

PAINTING A DIFFERENT PICTURE

HOW ARTS AND CULTURE ARE INFLUENCING
PUBLIC POLICY IN CITIES AROUND THE WORLD

A Report from World Cities Culture Forum and AKO Storytelling Institute,
University of the Arts London (UAL)

WORLD
CITIES
CULTURE
FORUM

ual: ako storytelling
institute

	PAGE
FOREWORD	4
1. INTRODUCTION	5
2. WORLD CITY PRIORITIES & CHALLENGES	8
3. CLIMATE & ENVIRONMENT	12
4. POST-COVID RECOVERY	14
5. CHANGING ATTITUDES: THE LONGER TERM	16
6. CASE STUDIES	20
7. CONCLUSION	31
8. APPENDICES	33





A review of policy priorities in global cities across 5 continents in the wake of the COVID-19 pandemic and five case studies

FOREWORD

Justine Simons OBE
Chair & Founder, World Cities Culture Forum
Deputy Mayor for Culture & Creative Industries, London

This report is the result of the first collaboration between AKO Storytelling Institute, University of the Arts London (UAL) and the World Cities Culture Forum.

The aim of the AKO Storytelling Institute is to “develop the field of creative practice for social change, and to find effective ways to tell its story and impact the world for the better.” There could hardly be a better fit with the World City Culture Forum. A driving theme of the Forum’s programme since its inception in 2012 is that culture is the ‘golden thread’, woven through all aspects of urban life, and essential to the success of cities.

This project exemplifies this. By bringing together the ongoing work of the Forum with the Institute’s research capacity and interests, it has opened up new conversations and insights into how cultural policy is shaping and delivering on city objectives across a wide range of domains. Whether it is economic regeneration, environmental sustainability, community cohesion, addressing inequalities or engaging with young people, culture is increasingly being recognized as a means of addressing deep-seated challenges.

Many of these are long-standing and complex, and there is no magic bullet that will immediately solve them. But what this report does show is that in many cases the cultural sector is leading the way – pioneering new approaches, coming up with creative projects and building cross-cutting partnerships. In helping to showcase this work and further our understanding of the role culture can play, we hope that cities across the world will be able to learn, benefit and encouraged to innovate.

1

INTRODUCTION

The COVID pandemic highlighted the fragility of cultural institutions but, paradoxically, the strength of culture. As the global economy ground to a halt with massive, often catastrophic consequences for countless lives and livelihoods, informal cultural activity – at home, in the street, online – sustained individuals and communities around the world. Policy-makers tend to use the term ‘infrastructure’ to describe roads, ports, and powerlines – tangible things; the pandemic revealed the truth that culture is the real infrastructure that underpins every society.



“

Culture is the ‘golden thread’, woven through all aspects of urban life, and essential to the success of cities

Justine Simons OBE
Chair & Founder, World Cities
Culture Forum
Deputy Mayor for Culture &
Creative Industries, London

”

In most City Halls, the Culture department has traditionally been seen as having little to contribute to the serious business of planning and running the city. It’s been the ‘nice-to-have’ rather than a ‘must-have’. But as urban populations continue to grow and become more diverse, as climate change demands radical new thinking, as rising education levels drive up citizens’ expectations of a good quality of life, and as globalisation drives city-to-city competition, the need for answers to fundamental issues of city living and city management is drawing the creativity, imagination and emotional engagement of the arts into the mainstream of policy-thinking and implementation. Perhaps the harsh insights of the pandemic will accelerate that process.

Of course, many city authorities already recognise that well-considered policies for the arts and culture are much more than ‘nice-to-haves’ – they generate a variety of social and health benefits that make them excellent value for money. Evaluation tools and metrics that capture these wider benefits are being developed. But the more significant change is this growing recognition that the emotional engagement that the arts make possible and the creative processes of the artist have an application well beyond cultural policy and the municipal arts programme. They can help shape policy-making in almost every area – planning, transport, education, health and environment. The leader of one London borough that had hosted the city’s ‘Borough of Culture’ programme for a year said the experience had radically changed the way every single department of her administration saw their role and engaged with the community. Culture shapes the community and the way individual citizens engage with their community. It belongs at the heart of effective city planning and management.

The forty-one partner cities of the World City Culture Forum are amongst the pioneers of this larger process.



THIS REPORT

This report is the result of a research collaboration between WCCF and the AKO Storytelling Institute, UAL, looking at ways in which culture is contributing to the response of major Cities in addressing some of their most pressing challenges. It draws on the experience of World City Culture Forum partner cities and on a webinar that brought together city administrators from member cities in 42 countries.

World Cities Culture Forum publishes a triennial report, giving an overview of cultural activity, infrastructure, investment and policy in its 41 partner cities. This shares data on approximately 70 different metrics covering venues, events and festivals, audience/consumption data, creative industries and much more.

City governments also provide case studies and qualitative accounts on the characteristics and drivers of cultural life and policy in their cities. For the 2022 report, which provides the basis for much of this present research, more than a dozen recognized global experts were interviewed for their insights on the future of urban policy and planning. This was combined with a desk research exercise to identify the most pressing concerns partner cities felt themselves to be facing beyond their cultural policies. What did they see as their major challenges, how were they addressing them and what role did they see cultural policies as playing in meeting those challenges?

The results are discussed below and presented in an Appendix. In addition, a number of small roundtable discussions were held with Forum city representatives from different regions (China, Middle East and Latin America) to gain further insight into those issues that were of common concern around the world and those that varied between regions.

To help gather views for this report a webinar was held in June 2022, facilitated by the World Cities Culture Forum Chair, Justine Simons, to look at case studies that brought to light practical examples of culture-led initiatives which were addressing some of these wider challenges. Participants at the webinar discussed the lessons that could be learned from them and some of their observations are presented below.



Whether it is economic regeneration, environmental sustainability, community cohesion, addressing inequalities or engaging with young people culture is increasingly being recognized as a means of addressing deep-seated challenges

Justine Simons OBE
Chair & Founder, World Cities Culture Forum
Deputy Mayor for Culture & Creative Industries, London



2

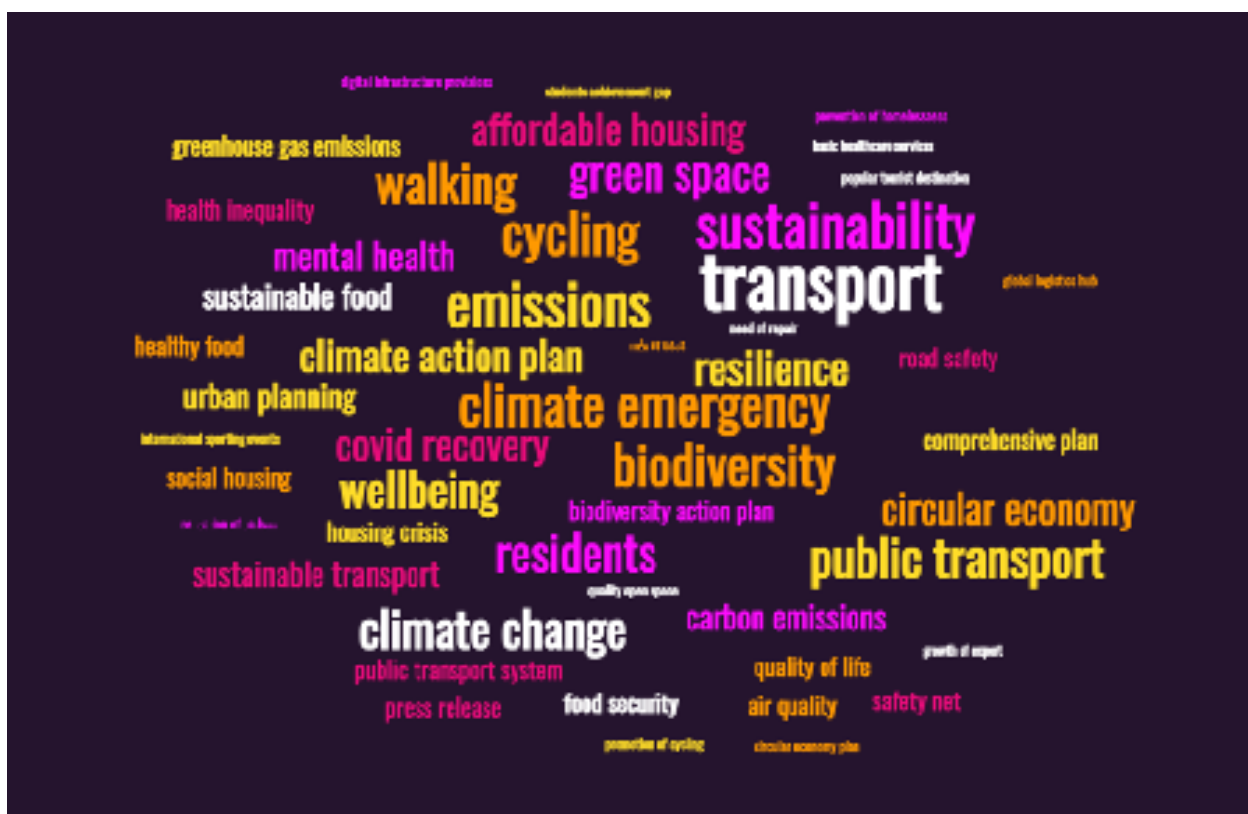
WORLD CITY PRIORITIES & CHALLENGES

The concerns, priorities and plans of World Cities Culture Forum cities are presented in detail in Appendix 2 of this report. A textual analysis of those plans, with key terms extracted and quantified in order to identify major issues and the priority they were being given, resulted in the following list:

Climate (47); Transport (43); Health (29); Housing (20); Food (18); Environment (17); Sustainability (15); Mobility (12); Biodiversity (10); Recovery (9); Wellbeing (7). These terms are captured in the Word Cloud below, providing a visual representation of what is keeping city leaders awake at night.

Professor of Urban Studies, Director of LSE Cities

In many cases there is a key master planning document, which sets out the city government's spatial strategy and priorities around infrastructure and transport, and helps guide planning decisions. From this can be extracted many of the policies with regard to environment, economic development, health and other issues.



