

CITIES

Living Labs for Culture?

CASE STUDIES FROM
ASIA AND EUROPE



CITIES: LIVING LABS FOR CULTURE? **Case Studies from Asia and Europe**

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Case Studies from Asia and Europe

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Foreword

The Asia-Europe Foundation (ASEF) is pleased to present this selection of case studies on creative cities as an input to the discussions at *Cities: Living Labs for Culture? - 8th ASEF Public Forum on Creative Cities in Asia and Europe* (24 November 2015, Asia Culture Center, Gwangju, Korea) being held in conjunction with the *2015 Asia Culture Forum* (24-26 November 2015, Gwangju) on Culture, Technology, and Creativity: Sustainable City Development through Culture.

Cities, home to over 50% of the world's population are emerging as dynamic new centres of creativity. An increasingly culture-led development of cities in Asia and Europe is beginning to create an attractive environment for residents, tourists and business.

The topic of culture and the creative economy in contemporary cities has also gained the attention of Culture Ministers of the Asia-Europe Meeting (ASEM). At the 6th ASEM Culture Ministers' Meeting (19-21 October 2014, Rotterdam, the Netherlands), Ministers acknowledged that re-developing cities is one of the pressing questions facing Asia and Europe and stressed the importance of inclusive governance and people-centred policies in delivering enabling conditions for creativity to flourish.

As part of our mission to promote greater mutual understanding between Asia and Europe, ASEF – the only permanently established institution of ASEM – hopes to reaffirm its support and positively contribute to the on-going process of bi-regional dialogue on the creative cities in Asia and Europe. With this publication, we aim to share innovative examples from over 40 cities in both regions, wherein civil society organisations and public agencies are working together to actively integrate culture and creativity into urban planning.

The key messages and case studies in this publication, together with the ideas coming from the 8th ASEF Public Forum and the 2015 Asia Culture Forum, aim to inform and inspire the upcoming 7th ASEM Culture Ministers' Meeting in 2016, Gwangju, Korea, a year that

marks the 20th anniversary of the ASEM process.

We are grateful to Ministry of Culture, Sports and Tourism of the Republic of Korea, Gwangju Metropolitan City, and *2015 Asia Culture Forum* for the excellent partnership in this endeavour.

We would like to thank the Asia Culture Center (ACC), Korea Tourism Organization, Gwangju Convention & Visitors Bureau, International Conference on Cultural Policy Research (ICCPR), Korea National Commission for UNESCO, Association of Asian Culture Studies, and Eurasia Institute in Chonnam National University for their essential collaboration and support.



Ambassador ZHANG Yan

Executive Director
Asia-Europe Foundation (ASEF)

Foreword

We are greatly pleased to open '2015 Asia Culture Forum' at the Asia Culture Center (ACC) in the lovely season, autumn. On behalf of 1.5 million Gwangju citizens, I welcome cultural experts, art professionals and all distinguished guests from around the world to visit Gwangju.

From this occasion, I sincerely thank officials from Asia-Europe Foundation (ASEF) for their cooperation on 2015 Asia Culture Forum in conjunction with 'the 8th ASEF Public Forum'.

As one of the largest international cultural fora, 'Asia Culture Forum' will provide cultural discourse on the development of competitive culture cities and identity of Asian culture through mutual exchanges and cooperation with many countries. We believe the 9th Asia Culture Forum to be a venue to seek for creativity and sustainable urban development strategies between creative cities in Asia and Europe with following subject: 'Culture, Technology, and Creativity: Sustainable City Development through Culture'.

To achieve this subject, it is timely try to open this forum in cooperation with the 8th ASEF Public forum and hopefully we expect 'Asia Culture Forum' to be settled as certified public forum of the ASEF through continuous exchange and cooperation.

This forum is also a venue to celebrate the opening of Asia Culture Center (ACC) that has been built for 10 years with difficulties. As a cultural platform, ACC will play important roles of exchanging culture and art between Asian countries, blending and re-creating cultural assets. In this sense, this forum is a valuable place that establishes the role and status of the ACC and presents the direction to go.

Also, the 7th ASEM Culture Ministers' Meeting will be held in 2016 in Gwangju. Gwangju Metropolitan City that has been respected traditional taste, beauty, elegance and loyalty is matched up with spirit of ASEM Culture Ministers' Meeting as a venue. We believe that this forum will support the success of '2016 ASEM Culture Ministers Meeting'.

I cordially wish 'Asia Culture Forum' to be developed to the whole world through introducing and exchanging various cultures. Again, I would like to thank to all who visited Gwangju, the city of culture and art, and who put every effort for this successful forum. Thank you!



YOON Janghyun

Mayor of Gwangju Metropolitan City, Korea

Introduction

Cities of today are becoming vibrant spaces for experimentation, a process in which culture has come to occupy a central place. 'Creative cities' and 'capitals of culture' that have emerged across Asia and Europe attest to the growing importance of these dynamic new centres of arts and creativity. Cities are also emerging as epicentres for effective policymaking, as they are often able to act quickly and offer more integrated responses. As Charles Landry, the well-known authority on the use of imagination and creativity in urban change, argued in *Enabling Crossovers: Good Practices in the Creative Industries* (ASEF, 2014): "Cities are laboratories to tackle difficult solutions. They have the critical mass to scale up new technologies." Therefore, it may be argued that cities in Asia and Europe are indeed evolving into living labs for culture.

It is in this context that the Asia-Europe Foundation (ASEF) presents this publication, *Cities: Living Labs for Culture? Case Studies from Asia and Europe*. This compilation intends to serve as inspiration for networking and collaboration among cultural professionals as well as provide 'food for thought' to policymakers. The topics addressed were discussed at *Cities: Living Labs For Culture? 8th ASEF Public Forum on Creative Cities in Asia and Europe* (24 November 2015, Asia Culture Center, Gwangju, Korea).

The topic of creative cities is of particular relevance for the bi-regional dialogue between Asia and Europe, and is high on the cultural agenda of the Asia-Europe Meeting (ASEM), particularly in relation to the discussions around the creative economy. At the 6th Asia-Europe Culture Ministers' Meeting (ASEM CMM6), which took place in October 2014 in Rotterdam, The Netherlands, Ministers acknowledged that "(re) developing cities is one of the pressing questions" facing Asia and Europe. In the Chair's Statement issued at the close of the Ministerial Meeting, the importance of inclusive governance and people-centred policies in "delivering enabling conditions for creativity to flourish" were particularly stressed upon. Another priority identified by Ministers was the need for "effective mechanisms for the co-creation of knowledge and exchange of best practices" on the topic of creative cities. This publication and the discussions at the 8th ASEF Public Forum hope to facilitate an exchange of ideas and experiences, while also identifying concrete areas for Asia-Europe co-operation.

This publication also explores the intersections of creative cities with the creative economy, high technology and heritage management. In this way, the issues and examples presented here also touch upon the agenda of the upcoming 7th ASEM Culture Ministers' Meeting (ASEM CMM7), which will focus on culture and the creative economy.

ASEM CMM7 will be hosted by the government of Korea in Gwangju in 2016. It will take place against the backdrop of the 20th anniversary of the ASEM dialogue process and the 11th ASEM Summit of Heads of State and Government (July 2016, Ulaanbaatar, Mongolia). Established in 1996, ASEM now brings together 21 Asian and 30 European countries, the ASEAN Secretariat, and the European Union.

This collection showcases 27 examples of policy and practice drawing from the experiences of over 40 cities in Asia and Europe. The variety of cases in this publication offer good opportunities for knowledge exchange between cities in Asia and Europe and provide learning arenas for artists, arts managers, educators, urban planners as well as public sector representatives.

Drawing from current trends and challenges, four topics have been chosen for in-depth analysis. The first revolves around policymaking for culture at the city level. Over the past decade, policy makers and urban planners have turned to culture and the arts to stimulate local economies and transform cities into ecosystems for people to live, work and develop imaginatively. This begs the question: how important is the role of culture in designing urban development strategies? And, how to make culture accessible for all?

The second area of focus is the role of

cultural institutions in shaping creative cities. With cities today being looked at as places of pride and development, attention has been particularly growing towards developing distinct identity markers that would differentiate one place from another. Here, the place and role of cultural institutions in shaping creative cities has come to be vigorously debated. An emerging trend has seen cities looking at alternative ways to bring culture closer to people, relying on a network of small infrastructures and urban/natural spaces (parks etc.). At the same time, other cities have made the choice to initiate large-scale 'cultural hub' projects or to build up massive cultural infrastructure. Do these two models have different impacts on creativity and access to culture? To what extent do cultural quarters or hubs allow human interaction or artistic fertilisation? Do we need massive cultural infrastructure to bring culture to the cities? What are some of the most interesting examples of interconnected 'hardware' and 'software' that have produced the best results in Asian and European cities? These pressing issues are addressed by some of the examples illustrated in this book.

The third theme is that of leadership in the arts. Arts and culture leaders are a driving force supporting the rise and development of creative cities. How can cities offer a conducive environment to identify and nurture these leaders? What skills and resources do arts and culture

leaders need to be good leaders in today's complex environment? Initiatives have emerged to answer these needs, such as the Salzburg Global Seminar or the Cultural Leadership Advanced Programme from the University of Hong Kong. What are some of the most innovative local, regional and international initiatives supporting emerging leaders in the arts? What are some of the gaps that remain to be addressed in this landscape?

A final emphasis is on the Capital of Culture model as a catalyst for the cultural development in the city. By placing creativity and culture at centre stage in the context of city development, the Capital of Culture model has emerged. In Europe, the Capital of Culture initiative has been around in one form or another since 1985. From Athens to Paris, Krakow to Riga, and Vilnius to Mons, over 50 cities have been designated as European Capitals of Culture so far. A similar movement seems to be developing in Asia, with initiatives such as the ASEAN City of Culture (launched in 2010 by ASEAN, the Association of Southeast Asian Nations) and East Asia Cities of Culture (launched in 2012 by the Japan-China-South Korea Cultural Ministerial Meeting process). What has been the impact of these initiatives? Does the 'Capital of Culture' process offer a viable model and can it really bring about a change in city positioning and act as a catalyst for cultural development?

The publication is presented in five sections. The first four sections of the publication address the themes outlined above: culture and policymaking in the city; role of cultural institutions in today's cities; arts leadership; and, capitals of culture. Each section begins with an introductory essay by a cultural expert. The essays set out the issues and challenges at hand, while also articulating ideas for policymakers and the sector. The essay is followed by six cases, three each from Asia and Europe.

The fifth and last section of the publication focuses on case studies from Korea, the host of the 8th ASEF Public Forum in 2015 and that of the upcoming 7th ASEM Culture Ministers' Meeting (ASEM CMM7) in 2016. An essay sets out the important place occupied by the creative cities in Korea and three cases follow.

Each case study sets out the description of the initiative, its objectives, intervention strategy and key activities. The particular relevance of the case study for the topic under discussion is then elaborated.

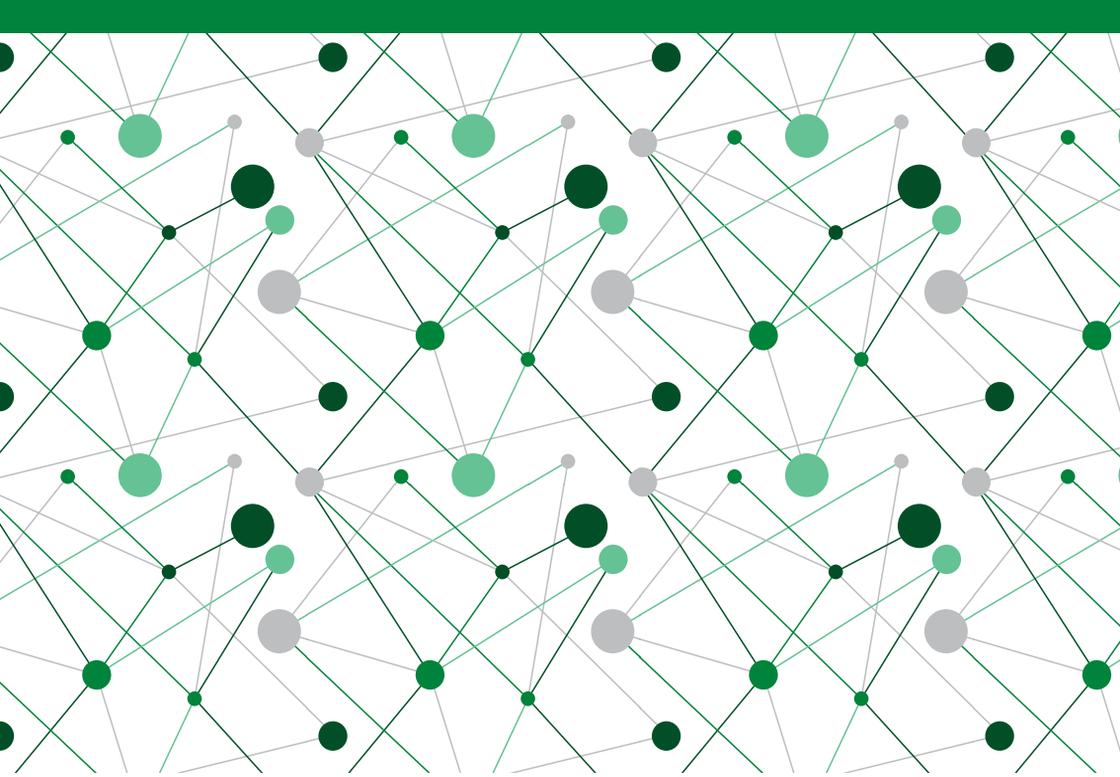
These examples were selected by the partnering organisations in consultation with specialists and, subsequently, researched and written by an independent expert.

Presented in the concluding section of this book are the reports of the 8th

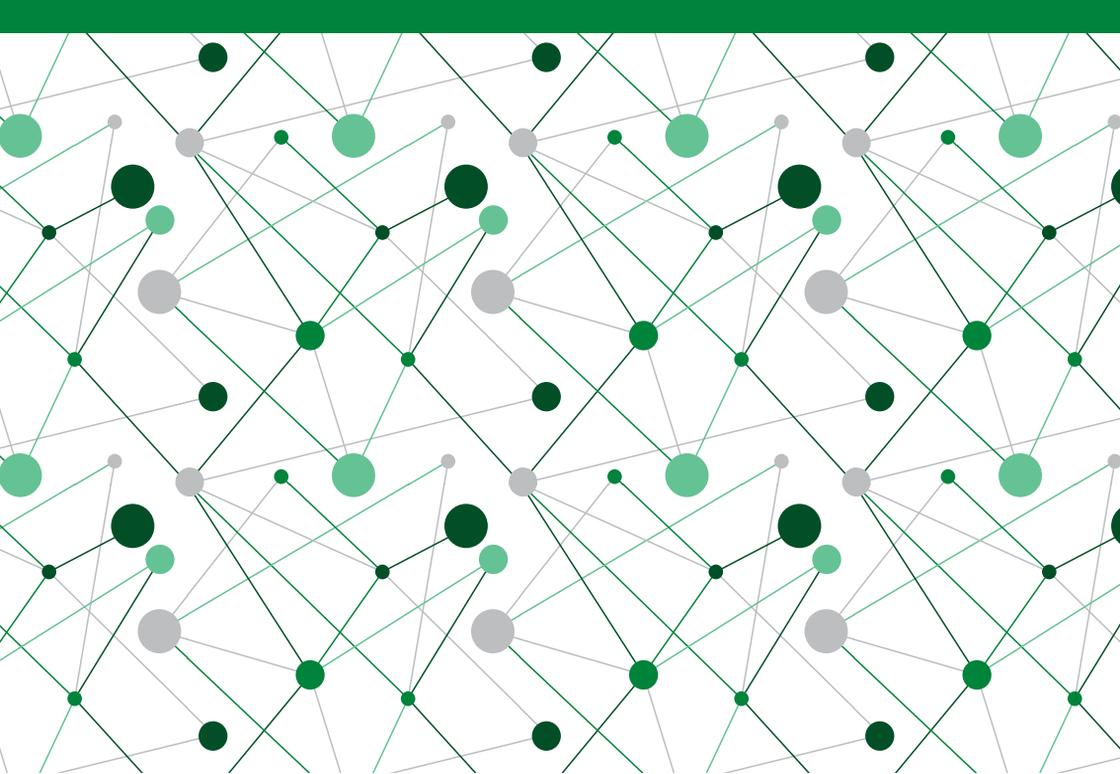
ASEF Public Forum on Creative Cities, and of Enabling Crossovers: 7th ASEF Public Forum on Creative Industries in Asia and Europe (18 October 2014, Amsterdam, The Netherlands), organised by ASEF in partnership with Ministry of Education, Culture and Science, The Netherlands and Het Nieuwe Instituut, The Netherlands and with the support of the European Cultural Foundation (ECF). The Forum was held in the framework of the 6th Asia-Europe Culture Ministers' Meeting (19-21 October 2014, Rotterdam, The Netherlands). Cities featured an important part of the conversation on the creative industries at the 7th ASEF Public Forum. Rapidly-growing cities across Asia and Europe were seen as seizing the opportunities provided by the creative industries to enhance quality of life. It was noted that cities were indeed becoming talent centres, innovation hubs and social incubators. Design thinking and the active participation of creative professionals in urban planning were noted as trends in both Asia and Europe. At the policy level, particular emphasis was placed on the understanding of cities as 'living labs', which could harness creativity to enhance quality of life. Successful creative processes were acknowledged as relevant to local communities, which need to be effectively engaged in designing and managing them, and as effective in fostering international connections and visibility. Since no 'one-size-fits-all' models exist, the role of local authorities

in fostering dialogue, adaptation and ownership of development models was viewed as essential.

The current mapping of creative cities from Asia and Europe draws upon these ideas and hopes to contribute to a more diverse understanding of what makes a city creative.



Culture and Policymaking in the City



ESSAY

How to make culture accessible to all?

by Catherine CULLEN

CASE STUDIES

Bandung (Indonesia)

Lille (France)

Tokyo (Japan)

Ministry of Fluxus (Lithuania)

Singapore

Gabrovo (Bulgaria)

HOW TO MAKE CULTURE ACCESSIBLE TO ALL?

Catherine CULLEN

For most cities and regions today transformative change cannot happen without culture. This has been shown through their long-term policies integrating culture in urban development, which is crucial to tackle a large number of challenges more effectively and sustainably. Over the past 10-15 years, culture has been slowly but surely recognised as a key element in strategies for local development, and it has been widely acknowledged that the dynamic presence of cultural activities is a major factor of attractiveness: cultural heritage as a key element of image and identities and the main focus of city tourism, as well as the rapid development of cultural and creative industries as a substantial economic driver. The question of the importance of access to culture for a sustainable society and as a measure of the quality of life took a while longer to be accepted and brought to the forefront. The notion that culture is linked to equity and the social dimensions of development and wellbeing is now widely recognised. Owing to strong advocacy by initiatives such as the global *Agenda 21 for Culture* on the role on culture in sustainable development, an increasing number of reports, statements and commitments have been supported by international institutions, national and local governments, as well as civil society actors, experts and other stakeholders. As the economic, social,

political, environmental and cultural effects of globalisation became more visible at a local and national level, the ‘missing link’ (i.e. the access to and participation of citizens in arts and culture to enhance intercultural dialogue, support social cohesion and lead to social innovation), came to complete the view of what an inclusive society owed to culture.

In the eyes of many city and regional policy planners today, culture provides strategic “tools” to fight poverty by broadening the capacities and opportunities of vulnerable groups. Poverty is not only due to material difficulties, but it can be caused also to a lack of capabilities and opportunities, which increases difficulties of marginalised people envisaging a better future. Culture accelerates resilience and rootedness, enables citizen participation and community empowerment, and generates grass-roots processes that relate neighbours to public spaces, the past, the present and the future.

Access to culture is interpreted and implemented in different ways: for some, it involves providing access to cultural productions and knowledge of the world for people who would not normally participate in cultural activities (i.e. those who say ‘it is not for us’). This seems to be a pressing issue at present for European cultural policy makers. The second is access

to the means, skills and know-how to produce and disseminate cultural goods for people who had not hitherto had access to them or who had somehow lost them. This issue appears to correspond more to contemporary efforts for cultural access in Asia: the empowerment of ordinary people to acquire skills (especially in fields related to heritage, cultural tourism, arts and crafts, the creative industries etc.) and turn them into a worthwhile means of living. Of course, reality is more subtle than any clear dividing line between both trends in Europe and Asia.

Culture accelerates resilience and rootedness. It enables citizen participation and community empowerment, as it generates grass-roots processes that relate the neighbours to the public spaces, to their past, to their present and to their future.

There are many examples of good practices in Europe and Asia that recognise the importance of access to culture through individual and collective innovation, participatory projects, heritage projects, cultural tourism, and the creative industries.

For example, the city of Angers, in western France with a population of 147,571, has worked for over ten years

on a Cultural Charter with a federation of civil participants (including associations, community centres, art venues) to support the artistic and cultural self-discovery of citizens through projects that focus on people with financial difficulties or those who feel isolated or disadvantaged and are therefore no longer participating in the city community life. The actions that have been implemented are varied in order to provide artistic and cultural programmes for adults, women, retired and working people, as well as young people and families. The different programmes proposed are opportunities for people to meet and for shared emotional experiences that work towards avoiding social isolation and exclusion.

In the same spirit, the city of Lille in the north of France, with a population of approximately 227,560, has implemented a system of reduced ticket prices (at EUR 1.50) for citizens and families with limited means to access to practically all key venues of the metropolis: theatres, opera houses, museums, concert halls, and culture centres. The scheme has been around for over 15 years now. The tickets are sold through neighbourhood community centres or non-profits organisations working with very low income inhabitants (such as, for instance, out-of-work, single mothers, handicapped people, the old and isolated). This interesting scheme is based on the notion of accompaniment: the Lille opera, for example, hires buses to pick people up in neighbourhoods at a distance from the (well off) city centre. In the bus, a specially trained person from the Opera

explains what the evening's performance is all about, the how and why of the set design, costumes, etc. what the historical context and opera conventions mean, and so on. After the performance, the same person is back in the bus to take everyone home, and a lively discussion takes place, with questions and comments from the citizens. This initiative has been an outstanding success. The City, in partnership with the different venues, organises the same kind of event programmes for children and young people.

On the other hand, the city of Barcelona, with its 1.6 million inhabitants, believes it is important to encourage access to culture through the artistic and creative community, by putting within their reach, resources to promote cultural production. This is developed, for instance, through the existence of Art Factories in different neighbourhoods of the city. The citizens themselves are encouraged to become protagonists in cultural projects and through price policies, new multimedia art forms, and participatory projects. The great added value has been to generate new ideas and, above all intangible assets such as social cohesion in the neighbourhoods and the increase of citizen participation in cultural life.

