化近隣地域プロジェクト」、ストックホルムの「文化カレンダー」が取り上げられています。

リーダーシップ・エクスチェンジでは、シドニー、ロンドン、東京、パリ、ロサンゼルスのオリンピック開催都市のリーダーたちが初めて一堂に会し、文化オリンピックアードについて話し合いました。パリとロサンゼルスのパートナーシップは継続中で、すべての市民のために文化オリンピックアードをどのように創造するかというプログラムを共有しています。この交流は、パリ2024とロサンゼルス2028の創造的なコラボレーションの発展でもあります。

ワルシャワとラゴスは、東欧ピエンナーレ・アライアンスでのリーダーシップ・エクスチェンジから得た知見を共有し、芸術的・社会的エンゲージメントを高めるためにアート・ピエンナーレとどのように協力すべきかについて話し合いました。

PORTUGUESE

Justine Simons OBE Vice-Prefeita de Cultura e Indústrias Criativas na Prefeitura de Londres Fundadora e Presidente do World Cities Culture Forum

No World Cities Culture Forum, acreditamos que, ao sermos generosos com as nossas ideias e aprendendo uns com os outros, podemos construir cidades mais justas e prósperas. É por isso que, em 2017, lançamos o nosso Programa de Liderança em Intercâmbio, apoiado pela Bloomberg Philanthropies, que visa aprofundarmos juntos os nossos desafios comuns.

É agora o programa mais valorizado pelos nossos membros e eles analisaram hoje uma série de áreas prioritárias em cidades. Juntas, as nossas cidades estão protegendo espaços criativos acessíveis, tornando o espaço público mais representativo e apresentando as nossas culturas indígenas de forma mais sensível. Nossas cidades têm um espaço para debater e compartilhar soluções na Cúpula Mundial de Cultura das Cidades anual. Mas para que essas conversas levem a mudanças reais em nossas cidades, elas exigem tempo dedicado, muitas vezes o envolvimento de colegas em áreas mais afastadas das cidades e o benefício de ver os projetos em ação e em tempo real. O Programa de Intercâmbio de Liderança permite tudo isso e muito mais.

Sempre me lembrarei da minha conversa com o então Comissário de São Francisco, Tom de Caigney, no topo de um ônibus de dois andares durante a Cúpula de Londres em 2015; discutimos a crise do espaço de trabalho acessível e Tom mencionou o projeto CAST, uma ideia nova que estava produzindo resultados reais. Inspirados nisso, montamos nossa própria versão em Londres — o Creative Land Trust, modelo que agora está sendo replicado em Austin, Sydney e Amsterdã.

O Programa de Intercâmbio de Liderança significa que não temos que depender de encontros casuais em ônibus — ele está estruturado para apoiar os líderes das cidades a enfrentar desafios urgentes, testemunhando a política em ação, aprofundando as colaborações com seus pares em todo o mundo e permitindo visitas para proporcionar informações acionáveis de soluções testadas e comprovadas. O programa acelerou o aprendizado, aumentou a ambição dos líderes das nossas cidades e avançou a implementação de políticas. Alguns participantes disseram que foi a melhor experiência de aprendizado de suas carreiras. É importante ressaltar que criou laços duradouros entre as cidades.

Este relatório analisa o impacto dos dois grupos de intercâmbios envolvendo 37 cidades participantes (22 cidades individuais) e mais de 180 participantes. Ele apresenta cada intercâmbio e seus resultados até agora; desde um melhor mapeamento da infraestrutura cultural até o aprendizado da melhor forma de acolher uma Olimpíada Cultural, desde a descentralização da oferta cultural em bairros, até a proteção da cultura em risco e novos modelos de financiamento para espaços criativos acessíveis.

Quero agradecer a todos os participantes pela sua liderança e generosidade e à Bloomberg Philanthropies por orientar e apoiar este valioso trabalho.

Espero que estes intercâmbios generosos, práticos e inspiradores continuem a aprofundar-se à medida que trabalhamos juntos para liberar o poder transformacional da cultura em todo o mundo.

Kate D. Levin, Bloomberg Associates

Os desafios enfrentados pelos líderes municipais nas cidades globais podem parecer únicos — as pressões deste problema neste contexto neste momento. Portanto, há um valor extraordinário em ver como empenhados colegas em outros lugares estão abordando versões dos mesmos problemas. O Programa de Intercâmbio de Liderança do World Cities Culture Forum estrutura estas colaborações cruciais, fornecendo informações sobre os sucessos e o processo de tentativa e erro para chegar a esses sucessos, em relação a diversas questões que envolvem o setor criativo em todo o mundo.

Até agora, o Programa de Intercâmbio de Liderança serviu de veículo para 22 cidades membros do World Cities Culture Forum, para atrair ideias e co-criar soluções, desde o fortalecimento da economia noturna e a discussão de novos modelos de financiamento para a cultura, a reconciliação com as comunidades indígenas, até a disponibilização de cultura a pessoas em cidades em constante crescimento. Cada intercâmbio ajuda a catalisar um grupo de partes interessadas internas, muitas vezes incluindo o setor privado e o governo.

Os estudos de caso neste relatório, extraídos das duas primeiras rodadas do Programa de Intercâmbio de Liderança, oferecem aprendizados específicos: quais iniciativas podem ser replicadas de uma cidade para outra, quais políticas exigem repensar substancialmente e como as suposições sobre recursos e implementação mudam necessariamente em reconhecimento a diferentes prioridades e oportunidades locais.

Ao compartilhar essas ideias sobre a replicação de grandes ideias, o World Cities Culture Forum documenta como os interesses mútuos e as conversas casuais são transformadas em colaborações viáveis através de pesquisas aprofundadas, planejamentos e observações presenciais. O impacto do Programa de Intercâmbio de Liderança resultou do desenvolvimento de defensores da cultura em áreas governamentais não culturais, enriquecendo oportunidades de desenvolvimento profissional para líderes culturais, melhorias de processos para iniciativas políticas e integração das artes em programas mais amplos da cidade.