This spread of concerns embraces both short-term and long-term issues. What is most evident is their interconnectedness. Climate change itself carries with it a multitude of related concerns from rising sea-levels to transport planning, energy use, food supply, and issues of physical and mental health. Strategies for mitigating and adapting to the impact of climate change call for new levels of citizen engagement and raise issues about education and lifestyle. Research with partner cities and discussion at the webinar highlighted the extent to which it is initiatives from the arts and cultural world that can create these levels of citizen engagement and are able to catalyse partnerships between previously silo-ed city administration departments and between the city authority and community or professional organisations, “creating a single central tool for city leaders to deliver wider objectives” as one webinar contributor expressed it.

The ability of the arts to create these lateral connections is matched by the need for what might be called vertical connections between differing styles of engagement. At the webinar the Director of Arts and Culture for Los Angeles County commented, in connection with her department's 'Arts for justice' project, "It's never just about the data or the policy. You have to humanise it. It's the stories and voices of the young people that actually moves people, especially when those stories are coupled with the data and the evidence." Another contributor said "Culture can build empathy that addresses entrenched attitudes and can shift them."

The most pressing short-term issue that most cities feel themselves confronting is post-pandemic recovery and this also highlights the importance of interconnectedness. To get economies moving again requires confidence; to minimise the danger of future pandemics requires individual and community responsibility as much as clinical expertise and professional planning. The pandemic showed how easily public opinion and expert medical opinion can be in opposition. Here, too, culture can "build empathy".

“

We have to learn to run fast to avoid our own bureaucracy

Jaime Lerner
Mayor of Curitiba, Brazil

”

Obvious though such observations may be, many participants at the webinar drew attention to some of the practical difficulties in bringing cultural perspectives to wider areas of policy.

- Arts and culture are often relatively poorly financed compared with other agencies of local government that are perceived as being more strategically important. "it's tough to make good initiatives sustainable and ongoing, especially when funding is on a project-by-project basis."
- Others emphasised the challenges in building the complex partnerships essential to bring cultural thinking to bear on wider policy issues - "when you're working with non-arts agencies it's hard to be nimble, but you have to be to escape bureaucracy", especially when "we tend to be more ambitious than national policy allows"
- These challenges of partnership were seen to be especially true in policy areas with their own hinterland of professional expertise and vocabulary, for example, health with its "very technical language ... you have to learn how to interpret". Someone else put it even more simply "It's difficult to be taken seriously."
- More positively, several discussants pointed to the need for careful planning to overcome the problem of not being 'taken seriously' - "Look to align your goals. Where's the Venn diagram?" and - inevitably - "You have to take time to get your partnerships right."

Some of these issues are looked at in more detail below but it is already easy to see a number of emerging lessons:

- Arts and cultural organisations and city culture departments are well positioned to build broadly-based partnerships that enable cities to deliver across a range of policy objectives. 62% of World Cities Culture Forum cities have run at least one cross-departmental project bringing together their culture and environment teams. An arts perspective allows neutral spaces to be created where it is easier to trial new ideas and alternative approaches. An arts perspective makes it easier to build a human narrative, to integrate the 'story' with the policy objective, the subjective with the objective, to give qualitative and quantitative measures equal weight in assessing impact.
- This partnership process takes time. It may evolve quite organically, allowing the ambition or purpose of a project to grow or even change as lessons are learned. One role of the arts input is to help the partnership avoid the pitfalls of departmental bureaucracy, to "be nimble" and to look carefully where the particular skills and insights of the arts world can leverage change most effectively, "where's the Venn diagram?"
- Most significantly, arts and cultural organisations can transform the way policies are developed and delivered because they can engage the citizen, change entrenched attitudes and behaviours, inspire engagement. In the words of one of the case studies cited below "we focussed on connecting with their hearts." As cities address unprecedented challenges in the shape of climate change, the possibility of future pandemics, the social tensions that arise from cities of increasing size, density and diversity, the need to engage citizens as active partners will become ever more urgent. It is in this sphere rather than any policy specific where the arts and culture have a central and irreplaceable role to play.



3



CLIMATE & ENVIRONMENT

According to a World Cities Culture Forum survey undertaken in 2021, 57% of cities' cultural policies explicitly mention climate change and other environmental challenges and 62% of cities have undertaken cross-department initiatives between their culture and environment teams. There are numerous examples of how these kinds of projects are leading to positive change. For instance, the 2020 Taipei Biennial, which focused on global ecology and the impact of creative industries on carbon emissions, supported a collaboration between Taipei Fine Arts Museum and the City's Geotechnical Engineering Office. By planting trees and improving the carbon absorption capacity of local forests they estimate they will reach net zero emissions before 2024. In Milan, innovations around public-private partnerships with Fondazione Riccardo Catella has resulted in 'The Trees Library' a unique urban green space that supports regeneration while highlighting environmental sustainability.

While cities struggle with the immediate crises of heatwaves, wildfires and floods, they must also prepare for the more profound long-term consequences of climate change. Many of the world's largest urban settlements are built along coasts and estuaries, and over the years to come will come under threat from rising sea levels. Some 40% of the population of Europe and North America live in coastal areas, while the Yangtze River Delta region in China accounts for over 200 million people.

Cities consume 80% of global energy production and are responsible for 60% of carbon emissions and are therefore city administrations must be at the heart of any serious strategy to avert total climate catastrophe. More than two thirds of Forum members have formally declared a climate emergency and on a scale of 1-5, 75% of members regard environmental issues as having the highest priority of 5 (and 90% of members score it at least 4 / 5)¹.

¹ "The Green World Cities of Tomorrow: Culture and Sustainability" (WCCF, 2021)

Related to the environmental crisis are the challenges that cities face in relation to health and well being. These were brutally exposed by the Covid pandemic. The high levels of global connectivity and density of urban living meant that world cities were particularly susceptible to a contagious disease of this nature, while health inequalities, over-crowded housing and working conditions, poor air quality and a prevalence of respiratory illness all helped to compound rates of transmission and the severity of cases. Although it is also worth pointing out that, over the course of the pandemic, mortality rates were thought to become higher in rural as opposed to urban areas, due to lower quality health provision and poorer vaccine uptake².

“Of all the 200-plus countries who signed the Paris Agreement, just one has an adaptation plan that actually meets the agreement. Of the 97 members of C40, 64 of us have an adaptation plan to get to net-zero in accordance with Paris. That is the difference between doers and delayers”

Sadiq Khan
Mayor of London, quoted in *The New York Times*

Given this, it is no wonder that many of the city’s environmental strategies strongly make the link to clean air, well-being and healthy living environments. This includes mental health, which in 2015 was formally included in the UN’s Sustainable Development Goals, with the World Health Organisation declaring that “There can be no health or sustainable development without mental health.” This is especially relevant to cities, in which a range of mental illnesses have long been known to have higher levels of incidence – depression and anxiety are 20% higher in urban rather than rural areas, while psychosis is some 77% more prevalent³.

The challenges of health, wellbeing and treating chronic conditions will only become more pronounced as populations become so much older. In 2015, 12% of the global population were over 60 (25% in Europe). This is will rise to 16% by 2030 and 21% (more than two billion people) by 2050⁴.

One of the most distinctive qualities of arts and culture is its capacity to emotionally resonate with people – to win ‘hearts and minds’ in a way that facts and figures cannot. This is something that is especially recognised in environmental policy. Some 60% of the Forum’s cities surveyed have commissioned artworks or creative projects using environmental sustainability as a theme.

² See discussion of this in UK: http://www.cpc.ac.uk/docs/2020_PB51_Covid-19_in_remote_and_rural_communities.pdf

³ <https://www.kcl.ac.uk/cities-increase-your-risk-of-depression-anxiety-and-psychosis-but-bring-mental-health-benefits-too>

⁴ <https://www.un.org/sustainabledevelopment/blog/2017/06/world-population-projected-to-reach-9-8-billion-in-2050-and-11-2-billion-in-2100-says-un/>

4

POST-COVID RECOVERY



“

What Covid-19 laid bare is that governments are hugely limited in serving citizens when they pursue a more traditional, siloed approach about delivering services

”

Bloomberg Philanthropies

The list of city priorities and concerns quoted above makes little explicit references to Covid, which required a much more immediate, as opposed to strategic, response from city governments. However, the lasting impact of Covid on the economic and cultural life of world cities has been immense – international visitors to Forum members fell by 73% in 2020, with cinema, theatre and live music audiences all falling by more than half. Even more worrying, there has been an 8% fall in the number of theatres across world cities, suggesting extensive and permanent damage to the sector. UNESCO’s report, “Cultural and Creative industries in the face of COVID-19: an economic impact outlook” estimated that the cultural and creative industries contracted by US \$750 billion in 2020, with ten million jobs lost worldwide⁶.

In terms of strategic documents and programmes, the pandemic is more often addressed in terms of ‘recovery’ and the need to build more resilient and equitable cities in the years ahead. The Mayor of London established a London Recovery Board to oversee a programme intended to “restore confidence in the city, minimise the impact on communities and build back better the city’s economy and society”⁷. It is presented as a case study below. Similar initiatives have been launched by cities across the Forum, from Melbourne’s Reactivation and Recovery Plan through to Building the Barcelona of the Future. In all cases, there is a desire not just to return to a pre-Covid world, but rather to improve upon it. As the forthcoming World Cities Culture Report 2022 report puts it: “Covid-19 exposed and worsened existing inequalities, but the causes of these were deep-rooted and pre-dated the pandemic.”



6 <https://en.unesco.org/creativity/publications/cultural-creative-industries-face-covid-19>

7 https://www.london.gov.uk/sites/default/files/recovery_programme_overview.pdf

CHANGING ATTITUDES - THE LONGER TERM

5



Given the scale of immediate problems, it is encouraging that so many cities are also taking a longer-term view of the future. 54% of World Cities Culture Forum cities have a plan to achieve specific targets in a number of areas by 2030, and more than a quarter (27%) have strategies that extend to 2050.

Ten years ago, when the Forum was first established, there was a strong link between culture and economic development. Many city leaders were focused on ways in which cultural policy and investment could be a mechanism for stimulating economic growth, promoting tourism and attracting inward investment. There was great enthusiasm for the 'smart city' as a future paradigm, with city governments dedicating policies and resources towards digital technologies and the application of data and urban solutions. But the keyword search of World Cities Culture Forum city strategies today shows 'digital' occurring just six times, 'technology' five times and 'smart' not at all.