If we look at efforts to empower people economically through a sustainable culture, the city of Hoi An in Viet Nam, with approximately 120,000 inhabitants, has developed, over the last years, an ambitious project to make this ancient town a renewed 'Cultural City' with an integrated urban and rural approach,

by encouraging participation, improving citizens' responsibilities and building a green governance based on the promotion of a rights-based approach, with the explicit aim of improving people's living standards. Not only is this for the citizens, but it involves the development of self-esteem and pride in their own culture, empowered by newly acquired skills and competences to transform their city into a sustainable, accessible and above all culturally attractive city.

On Jeju Island, off the coast of South Korea and with a population of 604,771, we have both aspects of access to culture providing the inhabitants with a holistic, sustainable view of development and some very interesting practices integrating tradition, contemporary art and modern life in close connection to the natural world.



The famous women divers of Jeju, the *haenyeo*, exemplify community values such as solidarity, redistribution, risk sharing, a common acceptance of gender equality, life-long acquisition of cultural and scientific knowledge, and the importance in maintaining a sustainable ecology. Today, a collective of young artists have imagined a project, using

the diving skills they learnt from the haenyeo to pick cans and bottles instead of shellfish, and transform them into artworks – with the intention of making people aware, through art, of the dangers of pollution and waste. This example is echoed by another outstanding project called the Olle Walking Trail, that not only brought a green, sustainable way of discovering and enjoying the natural beauty of the island for its inhabitants and thousands of tourists, but also revitalised a dying rural sector, brought to life cultural practices – music, dance, festivals, small town markets, and highlighted the link between culture and the preservation of nature.

Policymaking in Asian and European cities: some recommendations towards a better dialogue

Today, cities across the world are talking to each other through city diplomacy, exchange of “good practices” and problem solving in all fields of urban development. In the cultural domain, cities are discussing transformative experiments such as Councils of Culture, participatory budgets, Agenda 21 Parliaments, with a view that culture is an integral part of sustainable development and it is a city’s role to find ways of involving citizens - eminently cultural beings - as crucial protagonists of the sustainable development of their cities.

- To disseminate knowledge and good practices of access to culture in its different forms – both as a means of integration and gaining more understanding and knowledge of the world (self-realization), and as a tool for

improving one’s skills and obtaining a better livelihood (empowerment):

- To foster, at city level, discussions on an integrated view of access to culture as an enabler of sustainable development.
- To encourage joint projects that can combine the different benefits of promoting access to culture and how it relates to education, job skills development, heritage and shared civic values.

Over the last 30 years, Catherine CULLEN has created, managed or supervised cultural projects and events based on her experiences with different cultures and artistic activities. After several years in journalism, editing and publishing, she became Editor in Chief of LIBER, the first European cultural supplement. She was also an advisor to the French Presidency for the implementation of the Universal Academy of Cultures. Catherine was Deputy Mayor for Culture for the City of Lille, France, from 2001 to 2014. In this capacity, she was responsible for the cultural policy of Lille, and for Lille 2004, European Capital of Culture. In 2008, she also became councillor in charge of Culture for the Métropole Européenne de Lille (the Lille Metropolis). She is presently Chair of the Culture Committee of United Cities and Local Governments (UCLG). The Culture Committee is dedicated to the promotion of the role of culture in sustainable development through a global Agenda 21 for Culture. She is also an independent international consultant in culture and sustainable development, a subject she teaches at the Lille Political Science Institute.

BANDUNG *Indonesia*



ORGANISATIONS INVOLVED: City of Bandung and Bandung Creative City Forum

GENESIS: Bandung Creative City Forum (BCCF) is a forum and a community of organisations established on December 21, 2008.

URL: <http://bandung.go.id>; <https://id-id.facebook.com/BandungCreativeCityForum>

The capital of the West Java Province and the third largest city in Indonesia, Bandung had a sprawling urban population of 8.6 million inhabitants in 2011. The city is considered one of the major cultural hubs in Indonesia, thanks to its fine arts legacy, garment manufacturing and design industry. It also boasts over 50 educational institutes, as well as many design studios and music festivals. Noteworthy, 60% of the population is below 40. In recent years, Bandung has been home to several initiatives aimed at improving uses of public space for arts and culture, as well as at increasing the availability

of public green spaces. Initiatives in this area have been initiated particularly by the Bandung Creative City Forum (BCCF) as well as the City of Bandung – in the latter’s case, the arrival of architect and BCCF’s former chair Ridwan Kamil to the post of Mayor in 2013, led the local government’s reinforced interest in issues related to public spaces, and towards Bandung’s development as a ‘smart city’.

With the City purchasing available land to turn it into ‘smart green spaces’, it is anticipated that green urban open space will increase from 12% to 23% of the

local surface between 2013 and 2018, whereas further investment will be made in public street lighting, mass rapid transportation systems, bike-sharing and pedestrian schemes. In addition, particular emphasis is being placed on the city's high-quality human capital, supported by Bandung's educational infrastructure and the creative potential of its young population. In this respect, the City is encouraging the inclusion of creativity in the educational curriculum, while providing support to creative businesses, through the establishment of creative hubs and the organisation of festivals which broaden the opportunities for emerging small enterprises. Furthermore, major financial investment is being made to boost Bandung's connectivity, both through better transport networks towards Jakarta and broader Indonesia, and via improved Internet hotspots across the city. Cultural development in Bandung is also fostered by civil society initiatives such as BCCF, which remains active in the organisation of major festivals such as the Helarfest, a community event combining arts content with reflections on environmental sustainability and habitat protection.

Significant aspects in these developments include the City's identification of public space as an asset for urban development, leading both to the purchase and improvement of community places, and their use for cultural and participatory activities. There is a strong integrated approach to local development, which combines

economic, cultural, social and environmental aspects. In addition, Bandung's approach relies on strong partnerships between public authorities, the private sector, civil society agents and universities. Cultural practitioners are involved in permanent initiatives, such as creative hubs and other cultural facilities, as well as in short-term events with strong local and increasingly international visibility

LILLE *France*



ORGANISATIONS INVOLVED: City of Lille, civil society, private agents and other local governments in the metropolitan area of the Métropole européenne de Lille (MEL), an urban community and conurbation under public law.

GENESIS: Lille and its surrounding metropolitan region have integrated culture as a central aspect in their local and regional development strategies, following the demise of traditional industries. This strategy had the highly successful European Capital of Culture event of 2004 as its pinnacle, reinforcing a strong cultural policy that has continued in a sustainable manner since then.

URL: www.lille.fr; www.lillemetropole.fr

The city of Lille, with a population of approximately 230,000 inhabitants, lies in Northern France and is part of a large urban community of approximately 1.1 million. The city formerly known as Lille Metropolis brings together 87 municipalities, which make up the Métropole européenne de Lille (MEL) or European Metropolis of Lille. The European dimension of the territory is evidenced by its closeness to the

Belgium border and northern Europe and the permanent cross-border exchanges, within a diffuse and well-connected urban area totalling over 2 million inhabitants. The region has undergone substantial social and economic transformation in recent decades, mainly resulting from the decline of the coal and textile industries. In this context, the strengthening of cultural policies and the cultural dimension of regional

development has been particularly visible. The 2004 Lille nomination as European Capital of Culture marked an important step in the long-term process to reimagine the city and its surrounding territory.

Today's cultural policies in Lille and in MEL combine the improvement of city-centre and neighbourhood cultural facilities, support for artistic creativity, broadening opportunities for access to culture for all, and the enhancement of cross-border and international connectivity. General objectives include the provision of access to culture to disadvantaged groups, the attraction and retention of creative talents, support for collaboration among different stakeholders and the integration of culture in local and regional development strategies. Among the most successful programmes, the network of 12 Maisons Folie stands out. This pluri-disciplinary Art Fabrics initiative, first established in 2004 in Lille Metropolis and across the border in Belgium, provides both residence studios for artists and engagement in culture for local inhabitants. Likewise, the Lille 3000 programme, established as a result of the European Capital of Culture year, serves to present major cultural events in Lille on a regular basis, including an international, national and local thematic season every three years (with the next one due in late 2015 and early 2016) inviting all Lille cultural venues to simultaneously host related arts events. Lille embraced the Agenda 21 for Culture's vision of culture as the 'fourth

pillar' of sustainable development, placing culture as a development strategy alongside economic, social and environmental practices. The city has been actively involved in international networks including the Committee on Culture of the international organisation, United Cities and Local Governments (UCLG), which it currently chairs.

Among the most relevant features in this experience are the joint involvement of several public authorities in a metropolitan region, as well as collaboration with the local artistic community and partnerships with cultural actors elsewhere. The strong political vision of culture as a central pillar in local and regional development should also be noted. Likewise, Lille stands out for pursuing this strategy over more than a decade, thus showing an understanding of cultural aspects as a structural element in the promotion of well-being and citizenship. Research data show this has had a number of effects, including a better image for Lille in the eyes of both residents and outsiders, and increased figures in cultural participation.

TOKYO *Japan*



ORGANISATIONS INVOLVED: Tokyo Metropolitan Government, Arts Council Tokyo, Tokyo Council for the Arts, and others

GENESIS: In recent years, public authorities and private agents in Tokyo have progressively developed a stronger, more sophisticated framework for cultural policies.

URL: <http://www.seikatubunka.metro.tokyo.jp/>; <https://www.artscouncil-tokyo.jp/en/>

The capital and largest city of Japan, the metropolis of Tokyo has a population of approximately 13.5 million, and is part of a broader conurbation encompassing almost 38 million people, making it the most populous metropolitan area in the world. The city tops or ranks highly in several international indexes and classifications, including liveability and economic prowess. Tokyo is also renowned for its cultural life, which combines popular culture and technology-enhanced creativity, as well as tradition and modernity. The slowing down of economic growth

and tragedies such as the Great East Japan Earthquake in 2011 have led to rethinking some priorities and arise as one important factor leading to the increasing attention paid to culture and cultural policy, as attested by the recently-released Tokyo Vision for Arts and Culture.

In 2007, the Tokyo Metropolitan Government established the Tokyo Council for the Arts, an advisory body with the aim of promoting comprehensive and effective cultural policies. The Council for the Arts, mainly

entrusted with policy proposals and evaluation, was one of the proponents of the establishment of Arts Council Tokyo, which since 2012 implements policies and programmes such as creative project development, festivals, partnerships, educational activities for young people, international networking, strategic planning and research. Broader metropolitan initiatives related to the arts, creativity and culture include the following strands: the establishment and further development of facilities such as Tokyo Wonder Site, an art centre dedicated to the generation and promotion of new art and culture with a strong emphasis on international networking; the organisation of events facilitating access to the arts and culture for different audiences, in the context of the Tokyo Culture Creation Project, established in 2008 and now part of Arts Council Tokyo, to organise and partner on festivals and educational activities in decentralised communities (under the Tokyo Artpoint Project umbrella) and other events; international networking projects, including an international visitors programme and the promotion of cross-national partnerships; the integration of a cultural component in broader metropolitan initiatives and strategies, including the Culture and Education Commission of the Tokyo 2020 Olympic Games and the Tokyo Vision for Arts and Culture, which look ahead to the 2020 Games, through strategies addressing the recognition of diversity, access, support for the arts and the creative industries, education and city diplomacy.

Relevant aspects behind these initiatives cover the progressive development of a complex, inclusive governance system, which - on the one hand - brings together public and private stakeholders and, on the other, has led to the strengthening of the local government's vision and responsibilities in the field of culture, including enhanced cooperation with national authorities. This more sophisticated vision has also involved the recognition of synergies and confluences between developments in the arts and culture and other metropolitan objectives, in areas like community cohesion, education, economic development and city branding.

MINISTRY OF FLUXUS *Lithuania*



ORGANISATIONS INVOLVED: The Cities of Vilnius, Kaunas, and a group of artists

GENESIS: In 2010, the City of Vilnius and a group of artists joined forces to use an empty building in the city centre as a temporary creative space. In 2012, the project moved to Kaunas.

URL: <https://www.facebook.com/Fluxusministerija>

In April 2010, the former site of the Ministry of Health in Vilnius, Lithuania, became a temporal centre for artistic activities, named the Ministry of Fluxus. The initiative took its name from the Fluxus artistic movement, initiated in 1960s by Lithuanian-born artist Jurgis (George) Mačiūnas, and which in the 1970s had occupied abandoned manufacturing spaces in New York and turned them into art studios and creative hubs. With support from the Mayor of Vilnius, Artūras Zuokas, the Ministry of Fluxus was active in Vilnius for 18 months between 2010 and 2011, during

which 1200 events were held. After this, in May 2012 the initiative moved to Kaunas, where again, over one and a half years, art workshops, concerts, theatre and dance performances, exhibitions, film viewings and informal activities were held in a former shoe factory.

The idea behind this initiative emerged in 2010, during the economic crisis in Lithuania, which left many buildings empty and untended. In this context, owners of the building which had housed the Ministry of Health offered

it to the City of Vilnius at a low lease rate. Municipal authorities and an artist collective took the initiative to turn the space into a creative hub. Working space was offered to artists for free, whereas the cost of materials had to be borne by artists. Additionally, municipal authorities provided some support for specific events. Over 18 months, more than 200 artists from Lithuania and abroad worked there. The initiative was part of a broader strategy to bring the arts and culture into the city centre. The Ministry of Fluxus' use of spaces in Vilnius and in Kaunas was meant as a temporary initiative, with the notion of 'impermanence' being one of its defining traits – this was seen as important in order to prevent the initiative from becoming too bureaucratic. Some artists also indicated that the limited time available, as well as the sharing of premises with peers from several disciplines, provided additional inspiration to develop and complete their projects. In addition to the many events held in Vilnius and Kaunas, some publications, including a catalogue of street art, also emerged from the initiative.

Relevant features of this project include the partnership established between municipal authorities, led by Vilnius' then Mayor Artūras Zuokas, and artists, on the understanding that arts spaces and creative projects could contribute to the regeneration of the city centre. In fact, the initiative has led to raising the economic value of the buildings used and their surroundings. This was partly the result of the attraction generated by the Ministry of Fluxus – both within

the participating cities (with several events taking place and influencing the broader social and urban landscape and citizens' perceptions) and outside (since several artists from Lithuania, the Baltic republics and elsewhere in Europe joined the project and volunteered to exhibit). Whereas the project is no longer in existence, as a result of its own temporary, 'impermanent' nature, it has raised the profile and prestige of artists who were involved in the initiative.

SINGAPORE



ORGANISATIONS INVOLVED: Several public, private and non-profit organisations in Singapore

GENESIS: Since the late 1980s, Singapore has established world-class cultural facilities and improved its capacities in arts, culture and innovation.

URL: www.nac.gov.sg; www.nhb.gov.sg

A city-state with a population of approximately 5.5 million inhabitants, Singapore is an island located at the southern tip of the Malay Peninsula. As the world's second busiest port, and the fourth-most competitive financial centre, in recent years Singapore has also established itself as a significant actor in the cultural scene, with a broad and diverse supply of arts events and facilities. The 2015 Golden Jubilee, marking 50 years of Singapore's independence, has been celebrated with an extensive programme of arts and cultural events under the umbrella of SG50.

Singapore's arts and culture initiatives are the result of the combination of public and private effort, as well as the investment in high-profile cultural infrastructure alongside an increasing attention to contents, skills and organisational development. This has been a gradual development, in several stages. Notable milestones include the setting-up of the Advisory Council on Culture and the Arts (ACCA) in 1989, with the remit of studying the role that the arts and culture could play in Singapore's national development. ACCA's subsequent report set the basis for the establishment of institutions including the National Arts Council, the National Heritage Board and the

National Library Board as well as facilities such as the Singapore Art Museum, the National Museum, the Asian Civilisations Museum and the Esplanade: Theatres on the Bay.

A decade later, another comprehensive review suggested that further investment was needed in arts and cultural capabilities in order to enhance innovative capacity and measure up against other regional and global cities. The subsequent Renaissance City Project involved increased support for artists, art production and art appreciation. In this respect, recent years have witnessed, among others, the establishment of the new School of the Arts (SOTA), a specialised arts school for young people aged 13-18; the opening of the new campus of the LASALLE College of the Arts, a centre which provides tertiary arts education, in partnership with Goldsmiths, University of London; and the establishment of major production facilities such as Infinite Studios, a resource for TV, film and animation projects.

Government vision towards arts until 2025 has been secured in the 2012 Arts and Culture Strategic Review report (ACSR) where special attention has been given to community-centric projects, promoting more public participation in arts and culture activities, including in community centres and schools.

Singapore's arts scene also comprises some independently-managed spaces, such as contemporary arts centre, The Substation and cinemas including The Projector. On the other hand, alongside the major festivals and high-profile

names, some smaller-scale activities also contribute to diversifying the city's cultural supply and reaching out to new audiences – recent initiatives in this field include Open Homes, which turns private homes into theatres, inviting attendees to enjoy the hospitality of neighbourhood residents and artist-mentors. Open Homes is a project by the People's Association, a government initiative to foster social cohesion, and it has been presented as part of the Singapore International Festival of Arts (SIFA) 2015, a cutting-edge festival of contemporary arts. The Open Homes project can be seen as one of many activities jointly promoted by the government and civil society, to foster social interaction among the multi-ethnic and multi-religious community of Singapore, which comprises people of Chinese, Malay, and Indian heritage. The establishment of the Indian Heritage Centre (inaugurated in 2015), together with Malay and Chinese Heritage Centres, can be also seen in this perspective.

This observation points to the importance of a long-term vision and the gradual development of the building blocks of cultural infrastructure, which should include both tangible facilities (the 'hardware') and human capital, including skills, competences and a diverse range of creative agents (the 'software'). Other remarkable aspects in Singapore's recent development in this field concern the role played by research, policy reviews and evaluation, which have set the basis for an identification of needs, the planning of subsequent measures and the integration of lessons learned.

GABROVO *Bulgaria*



ORGANISATIONS INVOLVED: City Council of Gabrovo and other local cultural actors

GENESIS: The small city of Gabrovo in Bulgaria has recently developed a participatory cultural policy strategy, which aims to strengthen the role of culture and the cultural industries for social and economic development over the next decade, addressing some of the city's major challenges.

URL: <http://gabrovo.bg/en>

Gabrovo is a small city of approximately 56,000 inhabitants, located in central northern Bulgaria and the administrative centre of the Gabrovo Province.

Remarkable cultural traits in the city include its famed heritage of humour and satire, with an annual Carnival celebrating it, as well as its wooden and steel crafts tradition, industrial legacy, musical heritage, and its neighbouring rural villages preserving an atmosphere from the 18th and 19th centuries. In recent years, the city has

actively embraced participatory cultural policymaking for the design of a 10-year Strategy for the Development of Culture. Gabrovo has also engaged in several international cultural initiatives, including the Agenda 21 for Culture's Pilot Cities programme and the International Council for Cultural Centres.

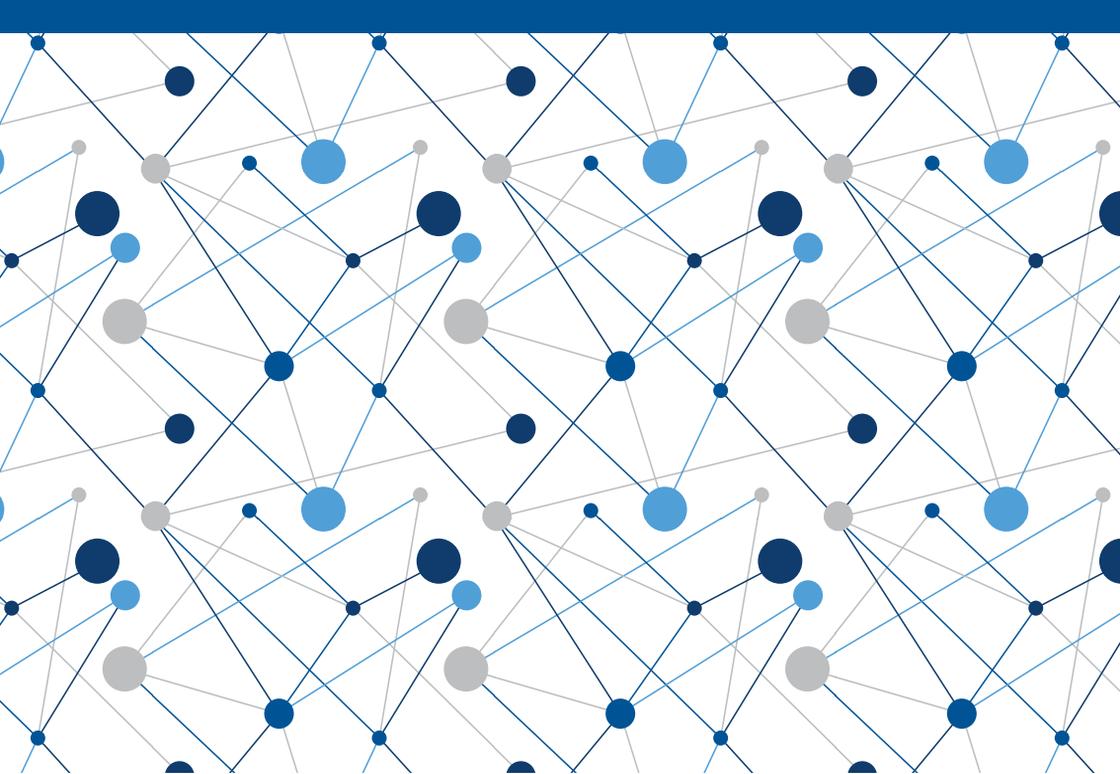
The local cultural environment involves significant contributions from civil society organisations, like the Fabric Regional Cultural Center, which contributes

to citizen participation in cultural life through the professionalisation of cultural practitioners and the strengthening of the crafts sector.

