

CHAPTER 9 – FOSTERING CULTURALLY RICH COMMUNITIES

To Foster an Open and Sharing Multicultural Society, Cities should endeavour to protect tangible and intangible cultural heritage and encourage the development of multicultural Society. Like the ocean that embraces all rivers, cities should keep an open spirit and actively engage in intercultural exchanges and interactions. Cities should pursue cultural innovation based on respect for cultural traditions and the preservation of cultural diversity, so as to generate lasting momentum for urban and human development.

Shanghai Declaration on Better Cities, Better Life

1. ISSUES AND CHALLENGES¹

Every city has a distinctive feeling of its own. Urban culture is the unique attitude that each city expresses. This attitude results from the collage of history, people and interactions that occur in urban space. Urban culture is a process that takes place in daily life and in public spaces; it is shaped by the everyday interactions that happen in streets, stores, cafés, parks, theaters and the media. As a mayor or urban leader, you are in a position to powerfully influence the expression of culture within your city.

Culture can help build the bridges on which commitment, understanding and harmony advance. To be sure, urban culture is a multiplicity of dialogues that may also lead to misunderstanding and tension. People can come into conflict about what they want to express in public spaces. Urban culture is the outcome that emerges from this process of dialogue and mediation.

Heritage and diversity are powerful elements upon which cities can rely to build an urban culture of their own. Historical and architectural heritage as well as diversity of neighborhoods and people can help create a unique urban identity. The built environment is an expression of culture in material form. Visual icons such as museums, temples, palaces, opera houses or simply streets and neighborhoods can become symbols of local identity. Diversity of neighborhoods and people is an energetic facet that cities can mobilize to enrich their urban culture.

As Mayor, you may choose to invest in the quality of the public realm in order to foster cultural interactions. Such efforts are often investments in livability, investments in where people want to be. Cultural investments can contribute to sustainability by revitalizing deprived and abandoned

¹This chapter was authored by Jose Monroy, with valuable input and contributions from Wu Jianzhong.

urban spaces. There are fascinating experiments in which completely derelict urban spaces such as warehouses and old industrial facilities have been brought back to life through the emergence of vibrant neighborhoods, sometimes in very creative ways. Most importantly, the unique urban environments that have appeared from these rehabilitation experiences have often given birth to a whole new set of economic activities. These economic activities have generally been linked to creative industries, which combine creativity and innovation with production and consumption of cultural products and contribute to income generation.

Of significance for local governments, urban culture can play an important role in enhancing democracy. Easy accessibility to a wide range of cultural activities and amenities can contribute to social inclusiveness, especially amongst low-income groups. In this, expressions of multiculturalism in a city can be of particular importance. The processes of international and urban-rural migration encouraged by globalization have presented a new challenge for cities -- how to integrate migrants in the micro politics of everyday urban life. This has to occur in both public spaces and private institutions. Migration is most visible at the local level, where the presence of newcomers is most felt. Policymakers have to open avenues for the integration of migrants into the structure of urban life.

As Mayor, you may wish to explore the potential that culture has for achieving sustainable local economic development. This chapter will help you by analyzing three core emerging issues which confront cities when they wish to foster a unique urban culture: creative industries, historic preservation and multicultural policies.

1.1. FOSTERING CREATIVE INDUSTRIES

1.1.1. What are the creative industries?

In today's knowledge economy, market and culture are inextricably linked. Culture can have tangible economic benefits, chiefly through cultural industries. These industries are estimated to account for as much as 7 per cent of the world GDP. In the United States, where the creative industries have a strong weight in the economy, they account for 7 – 8 per cent of GDP. However, their importance in developing countries must not be underestimated. In Latin America and the Caribbean for example, creative industries contribute to 3.5 – 4 per cent of GDP.²

² Quartesan. A., Romis M. & Lanzafame F. (2007) *Cultural Industries in Latin America and the Caribbean : Challenges and Opportunities*. Washington D.C. : Inter-American Development Bank.

Governments have dedicated considerable efforts to foster cultural industries and to create policies for the development of cultural industries. The UK government has been at the forefront through the establishment of the British Industries Task Force on creative industries. It has defined the creative industries as “those activities which have their origin in individual creativity, skill and talent and which have the potential for job creation through generation and exploitation of intellectual property”.³ The most salient feature of creative industries is their ability to engage in continuous innovation of products and processes. They profit from ideas. Although definitions and the economic sectors that are included in the creative industries vary, the creative industries commonly include:⁴

- Advertising
- Architecture
- Art and antiques
- Computer games
- Crafts
- Design
- Designer fashion
- Film and music
- Performing arts
- Publishing
- Software
- TV and radio

1.1.2. Cultural Industries and Cultural Identity

The ability to successfully attract creative industries can have significant positive effects on a city. These effects are visible in the urban economic structure, through the concentration and attraction of high-level jobs and activities. But the positive effects of creative industries also come in positive externalities visible in the quality of life of the area where they are located: creative industries can contribute to enhance the cultural identity, image and prestige of an urban space.