Ten years on, with the climate crisis ahead of us and the pandemic just behind us, different priorities prevail. San Francisco, arguably the city most associated in the world with emergent technologies, now prioritises 'digital equity' to ensure that its more marginalised citizens are able to access internet services. The emphasis now is on people, place and planet; how to ensure that all people have a good quality of life; that the place they live in has a clear identity of which they can feel proud; and that the ecosystem that sustains our planet is understood and respected - and all to be accomplished as cities continue to attract an ever greater proportion of the world's population.

“

I pledge to leave this city richer and more beautiful than I found it

”

Oath of citizenship in Periclean Athens

The UN estimates that by 2050 68% of the world's people will be urban. Of equal significance is the fact that cities are achieving a scale without any precedent in human history. World Bank figures indicate that the world's 100 largest cities now account for 40% of the global economy. World Cities Culture Forum cities in Asia and Africa, are projected to grow throughout the coming century, with the 10 largest cities in the world all expected to be in South and East Asia or Africa, some of them with populations in excess of 50 million people.

If cities of this magnitude are to thrive then they will need to be radically different. If they are to be liveable, rather than dystopian nightmares, they will have to engage with their citizens in a radically different way. The well-being of people just as much as the well-being of the planet will demand high levels of creativity, transparency and responsible citizen engagement.

Initiatives in many cities and the case studies set out in the next section of this report point the way, demonstrating the effectiveness of bringing together the creativity and emotional intelligence of the arts with the need for practical solutions that address the challenges of urban living.

But, longer term, a cultural perspective can do much more than make existing policy thinking more effective. It can genuinely change the rules of the game. Two very different initiatives illuminate the extent to which a cultural and creative approach to urban challenges can do this.

In the 1990s the Colombian city of Medellin, home to the notorious narco-king Pablo Escobar, suffered unimaginable murder rates, sometimes as high as 15 or 20 per day, as mobsters fought to control the drugs trade. The city authorities argued that to respond to this carnage by putting more armed men on the streets would simply make the city even more dangerous for the ordinary citizen. Instead, they implemented a campaign for 'Citizens Like You' predicated on the belief that if the overwhelming majority of citizens felt able to assert their values publicly, it would eventually drive the gangsters off the streets.

They set out to establish "a narrative of mutual recognition by making visible the characters, stories and data that contribute to a harmonious existence" and they called it 'citizen culture'. They removed ticket checks from buses and asked people to pay their normal fare voluntarily. More than 90% did so. They put on free concerts but asked the audience to buy tickets voluntarily. 99% did so. They opened unstaffed 'libraries' in metro stations with the request that if you took a book, you should also leave a book. The overwhelming majority did so. They paid musicians to entertain people queuing for travel tickets and football games. They closed streets on Sundays so kids could roller skate where previously drive-by shootings had been the norm. And they carried on doing this until "citizens like you" gave their fellow citizens confidence to reclaim the streets. As this happened, new community centres in poor neighbourhoods gave people an opportunity to re-establish the social and cultural links that build community on a more long-term and sustainable basis.



A young Indonesian architect, frustrated by the lack of care being paid to the civic fabric of his city, launched a campaign for a 'creative city', rooted in basic initiatives at neighbourhood level. Fifteen years later the Indonesian Creative Cities Network has more than 200 member cities signed up to ten principles, inspired by the UN's Sustainable Development Goals.

These principles are:- An inclusive city; A city that protects human rights; A city that glorifies the creativity of its people; A city that grows together with a sustainable environment; A city that maintains the wisdom of history while building the spirit of reform; A city that runs transparently, fairly and honestly; A city that meets the basic needs of its people; A city that utilises renewable energy; A city that provides decent public facilities for all its people. Publications and congresses drive the development of the network forward.

The philosophy behind this is that a creative city depends on a mutually supportive structure composed of six elements:- government, business, community, academia, media and what are called 'aggregators' - organisations that can act as interpreters between the disruptive nature of creativity, the open-ended quality of many cultural activities and the desire for orderly systems and regular management that lie at the heart of every city administration.



Neither of these examples started by trying to address a conventional public policy issue or, perhaps as importantly, by asking where the budget would come from. Both started by considering the real needs of people and making the assumption that people would be the driving force or, if not the driving force, then certainly the equal partners of the city government. Both believed in what the Mayor of Medellin called 'citizen culture'. Both expanded their ambition and extended their influence across a broad swathe of policy needs.

The potential for arts and culture is not limited to new ways of making existing policy thinking more effective, powerful though that influence can be. The arts can also open up radically new ways of framing solutions that address the challenges that city governments face.

CASE STUDIES

6



“

If you are going to solve difficult problems in the 21st century, it is going to be multi-disciplinary, there is no single ministry or department that can respond to these complex issues

Bruce Katz
The New Localism

”

The following case studies are city-level initiatives that were initiated by, or led by, individuals, organisations or departments of the administration that had responsibility for arts and culture.

Rooted in the arts they quickly acquired a significance and ambition that gave them much wider impact in their cities and, in some cases, pioneered ideas with the potential to change national and international policies.

“

Cities are far closer to citizens than national governments. They have a critical role in translating policy ambitions into localised action that is culturally and geographically relevant

”

Lucy Latham
Senior Manager, Carbon Disclosure Project

TRANSFORMING YOUTH JUSTICE LOS ANGELES

The ‘Arts for Healing and Justice Network’ has grown out of an initiative launched in 2014 by the Los Angeles County Department of Arts and Culture and, to date, embraces eight statutory agencies and about 45 community-based arts organisations. An evaluation report of its work conducted in 2021 by an independent agency, VPR Evaluation, describes it in these terms: “it not only supports youth impacted by the justice system but also serves as prevention strategy for keeping them from being impacted in the first place.” While it is grounded in a range of services for young people it also provides professional development support for County staff working with them and this now includes a wide range of social service agencies.

There are many component elements to this network and its origins can be traced back to an “Arts-in-Corrections” programme of 1983 which provided opportunities for prisoners to engage in and learn about creative arts. Participants were shown to be subject to fewer disciplinary actions than others and a follow-up study 25 years later showed strong evidence that the positive effects were life-long; the study evidenced increased self-discipline, self-esteem, a sense of purpose and reconnection with family by ex-prisoners who had been beneficiaries of the scheme. In 2019, on the basis of this and many other studies and projects the LA County Board of Supervisors for the Arts adopted a “Countywide Plan for Elevating the Arts as a Justice Reform Strategy” which includes, as one of its five goals, to “elevate the role of the arts through expanded external partnerships.”

With its emphasis on prevention as much as rehabilitation, one of the contributory elements to this larger process is a ‘Creative Well-being Programme’ managed by the Arts Ed collective, which itself brings together a range of different local agencies including the Office of Child Protection and the Dept of Mental Health. The collective describes its central purpose in these terms – “...a culturally relevant, healing-centred and arts-based

programme led by racially and culturally diverse teaching artists creates pathways for young people to connect the dots between race, culture, health, equity and inclusion.”

This is delivered through what the collective describes as a menu of services for young people, with complementary programmes to help professionals who work with them and other adults in the community. These include schools-based arts education to “increase the quality, quantity and equity of arts instruction”, a Creative Wellbeing Curriculum Guide for young people and their mentors, a Creative Careers Pathways programme to align and leverage resources for 14-24 year old with concrete entry points into the creative workforce” and community-based arts education whose stated goal is “...to embed the arts with multiple community-based settings ... to promote healing and well-being, strengthen youth development outcomes and strengthen protective factors ... among families ... impacted by the justice system”.

As these many strands of related activity grew, the LA County Board of Supervisors felt confident to propose their “Countywide Plan for Elevating the Arts as a Justice Reform Strategy” with the ambitious intention of “transforming the County’s juvenile justice system into a rehabilitative and health-focused model”.

The Board stated “As LA County moves from a punishment-based model to a trauma-informed/healing-centred approach, it will be critical to set new goals and outcome measures that reflect this understanding of treatment and interventions. Traditional outcome measures used by criminal justice agencies track only a limited range of outcomes for individuals, such as recidivism rates. The County will therefore need to develop a new methodology for evaluating the impact of its programming built on other outcomes for participants, including risk and protective factors, mental health outcomes, and attainment of soft skills. Evaluation that tracks cohorts rather than individuals could have the effect of encouraging participants to support each other in their programmatic and treatment communities. Creation of this new evaluation methodology should begin with developmental evaluation of a subset of the most-ready programs for justice-involved individual that involve arts, culture and/or creativity across several key departments. This evaluation should combine quantitative and qualitative measures and should include an ongoing feedback loop that allows evaluators share findings with staff throughout the process, so that the improvements can take place in real time.”

The evaluation report referred to above was also intended as a piece of research to establish a more formally identifiable methodology for an arts-centred approach to issues of youth justice, although the authors chose to call it “healing-centred engagement”. To start this process the VPR research team identified a substantial and eclectic list of what they termed ‘foundational concepts’ listed as intersectionality, trauma-informed care, liberatory pedagogy and practice, cultural humility, culturally relevant pedagogy, positive youth development, creative youth development, social justice, positive psychology and ethnic studies.

They added the caveat that their work was “not an answer but the beginning of a longer journey”

A number of factors stand out from this story of evolving practice in Los Angeles

- It has evolved over a long period of time
- It has steadily expanded the number of organisations involved, and their different forms of practice
- It has included both statutory and community-based organisations
- It has been accompanied by research and evaluation at every stage



SETTING THE CLIMATE AGENDA

OSLO

Environmental awareness and concern for the impact of climate change are part of mainstream consensus policies and public opinion in Norway, evidenced by the fact that Oslo was nominated 'European Green Capital' in 2019. As a contribution to furthering this general trend, a group of arts professionals in the city discussed the benefits of a single, integrated 'tool' that would enable events organisers to be more systematic in measuring and reducing the climate impact of their activities. A film production company, working with Norwegian Opera & Ballet, the Øyafestival (which is one of the largest music festivals in the country), and a TV production company agreed to work together to develop a carbon calculator. The Norwegian Federation of Enterprises (Virke), a membership body of arts organisations, looked to share the results to a wider group across the sector. The result was the 'Oslo Green Producers Tool', launched in 2021.