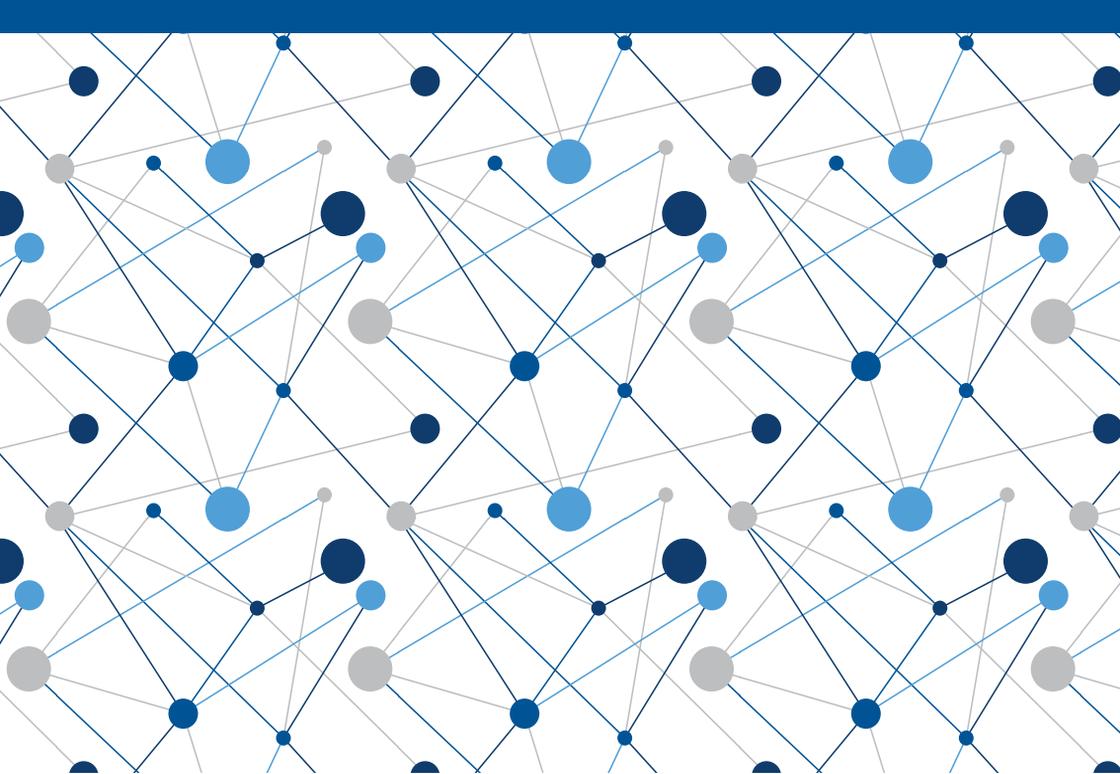
The Strategy for the Development of Culture in the Municipality of Gabrovo (2014-2024) was the result of a participatory process that involved meetings with citizens, artists, non-profit organisations, political parties and different municipal bodies. The resulting document establishes Gabrovo's recognition of culture and the cultural industries, cultural tourism, education and science as important factors for the development of Gabrovo and its surrounding region in the coming decade. The leading goal of the strategy is the long-term development of Gabrovo as an influential national and international platform for contemporary arts. This should be read in the light of the broader local challenges which the Strategy aims to address, including the need to face Gabrovo's demographic decline, and the existence of empty buildings from the Communist era, which may now be used or transformed through artistic projects. The cultural sector is seen to embody a potential to generate employment, and as a 'tool' to activate urban development processes. The goal of fostering new social relations and cross-generational collaboration also underpins the Strategy, as proven by the Welcome to the Village project, which involves weeklong visits by young people to the houses of the elderly in rural villages located around Gabrovo. Here, the

young visitors learn about cultural traditions and local history.

The Gabrovo example shows how participatory cultural policymaking can be accessible to cities and towns of different sizes, both in urban and in their adjoining rural regions. Strong political will, opportunities for participation by all relevant stakeholders, and the exploration of relations between culture and other areas of public policy (e.g. economic development, community cohesion, tourism, etc.) emerge as particularly significant aspects. In addition, Gabrovo has strongly explored international connectedness, something which has allowed the city to draw inspiration from cities elsewhere and to make its example known abroad.



Cultural Institutions and the City



ESSAY

What role for cultural institutions in shaping creative cities?

by *Fionnuala CROKE*

CASE STUDIES

Dharavi Biennale (India)

Zinneke Parade (Belgium)

South East Asia Creative Cities Network (Indonesia, Malaysia, Philippines, Thailand)

New Cultural Infrastructure in Łódź (Poland)

Cultural Development Network (Australia)

Connecting Spaces (Switzerland and Hong Kong SAR, China)

WHAT ROLE FOR CULTURAL INSTITUTIONS IN SHAPING CREATIVE CITIES?

Fionnuala CROKE

In September 2014, the Chester Beatty Library in Dublin, Ireland welcomed Her Royal Highness Princess Maha Chakri Sirindhorn of Thailand. The Princess was shown a number of Thai manuscripts from the collection, followed by a guided tour of the Library's galleries. The Library has fostered relations with the local Thai-Irish community for many years and, at the entrance, over 300 members of the Thai community in Ireland gathered excitedly to see their Princess. Subsequently, with the assistance of the Royal Thai Embassy in London, the Chester Beatty produced a book in the traditional Thai concertina style, of the story of Temiya, the mute prince, one of the ten previous lives of Buddha. It will be disseminated as a learning resource primarily for children with a Thai heritage, now living in Ireland.

This short visit reveals much about the soft power of culture. The Chester Beatty, as a repository of revered Thai material, is acknowledged as an authoritative setting at the highest levels of society and has, therefore, a role in cultural diplomacy. At the same time, by using its collections to make cultural and societal links between diverse communities, it has become a trusted gathering place for the newer members of Irish society.

Much has been written about creative cities in the past decade and, equally,

about the changing role of cultural institutions. The bibliography is long and takes time to navigate and digest but the train of thought can be summarised as follows. Cities that promote the arts and creative industries are more successful, from both economic and social inclusion perspectives. Traditional cultural institutions are regarded as agents, or triggers, of urban change and innovation – a means of attracting and connecting creative city dwellers. This realisation has led to cities embedding the arts and creative industries in their policies in order to create sustainable development plans that will allow them to compete on domestic and global levels.

Cities that promote the arts and creative industries are more successful, from both economic and social inclusion perspectives. Traditional cultural institutions are regarded as agents, or triggers, of urban change and innovation – a means of attracting and connecting creative city dwellers.



The term ‘cultural institution’ has a wide application. It can refer to museums, galleries, libraries, concert halls and theatres – what may be called ‘the traditional arts’ – but, it can also have a broader meaning, referring to many forms of public space where cultural activity takes place: like Fighting Words (www.fightingwords.ie), which was set up in a disused office in Dublin city centre five years ago. Relying upon donations, their 500 volunteers have provided over 45,000 children and teenagers with free tutoring and mentoring in creative writing and related arts. Demand is so great that they say they could host five times that number every day given greater resources and capacity. Last year, Fighting Words won the Business to Arts Award for Creativity in the community.

Remarkably, Fighting Words’ success has inspired the Paris-based Labo des Histoires (www.labodeshistoires.com), which has been selected by the French President, François Hollande to set up 15 centres in 15 French towns within the framework of ‘la France s’engage’, a social enterprise initiative. Indeed, this is a model of arts/business/ community engagement that could be applied anywhere in Asia and Europe.

Throughout Asia and Europe, as elsewhere, traditional cultural institutions – museums, concert halls, theatres etc. – have been actively looking for ways to be more accessible and inclusive. There has been a shift in balance from primarily focussing on their core business (the collection, the concert programme, or the next performance) to embracing their audience’s needs and allowing them to determine priorities to a greater extent. While the arts they promote remain central to the organisation’s existence, and of intrinsic importance – after all, without scholarly input we cannot improve our knowledge and interpretation of the past, and without new writing and composing, we will not enjoy new theatre and concerts – what is different is the way they present themselves. For, increasingly, these institutions position themselves as welcoming public centres with a wider and more engaging social role in their communities.

As arenas for creativity and discourse, all cultural institutions provide the opportunity for a shared experience. And, it is through this engagement that culture has the potential to connect and inspire. Moreover, it can foster inter-community and inter-cultural understanding and mutual respect. For instance, the partners in the Cultural Development Network set up in the state of Victoria, Australia, realise the potential of ‘making art together’ to develop healthy, sustainable communities by simultaneously celebrating diversity and nurturing shared cultural development.

As arenas for creativity and discourse, all cultural institutions provide the opportunity for a shared experience. And, it is through this engagement that culture has the potential to connect and inspire. Moreover, it can foster inter-community and inter-cultural understanding and mutual respect.

The valuable case studies which follow share the same characteristics: they use networks and collaborations as a way to unite communities from various social and cultural backgrounds. What stands out is their emphasis on networks not only within the city, but across regions, linking geographically distant centres through a shared belief in the power of culture as a vehicle to define and reinforce the identity of a city's inhabitants; and, to communicate shared values and needs across a broad and diverse audience. The Dharavi Biennale in Mumbai, India seeks to empower and engage an underprivileged local population, using workshops (or 'Artboxes') as a starting point from which to address wider social issues. Meanwhile, the Southeast Asian Creative City Network is a trans-national network attempting to address the absence of cities from Association of Southeast Asian Nations (ASEAN) countries in the UNESCO Creative

Cities Network and to promote the notion of the creative city in Southeast Asia.



In the creative city model, cultural institutions are focal points for creativity. They provide dynamic opportunities for people to gather, and that dynamism derives in part from the art they nurture, but also from the interaction with their audiences. Like Fighting Words, they can challenge existing narratives and prepare new narratives that reinforce a city's identity. And these stories can be interpreted at multiple levels, to communicate our shared common values and needs to a broad and diverse public.

Recommendations for Asia-Europe dialogue and co-operation

- As a museum director, I view the creative city model from 'inside' a cultural institution. I know that everyone inside these institutions works hard to build bridges and fulfil a social function within their communities (as well as farther afield). Our audience support is a huge measure of our success. But I would suggest that many cultural institutions may not be aware of the theory of the

creative city, or that their institution is the subject of a city planner's policy for future development. Successful cultural projects work when they have a genuine purpose: they are driven by passion, not policy. A note of caution, therefore, to policy makers. Work with the established institutions, and with the established communities, to ensure that new policies will have traction. The imposition of policies without understanding for the heritage of an area may prove unsustainable.

- Look to existing networks that build bridges between countries in Asia and Europe, for example, the Asia-Europe Museum Association (ASEMUS), a cross-cultural network of museums from Asia-Europe Meeting (ASEM) countries with 77 members from Asia, 48 from Europe and 10 affiliate members (<http://asemus.culture360.asef.org>). The activities of ASEMUS primarily take the form of networking and the exchange of expertise and best practices. The network has proven effective in enabling member museums to build strong relationships of trust, and could be looked to as a template for future networks. Networks can also provide a 'backdrop' or context for broader discussions.

Fionnuala CROKE is an art historian and the Director of the Chester Beatty Library (CBL) in Dublin, Ireland. She is also the Chair of the ASEMUS Executive Committee. Since joining the CBL, she has worked on developing a new strategy for the Library, and has sought to re-position its role within the museum sector. Increasingly, the CBL is engaging with new audiences both domestically and overseas through its exhibitions and multicultural programmes. Fionnuala has published on a wide range of art-related subjects and has organised and curated numerous exhibitions, most recently Chester Beatty's A to Z: from Amulet to Zodiac (2015). She received a BA with honours in History of Art & Archaeology from University College Dublin (UCD); a research MA from UCD; and an International Executive MBA from the Smurfit Business School, Dublin. She also attended the Getty Museum Leadership Institute in Los Angeles, USA. She is an Adjunct Professor in UCD in the School of Art History and Cultural Policy, and is a member of the steering committee of the International Exhibitions Organisers' group.

DHARAVI BIENNALE *India*



ORGANISATIONS INVOLVED: Society for Nutrition, Education and Health Action (SNEHA), a Mumbai-based non-profit organization with contributions from Wellcome Trust and other partners.

GENESIS: Also known as the Alley Galli Biennale, the Dharavi Biennale, was held in 2014

URL: www.dharavibiennale.com

Considered to be one of the largest informal settlements in the world, with an estimated population of between 300,000 and 1 million inhabitants, Dharavi is a locality in Mumbai, India, founded in the late 19th century. Its international visibility was heightened when it became the setting of the renowned movie, *Slumdog Millionaire* (2009). The area has an active informal economy, and goods from Dharavi - including leather, textiles and pottery products - are exported around the world. There is also an increasingly large recycling industry, which processes

reusable waste collected from other parts of the city. However, several public health issues affect the local population, including the scarcity of toilet facilities, inadequate drinking water supply and contamination of local rivers, which lead to the spread of contagious diseases. The Dharavi Biennale, held in 2014, aimed to combine art and science, highlight the contribution of the people of Dharavi to India's economic and cultural life and to share information on urban health. The Biennale invited Dharavi residents to meet, educate themselves on urban health, learn new

skills and produce challenging artworks. Organised by the public health non-profit organisation SNEHA, the Biennale involved collaboration between artists of all kinds, scientists and activists to develop locally resonant artworks that are authentic, honest and relevant. A similar initiative which also takes place along the Dharavi area is the St+ART festival (www.st-artmumbai.org), bringing national and international graffiti artists to paint building facades and shelters, with the help of local communities.

When compared to other art biennales in India and abroad, The Dharavi Biennale places particular emphasis on engagement with the local population, ultimately aiming to empower residents and change external perspectives on Dharavi. This is particularly visible in the Artboxes workshops, taking place over the two years preceding the Biennale. These projects involve local Dharavi artists together with mentor artists and health scientists, raising questions about health in this difficult urban context. Results from Artboxes were later presented in the framework of the Biennale, addressing issues such as gender-based violence, family relations, social justice, sexuality, alcohol addiction and suicide, while creating safe spaces where local inhabitants (women, in particular) share their stories. These workshops provided a safe environment for neighbours to engage in group discussions around relevant issues in sustainable local development and quality of life, as well as to develop their individual

and collective creative skills. A range of techniques and disciplines were used, including puppet shows, visual art installations and cartoons. Many workshops involve the recycling of waste materials. The final preparation of the artworks also served to raise awareness about the issues addressed.

Among the project's particularly relevant features are the active involvement of the community in bringing the Biennale to life, as well as the choice of topics addressed, which serve to connect arts development with a wide range of issues in health, social development and education. In this respect, it also served to show the potential of participatory arts activities (particularly when conducted over several months) to connect with broader urban development agendas. The setting of the event and its innovative nature may contribute to changing perceptions about the area, as the Dharavi Biennale has attracted a large number of local, national and international media reports.

ZINNEKE PARADE *Belgium*



ORGANISATIONS INVOLVED: The event is organised by Zinneke, a non-profit association, in collaboration with many social and cultural organisations and artists, the Brussels-French-speaking Community of Belgium, the Flanders Region, the Flemish-speaking Community, and the Federal Government of Belgium, among others.

GENESIS: A public project taking place in the streets of Brussels every two years, preceded by a series of participatory workshops involving local communities. The origins of the Zinneke Parade can be traced back to Brussels' holding of the title of European Capital of Culture in 2000, when the first Parade was held.

URL: www.zinneke.org

The original Zinneke Parade was organised in 2000, as Brussels was one of nine European Capitals of Culture selected to celebrate the start of the new millennium. The event was launched to praise the cosmopolitan and plural culture of the city, and to build bridges between the 19 municipalities. The term 'Zinneke' refers to the name given by the local population to the small Zenne River

that circles Brussels, protecting it from flooding. It also refers to the stray dogs that used to live in the area and eventually became symbols of this multicultural city. Eight editions of the Zinneke Parade have been held since, each with a different theme and itinerary, overall serving to discover different parts of the city. The ninth edition, currently underway, will lead to a final parade in May 2016.

The Parade is the result of the mobilisation of a large number of social and cultural associations, as well as artists and neighbours, who carry out a large number of artistic projects around a common theme, but with a diversity of techniques and narratives. Workshops are as much meeting places for people whose paths would never cross in everyday life otherwise as havens of creativity, where new methods and forms of collective acts of solidarity are reinvented. Each so-called 'Zinnode' or group (involving artists, organisations and neighbours) develops a specific art work in a process that lasts at least one year and addresses the chosen theme of each edition – e.g. Disorder in 2012, Temptation in 2014, Fragile in 2016. These themes are chosen by the local population themselves. Each edition involves around 20 Zinnodes, 2000 participants, 200 artists and 150 organisations from more than 30 municipalities.

The project is the result of a large partnership of social and cultural organisations (representing diverse cultural and linguistic groups, communities and neighbourhoods) and provides citizens with the unique opportunity to engage in a creative process take local ownership and develop a sense of togetherness in the city. In this respect, the ability to generate a space for cultural development in public spaces, with limited use of traditional cultural infrastructure, should be noted. The choice of rather unusual and

inclusive themes also provide a space for imagination, discussion and the elaboration of new narratives and stories, with artists operating as facilitators and contributing to building the creative skills of participants.

SOUTHEAST ASIAN CREATIVE CITIES NETWORK *Indonesia, Malaysia, Philippines, Thailand*



ORGANISATIONS INVOLVED: The Southeast Asian Creative Cities Network (SEACCN) currently brings together local authorities and civil society organisations from George Town (Malaysia), Bandung (Indonesia), Cebu (Philippines) and Chiang Mai (Thailand).

GENESIS: Observing the importance of creativity for local development and the lack of a network addressing these issues in Southeast Asia, a regional conference was convened by Creative Chiang Mai and the Science and Technology Park at Chang Mai University (CMU STeP) in April 2014. An informal network was set up as a result, and a subsequent Memorandum of Understanding was signed in August 2014.

URL: www.seaccn.com

The Southeast Asian Creative Cities Network (SEACCN) emerged from the realisation that, whereas more cities globally were focusing on leveraging creativity and developing their creative industries as a means to generate growth, diversity and employment, there was a lack of permanent spaces to exchange knowledge and experience in

this area in southeast Asia, although some initiatives had existed in the past, including the British Council-sponsored Creative City network. Similarly, there was an absence of cities from the Association of Southeast Asian Nations (ASEAN) countries, in the UNESCO Creative City Network, a global network of cities with a strong focus and

commitment to creativity and creative industries. In this context, a forum and seminar were convened in 2014 by Creative Chiang Mai, a local partnership for creative development, and CMU STeP, in collaboration with the British Council and other partners. The event brought together representatives of 10 cities, some of which later agreed to establish a network. SEACCN involves cities, civic groups and individuals, mainly from so-called 'second cities', as exemplified by its founding members: Creative Chiang Mai initiative, Bandung Creative City Forum (a voluntary-based, non-profit organisation), Creative Cebu Council (a non-profit alliance of artists and creative entrepreneurs), George Town Festival (an event involving several public and private organisations) and Think City (a company owned by the Government of Malaysia).

SEACCN and its members work together to advocate and develop the creative city in southeast Asia; exchange ideas, expertise and resources to support the development of the creative economy in the region; promote the region as a destination for investment in the creative sector; and, explore opportunities for joint projects. The network's activities include: knowledge-sharing, by establishing a regional knowledge platform around the concept and practice of the creative city; joint activities, competitions, events and symposiums which allow for the exchange of perspectives and practices and for networking; mutual capacity development in areas relevant to the

development of the creative city; joint bids for funding from public agencies or the private sector. Four seminars have been held in different locations since the initial meeting in April 2014, each discussing specific aspects of the creative city and allowing participants to become acquainted with the local creative landscapes in the participating cities. The network remains open to the involvement of new cities in the region, as well as to collaboration with similar initiatives in Asia and internationally.

Relevant aspects of SEACCN include its ability to adapt the global discourse on creative cities to a particular regional context where similar initiatives have been limited in the past. The focus on 'second cities' also serves to provide centrality to urban centres which are sometimes unattended by more mainstream initiatives. The networking dimension of the initiative is represented both by the involvement of different cities and by the participation of organisations which, in themselves, often operate as local partnerships and networks as well. Public and private organisations working together in this project, represents one of the many positive characteristics of this initiative.

NEW CULTURAL INFRASTRUCTURE IN ŁÓDŹ *Poland*



ORGANISATIONS INVOLVED: City of Łódź, Lodzkie Region and other local partners, with financial support provided by the European Union, the Council of Europe Development Bank and others.

GENESIS: From 2010 onwards, both municipal and provincial authorities have undertaken major investments in new, large-scale cultural infrastructures, thanks also to EUR 50 million loans from the Council of Europe Development Bank for the partial financing of the New Centre of Łódź.

URL: <http://en.uml.lodz.pl/>; <http://lodzkie.pl/>

With a population of approximately 720,000 inhabitants, Łódź lies in the centre of Poland and is the third largest city in the country. The surrounding Lodzkie Region comprises a total population of 2.6 million. The area has undergone major restructuring in recent decades, mainly as a result of economic and demographic decline, which have forced this former

stronghold of the textile industry to reinvent itself. In recent years, both municipal and provincial authorities have undertaken major investments in new, large-scale cultural infrastructure, which take advantage of old industrial buildings and recognise in culture an asset for local development. This is also in line with the city's history: Poland's National Film School, one

of the earliest and most successful film training institutions in the world (where directors like Andrzej Wajda and Roman Polanski have trained) is based in Łódź. Investment in the area has been facilitated by its qualification as a Special Economic Zone, which grants special tax treatment to investors in the Lodzkie Region between 1997 and 2017.

Culture is deeply integrated in the regional vision, as proven by the Culture Development Programme and the Regional Innovation Strategy for the Lodzkie Region-LORIS 2030, which identifies it as a key sector. In Łódź's 2010 marketing strategy, the city was defined as Poland's centre for the creative industries. In 2011, the City of Łódź received a loan of EUR 50 million from the Council of Europe Development Bank for the partial financing of the New Centre of Łódź, one of the biggest urban renewal projects in the history of the city. The investment was aimed, among others, at refurbishing heritage buildings and promoting cultural infrastructure, through the extension of the municipal theatre and the adaptive re-use of a former central heating unit into a new cultural complex. The latter, known as EC1, includes an interactive science centre and a film studio, among other facilities. In a parallel development, the Herbst Palace, a late-19th century villa, has been renovated as a museum, presenting a unique art collection and an introduction to local history. This initiative has paid particular attention to accessibility

and the design of tailored activities for people with disabilities. Recent data shows that these initiatives have contributed to an increase in tourism, to the number of social and cultural events in the city as well as the development of new civil society initiatives.

The range of initiatives implemented in the Łódź region attest to the strong belief of public authorities in the power of cultural infrastructure and cultural activities to effect social and economic transformation, which early results are confirming. This is reflected in a range of local and regional strategies, which have enabled Łódź to take advantage of several funding sources and ensure alignment between different interventions. In addition to investment in infrastructure, it is worth noting that other schemes are in place to strengthen the cultural fabric by providing support and advice to creative entrepreneurs.

CULTURAL DEVELOPMENT NETWORK

Australia



ORGANISATIONS INVOLVED: Cultural Development Network (CDN), local governments, communities and artists across Australia.

GENESIS: The network was established in 2000 an independent, non-profit venture overseen by a board of experts in culture and local governance

URL: www.culturaldevelopment.net.au

The Cultural Development Network (CDN) was first established in 2000 in Melbourne, Australia, a dynamic cultural hub and home to several major universities and knowledge centres. Following the national conference, Art and Community: New Century, New Connections (1999), organised in Melbourne by a group of local governments, the need for an ongoing structure to support the role of culture in local development was identified. The City of Melbourne offered working space and

organisational support, and the City of Port Phillip, south of Melbourne's central business district, offered ideological support. By 2003, CDN had become established as an independent, non-profit organisation overseen by a board of experts in culture and local governance. CDN is now sited at RMIT University, Melbourne, in a working partnership with the University's Global Research Centre.