³ Rogerson, C.M. (2006) *Creative Industries and Urban Tourism : South African Perspectives*. Urban Forum. 17 :2, 149 – 166.

⁴ List by the Confederation of British Industry: creativeindustries.cbi.org.uk.

A creative city is one where the urban environment encourages the use of creativity to conceive new cultural products and processes. It is a city where ideas are imagined, produced, exchanged and marketed. Fostering creativity not only supposes that a city can launch new products in global markets, but it also implies that a city can quickly adapt to changing competition and demand. The idea behind this is that a pleasant urban environment and a vibrant cultural life can encourage creativity.

The growth of the cultural industries symbolizes a new trend in which culture and market forces have merged to create a mixed economy where leisure, culture, innovation and creativity are both produced and consumed. In the past, the role of local governments in cultural policy and planning consisted mainly in coordinating and providing cultural activities and services. The work of local government was mainly to work with the public arts sector in order to guarantee access to culture. Today, the role of government planners in cultural policy-making has become much more complex. Since cultural products are marketed and culture has become an asset that can be capitalized, policy-makers have to operate in a more comprehensive way.

Shanghai 's Creative Industries

The City of Shanghai has taken an innovative approach to fostering a creative city. Interest in creative industries rose sharply in the 1990s, leading in November 2004 to the establishment of the Shanghai Creative Industry Center, which supports and promotes creative industries. Its ambitious goal is to build up Shanghai as the most influential creative center of Asia. Shanghai currently has 80 creative industrial clusters, covering a total spatial area of over 2.5 million square meters, with over 6,000 enterprises and more than 120,000 employees from over 30 countries. The Center focuses its supporting efforts on five areas: research & development, architectural design, cultural media, creative consulting and planning, and fashion design. The results have been dramatic. In 2010, the output value of Shanghai's creative industries amounted to almost US\$ 90 billion (553 billion yuan), which comprised 9.6 per cent of the overall GDP of the city. As a result in 2010, UNESCO designated Shanghai a "City of Design".

1.1.3. How do creative spaces come to be?

The use of culture in urban planning strategies is closely linked to urban marketing and city branding. Some industrial cities that were old, grey and grim based their regeneration on the creation of high-profile cultural facilities and activities. They hoped that these efforts would bring their cities back to life by catalyzing investment and attracting people. This often involved new governance mechanisms such as public-private partnerships to manage the projects. Although examples are numerous, perhaps one of the most well-known is the Spanish city of Bilbao and the Bilbao Guggenheim museum (see case study on Bilbao in Chapter 3 - Transforming the Urban Economy).

However, despite their popularity, urban revitalization strategies based on the construction of flagship cultural mega projects have often met with mixed results. Although they have significantly improved the built environment and physical aspect of cities, cultural mega projects have not always translated into the establishment of new urban economic structures. For this reason, many policy makers are now considering a shift in urban planning strategies towards the creation of cultural incubators.⁵ As opposed to planning for cultural flagship mega projects that mainly concentrate on cultural consumption, cultural incubators attempt to bridge cultural consumption and cultural production. A cultural incubator is a space where the environment is meant to encourage the conception of new ideas.

It is important to keep in mind that some of the most famous and successful creative districts were never planned. This was the case of Montmartre in Paris and SoHo in New York. They appeared spontaneously. As places ignored by planning, they started attracting informal groups of cultural producers who found appeal in the uniqueness of the neglected urban environment. So there is some thought that the very act of planning itself may destroy the creativity of a district. Cultural producers may oppose being re-located in purposely created zones where they are not in contact with other segments of society. This is because cultural producers are frequently attracted by the authenticity of marginalized areas. The idea is that creativity needs space for spontaneity, mixing and diversity.

1.2. HISTORIC PRESERVATION -- CULTURAL HERITAGE AND CITIES

The world is experiencing accelerated urbanization rates, especially in developing countries. Accelerated urbanization is having strong impacts on urban heritage. As it is often uncontrolled, urbanization can deteriorate urban space and urban environmental quality. This is due to a wide range of elements including extreme building density, standardized and monotonous building designs, loss of public space, social isolation and lack of basic infrastructure.

The preservation and promotion of heritage culture has gained increasing popularity in urban policy. In cities where the built environment is closely linked to identity, historic preservation policies are often well established. This has been the case in a number of European cities where the preservation of the built environment and cultural traditions is seen as crucial for collective memory. The particular physical aspect of a city, as well as specific traditions present in urban settings, constitute intangible culture and cultural heritage.

⁵ Mommaas, H. (2004) *Cultural Clusters and the Post-industrial City : Towards the Remapping of Urban Cultural Policy*. Urban Studies. 41 :3, 507 – 532.