The authors of the tool realised that the basic issues confronting festival organisers were the same as those challenging film and TV production and live performance events;- transport, travel (including travel by audiences), food and beverage, waste and construction. If national and statutory targets for climate impact were to be met, having a universally accepted system for measuring climate impacts would be a significant advantage. As they put it - "Our view was that if everyone used the same tool and methods of measuring emissions, we would get much more accurate and precise data so we can genuinely aim for a cut of 55% in carbon emissions by 2030". From this grew the idea of a tool that would not only provide a standardised way of measuring the immediate environmental impact of a particular event but also a way of tracking its true overall impact by offering full Life Cycle Analysis and supply-chain tracking. This led logically to introducing ways of measuring impact with reference to all seventeen of the UN's Sustainable Development Goals.

With a more comprehensive tool emerging, the Producers Group recognised that while the basic challenges were the same across all the arts, it made sense to customise elements of the tool to facilitate its use by people working in specialist areas. They also recognised that if the tool was actually to be used on a daily basis, then the crucial factor was not its comprehensive coverage so much as the motivation and commitment of the people using it. The key was to change attitudes and behaviours and the way to do that was to create a Club which could engage and educate its members and encourage the tools users to share ideas and experience. Finally, to ensure that the tool and the Club were both working to the best available standards, they invited the Centre for International Climate Research and the Norwegian Research Council to become formal advisors.

The Oslo Green Producers Tool is now able to offer individuals and organisations working across the arts and cultural fields three levels of engagement:- a basic 'pay-per-use' fee which gives access to the tool and advice; basic membership of the Club; and 'Enterprise' membership which gives members full access to events and expert advice. Fees and subscriptions vary according to the size of the organisation.

The journey from simple carbon calculator to a highly sophisticated set of tools that not only measure impact but encourage organisations to plan and therefore set themselves

targets for reducing their carbon footprint and waste generation gives the Norwegian cultural sector a powerful voice in the future development of climate and environment-related measures developed by Norway's government. It moves the arts sector from simply responding to the climate crisis agenda to being a sector that contributes to setting that agenda. The Club is now accessing EU funding with the intention of making the tool and the Club accessible across all the Nordic countries, with potential for further expansion in the years ahead.

At a city-level, the tool will inform Oslo's city-wide strategy for events and festivals and enable targets to be set, measured and realised. It will also allow audiences or festival goers who want to make their own contribution to climate responsibility to check the assessed climate impact of events before they attend them. Arts organisations adopting the tool will get a competitive advantage in bidding for public funds, creating a virtuous circle of incentives to take action on climate.

“

It moves the arts sector from simply responding to the climate crisis agenda to being a sector that contributes to setting that agenda

”

DRIVING POST-COVID RECOVERY LONDON

In early 2021, as the COVID crisis in the UK began to ease, the Mayor of London announced a programme of activity with the three aims of re-opening central London, protecting jobs and kick-starting growth. This programme was to be driven by a specially constituted London Tourism Recovery Board, working with the Mayor's Culture team but, from the start, it was conceived as a broad public/private partnership that would particularly engage people and businesses involved in hospitality, culture, retail and the capital's night-life. Pre-pandemic these sectors had been crucial to London's economy:- one job in seven was in tourism or hospitality (generating 12% of the city's GDP); one in five was in retail; and research suggested that what motivated four out of every five visitors to come to London was the vibrancy of its culture. The impact of COVID had been stark. Data compiled by the Centre for Cities showed that footfall in central London in early 2021 was barely half (53%) of what it had been pre-COVID. This figure, significantly worse than comparable statistics for Paris and New York, highlighted the extent to which central London has almost no resident population and is massively dependent on incoming visitors and workers for its vitality.

The ‘Let’s Do London’ programme was “designed to express London’s values of inclusivity, vibrancy and diversity through its artistic content and curation.” The subsequent evaluation report set this broad aim in a clear context:- “We wanted to showcase London’s unique and diverse offering to visitors. This included featuring different destinations and experiences, while emotionally connecting with those keen to enjoy time out with friends and family again. Audiences know, or can easily find out, functional information about a trip to London. That’s why we focused instead on connecting with their hearts. We wanted to inspire and motivate people, in London and beyond, to come and discover all the amazing things the city has to offer.”

With this aim of appealing both to Londoners who had got used to staying at home during the pandemic and to external visitors who might be nervous about traveling again, the programme was planned to feature eye-catching events that would have international impact, would be overwhelmingly free – (subsequent analysis showed that 91% of the more than 500 promoted events were free), and would extend over a long period of time so as to build awareness and momentum for the campaign. It was divided into five ‘seasons’ – ‘Al-fresco’ (May-July 2021), ‘Family Fun’ (July-Oct), ‘Autumn’ (Sept-Oct), ‘Winter Lights’ (Nov-Jan 2022) and ‘Spring into London’ (Feb-March). Seasonal themes, a mix of activities, a variety of art forms and sustained media coverage were the watch-words in devising all the components of the programme. The City Intelligence Unit supplied constantly updated information on footfall and retail spend in different parts of the city, thereby allowing organisers to switch the location of activities to target economic ‘cold-spots’.

To highlight the need to get people back into work a ‘Pop Up London’ programme, curated by a prominent community arts centre, employed 200 creative freelancers, many of whom had been out of work for months because of the pandemic. Their dazzling art works and performances in ‘cold spots’ around the city attracted a total audience of almost 100,000.

“Audiences know, or can easily find out, functional information about a trip to London. That’s why we focused instead on connecting with their hearts. We wanted to inspire and motivate people, in London and beyond, to come and discover all the amazing things the city has to offer”

‘City Lights’, a series of light installations in the city’s commercial quarter, which had been particularly badly hit by COVID as offices remained empty, attracted 50,000 visitors who spent an average of £46 each during their visit. A larger ‘Winter Lights’ programme of light and sound installations attracted almost 2 million people to nine free shows over eight weeks.

Free open-air events celebrated the end of COVID lockdown restrictions and encouraged

Londoners to visit the centre of their own city again. The ‘Eyeconic London Art Trail’ led visitors to 14 sites scattered across the city. ‘Back to the Big Screen’ put on free open-air film shows in Trafalgar Square. ‘Let’s Do London Live’ presented 39 live music performances in mainline stations, integrated with a Network Rail promotion campaign designed to get people traveling by train again.

The artist Yinka Ilori, transformed pedestrian crossings on streets in the West End with brilliant colours and designs, revitalising public spaces and incidentally improving road safety by making pedestrian crossings unmissable. So successful was this initiative that its sponsor, Bloomberg, decided to spread it to cities across Europe.

The photographer Rankin decorated the whole of the West End with photographs of people working in the area’s theatres – from stars to backstage gophers – not just celebrating one of London’s most powerful tourist attractions but celebrating the people who made it happen, nearly all of whom had suffered at least a year of unemployment and uncertainty. The artist David Hockney redesigned the London underground ‘roundel’ sign for some West End stations as a way of reminding people that public transport was fully back in action. So iconic has the Tube roundel become that his work attracted an astonishing level of global media coverage.

By the end of ‘Let’s Do London’ the £10m of City Hall money that drove it was estimated to have benefitted the central London economy to the tune of £81million. 1,735 companies and freelancers were back in paid work; 731 businesses had participated and more than 90% of all the organisations involved felt it had brought added value to the wider economy.

Let’s Do London graphically illustrated the extent to which the arts and culture are integral to the London economy. But its success lay in the fact that it set out with the clear intention of benefitting every part of the central London community, cultural or not, by generating footfall, jobs and spend. To do that it drew in a wide variety of public and private partners, big and small. Its activities were systematically targeted to spread benefit to different parts of the city and different sectors of its economy, and were systematically evaluated. By working in this way ‘Let’s Do London’ won the active support of many who might otherwise have seen it as marginal, irrelevant or worse at a time when they were struggling with the commercial consequences of COVID lockdowns. In the longer term it gave birth to some imaginative new ideas for public art, gave a platform to some surprising new talents and helped further embed the arts and culture as an integral part of the London economy, London life and the global perception of London as a city.

“

By the end of ‘Let’s Do London’ the £10m of City Hall money that drove it was estimated to have benefitted the central London economy to the tune of £81million. 1,735 companies and freelancers were back in paid work; 731 businesses had participated and more than 90% of all the organisations involved felt it had brought added value to the wider economy

”

CULTURE COMES TO YOU

SEOUL & BARCELONA

One of the most obvious and immediate impacts of the pandemic was the need for social isolation, with damaging consequences for individual mental health and well-being. But to some cities it also presented an opportunity to engage citizens in culture in new ways. Two such cities were Seoul in South Korea and Barcelona in Spain.

It's something of a cliché that the work ethic of Korean society leaves people stressed and exhausted. The capital city of Seoul is no exception and the city authorities have taken a number of significant steps to address the problem. Perhaps the most famous was the bold decision to rip up an inner city highway, and recreate the calm tranquillity of an ancient stream bed buried beneath the concrete. The resulting 11-kilometre stretch of the Cheonggyecheon stream now attracts tired city workers but also children who enjoy wading in its clear water and jumping across its stepping stones while the city roars by on either side.

In February 2020, 58 cultural facilities operated by the Seoul Metropolitan Government had to be closed in response to the pandemic. Although many of these re-opened four months later, visitor numbers had to remain limited, so many performances and exhibitions were cancelled or postponed. In response, the Seoul Metropolitan Government launched 'Soothing with Culture'. To overcome the need for social distancing this included an increase in the municipal authority's existing programme of open-air performances in city parks by the Seoul Philharmonic Orchestra and other performers. But even this obvious response was circumscribed by audience concerns about traveling on public transport during lockdowns. A more innovative idea was to disperse performances across the city so that instead of audiences coming to see performers, performers went to find audiences. Over the course of the programme, a total of 995 visiting performances were held in various places around the city, including small suburban parks, vacant parking lots and care homes. As the pandemic eases the Seoul Municipal Government is looking at ways of building on this new and successful way of engaging citizens with culture and improving the city's quality of life.

The challenge of the pandemic triggered a broadly similar response in the Spanish city of Barcelona, thanks to an already existing arts network, *Apropa Cultura*, which can be roughly translated as 'Culture is Coming'. *Apropa Cultura* is a network of six cultural institutions, working in partnership with social service organisations, who facilitate access to culture for people in vulnerable situations. The network, founded in 2006, collaborates with theatres, museums, concert halls and festivals across Catalonia to deliver a regular programme for its target audience which includes older people, many of them in nursing homes, who have neither the means nor the opportunity to take part in the city's vibrant cultural life.