CDN acknowledges five domains of public policy: civic, cultural, economic,

ecological and social, which are all important and interconnected for a good quality of life. CDN's work is sited within the cultural domain and directed towards its primary goal, of a culturally rich and vibrant Australian society. At the same time, CDN acknowledges that cultural development activities impact on, and are impacted by, all policy domains. CDN's goal, of a culturally rich and vibrant Australian society, is addressed by three strategic objectives: increased capability of local government to support cultural development in their local jurisdiction; increased leadership role for local communities in making and expressing their own culture through creative participation in the arts; and, increased leadership by artists in cultural development projects in local government.

CDN advocates for a stronger role for cultural expression to build a healthier, more engaged, sustainable and creative society. The organisation stresses the importance of local government in nurturing cultural vitality and sees the arts, within culture, as central to this vision. These ideas have been reflected in a number of publications, firstly the Fourth Pillar of Sustainability: Culture's Essential Role in Public Planning (2001), written by Jon Hawkes to explicate the organisation's goals. This monograph has been very influential internationally, including underpinning the work of the international network, United Cities and Local Government's Committee on Culture. Most recently, the organisation partnered with the University of Melbourne's Centre for Cultural Partnerships to produce the

edited collection, *Making Culture Count: the Politics of Cultural Measurement* (MacDowall, Badham, Blomkamp & Dunphy, Palgrave, 2015).

The organisation has gradually moved from a state-based to a national role, catalysed by the establishment of the National Local Government Cultural Forum in 2013. The group comprises representatives from federal government arts agencies, every capital city, and local government peak bodies from each state and territory across Australia. CDN also has strong partnerships internationally, particularly through United Cities and Local Governments in the ASPAC (Asia-Pacific) region.

This initiative stands out for its ability to bring together a wide and diverse range of professionals and organisations across sectors, thus attesting to the shared understanding of culture as a central and cross-cutting aspect in sustainable development and the recognised need for knowledge transfer. The importance given to local dynamics in contributing to cultural development, including grassroots activities and the role of local governments, should also be noted. The strong involvement of stakeholders and the elaboration of a strong discourse, combining practice and reflection, have also enabled CDN to become an influential actor at national and international levels.

CONNECTING SPACES

Switzerland and Hong Kong SAR, China



ORGANISATIONS INVOLVED: Zurich University of the Arts (ZHdK), in collaboration with several educational and cultural institutions in Hong Kong.
GENESIS: Between 2009 and 2013, ZHdK organised an interdisciplinary summer academy called Common Stage, in partnership with the National Academy of Chinese Theatre Arts (NACTA), Beijing. Based on that experience, a new, three-year project entitled Connecting Spaces, bringing together Zurich and Hong Kong, was launched in 2014.
URL: www.connectingspaces.ch

Launched in 2014 by the Zurich University of the Arts (ZHdK), Connecting Spaces Hong Kong-Zurich is a trans-disciplinary and transcultural project, which explored perspectives and opportunities for cooperation between these two cities and considers the future of arts universities in the 21st century. The project builds on ZHdK's experience in research and training in design, film, art, media, dance, theatre

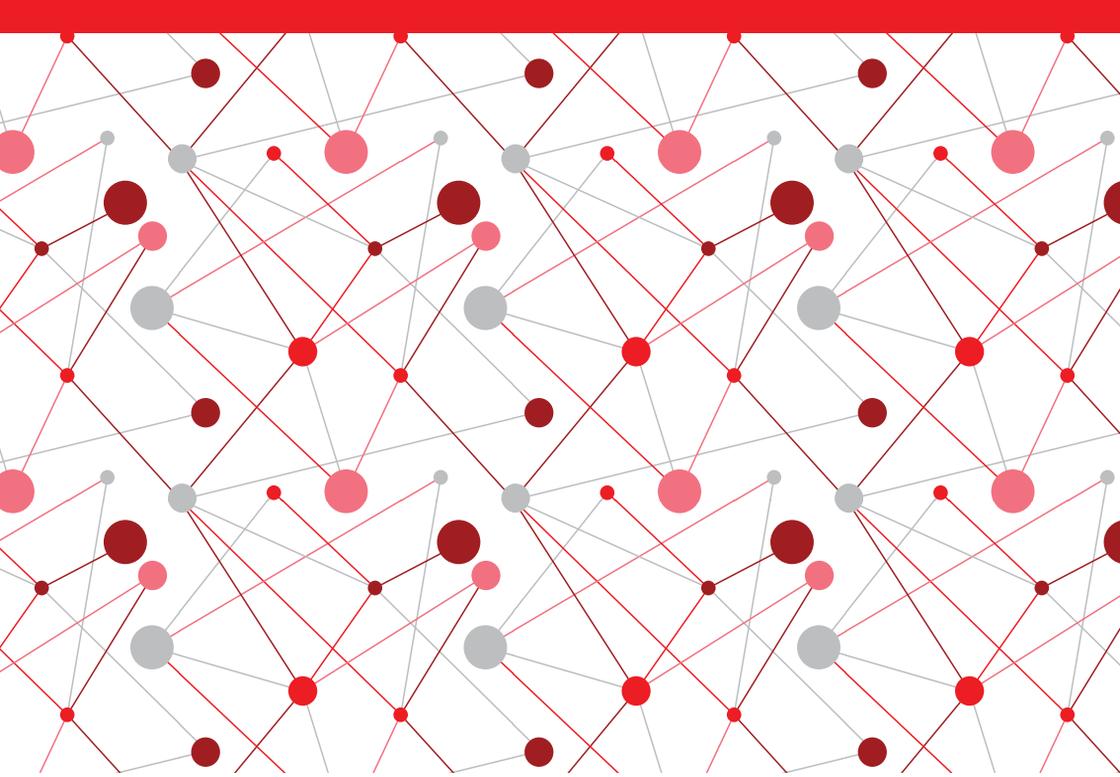
and music, including trans-disciplinary approaches and a strong international dimension. The Zurich University of the Arts is leading, since 2009, a diversity of projects in different regions in Asia. This constituted the starting point for the decision to build up a platform in order to create synergies and develop sustainable forms of knowledge creation and sharing.

Envisaged as a three-year project, Connecting Spaces aims to stimulate mutual exchange between Hong Kong and Zurich on the level of concrete cultural practices and will ultimately lead to the establishment of a future Study Centre in Hong Kong. At present, two physical 'connecting spaces' have been established, one in each city, which interact with their respective environments and are connected with each other by an online 'tunnel', which allows for mutual questioning and others forms of interaction.

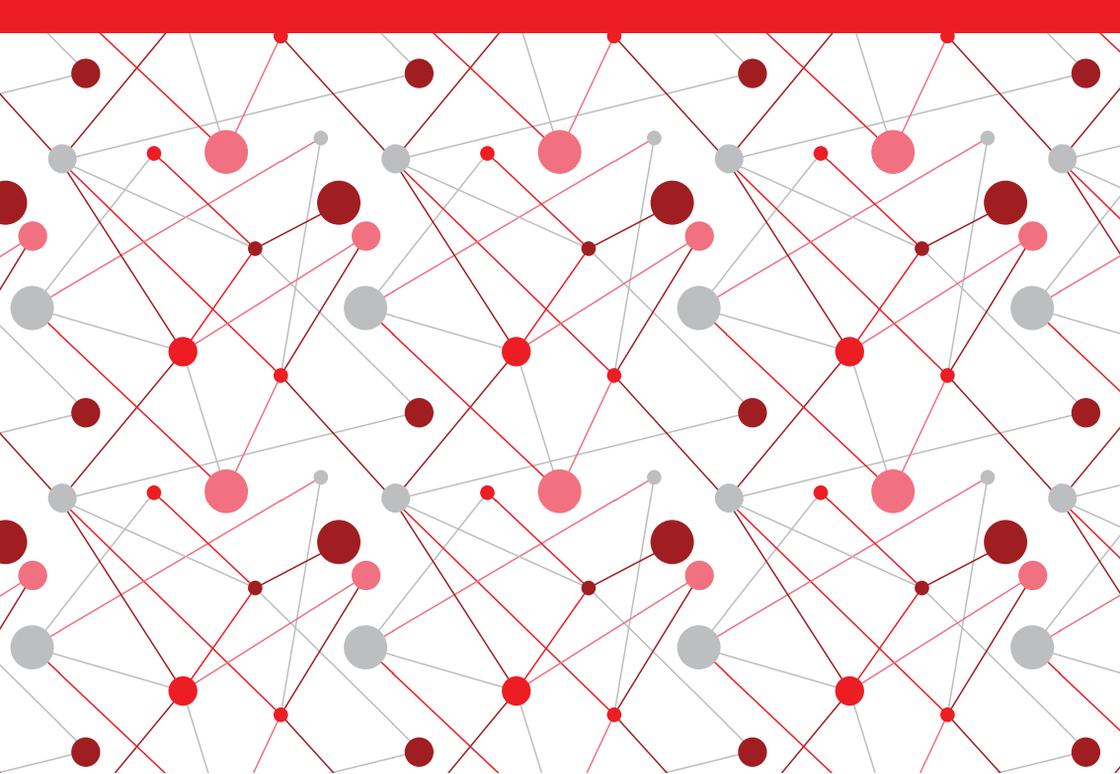
Staff and students at ZHdK in Zurich as well as several educational and cultural institutions in Hong Kong are involved in a range of activities, including teaching, production, research and the design and implementation of cooperation projects. The project has three thematic focuses. Firstly, the Urban, which explores the social and urban developments in Hong Kong and in other cities through research and the development and implementation of artistic projects, with partners such as Hong Kong Polytechnic University's School of Design. Secondly, the Stage, which deals with curating issues and the figure of the curator, extending them to fields beyond the visual arts, including artistic or design strategies in urban contexts, music and theatre, and to a globalised, trans-local level. Partners include the Para Site Art Space (a contemporary art centre), Asia Art Archive (an online and offline collection of contemporary art in Asia) and M+Museum (a museum of

contemporary visual culture, due to open in 2019 in Hong Kong). Thirdly, Trans-Art, which promotes inter- and trans-disciplinary activities focused on the connection between the different forms and media involved in artistic production, with partners such as the Hong Kong Academy for Performing Arts.

The project stands out for its ability to combine local networks in the participating cities and cross-national collaboration, which are mutually reinforced. Likewise, the balance between physical spaces and the virtual, online exploration of a wide range of themes and disciplines around the urban experience should be noted – an interesting combination of the relationship between 'hardware' and 'software', which could inform developments in other cities. The trans-disciplinary approach which pervades Connecting Spaces is another significant aspect, providing the basis for the involvement of and collaboration between agents in the arts, science, media and technology. The project arises as an exploratory, open-ended initiative, which develops over time and can lead to a range of unexpected outcomes.



Arts Leadership



ESSAY

Cities: leadership and creativity incubators?

by Phloean PRIM and Frances RUDGARD

CASE STUDIES

Advanced Cultural Leadership Programme (Hong Kong SAR, China)

Fondazione Fitzcarraldo's Training Programmes (Italy)

International Field School on Inclusive Cultural Leadership in

Sustainable Development (Viet Nam, Australia)

Salzburg Global Seminar's Culture and the Arts Programme (Austria)

ARThinkSouthAsia: Mgmt. Policy. Research (South Asia)

Fellowship Programme of the Akademie Schloss Solitude (Germany)

CITIES: LEADERSHIP AND CREATIVITY INCUBATORS?

Phloeun PRIM and Frances RUDGARD

In 2011, when Cambodian Living Arts (CLA) was preparing its new five-year plan, the cultural landscape was very different than when we started work a decade before. The first wave of founders and entrepreneurs, who had launched cultural projects and spaces as part of post-conflict rebuilding efforts, were actively thinking about succession: who was going to take on and develop what they had started? There was a new generation of artists, and an emerging audience.

Our stakeholders were no longer amateur students, but people in their 20s and 30s, wanting to engage in arts and culture professionally, for the long term. Like the Advanced Cultural Leadership Programme (ACLP) in Hong Kong, with a rapidly growing market, we wanted to address the need for skilled human resources in the sector. In 2012, we launched our first leadership programme for arts managers and entered into the world of ‘cultural leadership’.

We started from the need of building professional and technical skills such as fundraising, management, festival management and strategic planning. However, as we were working with people who would likely be leaders with national influence in 10-20 years’ time, we also asked ourselves, “what are we doing to

nurture in them the vision, values and perspective they need to make a positive contribution to Cambodia’s long-term development?”

In this way, we quite quickly began to perceive a difference between professional skills training and leadership development. And herein lies one of the first challenges facing institutions trying to design leadership programmes – whose needs are you trying to address? Individuals seeking career development, the organisations they are working for, or the needs of a larger community, such as the city or country where you are situated?

In fact all of these levels are needed and interconnected, with each being a priority. For that reason, we see a diverse range of approaches in the following case studies, which represent the diverse needs of the arts across Asia and Europe.

The Italian Fondazione Fitzcarraldo’s work is noteworthy for the close connection between its research and the training programmes it offers. Just as the research spans longitudinal studies in cultural production and participation, as well as targeted studies on emerging trends and innovation, so do the training programmes. For example, it is

simultaneously offering tried and tested cultural management programmes, whilst also participating in initiatives to develop leadership through networking or to create new roles in the sector, such as that of the Audience Developer. Thanks to its research, it is able to thoughtfully and strategically respond to the changing needs of the environment.



This could be useful inspiration for other institutions looking at developing cultural leadership programmes, although it is not the case that everyone has access to this kind of research, particularly in Asia. One solution to this could be setting up partnerships like that between The Clore Leadership Programme, United Kingdom and Hong Kong University, to run professional development programmes via an academic institution.

This reference to cross-sectorial collaboration serves to remind us that cultural leaders are just one of the driving forces supporting the rise and development of creative cities. We need cultural leaders to have an awareness of issues outside their field and to know how to collaborate outside of the arts: to work with education, with business

and with government. They have to work in an international environment, talking to people across cultures, in convincing the language, about how arts can serve the development of the city, and serve a sustainable development agenda in general. For this reason, cultural leadership programmes need to do more to make connections between their participants and other sectors.

We need cultural leaders to have an awareness of issues outside their field and to know how to collaborate outside of the arts; to work with education, with business and with government. They have to work in an international environment, talking to people across cultures, in convincing the language, about how arts can serve the development of the city, and serve a sustainable development agenda in general.

Initiatives like Academie Schloss Solitude's Art, Science and Business programme, which gives economists, scientists and researchers space

alongside artists to research and collaborate, are a great way to expand perspectives and open up new partnerships. Their Art Business Coaching (ABC) project pairs individuals from art and business backgrounds for interdisciplinary peer coaching over a six month period.

One area of collaboration that most of the leadership programmes are successfully including in their programmes is international networking. In some programmes such as those of Advanced Cultural Leadership Programme (ACLP) in Hong Kong, ArtThink South Asia, and Fitzcarraldo's, this is achieved by bringing overseas practitioners and experts in for teaching and workshops. In other cases, such as the Austrian based Salzburg Global Seminar's (SGS) Young Cultural Innovators (YCI) Forum, it is achieved by bringing a global group of leaders together for exchange and networking. The YCI Forum is a good example to highlight another trend across both Asia and Europe. Throughout the case studies in this section, you will read references to 'hubs', 'labs' and 'peer learning' built into most of the programmes. There seems to be a consensus that if you get the right people into the room, with space to reflect on common ideas, needs, and vision, value will be created. They see that each of them can be part of a larger vision, sometimes doing work on their own, but sometimes partnering with each other to deliver larger scale programmes. In fact, for the Young Cultural Innovators Forum, of

the five-day intensive program, only one third comprises taught content; for the rest of the sessions, SGS curates the participants, the moderators and sets up a framework that allows them to create the content and develop their dialogues.

At the same time, programmes – particularly in Asia – are seeking to ensure we develop leaders with 'intellectual depth', as ACLP terms it. In this global information age, where knowledge is delivered via smartphones, social media and is rapidly digestible, creating space for some deep thought and rigorous learning is important. We have observed first-hand through our own cultural leadership programme, the value of emerging leaders having the opportunity to be mentored and taught by senior leaders who can complexify and challenge their work.

In general, support for developing a specific kind of leadership in cultural and creative industries is growing. As programmes, including our own, continue to develop, we would recommend being aware of:

- Active engagement outside of the arts sector, in both policymaking and implementation of cultural leadership programmes. Connecting business, government, and arts will stimulate innovation, mutual relevance and the sustainable integration of creativity into cities.
- Research: Particularly in Asia, it would greatly benefit those designing

leadership programmes if there were more evidence-based assessments of the human resource needs and trends in the cultural industries.

- Mobility and funding support for art managers, in order to maintain the relationships and increase strategic collaborations inspired through the programmes

Phloeun PRIM

A visionary cultural entrepreneur, Phloeun has spearheaded Cambodian Living Arts' transformation from a grassroots project reviving traditional arts to the leading cultural agency in Cambodia. Previously, he led the commercial development of Artisans Angkor – a public-private company selling high end handicrafts. Phloeun has led the organisation to extend its reach from local to international programming and to evolve its role from straightforward transmission of traditions to stimulating expression and innovation

As someone born during the genocide, Phloeun is proud to have returned to Cambodia and be part of the movement to use the arts for healing, social transformation and economic development.

Frances RUDGARD

Frances Rudgard is the Country Manager of Cambodian Living Arts. She has a range of experience in strategic and business planning and organisational change. She moved to Cambodia in 2010 and completed a number of consultancy projects through the Pari Project for a range of NGO clients, specifically in the arts sector. She was an integral part of writing the first strategic plan for CLA and was hired as the Country Manager to oversee its implementation. She has been instrumental in redesigning CLA's programmes, restructuring organisational practices, and leading team capacity building in order to realise the strategic plan. Under her watch, CLA has transitioned from working under a fiscal sponsor, the Marion Institute, to becoming an independent organisation with a long-term strategic plan.

ADVANCED CULTURAL LEADERSHIP PROGRAMME *Hong Kong SAR, China*



ORGANISATIONS INVOLVED: The University of Hong Kong and the Clore Leadership Programme (UK), with sponsorship from the Fu Tak Lam Foundation

GENESIS: Building on a similar initiative established in the United Kingdom since 2004, the one-year Advanced Cultural Leadership Programme (ACLPL) was established in Hong Kong in 2011.

URL: www.culture.hku.hk

The Clore Leadership Programme was established in the United Kingdom in 2004 and has since contributed to shaping creative leaders through in-depth learning, tailored as far as possible to the needs, aspirations and circumstances of between 18 and 25 individuals per year. In 2011, taking into account the emergence of the cultural sector in Hong Kong and the need for well-trained professionals, a similar programme was initiated by

the University of Hong Kong (HKU) and Clore. The new Advanced Cultural Leadership Programme (ACLPL) involves local and international experts, bringing a global perspective to Hong Kong while focusing also on Asian needs and sensibilities. The structure of the programme includes two five-day retreats, dedicated to identify and strengthen the behaviours and qualities of leaders in the arts, as well as to develop specific skills; a non-residential

module; lectures and workshops throughout the year; and, an optional tour. The ACLP admits around 20 participants per year. Candidates are expected to have five years' leadership experience, with significant track record in the cultural sector.

The ACLP is the first cultural leadership programme in Asia, which provides arts administrators with practical skills, intellectual perspectives and global networks. The curriculum has been designed to combine an emphasis on cutting-edge issues and first-hand experiences of individual speakers, mainly coming from the UK, Canada, Australia, Hong Kong, Singapore, and mainland China. Contents include reflections on the notion and implications of leadership, strategic planning, fundraising, social entrepreneurship and innovation, governance, business development, public engagement, cultural policy and advocacy, among other aspects. On completion of the programme, participants are given membership of the Cultural Leadership Academy at HKU – this Academy, including ACLP speakers and participants, aims to become a prestigious, powerful network of cultural leaders in Asia and at global level, with links to a similar Clore scheme. The Cultural Leadership Academy is not only committed to nurturing individual leaders, but to fostering a society where culture leads.

The programme builds on the notion that leadership involves the ability to

share values, work at all levels, and reflect on a wide range of areas within an organisation and its surrounding. In this respect, a wide range of expertise spectrum are covered in the curriculum, as evidenced by the profiles of speakers and trainers in the ACLP faculty, and opportunities exist for participants to debate and discuss, analyse case studies and engage in role play. The programme's global perspective and its contribution to the setting-up of a permanent network, with new capacity-building and peer-learning opportunities, may also be seen as relevant aspects.

FONDAZIONE FITZCARRALDO'S TRAINING PROGRAMMES *Italy*



ORGANISATIONS INVOLVED: Fondazione Fitzcarraldo (Fitzcarraldo Foundation), an independent non-profit organisation.

GENESIS: Fondazione Fitzcarraldo was founded in 1989, and has been running its Corso di Perfezionamento per Responsabile di Progetti Culturali (CRPC) course in cultural management since 1996.

URL: www.fitzcarraldo.it/en

Based in Turin, Italy but carrying out activities throughout Italy and internationally, the Fitzcarraldo Foundation has been active since 1989 in planning, research, training and documentation in cultural, arts and media management, economics and policies. It serves cultural professionals, arts organisations and public authorities. Training seminars and courses in areas such as cultural management, project development, strategic planning, marketing and

fundraising, cultural cooperation and networking and local development strategies, have been part of the organisation's activities since inception. Initiatives are generally designed and implemented in cooperation with national and international partners, including universities, foundations, public authorities, cultural organisations and networks. Fitzcarraldo is also a member of international networks, including the European Network of

Cultural Administration Training Centres (ENCATC), which brings together over 100 educational and training centres in 40 countries across Europe and other world regions.

Over the years, Fitzcarraldo has designed a diverse range of training programmes, catering for different target audiences and addressing several topics. Among them is the Corso di Perfezionamento per Responsabile di Progetti Culturali/CRPC - Advanced Training Course for Cultural Project Managers, which will reach its 20th edition in 2016. The leading course in cultural management in Italy, CRPC combines training modules, 2 study visits in Italy and abroad, 2 short seminars as well as laboratory sessions and tailored personal advice in project development. Over the years, the course has been attended by over 400 participants (150 of them supported by scholarships provided by CRT Foundation) and 200 trainers, the latter a balanced combination of national and international lecturers and mentors. An alumni network has been established as a result, which leads to new collaboration projects and knowledge transfer and provides concessions when accessing other Fitzcarraldo seminars and activities.

Another relevant initiative is the Master of Advanced Studies in Cultural Management, organised in partnership with the University of Applied Science and Arts of Southern Switzerland (SUPSI) and the Conservatory of Italian Switzerland. Held since 2010, the two-year Masters programme is aimed at

students interested in the management of artistic and cultural projects at national and international levels. On the other hand, the annual ArtLab (Territories, Culture, Innovation): Dialogues about Cultural Management conference, held since 2006, constitutes a major meeting point and discussion space for Italian cultural professionals, including artists, managers, trainers, entrepreneurs and decision-makers. Finally, Fitzcarraldo also participates in international projects, such as the European Union-funded ADESTE project on training and development for the occupational profile of 'audience developer' - in this context, a training module is currently being tested by Fitzcarraldo in Italy, as well as by partners in Denmark, Poland, Spain and the United Kingdom. Close connections exist between Fitzcarraldo's work in the field of training and its other working strands, including research, information and project development, which reinforce one another.