O Programa de Intercâmbio de Liderança demonstra que uma abordagem compartilhada pode cultivar ideias e táticas que ampliam a nossa maneira de pensar e centram as artes na promoção de qualidade de vida, sustentabilidade e criatividade nas cidades. A Bloomberg Philanthropies tem o prazer de apoiar o programa exclusivo do World Cities Culture Forum e tem a expectativa que o fórum continuará a avançar para a melhoria das nossas cidades e das nossas vidas.

Resultados do Intercâmbio de Liderança

Resumo do impacto do Programa de Intercâmbio de Liderança:

- Acelerou novas políticas para proteger espaços de trabalho acessíveis para setores criativos em Londres, Austin, Sydney e Amsterdã.
- Impulsionou o financiamento para cidades quanto a iniciativas para envolver e representar as culturas indígenas e das primeiras nações em Sydney e Toronto.
- Replicou modelos de sucesso para descentralizar a cultura, celebrar bairros e proporcionar a arte para pessoas em Londres e Buenos Aires, Montreal e Lisboa.
- Acelerou políticas inovadoras em Nova Iorque e Londres para contribuir para o desperdício zero e para proteger a cultura em risco.
- Compartilhou diferentes abordagens para coletar e usar dados sobre a infraestrutura cultural de cidades em Amsterdã, Austin, Barcelona, Chengdu, Londres, Los Angeles, Milão, Montreal e Estocolmo.

“Apoiar-se nos ombros de gigantes”, o que significa usar o conhecimento adquirido daqueles que vieram antes para facilitar o progresso rápido, resume sucintamente a maneira pela qual os intercâmbios geram impacto.

O Intercâmbio de Liderança de Sydney e Toronto sobre o envolvimento e a representação da cultura indígena levou ao financiamento adicional para o programa de reconciliação de Sydney, aumentando o orçamento do Plano de Ação de Reconciliação de 5 milhões de dólares em 2013 para 17 milhões de dólares em 2022.

Após a visita de estudo do Intercâmbio de Liderança em Toronto sobre o apoio a espaços artísticos acessíveis, Londres criou o Creative Land Trust, inspirando-se em Toronto e também no modelo Community Arts Stabilization Trust (CAST) de São Francisco. O Creative Land Trust de Londres agora possui 240 estúdios, abrangendo 4 mil metros quadrados, garantiu 7 milhões de libras em investimentos, e continua a se expandir.

O Intercâmbio de Liderança de Austin com Sydney e Melbourne apoiou o estabelecimento da Corporação de Desenvolvimento Econômico como a organização sem fins lucrativos de Austin, iniciando seu próprio portfólio Cultural Trust. Isso inclui um espaço de 650 metros quadrados de propriedade da cidade e mais espaços criativos em desenvolvimento e quase 20 milhões de dólares alocados para proteger locais criativos e comunitários.

Inspirado no prêmio Borough of Culture de Londres, o Barrios Creativos de Buenos Aires foi lançado em 2018 com a participação de 30 organizações culturais em 2019. O programa aumentou o acesso à cultura, impulsionou as redes locais e deu visibilidade à identidade dos bairros, bem como fortaleceu o orgulho dos cidadãos.

O “Um Teatro em Cada Bairro” de Lisboa foi inspirado na visita a Montreal e nos seus festivais ao ar livre e iniciativas de âmbito público. O City Memoir de Montreal, que mostra as memórias dos cidadãos em espaços públicos, inspirou projetos de conservação da memória, como o Museu do Aljube e o Centro de Interpretação de Marvila em Lisboa.

Inspirado pela visita ao Materials for the Arts de Nova Iorque, o setor de teatro de Londres está agora contribuindo para uma cidade com emissão zero de carbono. Está em andamento a criação de um Centro de Reutilização e Reciclagem de Teatro com o National Theatre, o que irá melhorar a sustentabilidade ao reaproveitar materiais de produções teatrais.

Nova Iorque está criando o primeiro escritório de Cultura em Risco na América do Norte, baseado na iniciativa de Londres. A visita de estudo de Nova Iorque a Londres acelerou a implementação com um modelo mais eficiente criado a partir dos aprendizados de Londres. Por exemplo, o escritório de Nova Iorque tem uma equipe interdepartamental desde o início.

Abordagens e metodologias compartilhadas para coletar dados sobre a infraestrutura cultural de uma cidade e a produção de “A cultura é importante: novas abordagens para a formulação de políticas culturais baseadas em evidências” apresentando “Mapeamento de ativos culturais” de Austin, “Promessa de zona de artes” de Los Angeles, “Projeto contra estresse” de Milão, “Projeto de expansão da biblioteca pública” de Montreal, “Modelo de grupo-alvo cultural de Amsterdã”, “Projeto de bairro cultural” de Montreal e o “Calendário cultural” de Estocolmo.

O Intercâmbio de Liderança reuniu pela primeira vez líderes de cidades-sede das Olimpíadas, Sydney, Londres, Tóquio, Paris e Los Angeles, para discutir as Olimpíadas Culturais.

A parceria entre Paris e Los Angeles continua através do compartilhamento de programas sobre como criar Olimpíadas Culturais para todos os cidadãos. O intercâmbio também está desenvolvendo uma colaboração criativa entre Paris 2024 e Los Angeles 2028.

Varsóvia e Lagos compartilharam resultados do seu Intercâmbio de Liderança na Aliança Bial da Europa Oriental, compartilhando como trabalhar com bienais de arte para aumentar o envolvimento artístico e social.



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