Barcelona City Council asked the network to build on their existing programmes by creating a specific project 'El Museu s'Apropa' – literally 'the museum is coming'. It did. Eight selected old peoples homes were able to enjoy a mixture of activities drawing on the resources of the participating museums. This not only included talks, film shows, and singalongs but also allowed the old people to see and handle objects and pictures taken

from the museums. Following initial success, the programme was extended from the eight pilot locations to any of the old peoples' homes in the city that wanted to take part. While this provided a source of pleasure and enjoyment for the elderly people at a time when many of them were isolated from family and friends, it fulfilled a more profound purpose by addressing some of the fundamental and long-term challenges that face every ageing society, and clearly articulated by Apropa Cultura and the City Council in these terms:- fostering better connections between the participants, maintaining their hope and optimism, providing a meaningful personal experience and empowering them to make their own decisions.

As with the project in Seoul, this experiment in Barcelona provides the basis for a new approach to building connections between the cultural institutions of a city and its citizens.

“

...Fostering better connections between the participants, maintaining their hope and optimism, providing a meaningful personal experience and empowering them to make their own decisions

”

A CITY FOR ALL ITS CITIZENS LONDON

As life expectancy increases in most cities around the world, the challenges of an ageing population will become more significant. One such challenge is dementia which, though not exclusively age-related, is much more common in the elderly. An estimated 72,000 Londoners suffer from the condition. Perhaps more significantly, this figure is expected to grow by 40% by 2025, driven in part by the consequences of enforced isolation during the COVID pandemic. With its overall strategy of making the city 'equal, diverse and inclusive' London has a number of initiatives addressing the issue of dementia including a 'Dementia Friendly Arts and Culture Network' led by the Museum of London and an annual Dementia Awareness Week. Both have been championed by the Mayor who has pledged that no one should be isolated simply because they suffer from dementia.

In an effort to extend the impact of these existing initiatives, the Museum of London, in partnership with the Alzheimer Society and with the support of a number of arts institutions, including English National Ballet, has developed a 'Dementia Friendly Venues Charter'. By providing a variety of toolkits and training programmes the Charter encourages institutions to achieve formal accreditation as a dementia friendly venue. Designed very deliberately with dementia sufferers and not merely for them, the Charter process has five pillars:- accessibility (including appropriate signage); inclusivity (appropriate staff and volunteer training and special events for dementia sufferers); clear communications; knowl-

edge (a good understanding of the impact of dementia for staff and volunteers in venues). Perhaps most important is the fifth pillar, ‘sustainability’, which is to ensure that dementia sufferers have not only been involved in developing the charter, but also have a central role in auditing it and discussing ways in which it can be extended or improved.

“

The Museum of London, in partnership with the Alzheimer Society and with the support of a number of arts institutions, including English National Ballet, has developed a ‘Dementia Friendly Venues Charter’.

”

As the charter was developed, the Museum of London used its existing networks to ensure an element of co-design and early testing. One of the architects of the scheme commented on the importance of museums and libraries in this process because they are often seen as ‘places of sanctuary’ by dementia sufferers. In Hillingdon, one of the city’s 32 boroughs and located in the outer suburbs, the local Council decided to become an early adopter and to implement the charter across all the venues, events and activities for which it had some responsibility, including choirs, film screenings and discos, thereby providing valuable lessons and encouragement for others to follow. To date some 150 venues across the city have pledged to seek accreditation under the charter.

The designers of the scheme are now exploring how it could be incorporated into the next iteration of London’s overall spatial strategy, the long-term planning document for the city’s physical needs that includes transport systems and public space. As they look to develop what is still a relatively modest scheme into a more significant contribution to making London more ‘equal, diverse and inclusive’, they plan to keep five factors in mind; to maintain a ‘systems approach’ rather than allowing this to become simply a specialised idea for cultural venues; to seek to build trust by being rigorous in their development methods; to listen carefully as its potential impact on other parts of the community grows; to continue to have co-design as a key element of its evolution; and to “use moments of uncertainty and change as opportunities”. In so doing they are developing a useful template which can be used in exploring other ways of embedding culture-oriented thinking more widely across public policy.



7

CONCLUSION

There can be no doubt that Culture and culture-related policies are rising up the policy agenda of city governments around the world. There are at least 150 major cities that like to style themselves ‘creative cities’ or ‘design cities.’ While some of this may be no more than short-term marketing ploys, many city administrations are recognising the need for more holistic, cross-disciplinary approaches to the challenges that face them – ‘mission-driven strategies’ as they are sometimes described – and recognise that a cultural dimension to such strategies is important, not only if they are to be effective, but also if they are to command public support by engaging citizens in imaginative and emotionally intelligent ways. Nowhere is this more true than in the over-riding challenge of today – the impact of climate change. It is cities that are the primary source of the problem and therefore it is cities that must be the front-runners in finding solutions, of adaptation and mitigation. That can only be done with the active participation of people.

But as the WCCF research demonstrates, although more and more cities are recognising that culture has a role in tackling these issues, much of the recognition is superficial. Too

often the arts are still “not taken seriously”. The methodologies, metrics and systems of evaluation that can properly incorporate cultural thinking and practice into urban policy are still in their infancy. The Venn diagrams have yet to be drawn. The pioneering initiatives of today have a long way to go before they are scaled up to become the standard practice of tomorrow, fully embedded in day-to-day management and long-term strategy. WCCF partner cities are at the forefront of this urgent and important process and are exploring their next steps.

These will include:

- A focus on climate change by integrating climate science and the research teams that drive it in to their forward planning, both short-term and long-term, as the Oslo Green Tool demonstrates, and by cities working together to exchange ideas and agree common targets, recognising that any effective local action must also be part of a global strategy. The C40 group of cities shows the way.
- A focus on the relationship between arts and health. The pandemic has highlighted the critical importance of public confidence in health professionals and an acceptance of the need for personal responsibility in matters of public health. As mental health and wellbeing issues become increasingly prevalent, especially in the post-industrial cities of western Europe and North America, and as issues of community cohesion and personal identity become more fraught in the anonymous vastness of growing mega-cities, the role of arts and culture will become ever more important in addressing the quality of public space, and the need for a sense of wellbeing at the level of the community and the individual.
- A focus on sub-Saharan Africa. While many cities in Europe, North America and China need to address the needs of ageing populations, the cities of sub-Saharan Africa have very different but equally urgent challenges of young and rapidly expanding populations.
- A focus on skills, methodologies and solutions. As a network of partners, the World Cities Culture Forum has a role in bringing together the best thinking and best emerging practice from around the world, whether through master-classes, personal development programmes for city officials or through conferences and publications. That work must embrace partnerships with education and research institutions to develop the methodologies, metrics and evaluation systems that will help put culture culture-related policies at the heart of urban strategies.

“

Arts and cultural organisations can transform the way policies are developed and delivered because they can engage the citizen, change entrenched attitudes and behaviours, inspire engagement.

”



APPENDICES

APPENDIX 1

WORLD CITIES

A SOCIO-ECONOMIC PROFILE

The 41 cities that make up the World Cities Culture Forum have a combined population of 245 million citizens, and are political, economic and cultural powerhouses. Some are capital cities, some are not, but all can claim to be considered world cities, in line with the definition established by the University of Loughborough's Globalisation and World Cities Research Network⁸. This classifies world cities in terms of economic activity and connectivity – in other words, it is not just how large they are, but also how well integrated into the global economy.

Together, the Forum cities have an economic turnover in excess of £16 trillion, comparable to that of the US economy as a whole. They attracted 217 million international visitors in 2019 and are home to 56 UNESCO World Heritage Sites. Despite some commentators predicting the decline of urban living at the beginning of the pandemic, the populations of large cities are continuing to grow faster than countries as a whole. London is increasing by 1.2% at double the rate of 0.6% for the UK, while Paris at 0.6% outstrips France at 0.2%.

8 <https://www.lboro.ac.uk/microsites/geography/gawc/A>

The annual average population growth in World Cities Culture Forum cities during the pandemic was 1.1%, with Hong Kong as the only to experience an actual decline.

Not only are world cities continuing to grow faster, they are also younger and more cosmopolitan. The average age of the citizens of world cities is significantly younger than national populations. In London the average is 35, compared to 40 in UK; Paris is 38 compared to 42; Chinese cities are 32 compared to 38. Across the Forum network as a whole, the average city age is 38, although this masks significant variation with much older populations in Europe (for instance 46 in Lisbon) compared to just 18 in Lagos. By the end of the 21st century, Lagos is predicted to be the largest city in the world with a population approaching 80 million. The average proportion of foreign-born citizens among Forum members is 22%, compared to an estimated 4% for the global population as a whole.

Without exception, the workforce of world cities have higher levels of education than their respective national populations. Amongst those of working age, 56% of Londoners have been educated to degree level or above, compared to 42% for the UK workforce as a whole. It should be no surprise, therefore, that world cities tend to have higher average salaries than their respective countries and are disproportionately strong in professional services and advanced economic sectors. This includes, of course, the creative industries. Across the forum, creative industries employment stands at an average of 6.4% of the workforce – again, far higher than the national level. To take London as an example, 12% of its workforce is employed in the creative industries compared to 6% nationally. Los Angeles has a similar figure to London, while for the US as a whole the level of creative industries employment is 2%.



APPENDIX 2

WORLD CITY CULTURE FORUM

PRIORITIES FOR MEMBER CITIES

The material presented here provides an overview of policy concerns at WCCF Member Cities. Here are some comments on the research approach:

- The policies shown for any given city are not comprehensive. For example, the Vienna section does not show every policy priority for Stadt Wien. It shows a couple of examples in order to give an insight into the city administration's priority concerns.
- In some instances (e.g. New York, Helsinki), the material is taken from a city's single 'master' strategy that groups together policy goals across different thematic areas.
- In other instances (e.g. London, Paris) the material is taken from one or more sector-specific strategies e.g. a sustainability plan; a transport plan.
- Some city strategies that have been used are more long-term in focus (e.g. Melbourne's 2017-2050 plan) and the objectives are consequently more long-term in scope and ambition.