Fitzcarraldo's experience attests to the importance of intermediate spaces or knowledge hubs, which bring together a diverse range of cultural stakeholders and foster capacity development, knowledge transfer and networking. When sustained over the years, these initiatives can also provide the basis for strong partnerships and networks, responding to emerging training needs and supporting sustainable leadership and professional development. The diversity of training programmes, catering to different audiences and topics, should also be noted.

INTERNATIONAL FIELD SCHOOL ON INCLUSIVE CULTURAL LEADERSHIP IN SUSTAINABLE DEVELOPMENT *Viet Nam, Australia*



ORGANISATIONS INVOLVED: The Field School is organised by the International Institute for the Inclusive Museum in partnership with various Vietnamese, Australian and international organisations

GENESIS: The programme is led by Prof. Dr. Amareswar Galla. It originated from research and development partnerships between several Australian Universities, Vietnamese arts, culture, heritage and tourism organisations and various international development bodies.

URL: <http://inclusivemuseum.org>

The International Institute for the Inclusive Museum (IIIM), established as a non-profit organisation, results from a strategic partnership between several international heritage non-profit organisations and intergovernmental bodies, with the main goal of promoting inclusion in all forms of heritage and

museum transformations. The Institute has an international scope. Its main activities include the annual International Conference on the Inclusive Museum, held in different locations around the world; the International Journal on the Inclusive Museum; and the International Field School on Inclusive Cultural

Leadership in Sustainable Development, which will reach its 11th edition in 2016-17. The Field School was founded under the IIIM's original platform, in partnership with UNESCO and the Australian National University as The Pacific Asia Observatory for Cultural Diversity in Human Development, to facilitate the promotion of cultural diversity in all aspects of human development (scientific, educational, environmental, economic, spiritual and cultural) in the region.

The Field School is an interdisciplinary, professional development programme offered for those involved in humanities, social and environmental sciences, tourism, community development, sustainable development, heritage and related areas. The only study and professional development programme of its kind delivered in Viet Nam, it is based on 'experiential and transformational learning', with real-life case studies from a range of cultural, economic, social and environmental contexts. The learning programme includes two-month online preparatory modules and a three-week Field School, with presentations, workshops involving indigenous and minority groups, round tables addressing gender and youth issues, workshops with heritage professionals, and study visits to relevant museums and heritage sites across Viet Nam, including UNESCO World Heritage sites (Ha Long Bay, Hue, Thang Lang, My Son & Hoi An) and Biosphere Reserves (Cham Island).

The Field School programme aims to highlight how inclusive cultural leadership

can play a critical role in the transformation of local, regional and national cultures and economies, reconciling priorities between conservation and development, and how international and national legal instruments in the fields of cultural diversity, governance and local planning can intersect. The curriculum is designed to international learning standards, especially skills development, problem-solving, collaboration and empowerment. In order to obtain their certificate, participants are required to write a professional field journal and complete three problem-solving exercises in small teams during the Field School. A preparatory essay before the three-week experience is required. Each annual programme involves 25 participants from several countries, and an international community of alumni has emerged as a result.

A remarkable aspect of this Field School is its interdisciplinarity and holistic discourse, including the emphasis on integrated local area planning in sustainable development and how tangible and intangible heritage and other cultural aspects play a role in it. The design of the programme combines practical management tasks and conceptual reflections with references to the broader policy framework, including the Sustainable Development Goals in the UN Post-2015 Development Agenda. The combination of on-site study visits and conceptual presentations, the hands-on approach of group exercises and the involvement of minority groups and other primary community stakeholders are significant.

SALZBURG GLOBAL SEMINAR'S CULTURE AND THE ARTS PROGRAMME

Austria



ORGANISATION INVOLVED: Salzburg Global Seminar, a non-profit organisation

GENESIS: Salzburg Global Seminar was founded in 1947 by three young visionaries at Harvard University, USA with the aim of encouraging the revival of intellectual dialogue in post-war Europe.

URL: <http://culture.salzburgglobal.org>

Established in Schloss Leopoldskron, a beautiful 18th-century estate in Salzburg, the Salzburg Global Seminar challenges current and future leaders to solve issues of global concern, through the design, facilitation and hosting of international strategic events and multi-year programmes. In order to achieve this, the organisation identifies key stakeholders, early stage innovators, emerging trends,

obstacles to advancement and points of leverage, which provide the basis for the promotion of networking, the design of policy recommendations, the convening of spaces for discussion and the creation of innovative global curricula. A wide range of partners, including universities, civil society organisations, private companies and UN agencies, are involved in the design and delivery of activities. Aiming

to address the underlying questions that hold key to human progress, Salzburg Global Seminar's current programme framework has three cross-cutting clusters, namely: Imagination, Sustainability and Justice. The field of Imagination includes the Culture and the Arts Programme, with activities such as the Forum for Young Cultural Innovators. This is also in line with the organisation's long-standing focus on culture and the arts as an important theme in the promotion of cross-national dialogue and understanding.

The Salzburg Global Seminar's Culture and the Arts Programme focuses on the transformative power of the arts, facilitates cultural exchange and provides capacity-building, with the ultimate aim of securing a more prominent role for the arts on policy agendas and supporting the evolving needs of the creative sector. In this context, the Forum for Young Cultural Innovators is an annual series that brings together fifty talented innovators from across the world, active in different disciplines in the culture and the arts sector. Working with ten facilitators over one week, the participants attend a programme that combines theory and praxis, with capacity-building sessions focusing on entrepreneurship, digital resources, new business models, risk-taking and innovation, cross-cultural communication and negotiation skills. Participants are encouraged and assisted in setting up 'culture hubs' in their countries of residence, in order to share the learning, foster a

multiplier effect and broaden the reach of the network, through workshops and public events. Most participants in subsequent sessions will come from these culture hubs, established in cities including Rotterdam, Phnom Penh and Salzburg. Other culture and arts issues addressed in recent Salzburg Global Seminar sessions include an exploration of the links between the arts and neuroscience, as well as the role of the arts in peacebuilding and conflict resolution. With activities such as this, Salzburg Global Seminar has built a community of more than 25,000 fellows from over 160 countries, which together make up the Salzburg Global Network, operating online and through events around the world.

The global geographic scope and innovative nature of some issues and methodologies used have enabled the Salzburg Global Seminar to become a notable actor in the promotion of leadership in culture and many other fields. Further to the strengthening of capacities and skills on a personal level, the convening and promotion of international networks should be noted. More specifically, the Forum for Young Cultural Innovators serves to multiply knowledge and foster local networks in a range of cities, thus providing and provides much welcome opportunities to young practitioners and entrepreneurs.

ARTHINKSOUTHASIA: MGMT. POLICY. RESEARCH *South Asia*



ORGANISATIONS INVOLVED: Goethe-Institut (south Asian network), British Council and Khoj International Artists' Association (also known as KHOJ)

GENESIS: in 2009, the Goethe-Institut commissioned Pooja Sood, Director of KHOJ in New Delhi to develop an arts management programme for India and South Asia.

URL: <http://www.arthinksouthasia.org>

The ARThinkSouthAsia: Mgmt. Policy. Research (ATSA) programme was first launched in 2010, as a result of the perceived need to support exceptional cultural managers who could bring about substantial benefit to the cultural field and society in South Asia.

Goethe-Institut centres in the region, as well as other organisations, had identified the need for adequate training and capacity-building in order to promote innovative cultural management

and broader conversations around cultural policymaking, creative industries and the regeneration of cities, among others. On this basis, the Delhi-based KHOJ was asked to design a capacity-building programme for the region. The programme currently includes a set of training schemes and involves the Goethe-Institut, the British Council and KHOJ.

ARThinkSouthAsia offers two main types of training activities. On the one

hand, the ATSA Fellowship Programme in arts management is designed to develop skills, knowledge, networks and experience of potential leaders in the cultural sector, including professionals in the fields of museums, visual and performing arts and digital media. Training is provided by a high-profile group of academics and practitioners active in south Asia and elsewhere. The Fellowship runs over the course of a year, starting with a two-week residential workshop followed by a four-week internship or secondment with an institute in Europe or south Asia. Following an open application process, approximately 15 fellows are invited to take part in the programme every year. On the other hand, ATSA holds short courses, lasting 1-5 days, for art professionals and cultural managers who are committed to full-time jobs. Issues covered in recent years include arts marketing, strategic and financial planning, and art festivals. Over 120 fellows have graduated from the ATSA programme since it was first launched. Regular training activities and online networking spaces allow former participants to remain in contact, whereas ATSA's website and social media profiles ensure that information on relevant funding and capacity-building opportunities are also available to a broader community of professionals in the sector.

The programme is one of the few cultural capacity-building initiatives to have emerged in south Asia in the last few years, attesting to the

increasing recognition for the need to enhance skills and understanding in this field and to establish specialised learning communities. Testimonials from former ATSA participants highlight the programme's ability to foster strategic thinking around arts and cultural practice, as well as to facilitate networking at national and regional levels. Collaboration is also enhanced among professionals in public, private and non-profit organisations, as well as those active in different disciplines and sectors.

FELLOWSHIP PROGRAMME OF THE AKADEMIE SCHLOSS SOLITUDE *Germany*



ORGANISATIONS INVOLVED: Akademie Schloss Solitude, with funding from the German federal state of Baden-Württemberg and partnerships with several universities and other institutions

GENESIS: Since 1990, Akademie Schloss Solitude has been providing between 25 and 35 grants per year for residences by artists, business managers and scientists.

URL: <http://www.akademie-solitude.de/>

The Akademie Schloss Solitude is a public-law foundation sited in an 18th-century castle in Stuttgart, south west Germany. With 45 furnished studios for living and working, as well as a lecture hall, workshops, computer stations, a library, a cafeteria and additional public areas, the Akademie has been supporting artists in the disciplines of architecture, visual arts, performing arts, design, literature, music, film, audio-visual and new media with

residency and work fellowships since 1990. The fellowship programme is mainly directed at artists up to 35 years of age. In addition, an 'art, science & business' programme aimed at young people from the science and business sectors was also established in 2002. Between 50 and 70 residencies are awarded every two years, to candidates from around the world. In addition, projects and publications can be sponsored. All

fellows are selected by independent, rotating juries. Over the years, the fellowship programmes have led to a closely-knit, global network of alumni.

Fellowships are granted for 3-12 months and provide access to a combined apartment and studio and to the castle's facilities as well as one-time travel expenses and a monthly stipend. The 'residence' nature of the programme requires that fellows spend at least two-thirds of their residency at Akademie Schloss Solitude. In this respect, relevant features of the programme include the combination of 'quality time' for individual reflection and work, a place to meet others and make lasting connections and the possibility of undertaking a project without having to conform to conventions. An interdisciplinary perspective underpins all fellowship programmes and is particularly visible in the 'art, science & business' scheme, which is based on the idea that these disciplines are complementary – therefore, the programme aims to foster multidisciplinary work between economists, scientists and artists in a flexible format. One example of this is the Art Business Coaching project, which brings together business managers and artists, to address practical problems from their respective perspectives. Collaborations with several German universities and research institutions have also been established and lead to regular working visits and collaborative projects. The website of Akademie Schloss Solitude

provides access to the profiles of over 1200 fellows and also demonstrates ways in which they are connected.

Although not explicitly referring to the notion of 'leadership', fellowship programmes managed by Akademie Schloss Solitude can be seen to contribute to individual and peer-learning among young talents in several arts disciplines and related sectors. The interdisciplinary nature of programmes and the ability to develop personal projects in an exceptional setting, working closely to other fellows, provides the opportunity for professional discovery, learning and creativity, whilst also opening the door to contacts and a sustainable, international network of contacts.



Capitals of Culture



ESSAY

The Capital of Culture model: a catalyst for the cultural development in the city?

by Karsten XUEREB

CASE STUDIES

ASEAN City of Culture Programme (Brunei Darussalam, Cambodia, Indonesia, Lao PDR, Malaysia, Myanmar, Philippines, Singapore, Thailand, Viet Nam)

UK City of Culture Programme (United Kingdom)

George Town: UNESCO World Heritage Site (Malaysia)

Turku: European Capital of Culture 2011 (Finland)

East Asia City of Culture Programme (China, Japan, Korea)

Košice: European Capital of Culture 2013 (Slovakia)

THE CAPITAL OF CULTURE MODEL: A CATALYST FOR THE CULTURAL DEVELOPMENT IN THE CITY?

Karsten XUEREB

The European Capital of Culture (ECOC) model changed various times since its inception in 1985. A previous focus on acknowledging cities like Athens, Greece for their cultural heritage and contribution to world culture went through an evolutionary process. Therefore, cities like Glasgow, Scotland in 1990 and Liverpool, England in 2008, stressed the benefits of exploiting culture for the benefit of social and economic regeneration. The crisis, mentioned above, hit cities like Maribor, Slovenia in 2012, hard, yet taught capitals of culture an important lesson: while economic regeneration and tourism are, in particular, important partners of culture and potential beneficiaries of investment in cultural matters, preparations for the organisation of such events, as well as larger ones like the Olympic Games or the FIFA World Cup, need to think ahead and pay more than lip service to the matters of sustainability, and ultimately, legacy.

In time, the European Capital of Culture has inspired Asia, among other global regions, to recognise the value of hosting such a high-profile event. As stated by Hyungseok Kang, “the rising economic might of East Asia and the transition to value-added production” have encouraged Asian countries to look at culture to

enhance their global influence.ⁱ In the case of Korea, the de-regulation of the cultural sector at a local level since the 1990s has been reflected in the rise in its international profile as part of the *seggyehwa* (globalisation) agenda.ⁱⁱ

The ECOC title is conceived and managed on a city level, not a national one. However, in the European context, it does have a super-national function. The European title serves as a means of addressing the ‘democratic deficit’ in Europe, which, it is argued, stems from a deeper ‘cultural deficit’.ⁱⁱⁱ Therefore, the ECOC project can be seen to address a ‘pedagogical’ function of super-nation building, in favour of a European narrative as conceived by the European Union (EU), which is the body that runs the ECOC programme.^{iv} However, with the exception of small countries like Malta, Luxembourg and Cyprus, the ECOC does not seem to have a national function.

The ECOC title is conceived and managed on a city level, not a national one. However, in the European context, it does have a

super-national function. The European title serves as a means of addressing the ‘democratic deficit’ in Europe, which, it is argued, stems from a deeper ‘cultural deficit’.

It is interesting to compare this situation with other capitals of culture celebrated elsewhere. In Asian countries, for instance, the initiative promoting capitals of culture does not attempt to build super-national sentiment on the basis of regional narratives.^v Rather, different countries support their own cities and propose projects which address particular urban contexts with a view to impact sub-national regions or the country itself (depending on size). This can also be witnessed with capitals of culture in other regions of the world (e.g. Arab states, Latin America).

In Asian countries, for instance, the initiative promoting capitals of culture does not attempt to build super-national sentiment on the basis of regional narratives. Rather, different countries support their own cities

and propose projects which address particular urban contexts with a view to impact sub-national regions or the country itself (depending on size).

Capitals of culture in a globalised context

In 2011, preparations started for the hosting of the title of European Capital of Culture in Valletta, Malta in 2018. This was a year when in many countries in Europe and Asia, the economic and financial crisis which first struck in 2008 was still wreaking havoc in societies belonging to varied cultural realities. Existing tensions in places already tested by crowded urban settings, struggling transport systems and an infrastructure overburdened by growing human need and expectation (such as cities and coastal areas trying to balance economic development with environmental sustainability) were exacerbated. In a small island nation state like Malta,^{vi} with a local population of more than 400,000 and 1.8 million annual tourists and visitors, the growing flow of migrants seeking better lives, or simple survival, crossing the sea from Libya, the difficult management of water consumption and drainage, and pressures on the densely built areas around Valletta, the capital city, made themselves felt.

The long-term effects of these tumultuous years will need more time to be fully comprehended and assessed by political analysts, historians and citizens alike. In the short to medium term, cities like Valletta, preparing for what is arguably the most important cultural event to take place in Malta in recent times, have been provided with a singular opportunity to become aware of how global events impact on small, local realities. Past, present and future capitals of culture in different parts of the world, also realise that experience coming from both good and bad practices, are relevant to assess both positive and negative results. However, it should also be analysed for positive ones which come through from changing landscapes, which in turn may give rise to new possibilities of change within, exchange outside and the transformation of inherited ways of living.

There are various lessons already to be learnt from the ASEAN Cities of Culture in Southeast Asia, an initiative of the Association of Southeast Asian Nations (ASEAN). Between 2010 and 2011, the Philippines established a cultural highway which allowed the title to travel through 11 cities namely Clark, Manila, Angono, Tarlac, Angeles, Batangas, Roxas, Tagbilaran, Cagayan de Oro, Dapitan and Cebu. The programme consisted of festivals presenting cultural expressions from different ASEAN countries, professional meetings and publications on cultural heritage and the arts. During 2012-2013 Singapore organised the 5th ASEAN Festival of the Arts, the ASEAN Puppetry Festival, an ASEAN Museum

Directors' Symposium, the ASEAN Youth Camp 2013 and the Southeast Asian Film Festival. Since 2014, Hue in Viet Nam has been emphasising sustainable development and has been honoured with an ASEAN Environmentally Sustainable City Award for its efforts.



To conclude, within a European framework, in Slovakia, Košice as ECOC in 2013 developed a long-term local strategy addressing the creative industries. Creative Industry Košice built on the legacy of 2013 by promoting Košice 2020-Creative Economy Master Plan 2013-2015 and the Cultural Strategy for Košice 2014-2018. The city's vision for 2020 includes the retention of 5000 jobs in the creative, cultural and related industries, contributing to a 5% reduction in unemployment and 2% increase in Gross Domestic Product (GDP).

Recommendations for greater Asia-Europe cultural interaction

As described above, capitals of culture tend to focus on particular urban settings and therefore, the focus is rather local. At the same time, it is worth noting that, with regard to the ECOC, the impacts sought

are of a supra-national kind. However, as noted, this aspect does not apply to the Asian political context, but is restricted to branding and entrepreneurial ones.

Nevertheless, both models may support an intra-regional type of dialogue and exchange. It is suggested that this type of collaboration is sought via the practice of territorial diplomacy. The building of positive cultural relations based on city-to-city diplomacy can work on the basis of traditional tools of diplomacy as exercised by national governments. The aims can also be traditional including using soft power for economic, touristic, financial and political collaboration. Yet, territorial diplomacy leaves from a different context, namely that of municipal responsibility. It aims to manage governance in an innovative way, targeting both internal and external relations. Positive city diplomacy can also balance self-interest with larger interest e.g. regional interest based on common history/politics/culture, by supporting the following:

- Encouraging the city to act as a broker and facilitator, and, in so doing so, promote itself as a catalyst of multilateral exchanges in the Asia-Europe context.
- The development of creative clusters in cities should be supported when devised in close contact with surrounding communities and with the aim of achieving mutual benefits for creative communities and their immediate larger ones; links between clusters should be strengthened and potential for collaboration capitalised upon.
- Mentorship and talent scouting programmes existing at national levels should be extended to inter-regional dimensions in order to weave common threads among children and young people, who can develop culturally and creatively by addressing intercultural matters.

ⁱHyungseok Kang (2015) 'Contemporary cultural diplomacy in South Korea: explicit and implicit approaches', *International Journal of Cultural Policy*, 21:4, 433-447, DOI: 10.1080/10286632.2015.1042473

ⁱⁱShin, G. 2003. *The paradox of Korean globalization*. Stanford: Asia/Pacific Research Center, Stanford University.

ⁱⁱⁱYudhishtir Raj Isar, 'Culture in EU external relations': *an idea whose time has come?*, *International Journal of Cultural Policy*, Vol. 21, No. 4, 494-508, <http://dx.doi.org/10.1080/10286632.2015.1042472>

^{iv}Isar is referring to Homi Bhabha in the same essay.

^vThe three formal initiatives in the region are the ASEAN City of Culture, the East Asia City of Culture and the SAARC Cultural Capital.

^{vi}Malta is an EU state in the Mediterranean with Maltese and English as its official languages.

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ASEAN CITY OF CULTURE PROGRAMME

Brunei Darussalam, Cambodia, Indonesia, Lao PDR, Malaysia, Myanmar, Philippines, Singapore, Thailand, Viet Nam



ORGANISATIONS INVOLVED: The Association of Southeast Asian Nations (ASEAN) and its member states, as well as local governments, civil society organisations and private stakeholders in the cities holding the title.

GENESIS: The ASEAN City of Culture initiative was established in 2008 during the 3rd Meeting of the ASEAN Ministers Responsible for Culture and the Arts.

URL: <http://www.asean.org/communities/asean-socio-cultural-community/category/overview-3>

In 2008, the 3rd Meeting of the Association of Southeast Asian Nations (ASEAN) Ministers Responsible for Culture and the Arts (AMCA), held in Myanmar, agreed to establish the ASEAN City of Culture initiative. An original proposal of Singapore inspired by schemes such as the European Capitals of Culture, the ASEAN City of Culture Programme

aims to strengthen southeast Asian identity and increase the prominence of ASEAN inside and outside the region, by celebrating regional arts and culture and promoting growth in the region's creative industries. The City of Culture programme contributes to the objectives set by the ASEAN Socio-Cultural Community Blueprint (2009), one of the three thematic blueprints,

alongside those on economic and on political-security affairs, which together make up the ASEAN Roadmap for an ASEAN Community.

A rotating system has been established, whereby the country hosting the biennial AMCA meeting is also in charge of designating one (or several) of its cities as the ASEAN City of Culture for a two-year period. Selected cities can involve other ASEAN countries in the arts showcases and regional creative industries trade events during their two-year tenure. Three countries have held the title so far. The Philippines was the first country to designate Cities of Culture: in 2010-2011, a 'cultural highway' was established, which allowed the title to travel through 11 cities, including Clark, Manila, Angono, Tarlac, Angeles, Batangas, Roxas, Tagbilaran, Cagayan de Oro, Dapitan and Cebu. Among the activities conducted were festivals to present cultural expressions from different ASEAN countries, conferences, professional meetings and publications on cultural heritage and arts. Later, the title was held in 2012-2013 by Singapore, and a range of events were organised under the banner of the City of Culture programme, including the 5th ASEAN Festival of the Arts, the ASEAN Puppetry Festival, an ASEAN Museum Directors' Symposium, the ASEAN Youth Camp 2013 and the Southeast Asian Film Festival, as well as several thematic exhibitions and ASEAN-related sections within broader events such

as the Singapore Arts Festival. More recently, in 2014, Viet Nam designated Hue as the ASEAN City of Culture for 2014-2015. The city is placing particular emphasis on a balanced, sustainable approach to development, which includes the preservation of its rich cultural heritage and its natural landscapes and environment – incidentally, Hue was also honoured with the ASEAN Environmentally Sustainable City Award in 2014.

The ASEAN City of Culture programme provides another example of how the 'cities / capitals of culture' model has been implemented in regional and sub-regional contexts, with small variations allowing for adaptation to different institutional settings. The strong role of national Ministries of Culture stands out in the ASEAN model, alongside the ability of host countries and cities to tailor activity programmes to national needs – as proven by the Philippines' 'cultural highway'. This flexibility could also allow the programme to integrate new elements brought up by successive Cities of Culture, e.g. the integration of culture and the environment embraced by Hue City.

UK CITY OF CULTURE PROGRAMME

United Kingdom



ORGANISATIONS INVOLVED: The programme is developed by the United Kingdom's (UK) Department for Culture, Media and Sport, in consultation with the devolved administrations in Scotland, Wales and Northern Ireland. Local governments, civil society and private sponsors are involved in the design and implementation of activities.

GENESIS: The UK City of Culture programme was developed by UK government to build on the success of Liverpool as European Capital of Culture 2008 and the London Cultural Olympiad.

URL: See e.g. <http://www.cityofculture2013.com/> (Derry-Londonderry 2013) and <http://hull2017.co.uk/> (Hull 2017)

In 2008, the port city of Liverpool in England held the title of European Capital of Culture. As in the case of some of the other cities that have received this designation since 1985, the event was seen to contribute to the city's renewed cultural dynamism, improve its image and enhance citizen

participation in cultural activities. Following this success, as well as the evidence from many other cities that had shown an interest in and bid for the title in a highly-competitive process, the UK government decided to establish a recurrent UK City of Culture programme, to be held every four years

from 2013. The overall aim of the programme is to encourage the use of culture and creativity as a catalyst for change, to promote the development of new partnerships and to encourage ambition, innovation and inspiration in cultural and creative activities.

The first UK City of Culture was Derry-Londonderry, the second largest city in Northern Ireland, in 2013; Hull, in the East Riding of Yorkshire, England, is now preparing to hold the title in 2017. Both cities were selected through a competitive process, involving an independent advisory panel, approximately 4 years before holding the title. Applications are required to have a clear urban focus, and can involve a city or large town, two or more neighbouring cities or towns or a closely linked set of urban areas. Local activities are expected to deliver a high-quality cultural programme; to use culture and creativity to lead to lasting social regeneration; to create a demonstrable economic impact; to demonstrate a clear approach to maximising the legacy and evaluating impact; and, to present credible plans for managing, funding and delivering the programme and its legacy. Beneficiaries do not receive direct national funding from the UK government, but may generally be able to raise support from other public sources and private sponsors. Likewise, as shown by the experience of Derry-Londonderry in 2013, events organised by the local council are complemented by a high number of

activities managed by community organisations. The title also enables cities to host national events that would not have taken place there otherwise. Ultimately, as expressed in Hull 2017's vision of 'a city coming out of the shadows and re-establishing its reputation as a gateway', the programme is seen as an opportunity to change the city's image both nationally and internationally.

The programme builds on the experiences gained at European and national levels in the context of the European Capital of Culture programme, including the efforts to measure and appraise its local impact – in particular, experiences such as Liverpool's Impact 08 research programme should be noted. (Impact 08 is a joint research initiative of the University of Liverpool and Liverpool John Moores University, which from 2005-2010 evaluated the social, cultural, economic and environmental effects of Liverpool's hosting the European Capital of Culture title in 2008.) The competitive process also provides opportunities to engage local communities and draw public attention to the urban dimension of cultural development. Indeed, the programme can also be interpreted as recognition for the important role played by cities in fostering cultural development and the potential of culture to contribute to other dimensions of local development.

GEORGE TOWN: UNESCO WORLD HERITAGE SITE *Malaysia*



ORGANISATIONS INVOLVED: Among others, the Penang State Government, the Municipal Council of Penang Island, George Town Heritage Inc. and Penang Global Tourism

GENESIS: George Town's history and heritage, in particular its 18th century buildings, provide the site for the city's development as a cultural capital, with major features including the annual George Town Festival.

URL: See, among others, <http://www.gtwhi.com.my/> and <http://georgetownfestival.com/>

George Town is the capital and the largest city of the state of Penang in north Malaysia. With an inner-city population of approximately 510,000 inhabitants and a combined population of 2.5 million in the metropolitan area, it is also the second largest metropolitan area in the country. Several factors contribute to making George Town a highly cultural city, including its heritage buildings, which

led to its being included in UNESCO's World Heritage List in 2008 – a list of cultural or natural sites with an outstanding importance to the common heritage of humanity. In addition, the month-long George Town Festival, held since 2010 in honour of the city's World Heritage status, has contributed to transforming the city through the innovative usage of a variety of George Town's private and public spaces.

In this respect, George Town's cultural status combines the historic and traditional with the contemporary. Late 18th century residential and commercial buildings representing colonial architecture from the city's British era, but also mutual influences between Asian and European heritage, were one of the main assets that led to the World Heritage recognition. It is precisely against this historic backdrop that the Festival presents its varied programme of arts and cultural activities (theatre, music, dance, film, visual arts, food, fashion, photography, street arts etc.). By using a diverse range of spaces, the event contributes, on the one hand, to enhance arts accessibility and to provide new perspectives on George Town – indeed, the festival sees the city as a 'black canvas', which the performers, audiences and locals bring to life. A strong artistic direction has contributed to attracting high-profile international artists and to raising the event's international visibility.

Another aspect which significantly underpins George Town's cultural development is the involvement of several organisations, including private and public stakeholders. The George Town Festival cites collaboration and community among its core beliefs, and this is expressed in an extensive network of partners and collaborators: alongside the Penang State Government as main partner, several public and private organisations are also involved directly, whereas almost 200 individuals are involved as volunteers. Additionally,

many embassies and private companies contribute as sponsors. Among the organisations involved is George Town World Heritage Inc., the company set up in 2010 by regional and local authorities to ensure the management of the World Heritage site and work with other partners in related areas.

Collaboration among different partners and the shared recognition of the significant, historic and contemporary, cultural status of George Town are some of the factors which serve to strengthen the city's profile. This can also be seen as an interesting example of the reinforcement of cultural 'software' (i.e. festival events in public spaces) with limited investment in new cultural 'hardware' (i.e. facilities and other infrastructure).

TURKU: EUROPEAN CAPITAL OF CULTURE 2011 *Finland*



ORGANISATIONS INVOLVED: The City of Turku, its inhabitants, civil society organisations and private companies, as well as other national, European and international partners involved in the activities. The implementation of the European Capital of Culture activities in 2011 was coordinated by the Turku 2011 Foundation, which remains active to this day.

GENESIS: Turku was one of two European Capitals of Culture in 2011 and used the opportunity to strengthen cultural practices and infrastructures, as well as to establish a remarkable evaluation project on the impacts and legacy of the initiative.

URL: <http://www.turku2011.fi>; <https://www.turku.fi>

Situated in southwest Finland, Turku, a city of approximately 185,000 inhabitants, was the European Capital of Culture in 2011, alongside Tallinn, Estonia. Its programme placed emphasis on citizens' well-being, under the motto 'Culture does good', including projects that encouraged the active participation of older people, promoted the accessibility of culture and analysed the impact of culture for health and well-being.

Other important cross-cutting themes included internationalisation, with particular emphasis on strengthening relations with other Nordic countries, the Baltic republics and Russia, and the export of cultural and creative products. These issues were reflected in a diverse activity programme, which included: arts events drawing inspiration from the city's past to develop contemporary expressions (e.g. the Turku Young Theatre's

involvement of young people in the production of a heavy metal musical based on The Great Fire of 1827); and, the re-discovery of lesser-known urban spaces and stories (activities in 'unexpected spaces' was also a recurrent topic). Investment in new infrastructure included the renovation of an old railway engineering workshop, which became a new flagship exhibition and performance venue, the Logomo, with a centre for the creative industries, and has since established itself as one of Finland's most popular event arenas.

Turku's experience as a European Capital of Culture also stands out for the strong connection with science and knowledge, including the efforts to involve universities (12 research projects) and to establish joint productions of science and the arts, as well as the investment made in a long-term impact evaluation process, inspired by the experience of Liverpool as European Capital of Culture in 2008. Ex-post evaluation reports have pointed, among other things, to the following results and impact: enhanced consideration of Turku as a 'cultural city' at local and national levels, and increased self-esteem and positive perception of the city among its inhabitants; increased participation in cultural events, thanks to increased awareness of the potential for culture to contribute to well-being and to new facilities and events privileging accessibility; emergence of new forms of networking around creativity, including partnerships with non-cultural organisations (e.g. research, science) and international networking; an economic impact equivalent to EUR 260 million (EUR 60 million more than expected), of which 80% remained in the Turku region and 20% elsewhere in southwest Finland. Other legacies include the improvement in cultural

infrastructure and the design of a sustainability strategy which has contributed to the continuity of some efforts launched in 2011.

This case points to the potential of cities to take advantage of short-term events such as the European Capital of Culture programme to set the basis for a renewed understanding of the place of culture in local development and for longer-term sustainability strategies with a strong cultural component. Other notable aspects include the focus on citizens' well-being, the establishment of partnerships with organisations outside the cultural sector and the investment made in a longitudinal evaluation project, which runs until 2016.

EAST ASIA CITY OF CULTURE PROGRAMME *China, Japan, Korea*



ORGANISATIONS INVOLVED: The title was launched by the Ministers of Culture of China, Japan and Korea, in the context of their regular meetings. The implementation of the programme involves the local governments and civil society actors in the cities which hold the title each year.

GENESIS: In 2012, the China-Japan-Korea Trilateral Culture Ministers' Meeting agreed to establish the East Asian Cultural Cities programme, which is awarded annually since 2014.

URL: See <http://culturecity-niigata.com/en/>; <http://www.eaccqd.com/> and <http://www.culturecj.com/#!-/cjc> for information on the three cities holding the title in 2015.

China, Japan and the Republic of Korea established trilateral meetings of their respective Ministers of Culture in 2007. Ministerial meetings in the cultural field have been held regularly since then, and Ministers have highlighted the relevance of cultural exchanges in fostering collaboration in the region. The idea of recognising some cities as

'East Asian Cultural Cities' was first raised in 2011 and materialised in 2012, in the context of Shanghai Action Plan of the Trilateral Culture Ministers' Meeting, which aimed to uphold common values as East Asian countries and placing priority on exchanges, the convergence of cultures and the appreciation of other cultures. Other

objectives include the promotion of artistic and cultural development in the region and the enhancement of mutual understanding and sense of unity in the region. The title is granted on an annual basis and was first awarded in 2014.

Following competitive processes at national level, the Trilateral Culture Ministers' Meeting is in charge of selecting the cities holding the title. Until now, the title has been shared annually by one city in each participating country – therefore, three cities have shared the title in 2014 (Quanzhou City, China; Yokohama, Japan; Gwangju Metropolitan City, Korea) and 2015 (Qingdao City, China; Niigata, Japan; Cheongju City, Korea). The local governments of the cities holding the title are responsible for designing the activity programme, including events such as trilateral art festivals, arts and culture education forums and other exchange activities, which are managed jointly with other participating cities. Programmes combine the presentation of arts events with a range of activities that aim, on the one hand, to stress links between culture and other areas of local life (e.g. urban development, tourism, citizen participation) and, on the other, to strengthen relationships with neighbouring countries. Beneficiary cities have also highlighted that the title-holding year should be seen as a step in a longer-term process for local cultural development.

This initiative serves to recognise

the increasing role played by cities as spaces for access to culture and creative development. The fact that the East Asian Cultural Cities programme has become a significant element in trilateral ministerial cooperation in East Asia should also be noted, since it points to the resilience and potential of cultural exchange to open doors for other forms of dialogue.

KOŠICE: EUROPEAN CAPITAL OF CULTURE 2013 *Slovakia*



ORGANISATIONS INVOLVED: The City of Košice, its population, civil society organisations and private companies, as well as national and international partners and visitors. A non-profit organisation was set up to manage the programme of Košice 2013 and later became Creative Industry Košice, an organisation which remains active today.

GENESIS: In September 2008, an international selection committee awarded the title of European Capitals of Culture 2013 to Košice, Slovakia, as well as to Marseilles, France.

URL: See <http://www.kosice2013.sk/>; <http://www.kosice.sk/index.php> and <http://cike.sk>

Košice, with a population of approximately 235,000 inhabitants, is the biggest city in eastern Slovakia and lies near the borders with Hungary, Ukraine and Poland. It was the European Capital of Culture in 2013, alongside Marseilles, France. Its main project, Košice Interface 2013, created and implemented a strategy to enable

the city to attract, retain and generate talent and to make it more competitive. Two main areas of development were identified in that context, namely the creative industries as an economic driving force for the city and region, and community development as a crucial part of society and as a social driver in post-Communist countries. Another

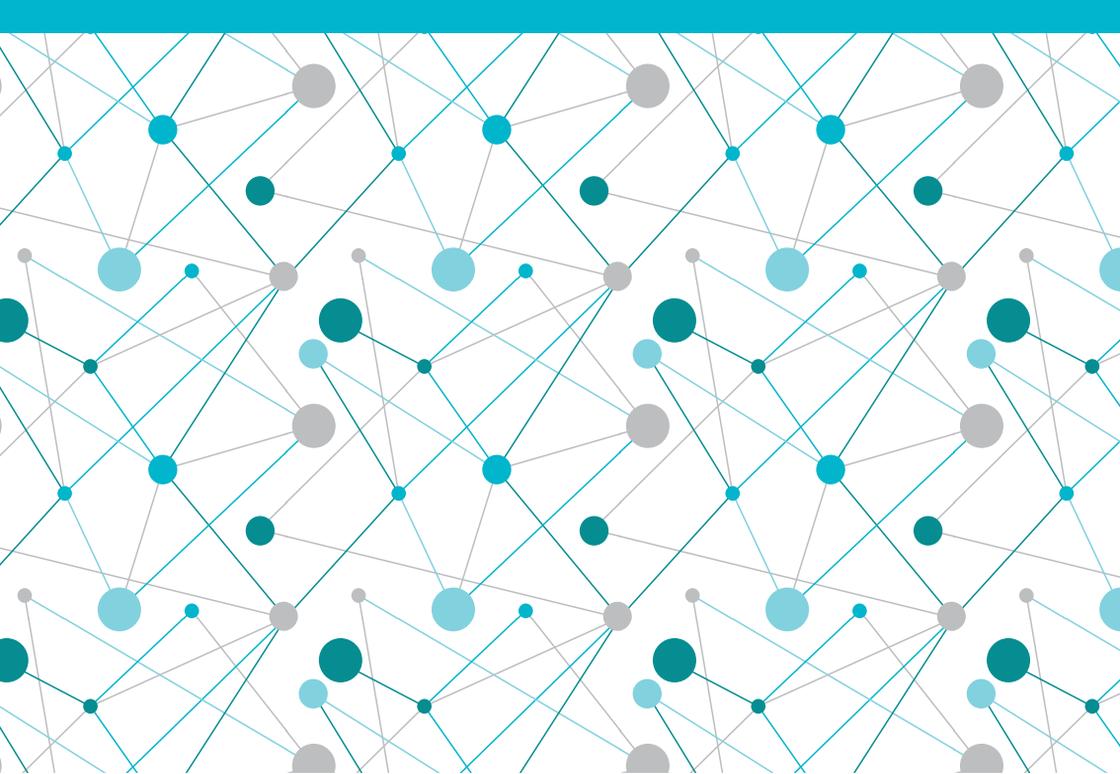
underpinning aim was to make Košice better known in the European scene and to establish stronger cross-border connections, by promoting, among others, the mobility of artists and cultural tourism.

As in other European Capitals of Culture, the programme of events in Košice 2013 was diverse, including a balance between local cultural expressions, co-productions and international presentations. Particular emphasis was also placed on the improvement of the local cultural infrastructure, including the renovation for arts use of former barracks and a swimming pool, and the setting-up of a network of decentralised community centres known as SPOTs, through the reuse of old neighbourhood heat exchange stations, with the aim of facilitating participatory cultural activities.

Košice's year as the European Capital of Culture provided the strength to develop a longer-term local development strategy based on the potential of the creative industries. An organisation named Creative Industry Košice was established to build on the legacy of 2013 and implement its follow-up, including the Košice 2020-Creative Economy Master Plan 2013-2015 and the Cultural Strategy for Košice 2014-2018. The city's vision for 2020 includes the creation of 5000 jobs in the creative, cultural and related industries, contributing to a 5% reduction in unemployment

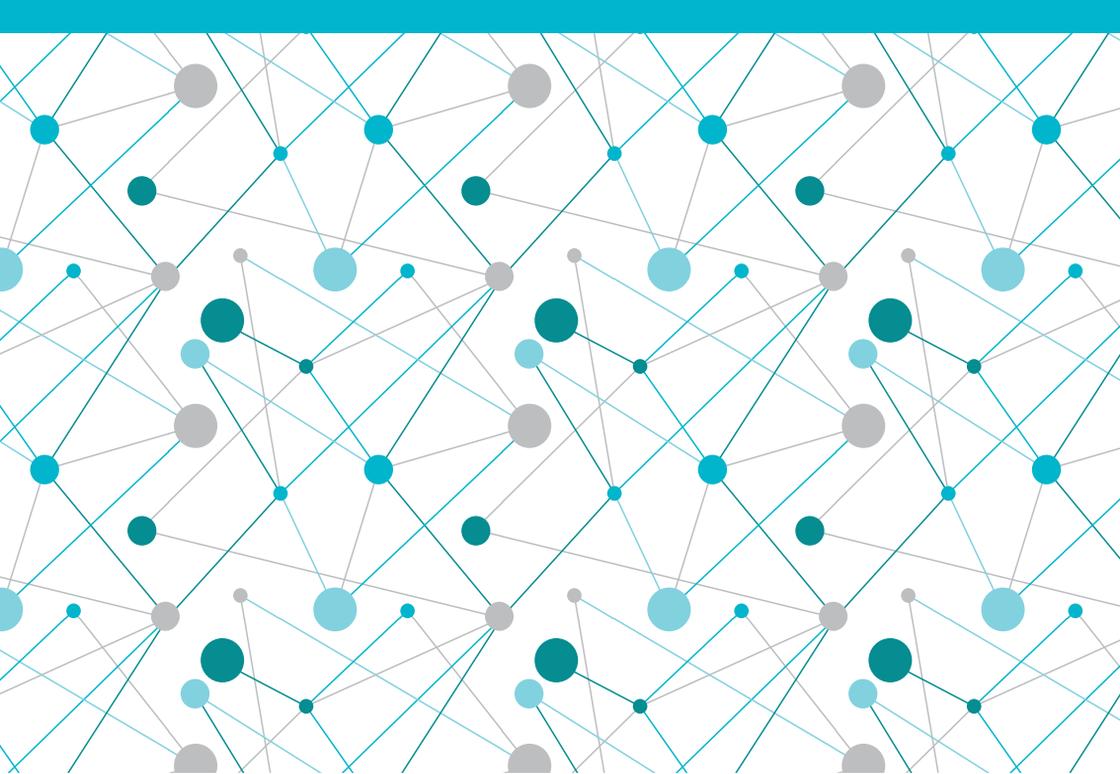
and 2% increase in Gross Domestic Product. Particular emphasis has been placed on the development of human capital and on raising the city's profile at national and international levels – the latter includes Creative Industry Košice's participation in some international networks, including the European Creative Business Network (ECBN). Several programmes providing business advice, training, networking and mobility opportunities have been established in this context, contributing to strengthening professionals and organisations in the local and regional creative sectors.

The experience of Košice embodies the potential for mid-sized cities to take advantage of culture and creativity to navigate complex social and economic times, broaden opportunities for the local population, attract talent and strengthen its national, regional and international profile. The city's year as European Capital of Culture became a springboard for longer-term development – as evidenced by initiatives in the field of the creative industries, but also in other measures such as the improvement of the city-centre and neighbourhood cultural facilities. Likewise, this experience proves how lessons learned from previous European Capitals of Culture (e.g. Lille 2004, Essen-Ruhr 2010) can provide inspiration to and be adapted to the particularities of other cities.



Special Focus: Korea





ESSAY

Korean Creative Cities and sustainable urban development
by Jae Han RYU

CASE STUDIES

Seoul Art Space Programme

The Fly Project: Film Leader Incubators

Gwangju: Hub for Asian Culture

KOREAN CREATIVE CITIES AND THEIR SUSTAINABLE URBAN DEVELOPMENT

Jae Han RYU

Guy Sorman, a French author and intellectual on civilisation, said that a nation or society with an independent and universal culture would lead development and culture. As such, it would become the yardstick of nations' and societies' competitiveness.

With a major shift toward globalisation and knowledge-based economy, the industrial city is already declining. A great deal of attention is being given to the development of the Creative City. In this context, we can understand why nations and cities utilise culture and arts to raise their competitiveness. The City of Culture model has been used by cities and nations to secure their cultural identity and to strengthen the value of their brand.

With a major shift toward globalisation and knowledge-based economy, the industrial city is already declining. A great deal of attention is being given to the development of the Creative City.

Lately, many networks and projects have been promoted to foster this idea, such as: the European Capital of Culture, the UNESCO the Creative Cities Network, the Hub City of Asian Culture Project and the East Asia City of Culture. Among these initiatives, the UNESCO Creative Cities Network (UCCN) aims to promote international cooperation and encourage the sharing of experiences and resources in order to support local development through culture and creativity. This network covers seven thematic areas: Craft and Folk Arts, Design, Film, Gastronomy, Literature, Media Arts and Music.

In Korea, 5 cities are now members of the UNESCO Network: Gwangju for Media arts, Seoul for Design, Icheon for Crafts and Folk Art, Jeonju for Gastronomy and Busan for Film. The aims is to promote creativity and cultural industries, to strengthen participation in cultural life, aiming to integrate culture in economic and social development plans.

Gwangju is considered the 'Laboratory of Light' in media art for conducting creative experiments to combine its three milestones with a modern approach - artistic tradition, history of democracy and human rights, and high-tech science and technology.

Entering in the UNESCO Network, Gwangju plans to focus on three major areas. First is the improvement of the economic life to use the outcomes accumulated through media arts as a new dynamic engine for urban development by combining light as art form and light as industry. The artistic outcome of media arts can be used in urban spaces and people's everyday lives. Second is the artistic development of media arts which is a new genre of art in which science and emotions meet. Gwangju will promote the development of media arts through various experiments. Third is the creation of a solidarity model between cities. Gwangju will share with the world not only the city's industrial outcomes in media arts, but also the universal value of democratic human rights which has been reproduced in culture and arts through media arts.

In connection with those areas of concern, and in memory of the memory of the May 18, 1980 Democratic Uprising, the Asia Culture Center (ACC) has been built with the aim to become a Hub City of Asian Culture.