ABU DHABI	
Policy Area	Description
Environment	The Abu Dhabi Environment Vision 2030 sets out local government policy across five themes: climate change; clear air and noise pollution; water resources; biodiversity, habitats and cultural heritage; waste management.
Transport	Goals of the Abu Dhabi 2030 Transportation Mobility Management Strategy include: encouraging greater use of sustainable transport; improved access to public transport; reduction in traffic growth and congestion.

AUSTIN	
Policy Area	Description
Economic opportunity and affordability	The City of Austin is addressing economic inequality, and its policy measures include the following: drawing up a "workforce development roadmap" to improve the employability of the city labour force; seeking to grow the number of mid-salary jobs.
Mobility	Austin says that its Mobility goals are: "providing equitable and safe access to a multimodal transportation network, reducing harmful emissions, meeting the needs of our growing community, and connecting Austin to the world." Related actions include promoting safe driving and sustainable modes of transport.

Health and environment	The City is acting to tackling health inequalities by widening access to “healthy food, recreational opportunities, and quality health care.” It will focus on communities with higher health risks, and support people to “overcome critical barriers” to health services.
City administration	The city administration aims to become more equitable, efficient and innovative. Examples of this objective include: better communication between City Council and the community; development of the City of Austin brand; good “financial stewardship”.

AMSTERDAM

Policy Area	Description
Sustainability and energy	Amsterdam City Council declared a climate emergency in 2019. The city is targeting the following: 55% reduction of carbon emissions by 2030; 80% of household electricity generated by solar and wind by 2030; an exit from natural gas use before 2040; transition to a circular economy by 2050.
Green space	A focus on city parks, the Amsterdam Forest and cultivation of green space; introduction of climate proofing measures to promote biodiversity and equip the city to cope with increased rainfall.
Traffic and transport	Amsterdam city centre has a problem with high volumes of ‘through traffic’ - or traffic that passes through the city centre in transit. Policy measures aim to address this problem, and in doing so relieve congestion and improve air quality. A 2030 Mobility Plan contains wider measures to improve city traffic and transport.
City in balance	Creating “a new equilibrium between visitors and residents” by putting “residents’ quality of life first” and addressing issues relating to city tourism.

BARCELONA

Policy Area	Description
Climate	Barcelona’s Climate Plan 2018-2030 sets out the following targets to be achieved by 2030: a 45% reduction per person in greenhouse gas emissions; increase of 1.6km ² in city green space; elimination of energy poverty. It identifies actions across themes including: promotion of productive roof terraces (e.g. for renewable energy usage, storing water or cooling purposes); preventing and coping with heatwaves; conservation of the Barcelona seafront. The City of Barcelona declared a climate emergency in 2020.
Housing	The City’s 2016-2025 Right To Housing Plan includes: increasing supply of the city’s affordable housing; addressing those excluded from the housing market.
Covid recovery	‘Building The Barcelona Of The Future’ is a package of measures put together by the City Council to facilitate economic recovery from Covid. The programme includes grants and subsidies, advice services and training opportunities.

BUENOS AIRES

<i>Policy Area</i>	<i>Description</i>
Climate	The City of Buenos Aires Climate Action Plan 2050 identifies actions including: “storm and flood preparedness”; more green spaces; promotion of cycling; greater energy efficiency in new buildings and public buildings.

DUBAI

<i>Policy Area</i>	<i>Description</i>
e-commerce	In 2019, Dubai launched its e-commerce Strategy. The strategy seeks to build Dubai’s position as a “global logistics hub”, attract foreign direct investment, and increase regional share of Dubai’s e-commerce firms.
Food security	The Dubai Food Security Strategy (2021) includes the following objectives: “diversify sources of food import”; “enhance local production”; “reduce food wastage.”

DUBLIN

<i>Policy Area</i>	<i>Description</i>
Sustainability	Dublin City Council has declared a climate emergency. It has formulated a 2019 - 2024 Climate Change Action Plan, a 2015 - 2020 Biodiversity Action Plan and a 2016 -2020 Tree Strategy.
Housing	Council priorities include provision of social housing and improving home affordability.
Economy	Priorities include development of city micro businesses and SMEs, and facilitation of greater city economic competitiveness.
Compact growth and connected infrastructure	“Expand and build a more integrated public transport system in the city”; greater provision for cycling and walking; “direction and vision around digital infrastructure provision.” It aims to halve ‘conventionally fueled’ cars by 2030.
Inclusive communities	City Council objectives include the following: improve park and green space provision through the 2017 – 2022 City Parks Strategy and Dublin Mountains Partnership; facilitation of “active citizenship in city communities”; “promote social inclusion and diversity by working with, and empowering, groups across all sectors of the community.”

EDINBURGH

<i>Policy Area</i>	<i>Description</i>
Ending poverty	Eradication of poverty by 2030; widening access to fair work and the living wage; prevention of homelessness; delivery of affordable and low-cost ownership homes.

Sustainability and net zero	City of Edinburgh Council declared a climate emergency in 2019. It is pursuing the following outcomes through its sustainability policy: net zero emissions by 2030; cultivating citizens that “are engaged and empowered to respond to the climate emergency”; provision of sustainable transport and promotion of active travel (i.e. cycling, walking).
Wellbeing and equalities	Council goals include ensuring “people can access the support they need in the place they live and work”; “improved safety and wellbeing for vulnerable citizens.”

HAMBURG

Policy Area	Description
Innovation	In 2021 Hamburg published its Regional Innovation Strategy based around ‘forward-looking’ sectors: health, climate and energy, mobility, data science and material sciences. State innovation funding programmes are being established in these areas.
Climate	Hamburg’s Climate Action Plan aims to reduce emissions by 95 percent in order to achieve climate neutrality by 2050

HELSINKI

Policy Area	Description
Learning	Helsinki aims to institute improvements at all levels of childhood education from pre-school through to secondary education.
Sustainability	Programmes include: a carbon neutral Helsinki by 2030 and carbon zero by 2040; a circular economy initiative; a Biodiversity Action Plan and an Environmental Protection Plan. Helsinki declared a climate emergency in 2020.
City planning	The city is implementing an approach to planning that maintains a balance between sustainability, the demands of a growing population and aesthetic considerations.
Traffic and transport	Initiatives include digitisation of traffic information; light rail projects; development of infrastructure to support electric vehicles; stimulating an increased in share of travel by public transport, walking and cycling.
Health and wellbeing	Helsinki’s goal is provision of “smooth access to basic healthcare services and oral healthcare services.” Examples initiatives include: building new healthcare centres; enhancement of digital healthcare and social services; improvements in access to mental health services.

HONG KONG

Policy Area	Description
Climate	Targets within the Hong Kong Climate Action Plan 2050 (2021) include: net zero electricity generation by 2050; 30%-40% reduction in electricity usage by commercial buildings by 2050; zero carbon emissions from transport by 2050.

LAGOS

LAGOS	
<i>Policy Area</i>	<i>Description</i>
Resilience	The first Lagos Resilience Strategy (2020) plans for contingencies such as civil unrest, flooding, disruption to power supply and recession. The strategy outlines actions over six domains: traffic and transport; health and environment; education and technology; economy; entertainment and tourism; security and governance.

LISBON

LISBON	
<i>Policy Area</i>	<i>Description</i>
Mobility	The Lisbon 2030 Mobility Strategy Vision outlines plans to create a transport system that is “more integrated, reliable, connected, accessible ... reclaiming space for people, increasing the community’s sense of belonging, maximising the quality of life of the city and Lisbon Metropolitan Area (AML) residents.” A selection of actions from the strategy include: restrictions on private vehicle access to the city centre; improve road safety; “accelerate the adoption of electric mobility”; expansion of the city’s cycle lane network.

LONDON

LONDON	
<i>Policy Area</i>	<i>Description</i>
Transport	Example objectives from London’s 2018 Transport Strategy include: the transition away from car dependence and towards cycling, walking and public transport; new goals for road safety and traffic reduction; targets to reduce journey time on the public transport system.
Environment	The 2018 Environment Strategy covers actions including air quality, green space, biodiversity, greenhouse gas emissions, energy use and waste.
Housing	In London’s 2018 Housing Strategy, the Mayor of London writes: “our housing crisis is the biggest threat to London’s future.” The strategy prioritises five areas for intervention: more homes; affordable homes; “high quality homes and inclusive neighbourhoods”; reforms to benefit renters and leaseholders; addressing homelessness.
Health	Five priority areas from London’s Health Inequalities Strategy: child health; mental health; an environment that promotes good physical and mental health; community-level health initiatives; healthy lifestyle (food, exercise, reduction in harmful activities).
Food	The London Food Strategy seeks to improve access to affordable and healthy food. The strategy covers areas such as food for pregnancy and childhood, and community gardening. It aims to reduce food waste by 50% by 2030.
Covid recovery	The 2020 London Recovery Programme covers nine recovery ‘missions’ including: mental health and wellbeing; employment support; establishing a ‘safety net’ to prevent financial hardship of London’s residents.

LOS ANGELES	
Policy Area	Description
Invest in people	L.A. County says “California’s education pipeline is not keeping pace with the higher skills and education required by employers.” It is investing in measures from pre-school to post-career to “empower more County residents, especially in the region’s economically distressed communities, reduce their risk for adverse life out-comes, and promote more widely shared prosperity.”
Export	Stimulating growth of export clusters via measures such as capacity building, provision of technical support and regulatory change.
Be more business-friendly	Creating an environment that is more hospitable to business through “improved business-facing customer service, more regular engagement, and more accountability, transparency and reliability in rulemaking.”
Critical infrastructure	L.A.’s critical infrastructure systems “are now badly in need of repair or replacement,” and “the capacity of many of these systems has not kept pace with the growing demand.” L.A. County will repair existing systems, and commission new systems using new financing and contracting models.

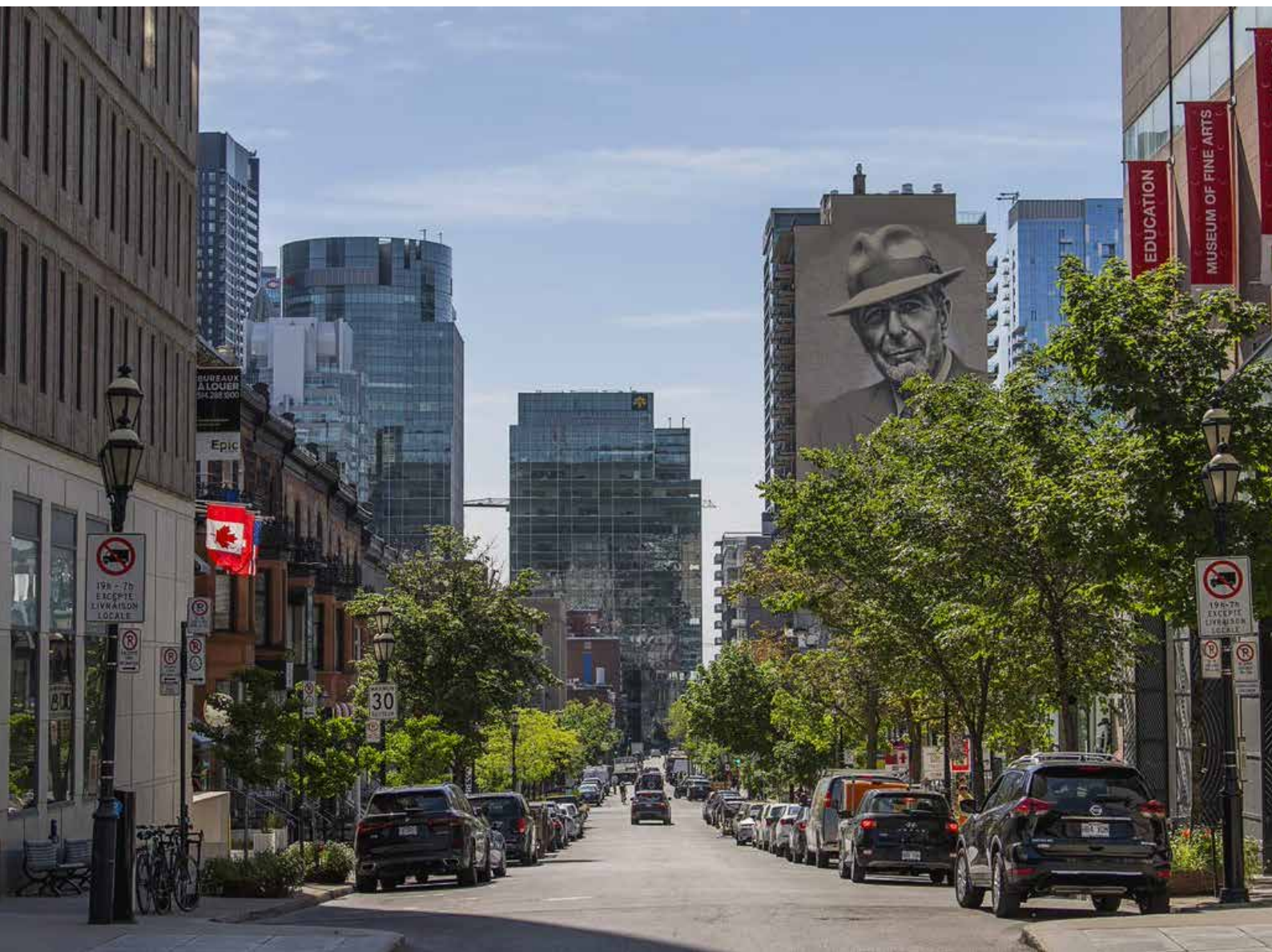
MELBOURNE	
Policy Area	Description
Economy	Victoria State Government aims for Melbourne “to become Australia’s largest commercial and residential centre by 2050.” This ambition is supported by measures such as “development of national employment and innovation clusters” and “redevelopment of major urban renewal precincts in and around the central city to deliver high-quality, distinct and diverse neighbourhoods offering a mix of uses.”
Transport	Victoria State Government is focused upon transformation of Melbourne’s transport. Related policies include building of a new rail system, improvements to roads and public transport, and improved provision for cycling.
Inclusive, vibrant, healthy neighbourhoods	Melbourne is committed to the ‘20-minute neighbourhood’ i.e. a concept in which most “everyday needs” can be found within a 20-minute “walk, cycle or public transport trip.” Victoria State Government supports this objective through creation of new neighbourhoods, better provision for walking and cycling, and delivery of local parks.
Sustainability and resilience	Melbourne declared a climate emergency in 2019. The 2017-2050 Plan Melbourne includes the following objectives: net zero carbon emissions by 2050; “mitigate exposure to natural hazards and adapt to the impacts of climate change”; “support a cooler Melbourne by greening urban areas, buildings, transport corridors and open spaces to create an urban forest.”
Covid recovery	City of Melbourne’s 2022 Covid-19 Reactivation and Recovery Plan identifies seven priority areas including: health and wellbeing; economic ‘reactivation’ of the city; building the city’s “economic resilience”.

MILAN

Policy Area	Description
Climate	In 2022, the City Council of Milan approved its Air and Climate Plan, an action plan to become fully carbon neutral and a cycle-pedestrian city by 2050. It has a target to plant 3 million trees by 2030.
Transport	As part of its Air and Climate Plan there will be the creation of a cycle-pedestrian city, a 30 km per hour area that will significantly reduce car traffic. Starting from October 2022, vehicles considered particularly polluting will gradually be banned in selected areas of the city centre.

MONTRÉAL

Policy Area	Description
Sustainability	Montréal's 2022 Master Plan adheres to the principles of sustainable development and to support actions that consider environmental, social and economic dimensions.
Transport	The Plan includes measures aimed at reducing dependency on cars, increased use of public transportation and non-motorized means of travel. The Plan aims to provide better access to activity areas and public transportation services via bikeways.
Healthy Environment	The city intends to preserve its natural heritage and maintain a healthy environment. The Plan intends to ensure the optimal management of its air, water and soil. It supports measures aimed at reducing the size of paved areas and lessening the impact of heat islands in the urban environment.



NEW YORK	
Policy Area	Description
Democracy	New York City is committed to cultivating a “vibrant democracy.” It will do this with a “dual strategy of reducing barriers to participation in civic life ... and expanding resources to empower communities to improve their neighborhoods and bring about meaningful change.”
Economy	The City will move towards an “inclusive economy”. It will “attract and create good-paying jobs by investing in businesses and sectors that promise fair wages and working conditions,” and “will train New Yorkers for the jobs of the future, protect workers, and expand the safety net.”
Neighbourhoods	Measures include: plans to create 300,000 units of affordable housing; plans to “create a network of quality open spaces that connect our playgrounds, parks, plazas, and beaches to homes and workplaces with bicycle and pedestrian infrastructure.”
Education	The City will work to eliminating the student achievement gaps that play out along racial lines. Its strategy will focus on early childhood interventions. The city aims to achieve “the highest on-time high school graduation rates in line with the national average, improving college readiness, and, by 2026, achieving universal literacy by the second grade.”
Climate	Carbon neutral by 2050; a transition to clean energy, “transforming the city’s buildings, energy, transportation, and waste sectors to fully electrify the city”; investment in “infrastructure that mitigates the physical risks posed by climate change.” NYC declared a climate emergency in 2019.
Mobility	It is the City’s ambition that no New Yorker need rely on a car. The City’s strategy will focus on sustainable transport: public transport; walking; cycling.

OSLO	
Policy Area	Description
Climate and energy	The Oslo Climate and Energy Strategy outlines 16 areas for action including: preservation of city forests; emission-free private vehicles by 2030; emission-free construction activities by 2030.
Transport	Oslo aims to reduce car traffic by 33% by 2030 through its car-free ‘livability programme’ that is gradually reducing the amount of car park spaces in the city centre and improved accessibility for pedestrians and cyclists.

PARIS	
Policy Area	Description
Sustainable food	The Paris Strategy for Sustainable Food (2018) outlines actions across four themes: “access to sustainable food for everyone”; increasing Paris’s self-sufficiency in terms of food supply; avoiding waste; improved communication and organisation of food sustainability initiatives. The strategy also commits to 2030 targets including: 40% reduction of food-related carbon footprint; 75% of Paris households to buy organic products; “increase the share of agricultural land in the Paris region to 50%.”

Circular economy	In 2017, the first ever Paris Circular Economy Plan (2017-2020) was adopted by the Paris City Council. Example policy actions from the plan: reduction of household waste; zero waste at City of Paris building sites; end of single-use plastic food ware. Paris declared a climate emergency in 2019.
Tourism	The 2022 Paris Tourism Strategy was published in 2016 with the goal of consolidating Paris's position as "the world's most popular tourist destination." The strategy identifies several areas for intervention such as: diversification of the Paris offer for tourists; improving the visitor experience; sustainability; development of the city's "capacity to accommodate visitors."

SAN FRANCISCO

Policy Area	Description
Climate	The 2021 San Francisco Climate Action Plan commits to the following goals: 100% renewable electricity by 2025; zero emission buildings by 2040; 80% of trips taken by low-carbon modes (e.g. walking, cycling) by 2030; "continual use of nature-based solutions to sequester emissions and support biodiversity." San Francisco declared a climate emergency in 2019.
Equality	The Strategic Plan 2020-2023 for San Francisco's Department on the Status of Women seeks "to transform San Francisco into a fully gender equitable city." It focuses upon achieving four outcomes: reduction of domestic violence; making the City and County of San Francisco a safer workplace for women; economic empowerment of women; housing security for youths.
Digital equity	San Francisco city administration has identified that 100,000 San Francisco residents "either lack broadband home Internet or basic digital skills." Its Digital Equity Plan 2019-2024 aims to remedy this situation. It centres upon three goals: high-quality internet access for all; digital literacy; enabling San Francisco's communities to "experience the long-term benefits of technology."

SÃO PAULO

Policy Area	Description
Transport	Promoting sustainable mobility has been a key policy since 2014, addressing the city's long-standing problems of congestion and air quality through investment in transport infrastructure and encouraging a cycling culture.
Climate Change	The São Paulo state has had a policy on climate change since 2009, and published its Climate Action Plan at COP-26 in 2021, with a target to be net zero by 2050.

SEOUL

Policy Area	Description
Climate	The Seoul Comprehensive Five-Year Climate Action Plan was published in 2022. According to a Metropolitan Government press release: "the plan comprises five focus areas ... buildings; transportation; urban greening; urban resilience; and public participation."