It is planned as a multicultural centre of international scale (total area of 128,621 square meters and total floor area of 173,539 square meters) where exhibition, performance, education, research, creative work, and leisure activities can take place concurrently. As a powerhouse of culture that supplies the creative energy, it can

provide a venue to promote creativity and exchange in the culture and arts of contemporary Asia, as well as a place for visitors to experience the unique and diverse cultural offerings of Asia.

Seoul is the capital city of Korea and is considered the centre of economy, society and culture in the country. With 2,000 years of history, Seoul is a city that is very much alive with historical heritage and a strong design tradition. Nowadays, 73% of the designers are working in Seoul and 17 million people have been engaged in the design industry. Seoul approaches all of its policies using the concept of design focusing on various Information Technology related devices, digital home appliances, the automotive industry as well as various cultural and economic activities to serve over 10 million city residents. The government of Seoul began to view all governmental affairs from a design perspective and to support technological development by linking its design companies with the city's leading industries. Recently, the Dongdaemun Design Plaza (DDP) was designed by Zaha Hadid reflecting the dynamism of Dongdaemun area, a large commercial district comprised of traditional markets and shopping centers. With the Design Museum, an Art Hall and a Design Lab, this mega infrastructure has revitalised the economy of the district and provided a venue for daily enjoyment.

Seoul is home to thousands of advertising specialists, architects,

game designers and digital content developers. By maximising its design organisations and infrastructure and focusing its efforts to develop as a city centred on design, Seoul will reach the goal of transitioning the Creative Cities into healthy and sustainable places and reflect international recognition with support of city's accumulated design policy.

Since its designation as UNESCO City of Crafts and Folk Arts, Icheon has consolidated itself as a reference for the Korean crafts industry. Icheon as a ceramics specialty city with many professionals from related industry is well equipped with educational institutions, researchers, and infrastructure for the ceramics industry. In addition, Icheon has hosted quality events such as the Icheon Ceramic Festival and the Icheon International Sculpture Symposium and illustrated the city's status as a place of exchange, mutual understanding and creative activities. As a first UNESCO Creative City in Korea, Icheon plays a key role in developing modern ceramics and in handing down traditional Korean ceramics, an ancient art going back over 1,000 years, from one generation to the next. The ceramic belt around Icheon accounts for 55% of the domestic ceramic industry. The title of UNESCO Creative City has had a big influence in widening the cultural exchange with other international cities. By discussing international cooperation with 5 cities (Fairfax County, Alexandria, Williamsburg, James City County and

York County in The United States of America), Icheon has an opportunity to widen relevant markets and to inform Korean culture to Europe and beyond.

Known as the 'Taste City', Jeonju is renowned for its gastronomy and food industry. Jeonju reflects the best of Korean food culture based on the citizens' passion for food, and rich flavours of the area. With its long-standing tradition in the production of rice cultivated on the Honam Plain, fish and salted fish from the Yellow Sea, fresh vegetables and wild greens from the mountains, Jeonju is recognised as a reference for high quality traditional Korean food. The key task of Jeonju is to develop the culture creatively in the context of modern society. With the Creative Culinary Institute of Korea, and the diffusion of the signature Korean dish Bibimbap, Jeonju's infrastructure enables the city to host various food festivals including the Jeonju Bibimbap Festival and the International Fermented Food Expo, thus contributing to the internationalisation of traditional Korean food, while also expanding the active promotion of cultural diversity for sustainable development.

With city's contribution to cinema and media production, Busan was designated as a Creative City of Film. Through the early influence of Western culture, Busan made strong roots in the film industry and was the first city in Korea to release a motion picture. Busan is proactively supporting the film industry and its investment in

light of successfully hosting the Busan International Film Festival (BIFF) launched in 1996. BIFF has grown to become the No. 1 film festival in Asia, pushing forward the Korean film industry at the same time. This kind of achievement would have been impossible without help from industry experts and Busan residents' love for cinema. Busan City also did its part by proactively supporting movie production and building infrastructure. It established the first-ever Busan Film Commission (BFC) and built The Busan Cinema Center (BCC) and other related facilities, which have played a pivotal role in advancing the movie industry.

As a Creative City of Film, Busan will ensure that citizens of all ages and from different communities across the city have equal opportunities to participate in a variety of film activities while guaranteeing both the physical and human infrastructure to offer creative, social and economic opportunities.

These 5 creative cities will implement cooperative network activities by establishing the Korea Creative Cities Network (KCCN) as a platform to promote cooperation and exchange among creative cities in Korea and as well as to support a variety of organisations such as local governments that promote the effort of creative cities. The Korea Creative Cities Network aims to be a foundation to construct a peaceful and symbiotic Asian creative city network to contribute to the reconstruction and regeneration

of Korean society.

The Korea Creative Cities Network aims to be a foundation to construct a peaceful and symbiotic Asian creative city network to contribute to the reconstruction and regeneration of Korean society.

In order to strengthen and vitalise the Korea Creative Cities Network successfully, further steps may be made in the following directions:

- Hold a network conference to support various organisations
- Organise seminars and trainings for human resources development
- Interact with creative cities from overseas for the development of creative cities in Korea, and to contribute to the cooperation of creative cities especially with Asia-Europe Foundation (ASEF)
- Collect information and conduct research studies about creative city policies by providing various proposals as a think-tank of creative cities.

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SEOUL ART SPACE PROGRAMME



ORGANISATIONS INVOLVED: Seoul Foundation for Arts and Culture (SFAC) and participating centres

GENESIS: The Seoul Art Space Programme was established in 2009, as part of the Metropolitan Government's and SFAC's aim to contribute to quality of life and economic revitalisation through culture.

URL: http://english.sfac.or.kr/html/artspace/art_space_sfac_index.asp

The capital and largest metropolis of the Republic of Korea, Seoul has a population of over 10 million inhabitants and, when considered alongside the neighbouring Incheon metropolis and Gyeonggi province, makes up the second largest metropolitan area in the world, with over 25.6 million people. In 2004, the Seoul Metropolitan Government established the Seoul Foundation for Arts and Culture (SFAC) to enhance the lives of citizens through cultural activities and arts, and to foster Seoul's international competitiveness.

Later, during Se-Hoon Oh's tenure as Mayor (2006-2011), the city embraced the notion of 'cultureconomics', which identified culture as a driving force in raising the quality of life of citizens and revitalising the local economy. In this context, the first Seoul Art Spaces were set up in 2009, with the mission of providing a space where artists from different disciplines could exchange ideas and meet the general public. The role of these spaces can also be understood in the context of Seoul's urban regeneration processes.

The network of Seoul Art Spaces currently includes 15 small-scale, accessible venues spread across the city, specialising in different areas: literature, visual arts, performing arts, crafts, arts and health, cultural education, environment and the arts, etc. Most are located within buildings that had accomplished a variety of functions in the past (markets, office spaces, printing houses, health centres etc.) and were refurbished to accommodate this new role. Among the most recent additions is the Seoul Citizens Hall, a multi-purpose space within the premises of the Seoul City Hall, where a variety of activities, including exhibitions, performances and debates, are organised. Overall, Seoul Art Spaces are home to a range of activities and services, including creative development, through the provision of working, exhibition and networking spaces to artists, who are selected through open calls; professional and business development, through the provision of mentoring, equipment, project development advice and other services to enhance artists' and creative professionals' careers; access to culture, through the organisation of public events which aim to broaden and give visibility to cultural offer in the city; education and community work, through educational activities, family events and community engagement projects for citizens in the neighbouring areas; international networking, through partnerships with similar centres abroad leading to co-production

projects, the opening of residency opportunities to international artists and participation in global networks (e.g. the Geumcheon and Yeonhui Art Spaces, specialising in the visual arts and literature respectively, are part of the Res Artis worldwide network of artist residencies).

The Seoul Art Space Programme constitutes a significant policy initiative by raising the profile of local cultural venues, understanding the importance of contemporary creativity for several policy objectives and fostering contacts between creative practitioners and the general public. The diverse range of artforms and issues being addressed, the recycling of disused buildings and the decentralisation of venues should also be noted. Finally, there is a significant international dimension that cuts across the programme, which serves to broaden the opportunities for both artists and the general audience to encounter creative work from other countries.

THE FLY PROJECT: FILM LEADERS INCUBATOR



ORGANISATIONS INVOLVED: The project is managed by the Busan Film Commission, the Asian Film Commissions Network (AFCNet) and its members, with additional hosts and partners being involved for each annual edition. Funding is provided through the ASEAN-Republic of Korea (ROK) Cooperation Fund, which channels financial resources from the Republic of Korea to support developments in ASEAN countries.

GENESIS: The project was established in 2012, as a response to the perceived need to provide opportunities and support to emerging film-makers.

URL: <http://filmleadersincubator.asia/php/index.php>

The FLY Project: Film Leaders Incubator was established in 2012 to redress a serious problem identified in countries of the Association of Southeast Asian Nations (ASEAN), namely the absence of a film training and production infrastructure that would allow emerging talents in film-making fulfil their potential. In this respect, the project

aims to nurture the future leaders of the Asian film industry by discovering young, aspiring film talents, as well as to establish a stable film-making infrastructure in the region, which can contribute to future productions of diverse films in Asia. This cooperation project involves, on the one hand, the ASEAN-ROK Cooperation Fund, a fund

resulting from the partnership between the Republic of Korea and ASEAN; and, on the other, the Asian Film Commissions Network (AFCNet), which brings together 59 film commissions from 18 countries. In addition, film commissions in ASEAN member states take turns to host and co-organise each annual edition of the event. The four editions held so far have been held in the Philippines (2012), Thailand (2013), Myanmar (2014) and Malaysia (2015). Film-makers in 6 other ASEAN countries (Brunei, Cambodia, Indonesia, Lao PDR, Singapore and Viet Nam) can also benefit from the project, which is also open to the participation of film-makers from Korea.

An open call is launched annually, targeting young film-makers in the region. National partners are in charge of selecting finalists in their respective countries, and 22 beneficiaries are chosen. They will then be able to take part in an 8-week online pre-production process, where, working in two groups, they will be accompanied in the pre-production of one film each (storytelling, development of characters, director's notebook, storyboard, screenplay, etc.). A two-week intensive film-making workshop follows, including training and mentoring sessions, special lectures, meetings with graduates of previous editions and group work to produce two short films based on the scenarios completed during the pre-production process. The 10-week training programme involves well-established instructors from Korea and ASEAN

countries, including film directors, photographers, music composers, editors and scriptwriters, among others. Completed films are presented on the project's website and can be disseminated elsewhere. An informal network of FLY alumni has also emerged as a result of the project.

Significant features of the project include the attention paid to very young filmmakers from the region (mainly aged 16-25, if exceptions can be made), as well as the recognition that there is a need to address the weak film industry infrastructure (production houses, networks etc.) existing in many countries. The cooperative nature of the project, involving Korea and ASEAN countries and ensuring that national and local film commissions are involved, is also worth noting, as is the reliance on trainers from across Asia, as opposed to the engagement of professionals from other world regions. Finally, leadership and networking may be strengthened through group work and the promotion of contacts between graduates of successive cohorts.

GWANGJU: HUB CITY FOR ASIAN CULTURE



ORGANISATIONS INVOLVED: Many, including the Metropolitan City of Gwangju, Gwangju Biennale Foundation, Chonnam National University and Korean government.

GENESIS: In recent decades, the city of Gwangju has become a major cultural hub in Korea and Asia, with major events and infrastructures and the recent recognition as a UNESCO Creative City.

URL: <http://en.unesco.org/creative-cities/gwangju>

The city of Gwangju, with a population of approximately 1.5 million inhabitants, is the sixth largest city in the Republic of Korea and lies in the southwest of the country. In recent decades, Gwangju has positioned itself as a major cultural hub in Korea and Asia, with a range of outstanding events and facilities and also gained recognition as a UNESCO Creative City of Media Arts in 2014. These developments are witness to the contribution of a wide range of partners, including local authorities,

private companies, universities and civil society organisations, which have enabled Gwangju to be considered a laboratory of innovation in the field of media arts, with initiatives that connect artistic tradition, democratic values and human rights, high-tech science and technology.

Among the elements which serve to underline Gwangju's significant cultural development is the Gwangju Biennale, held since 1995, which is considered Asia's first and most prestigious

contemporary art biennale. The event serves as a memorial to those who took part in the 1980 civil uprising in Gwangju. It has also become a very popular biennale, as shown by the over 620,000 visitors who attended the 2012 edition. Since 2004, the Gwangju Biennale Foundation, which organises the event alongside the Metropolitan City of Gwangju, is also responsible for hosting a Design Biennale. Another significant initiative in Gwangju is the Hub City of Asian Culture, the single largest cultural project in Korea's history and administered by the national government. The project aims to forge cultural ties and establish a forum of exchange in Asia, ultimately contributing to improving the quality of life in Gwangju, Korea and across the region. Its main facility is the Asia Culture Center (ACC), which opened this year. ACC operates simultaneously as a landmark of the Hub City of Asian Culture, a symbolic edifice reflecting the spirit of Gwangju and a venue for the daily enjoyment of culture for the general public. It includes a theatre, an exhibition hall, a research and information centre, and spaces for children-oriented cultural activities, among others. Finally, it is worth noting that the Chonnam National University's Graduate School of Culture, established in 2006 in Gwangju, is Korea's first and only graduate school specialising in culture, which currently provides three Master's programmes in areas including culture and arts planning, cultural management and tourism, and media art and technology.

Gwangju's recent recognition as a UNESCO Creative City of Media Arts serves to highlight the city's long-standing commitment to this particular discipline but also, more broadly, to the promotion of culture and creativity. In addition, initiatives such as the Asia Culture Center hold the potential to become permanent hubs of international cultural cooperation, thus giving permanence to the event-based nature of biennales and festivals and contributing to stronger cultural networks in the Asian context. In line with Gwangju's recent history, a concern with human rights, peace and democracy runs through several of the city's initiatives in the field of culture should be noted.

REPORT

8th ASEF Public Forum on Creative Cities in Asia and Europe
 Cities: Living Labs for Culture?
 24 November 2015
 Gwangju, Korea

The 8th ASEF Public Forum on Creative Cities in Asia and Europe, held at the sprawling new Asia Culture Center in Gwangju, Korea, brought together 15 experts from 13 countries to discuss how cities in Asia and Europe are indeed evolving into living labs for culture. Participants included government officials, researchers, educational institutions, and international civil society organisations, including Google's Cultural Institute. Key discussion topics included policymaking at the city level; the capital of culture model; the role of cultural institutions; and cultural leadership.

Speaking at the Opening Ceremony, Mr MUN In, Vice Mayor of Gwangju Metropolitan City, announced the hosting of the 7th ASEM Culture Ministers' Meeting (ASEM CMM7) in Gwangju in 2016 and stressed the importance of the ASEF Public Forum in "support(ing) the success of the [Ministerial] meeting". Indeed, the topic of creative cities is of particular relevance for the bi-regional dialogue between Asia and Europe, and is high on the cultural agenda of the Asia-Europe Meeting (ASEM), particularly in relation to discussions around the creative economy taking place at the next ASEM CMM7. In this context, the

Forum discussions hoped to explore the intersections of urban development with the creative economy, high technology and heritage management and seek concrete areas for Asia-Europe exchange and cooperation.

During the course of discussions, participants stressed the significant role of cities in brokering inter-regional, cross-sectorial, and inter-generational understanding. It was noted that ownership by local communities is a non-negotiable condition for success, and that cultural leaders must develop a greater appreciation of other sectors in order to facilitate partnerships that will drive demand for culture and the arts. Participants also encouraged the introduction of formal programmes to re-invigorate mid-career cultural leaders, and to create spaces for self-reflection and the testing of assumptions.

The outcomes of the Forum were channelled to the 7th ASEM Culture Ministers' Meeting (22-24 June 2016, Gwangju, Korea) organised in the framework of the Asia-Europe Meeting (ASEM), an intergovernmental forum for dialogue and cooperation between Asia and Europe. Established in 1996, ASEM now brings together 53 partners (21

Asian and 30 European countries, the ASEAN Secretariat, and the European Union). Key messages from the Forum were also shared at the ASEF Policy Panel on Culture and the Creative Economy: What Opportunities for Asia-Europe Exchange and Collaboration? (22 June 2016, Gwangju, Korea), organised at the Ministerial meeting.

The 8th ASEF Public Forum was organised in partnership with the Ministry of Culture, Sports and Tourism, Republic of Korea; Gwangju Metropolitan City; and the Asia Culture Forum (ACF), with the support of the Asia Culture Center (ACC); Korea Tourism Organisation (KTO); Gwangju Convention & Visitors Bureau; International Conference on Cultural Policy Research (ICCPR); Korea National Commission for UNESCO; the Association of Asian Culture Studies; and Chonnam National University (CNU).

CONCLUSIONS OF THE FORUM

Culture and policymaking in the city: how to make culture accessible to all?

Key conclusions

- There was general agreement that cities are more **adaptable and responsive** than countries when it comes to policymaking. However, several difficulties remain.
- First, while **political will** is critical to the success of any effort, convincing politicians and government officials of the importance of culture and its relevance to urban development has proven to be an extremely challenging and tedious process, particularly since political leaders who themselves are passionate about culture are few and far between.
- Second, cumbersome **administrative bureaucracy** poses negative consequences to the momentum of cultural efforts, often resulting in short-lived successes and disillusionment among the initiators of said efforts.
- Civil society and governments need to work together, playing on their respective strengths to maximise economies of cooperation and collaboration. This can begin in the form of (but not limited to) more **private-public partnerships** on city-level committees to effect holistic and inclusive policy improvements.
- Not only is **technology** unavoidable, it can also be very useful because of its ability to connect people and spaces, thereby promoting inclusiveness. While technology cannot replace the experience of physical interaction, it can and should be embraced as an **access point** for initiating interest in culture and the arts especially among the social media generation.
- Efforts in the area of integrating technology and culture are nascent and should be managed with patience as technology providers are still in the process of learning

about their cultural partners' needs and developing the **appropriate technological solutions**.

- Culture and creativity should be assessed in a manner that reflects current realities. Existing **funding criteria**, which tends to be highly quantitative, may not be applicable or appropriate for specific projects that are more qualitative in nature.



Panel of experts discuss how public-private partnership through representation on city-level committees is important for inclusive policymaking. From L-R: Yasmine OSTENDORF, KIM Yoonkyung, Tita LARASATI, Catherine CULLEN, and Anupama SEKHAR.

- The topic of **sustainability** has become a growing focus for artists and cultural organisations as they increasingly engage their creative practice with social and environmental issues. *Creative Responses to Sustainability (Korea Guide)*, authored by Yasmine OSTENDORF and published by ASEF, is meant to provide a tool for practitioners and policymakers to assess the situation of these organisations in Korea and their needs. In a more global context,

the guide will also address the challenges of incorporating culture in sustainability at a local/city level. Download the guide at: culture360.asef.org.

Ideas for Asia-Europe collaboration

- The panel highlighted that while physical infrastructure (e.g. museums and concert halls) is important, it is what happens in the in-betweens (how people *make* culture) that defines whether culture is indeed pervasive and accessible to all. In this vein, the creation and maintenance of **networks and links** between Asia and Europe can only serve to improve dialogue and understanding between policymakers, local authorities and cultural practitioners.
- There has been a rise in independent art spaces, but Asia and Europe must develop ways to **bridge the gap between grassroots and policy**. A balance between flexibility and bureaucracy is essential in bringing together supply and demand for culture and the arts. Programmes aiming at doing so should be inclusive, involving as diverse an audience as possible.
- The collision of perspectives and ideas — and the birth of new ones in the process — is critical for long-term sustainability.

- Governments from Asia and Europe must work together to develop **local leaders** who are well-equipped with the skills necessary for sustaining and growing grassroots-level initiatives and navigating effectively through administrative bureaucracy.
- **Public-private partnership** through representation on city-level committees is useful for effecting inclusive policies. To this end, ASEM Members can set an example at the bi-regional level.
- Capitals of culture can be particularly useful for helping **post-conflict areas** deal with isolation and their troubled past. They do so by acting as bridges, encouraging their inhabitants to make cultural connections — with each other and with others — within a shared space.
- Cities provide a **living laboratory for incubation**, not merely initiation. Passion and interest of political and community leaders play an important catalytic (and also sustaining) role in the success of capitals of culture, in order that cultural events can be translated into cultural programmes with deeper and longer-term impact.

The Capital of Culture model: a catalyst for cultural development in the city?

Key conclusions

- ‘Capitals of Culture’ serve an important role in **brokering inter-regional, cross-sectorial, and inter-generational understanding**, bringing different stakeholders together to understand one another’s priorities, histories, traditions, and concerns.
- In this vein, ‘Capitals of Culture’ models aim to discover what works and, more importantly, what does not (i.e. sensitive areas or ‘pain points’). Administrators should be bold enough to acknowledge the **faultiness** troubling the communities under their care. They must also come to terms with the various **layers** that constitute their communities and refrain from force-fitting programmes and branding exercises.



Can Capitals of Culture in Europe & Asia truly help catalyse local cultural development? Hanna JEDRAS, Yusaka IMAMURA, HONG Kiwon, and Karsten XUEREB (from L-R) in discussion.

- As cities are extremely territorial, both physically and psychologically, it may be argued that city life may in fact be more marginalising than inclusive. Therefore, a major challenge is that of forming and sustaining **engagement** with indifferent or disinterested segments of the public. Cities must

develop diverse and differentiated means of reaching out to their publics.

Ideas for Asia-Europe collaboration

- Capitals of culture should not only create cultural platforms for their own peoples, but for others beyond their borders as well. Such **regional and global platforms** are an investment into a more vibrant and creative urban landscape.
- ASEM Members can engage indifferent or disinterested publics through **community curatorship** (where curators are situated within the community), characterised by visual engagement and the use of popular expression to directly involve their audiences.
- As it is difficult to measure the impact of cultural initiatives, ASEM Members should work together to develop an **assessment and evaluation metric** that is comprehensive, rigorous, and yet flexible.
- While doing so, it is conceivable that competing priorities (e.g. economics) are thrown into the fray. ASEM Members must always be careful in ensuring that culture does not become colonised by economics.
- Where governments are involved, they should be willing to put aside grand narratives so that the **aspirations and dreams** of the

community can emerge organically. Cities in Asia should also study European capitals of culture and work towards a communal vision of what it means to be an Asian capital of culture.

What role for cultural institutions in shaping creative cities?

Key conclusions

- The panel affirmed that **ownership and will** of the people within a community is a non-negotiable requirement for a sustainable programme or institution. Combined with passionate community leaders and the willingness of municipal governments to mobilise support, this can be a potent force for success.
- Cultural leaders must therefore develop the **understanding and skills** required to conduct effective relations with their various stakeholders. They must also choose their partners carefully and be clear in their objectives.
- One of the functions of the arts is to **challenge assumptions**; this is an essential skill in an ever-changing and increasingly uncertain global landscape. Cultural institutions thus play an important role in providing safe spaces for the testing of assumptions, in the process enabling the creation of innovative, hybrid solutions to complex problems.