Urban planning	The Seoul 2040 Comprehensive Plan (2022) shapes the Metropolitan Government's approach to urban planning. According to a press release, the Comprehensive Plan covers six themes: "1. First-and-last mile locality infrastructure; 2. Fluvial water-centric infrastructure; 3. Urban competitiveness via multiple nuclei; 4. Urban planning beyond zoning; 5. Undergrounding of elevated railway; and 6. Expansion of future-oriented transportation infrastructure."
----------------	---

STOCKHOLM

Policy Area	Description
Sustainability	According to its Climate Action Plan, Stockholm aims to be fossil fuel free and climate positive by 2040. The City has also produced an Environment Programme with goals relating to biodiversity and adapting for climate change (e.g. improved ability to cope with effects of torrential rain).

SYDNEY

Policy Area	Description
Sustainability	Targets from the Sustainable Sydney 2030 strategy include: net zero by 2050; social housing will constitute 7.5% of all housing, and affordable housing will constitute a further 7.5%; 50% of electricity supplied by renewable; zero increase in potable water use, "achieved through water efficiency and recycled water."
Covid recovery	The City of Sydney has developed a Covid recovery plan. Priority actions within the plan include: safe management of public areas; "support businesses and organisations to innovate and adapt"; "rebuild the visitor economy."
Competitive-ness, transport, the city centre, communities	The City formulated a Delivery Program 2017-2021 identifying ten "strategic directions" for intervention. These included: global competitiveness; transport; walking and cycling; the Sydney city centre; "resilient and inclusive local communities"; sustainable development and design.

TORONTO

Policy Area	Description
Housing	Safe and stable housing; more options for affordable housing; shelter for those without housing.
Transport	Reliable and affordable city-wide transport; "safer streets by design"; "a greener and more resilient city."
People	Reducing impact of poverty on residents; opportunities for all; "individuals and communities feel safe and secure."
Sustainability and resilience	A city that "survives, adapts and thrives in the face of climate change"; "protects and invests in its ecosystems, natural spaces, land, air and water"; towards a more circular economy.

Biodiversity	Toronto has also produced a biodiversity strategy which identifies actions such as development of an “ecological integrity monitoring and reporting framework” and development of “action plans for regional species of concern.”
--------------	---

TOKYO

Policy Area	Description
Sustainability	The 2020 Environmental Policy of the Tokyo Metropolitan Government identifies three areas for intervention: a zero emission Tokyo; biodiversity and green spaces; clean air. The plan commits to the following targets: increase share of zero emission vehicles to 50% by 2030; reduce plastic waste from by 40% by 2030.

VANCOUVER

Policy Area	Description
Affordable housing	The City of Vancouver says that there is currently a “housing crisis.” It is addressing this through implementation of its 2050 Vancouver Plan and a 30-year plan to redevelop the Broadway area of the city.
Economy	The City is prioritising support of the local economy. It will develop a Vancouver Economic Strategy and seek to host international sporting events.
Diversity, equity, opportunity	The City is committed to improving the wellbeing of its residents. It will deliver this priority through measures such as its 2021 Equity Framework and an anti-racism action plan.
Climate change	Vancouver has in place both a Climate Emergency Action Plan and a Climate Change Adaptation Strategy and it will continue with implementation of these.
City of reconciliation	The City says “We’re establishing and maintaining mutually respectful relationships between Indigenous and non-Indigenous Peoples in the city of Vancouver and upholding and advancing the rights of local Nations and urban Indigenous Peoples.”

VIENNA

Policy Area	Description
Mobility	Vienna’s Urban Mobility Plan 2025 (2014) prioritises nine areas for action including: “sharing instead of owning”; innovation; orienting streets away from cars and towards mixed usage (public transport, cycling, walking).
Children and youth	The Vienna Children and Youth Strategy 2020-2025 covers nine themes including: nature and environment; health and wellbeing; safety and place; opportunities and future.

WARSAW

Policy Area	Description
Economy	The City's 2030 Strategy and Integrated Revitalisation Programme aims to make Warsaw more inviting for residents, tourists and investors, with improvements to transport infrastructure a major priority. This has included improved road and rails links to other European cities.
Climate Change	In 2021, Warsaw published its Green City Action Plan and a road map to achieve carbon neutrality by 2050.

ZURICH

Policy Area	Description
Climate Change	The city's Environmental Strategy aims to reduce direct greenhouse gas emissions to net zero by 2040 and indirect emissions by 30% compared to 1990.
Economy	Strategies Zurich 2035 sets out a vision in which financial services will no longer have their traditional dominance for the city, and there will be a more diversified economy based partly around healthcare and life sciences.

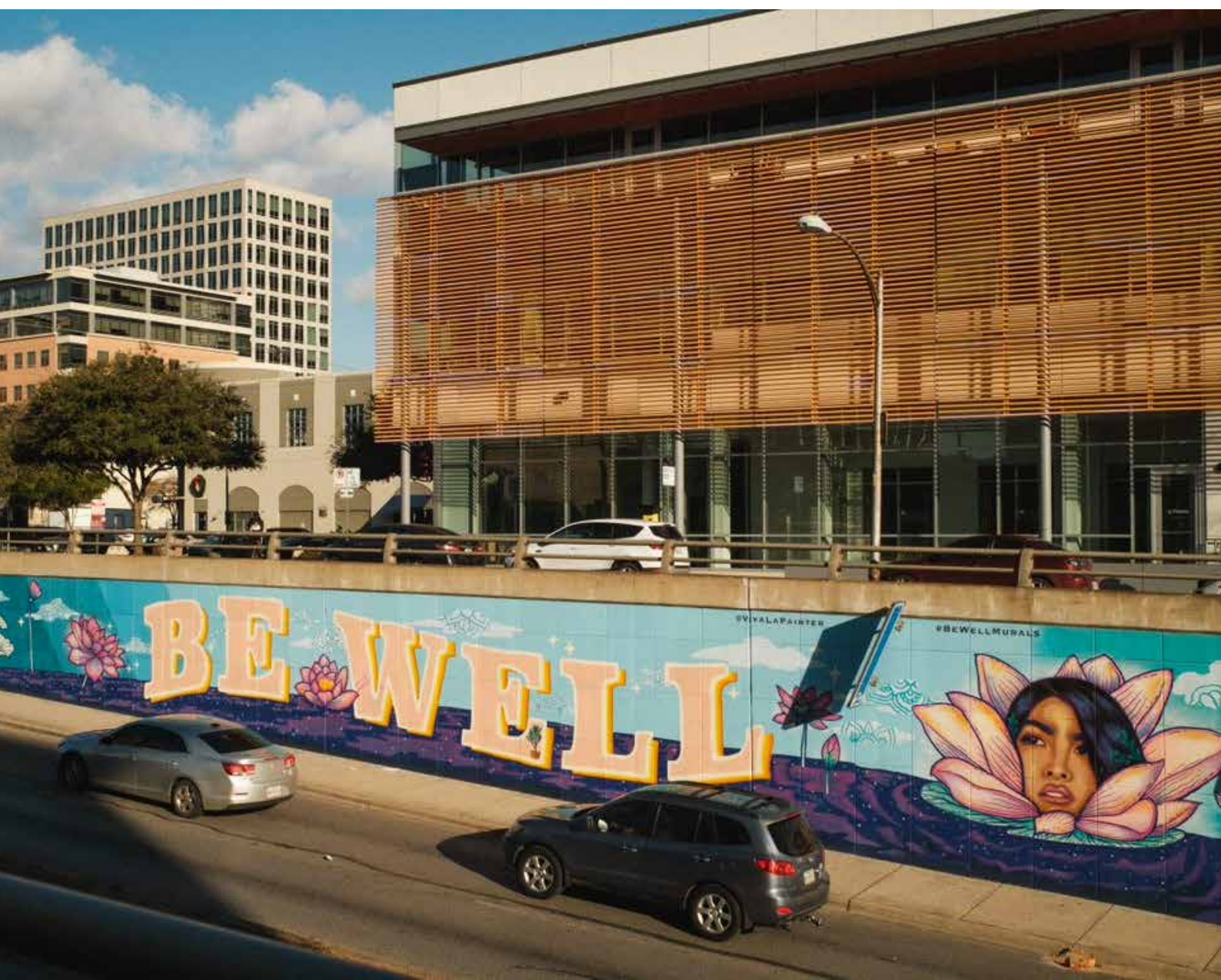


PHOTO CREDITS

Page

<i>Front</i>	Design District Hong Kong	© 2021 Hong Kong Design Centre
3	Beyoglu Culture Route	Image courtesy of Istanbul Directorate of Culture and Tourism
5	Fandango de Dia de Muertos	Image courtesy of City of Austin © Melissa Villareal
6	Air Balloon Circus, Culture Festival 2021	© City of Stockholm / Albert Jalap
7	Rankin Piccadilly Lights	Image courtesy and © Greater London Authority
8	Bara, part of Yananurala	Image courtesy and © City of Sydney
11		Image courtesy of Taipei City
12	Elbphilharmonie	Image courtesy and © Free and Hanseatic City of Hamburg
14	School in Residence Programme	Image courtesy of City of Barcelona
15	Memory Work' by Memory Work Collective	Image courtesy of City of Toronto © Jeremy Glenn
16	DESCOLA	Image courtesy of City of Lisbon © Jose Frade
18	Helsinki Festival, Night of the Arts	© Julia Kivela & City of Helsinki
19	Tokyo Met SaLaD Music Festival	© TMSO
20	Highway Gallery	Image courtesy and © Louvre Abu Dhabi
23		Image courtesy and © Secretariat of Culture, Recreation and Sport, City of Bogota
31	Hongje Yugeon. Seoul is Museum	Image courtesy and © Seoul Foundation for Arts and Culture
33	Al Safa Library	Image courtesy and © Dubai Culture & Arts Authority
34	Theatre de la Feuille's Papa, at their partner school. Arts-in-School Partnership Scheme	Image courtesy and © Hong Kong Arts Development Council
41	Summer Streets, Al Fresco City	Image courtesy of City of Sydney © Adam Hollingworth
46	'Be Well' murals. Artist Lis Angulo	Image courtesy of City of Austin © Jay Ybarra