- Cultural institutions may not be aware that they are constantly being looked to for **leadership**. However, they have a responsibility to provide leadership, direction and guidance to their stakeholders that is not to be taken lightly.
- Cultural practitioners need to be **self-reflective** (and even self-critical), and evaluate how their own practices relate to the broader context of their society. Cultural institutions must create safe spaces for cultural practitioners to do so without fear of judgement.
- The students of today must be involved in policy deliberations as they are the stewards of tomorrow. Educational institutions must develop ways to inculcate cross-cutting skills that **empower students** to create new platforms that we cannot yet imagine at the present time.
- **Public spaces** can themselves function as cultural institutions. Understanding them as such broadens the definition of the creative institution and the possibilities that ensue

Ideas for Asia-Europe collaboration

- Several conditions are necessary for creativity to thrive; cultural institutions in Asia and Europe can play a role in creating such conditions. The first is porosity, where encounters between people of different backgrounds, interests, and expertise can occur

freely (or with the right encouragement); the second is **intercultural understanding**, where people-to-people exchanges foster mutual respect and harmony.

- Asia and Europe can look to **existing models** for collaboration, such as the Asia-Europe Museum Network (ASEMUS), for inspiration when initiating inter-regional, cross-sectorial, and inter-generational programmes.



The role of museums, art schools & arts festivals in shaping creative cities being discussed by Fionnuala CROKE, Mark DUNHILL, Joe SIDEK, and RYU Jaehan (from L-R).

Cities: leadership and creativity incubators?

Key conclusions

- The definition of cultural leadership is very broad, and can range from artists to arts managers. However, finding **capable cultural leaders remains a challenge** in the absence of formal development programmes.
- Cultural leaders must possess vision, values, and spirit — but this is easier

said than done particularly in light of a **high rate of burnout**. Rather, it requires time and space for self-reflection and reorientation at suitable junctures along the career pathway.

- Cultural leaders must not base their actions on the presumption that other sectors are unreceptive to culture and the arts; instead, they must strive to **understand the needs of others and tailor their outreach appropriately**. Specifically, cultural leaders need to be able to articulate the value of their work in ways that the non-artistic community can relate to.
- **Diversity of models** is important. This means that cultural leaders need the space to experiment with different concepts and ideas, even if it means that some will fail. *Intersectionality* also necessitates a high level of sensitivity to the operating environment.
- Funders need to rethink traditional systems of **evaluation**, in order that cultural leaders can focus on fulfilling their programme objectives without fear of compromising artificially constructed standards.
- Cultural institutions must tap on **connectivity tools** to service cultural leaders. At present, that cultural leaders tend to work in silos presents a significant gap in the development of the culture sector.



The importance of supporting mid-career cultural leaders by creating spaces for self-reflection was stressed in the panel on leadership in the arts. From L-R: Fionnuala CROKE, Phloem PRIM, Arundhati GHOSH and Susanna SEIDL-FOX.

Ideas for Asia-Europe collaboration

- Panellist agreed that a **well-curated programme** on the changing world order, involving participants drawn from various sectors including the culture and arts sector, will go a long way in fostering conversations and connections among community leaders. Such a programme will create valuable space for participants to test one another's assumptions and pick up transferable skills and best practices.
- Cultural leaders in Asia and Europe also need to develop the **skills to reach out to other sectors** such as those of business and science, in order to create partnerships that will drive demand for culture and the arts.
- Leaders of cultural institutions in Asia and Europe must **allow young people the opportunity** to lead projects of scale and significance. This will give them much needed time to build their

confidence and prepare them to face challenging issues of the future. To this end, formal mentoring arrangements (both peer and inter-generational) can go a long way in transmitting valuable learning and in preserving oral histories.

- Asia and Europe must develop platforms for cultural leaders to develop **entrepreneurial skills**, so as to enable them to effectively manage the day-to-day operations of cultural institutions.
- Cultural institutions in Asia and Europe should work together to create a programme aimed at **re-invigorating mid-career cultural leaders**, offering them an opportunity to self-reflect and rethink how they approach their work. Such a programme will need to involve participants from the non-arts sectors and examine the social and economic impacts of culture and the arts.

This report is based on the presentations and discussions at the 8th ASEF Public Forum on Creative Cities in Asia and Europe. The report is downloadable at <https://tinyurl.com/ASEFforum8>. Participating experts included:

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Program Director, Culture and the Arts,
Salzburg Global Seminar

Joe SIDEK
Artistic Director, George Town Festival,
Malaysia

Karsten XUEREB
Executive Director, Valletta 2018
Foundation

A special delegation from the City of
Bandung (the newest member of the
UNESCO Creative Cities Network as
Creative City of Design) participated in
the Forum:

Iming AHMAD
Assistant, Economic and Development
Administration

Chairul ANWAR
Head of Research Development and
Statistic Division

Lien HERLINA
Head of Economic Planning and Financing
Division

Dwinita LARASATI
Head of Creative Economy Committee

Lusi LESMININGWATI
Head of Economy Division

Tris Avianti RATNAJATI
Head of Sub Division of Potential Building
and Competitiveness Development

REPORT

7th ASEF Public Forum on Creative Industries in Asia and Europe

Enabling Crossovers

18 October 2014

Amsterdam, the Netherlands

The 7th ASEF Public Forum on Creative Industries in Asia and Europe: Enabling Crossovers served to discuss and highlight the importance of the creative industries for sustainable growth and development in Asia and Europe. The Public Forum was organised by the Asia-Europe Foundation (ASEF) in partnership with Ministry of Education, Culture and Science, The Netherlands and Het Nieuwe Instituut, The Netherlands and with the support of the European Cultural Foundation (ECF).

The Forum was organised in the framework of the 6th Asia-Europe Culture Ministers' Meeting (19-21 October 2014, Rotterdam, The Netherlands), which was held in the framework of the Asia-Europe Meeting (ASEM). ASEF remains the only permanent institution of the Asia-Europe Meeting (ASEM). This report of the Forum was presented to the Ministers and included as an annex to the Chair's Statement issued at the end of the Ministerial Meeting.

The Forum was opened by HE Jet BUSSEMAKER, Minister for Education, Culture and Science, the Netherlands and brought together over 100 civil society, private sector and government representatives from across Asia and

Europe. The Forum also marked the opening of the ASEM Culture Network Programme, a gathering of 40 cultural professionals from Asia and Europe for four days of workshops and site visits across the Netherlands, organised by Het Nieuwe Instituut.

The panellists included Charles LANDRY, an international authority on the use of imagination and creativity in urban change, who invented the concept of the Creative City in the late 1980s; Mary Ann SCHREURS, Deputy Mayor of the City of Eindhoven, The Netherlands; Anmol VELLANI, founder and former Executive Director, India Foundation for the Arts, who has directed several theatre productions over the last 35 years; and Ada WONG, staunch advocate of creative education and cultural development, who is the founder & Chief Executive of the Hong Kong Institute of Contemporary Culture & the Supervisor of the Lee Shau Kee School of Creativity, Hong Kong, China. The Forum was moderated by Ragnar SILL, independent cultural policy and creative industries expert & former Undersecretary of State for the Arts, Ministry of Culture, Estonia

Six thought leaders also took the stage to share their experiences and



Cross-disciplinary competencies must become part of basic literacy for the next generation, argues creative education advocate, Ada WONG. From L-R: Charles LANDRY, Mary-Ann SCHREURS, Ada WONG, Anmol VELLANI, and Ragnar SIL.



Katherine WATSON, Director, European Cultural Foundation welcomes the 180+ guests at Pakhuis de Zwijger in Amsterdam. From L-R: ASEF Executive Director ZHANG Yan, Dutch Minister for Culture, HE Jet BUSSEMAKER, and Het Nieuwe Instituut Director Guus BEUMER.



What makes an artistic collaboration successful? Katarina LINDHOLM, Project Manager shares her DancelInfo Finland experience.



Artists or creative entrepreneurs: which one are we? Phloeun PRIM, Executive Director, Cambodian Living Arts tackles this tough question head on.

ideas & respond to pressing issues facing the arts and creative industries: Artist or 'cultural entrepreneur' - what are we? How can policy, financial and legal structures empower artists & entrepreneurs? What is the secret of enabling crossovers? Why is 'real' collaboration so difficult?

The speakers included Tamara ABED, BRAC Aarong; Amareswar GALLA, International Institute for the Inclusive Museum; Katarina

LINDHOLM, DancelInfo Finland; Laurie NEALE, Europa Nostra; Phloeun PRIM, Cambodian Living Arts; Yolanda SMITS, KEA. Yudhishtir Raj ISAR, academic and independent cultural advisor, framed the discussions in the context of the European Union's recent Preparatory Action on Culture in the EU External Relations, in which the creative industries are a priority area.

The three main themes of the Forum reflect the priorities of the 6th Asia-Europe Culture Ministers' Meeting: creative entrepreneurship, creative skills and creative cities.

Key messages from the forum

One of the ways by which the creative industries can help achieve sustainable growth is by enabling crossovers. Innovation is the result of crossovers between arts, business, science and education. For vibrant creative industries to thrive, creative entrepreneurs must work together with engineers, technologists and environmental experts. This cross-fertilisation of talent will result in creative solutions for the urgent social problems faced in Asia and Europe, such as those related to health, aging populations and environmental sustainability.

To foster such creativity and build a pool of creative talent, policies at regional, national and city levels must support the development of creative skills in education and training. Cultural professionals must have access to entrepreneurial and leadership training. However, creative skills are not only for creative practitioners. The next generation must enjoy creative skills and cross-disciplinary competencies as basic literacies. This is critical to build the next generation of entrepreneurs.

In order to create cultural entrepreneurs, many speakers have argued that arts policies must be broad and must aim

to support the entire ecosystem of the arts, beyond the creative industries. Economic policies that enable the cultural entrepreneur to succeed must be moderated by cultural policies that allow the artist to fail.



What role for enabling financial & legal support systems? Yolanda SMITS, Director, International Business Development, KEA explains.

Rapidly-growing cities across Asia and Europe are seizing the opportunities provided by the creative industries to enhance quality of life. Cities across Asia and Europe are emerging as talent centres, innovation hubs and social incubators. Design thinking and the active participation of creative professionals in urban planning are emerging as trends in both Asia and Europe. In doing so, creative cities are becoming living labs with the critical mass to scale up new technologies.

Participating experts particularly stressed the potential for international collaboration between creative professionals and organisations in Asia and Europe. Cooperation involves listening, requires long-term engagement

to foster confidence and knowledge and should increasingly be based on balanced relations, they emphasised.



Cultural advisor, Yudhishtir Raj ISAR responds to the ideas shared at the ASEF Forum & places them in the larger framework of the Preparatory Action on Culture in the EU's External Relations.

At the policy level, particular emphasis was placed on the following aspects:

- The transversal integration of creativity in education and training policies, which should involve specific arts-based subjects, the engagement of artists and creative professionals in schools and the development of creative skills in other learning areas, for different age groups.
- The design and implementation of cultural policies which recognise that, for the creative industries to thrive, support for a broad and diverse cultural ecosystem is necessary – one in which small and large organisations can co-exist and co-operate, where opportunities for experimentation and failure exist, where cultural products with limited market resonance can

be supported and where international collaboration is facilitated.

- The understanding of cities as 'living labs', which can harness creativity to enhance quality of life. As talent centres, innovation hubs and social incubators, smart cities place creativity at the centre of balanced, sustainable development. In these contexts, successful creative processes are both relevant to local communities, which need to be effectively engaged in designing and managing them, and effective in fostering international connections and visibility. Since no 'one-size-fits-all' models exist, the role of local authorities in fostering dialogue, adaptation and ownership of development models becomes essential in this respect.

Ideas for further Asia-Europe cooperation

At the programme level, the following mechanisms to foster stronger co-operation between Asia and Europe were suggested:

- The promotion of knowledge exchange around the relationship between culture, sustainability and quality of life, in the form of dialogue platforms, public forums, expert meetings and peer-to-peer learning programmes.
- The collection and analysis of case studies, as exemplified by the Enabling Crossovers: Good



Why is real collaboration so difficult? Laurie NEALE, Council Member, Europa Nostra responds.



What is the secret of successful interdisciplinary crossover projects in the arts? Dr. Amareswar GALLA, Executive Director, International Institute for the Inclusive Museum attempts an answer.

Practices in the Creative Industries publication, including 36 examples from 33 countries, published by ASEF earlier in 2014, and which was also discussed at the event. Indeed, observation shows that evidence-based outcomes need to be documented and presented. Support for co-creation and co-production between Asian and European creative practitioners, through schemes facilitating the mobility of cultural professionals,

peer-to-peer learning, creative education labs and other forms of support.

- Curatorial initiatives between Asian and European cultural professionals must be facilitated. In particular, support must be given to cultural products which may otherwise have limited market access.
- Finally, regular channels of dialogue between policymakers and practitioners, as exemplified by the Public Forum, should be established.

The 7th ASEF Public Forum on Creative Industries in Asia and Europe was organised as part of the ASEF Cultural Policy Dialogue Series, a long-running platform for discussions on issues of common interest and mutual relevance for Asia and Europe. The Forum built on the dialogue and knowledge initiated at the 6th ASEF Experts' Meeting and Public Forum: Creative Economy in Asia and Europe – Emerging Pillar of Economic Growth and Development (December 2013, Hanoi, Viet Nam) and the Europe-Asia Roundtable Series/EARS (September 2014, Helsinki, Finland), among others.

The publication, *Enabling Crossovers: Good Practices in the Creative Industries* is the print companion to the issues discussed at the Forum. It includes 36 case studies from 33 countries across Asia and Europe as well as essays by the Forum's panellists:

- Creative Skills for a Creative Economy
by Ada WONG
- Success, Failure and Cultural
Entrepreneurship by Anmol VELLANI
- Creative Cities and Sustainability by
Charles LANDRY
- Designing Quality of Life: A Co-Created
Smart City by Mary-Ann SCHRUEERS

The e-publication is downloadable at:
<http://tinyurl.com/crossovers-ebook>

The full 7th ASEF Public Forum report is
downloadable at:
<http://tinyurl.com/ASEFpublicforum7>

A project by



The **Asia-Europe Foundation (ASEF)** promotes understanding, strengthens relationships and facilitates cooperation among the people, institutions and organisations of Asia and Europe. ASEF enhances dialogue, enables exchanges and encourages collaboration across the thematic areas of culture, economy, education, governance, public health and sustainable development.

ASEF is an intergovernmental not-for-profit organisation located in Singapore. Founded in 1997, it is the only institution of the Asia-Europe Meeting (ASEM).

Together with about 750 partner organisations ASEF has run more than 700 projects, mainly conferences, seminars and workshops. Over 20,000 Asians and Europeans have actively participated in its activities and it has reached much wider audiences through its networks, web-portals, publications, exhibitions and lectures.

www.asef.org

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The **Asia-Europe Meeting (ASEM)** is an intergovernmental forum for dialogue and cooperation established in 1996 to deepen relations between Asia and Europe, which addresses political, economic and socio-cultural issues of common concern.

ASEM brings together 53 partners: Australia, Austria, Bangladesh, Belgium, Brunei Darussalam, Bulgaria, Cambodia, China, Croatia, Cyprus, the Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, India, Indonesia, Ireland, Italy, Japan, Kazakhstan, Korea, the Lao PDR, Latvia, Lithuania, Luxembourg, Malaysia, Malta, Mongolia, Myanmar, the Netherlands, New Zealand, Norway, Pakistan, the Philippines, Poland, Portugal, Romania, the Russian Federation, Singapore, Slovakia, Slovenia, Spain, Sweden, Switzerland, Thailand, the United Kingdom, and Viet Nam plus the ASEAN Secretariat and the European Union.

www.aseminfoboard.org



7th ASEM Culture Ministers' Meeting (ASEM CMM7)

The 7th ASEM Culture Ministers' Meeting (ASEM CMM7) will take place from 22-24 June 2016 in Gwangju, Korea. It is organised in the framework of the Asia-Europe Meeting (ASEM), which commemorates its 20th anniversary in 2016. ASEM CMM7 will discuss issues, trends and challenges relating to culture and the creative economy with specific focus on the future of Information & Communication Technologies (ICT) in the creative industries; traditional cultural heritage and the creative economy; and, international co-operation for revitalising the creative industries.

www.asem2016cmm.org

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The **Ministry of Culture, Sports and Tourism of Korea (MCST)** works to make happy life through arts and culture. The vision of the Ministry is to establish a brand as a cultural country and to strengthen innovative capacity for cultural contents. It also wants citizens to enjoy culture in the daily life through diverse cultural spaces and content.



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GWANGJU

City of Media Arts
Designated UNESCO
Creative City in 2014

Home to the Asia Culture Center (ACC), **Gwangju Metropolitan City** in Korea is developing into a place for the convergence, integration and recreation of tangible and intangible heritage in Asia as a national project. Since 2014 Gwangju Metropolitan City is a member of the UNESCO Creative Cities Network as a Creative City of Media Arts.



아시아문화포럼
Asia Culture Forum

The **Asia Culture Forum (ACF)** is where diverse Asian cultural discourses are formed and exchanged under the slogan “Solidarity of Diversity.” Launched in 2006, the forum holds an annual conference with participation by renowned international figures. Participants share the latest information and issues on culture and arts, and discuss mutual cooperation in urban cultural development.

www.asiacultureforum.kr

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Author of Case Studies

Jordi BALTÀ PORTOLÉS works as a freelance consultant and trainer in the areas of cultural policy and international affairs, with a particular interest in cultural diversity, the place of culture in sustainable development, and international cultural relations. He currently works for the Culture Committee of United Cities and Local Governments (UCLG) and the Asia-Europe Museum Network (ASEMUS), among others. Previously he was a researcher and project coordinator at the Interarts Foundation, where he coordinated the European Expert Network on Culture (EENC) between 2011 and 2014. He is a member of the UNESCO Expert Facility for the implementation of the Convention on the Diversity of Cultural Expressions and the U40 network 'Cultural Diversity 2030'. Jordi teaches at the Online MA in Cultural Management of the Open University of Catalonia (UOC) and the University of Girona (UdG), as well as the Degree in International Relations of Universitat Ramon Llull (URL). He holds a BA in Political Science (Autonomous University of Barcelona) and a MA in European Cultural Policy (University of Warwick).



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Yokohama by night

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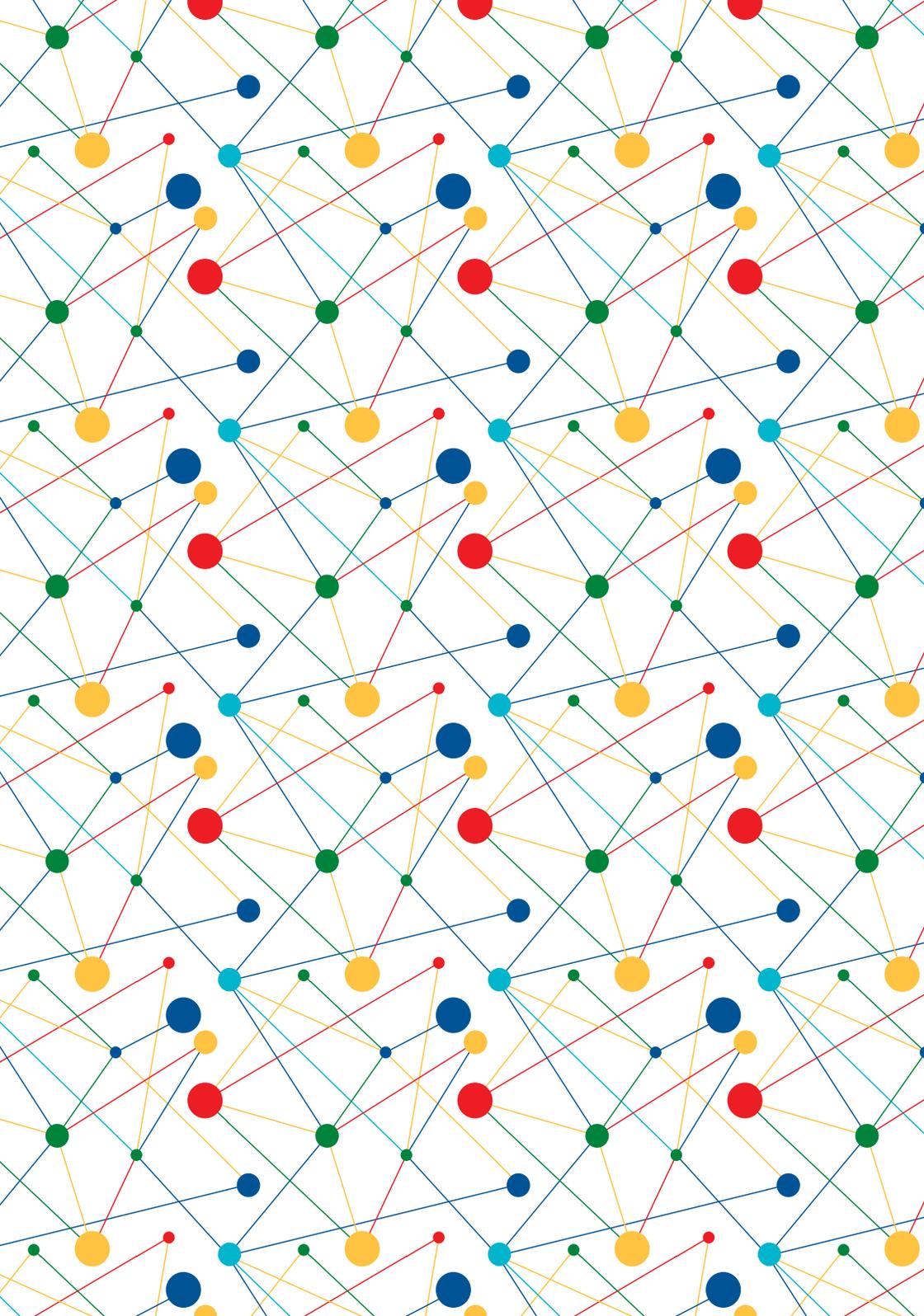
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Cities of today are becoming vibrant spaces for experimentation, a process in which culture has come to occupy a central place. 'Creative cities' and 'capitals of culture' that have emerged across Asia and Europe attest to the growing importance of these dynamic new centres of arts and creativity. Cities are also emerging as epicentres for effective policymaking, as they are often able to act quickly and offer more integrated responses. Therefore, it may be argued that cities in Asia and Europe are indeed evolving into living labs for culture.

The publication presented by Asia-Europe Foundation (ASEF) showcases 27 examples of policy and practice drawing from the experiences of over 40 cities in Asia and Europe. The variety of cases in this publication offer good opportunities for knowledge exchange between cities in Asia and Europe and provide learning arenas for artists, arts managers, educators, urban planners as well as public sector representatives.