In order to create a unique and vibrant urban environment, the past can truly be a powerful asset. Cultural heritage is a strong representation of the past and keeps it alive in the present. Cultural heritage supports cultural identity; it is what endows cultural identity with a unique meaning that cannot be copied or reproduced. Elements of physical heritage are concrete expressions of the diversity of peoples, cultures and beliefs that coexisted in the urban setting.

Managing cultural heritage is not only a technical activity, it is a social enterprise linked with and shaped by an immense number of social processes. Cultural heritage is a driving power for innovation, dialogue, social cohesion and ultimately peace.

As a policy-maker, your challenge is to define how the past and the built environment can be mobilized to express a city's unique character and identity. Historic preservation policies must reconcile past urban forms and usages that are essential to cultural identity, with present needs and the image that a city wants to project in the future.

UNESCO promotes this approach through its work on Historic Urban Landscapes. It encourages cities to look beyond mere historical buildings and adopt an integrated area-based approach including geographical and topographical setting and how physical forms interact with social structures. Policy-making in preservation should not only encompass historic structures but all the elements that contribute to the formation of a sense of place. A unique and distinctive sense of place is an emerging issue in sustainability. In order to be truly sustainable, cities have to be designed and planned in such a way that they promote human interaction, foster cultural uniqueness and creativity, and convey a distinctive character through their built environment.

In summary, historic preservation can lead to the emergence of a unique urban identity. Innovative public spaces and architecture can create a distinctive urban character and foster civic pride. City leaders should remember that the physical aspect of cities does matter. Allowing bold architectural projects that mix local and international talent could be a powerful asset in promoting urban identity and branding. Architecture and public spaces can be important elements of cultural capital, elements that cities can use to strengthen their cultural identity and distinctiveness.

HISTORIC PRESERVATION IN TAINAN, TAIWAN

The city of Tainan in Taiwan mobilized a successful area-based approach for historic preservation policies. The government delineated 6 cultural zones for the implementation of heritage conservation. Uniquely, the heritage conservation sites were integrated with the provision of open space and parks in the city. Historical and heritage buildings as well as old streets and open space are linked to the development of restaurants, museums, shops and cultural activities. This has been a powerful force for urban rehabilitation that fosters local

culture and the local arts scene. The approach strengthens the urban fabric and protects the spatial patterns and visual corridors of heritage, and results in enhanced cultural identity.

Public support and participation are key to the Tainan preservation strategy. Beyond government policies, the strong involvement of civil society has resulted in the formulation of a coherent preservation vision. In addition, a foundation was established in order to support the conservation and adaptive re-use of cultural heritage properties. The foundation has encouraged public education and academic research on cultural heritage.

1.2.1. Historic Preservation in Developing Countries

Conservation efforts are being increasingly employed in developing countries, as they are home to about one-half of the world's designated natural and cultural heritage sites. In the 1990s, conservation in developing countries was encouraged by the growth of Cultural Heritage Tourism, a concept promoted by UNESCO. Cities in the developing world started to invest in the preservation of their old historic buildings, hoping to tap into their cultural heritage. An interesting variation in these efforts has been the emphasis on the revival of traditional crafts. Some countries have focused beyond the mere physical aspect of buildings and have targeted policies to foster traditional crafts. This has followed a rationale designed to attract international tourism, trading on the uniqueness of traditional products and the preserved cultural heritage buildings.

Broader agendas for conservation have also emerged. Governments have reevaluated their vernacular building styles and materials as vehicles for identity and collective memory. This has been the case in Singapore, where the government established conservation policies in order to preserve “shophouses”, a traditional urban form in the central area of the city. Singapore has experienced rapid urbanization and development in the last decades, which has disrupted its urban form, leading to a monotonous high-rise building environment. To counter that, in the late 1970s, there was a shift from redevelopment to preservation. In 1986 the Urban Redevelopment Authority established a Conservation Master plan. Under the Master plan, special attention was given to the shophouses, as they were regarded as the most significant building forms that embodied the history of Singapore. In this way, the government expected to maintain the human-scale environment of the island as well as its ethnic-based activities.

Pingyao, China -- a UNESCO World Cultural Heritage Site

The ancient city of Pingyao situated in Shanxi Province, China, still largely retains its original city layout and the historical appearance and features of the

14th-18th centuries. In 1997, it was listed by UNESCO as a World Cultural Heritage site.

For a long time, Pingyao had been underdeveloped economically, so that in the 1980s, the local government planned to dismantle the ancient city and build a new one in its place. However, recognizing the significance of the ancient architecture, the city government decided to preserve the ancient city and build a new city adjacent to it.

Cultural heritage sites were classified and categorized as to their historical value and preservation plans were developed accordingly. The government encouraged the general public to participate in the preservation of storefronts and courtyards which were occupied by residents and were deemed functional. To spur investment, the government adopted the preferential policy of rent exemption for two and a half years. This policy successfully encouraged the investment by antique dealers and other citizens in the historic renovation of more than 400 storefronts and courtyards in 68 different locations. The government also organized the modernization of infrastructure, including electrical wiring and road paving, by means of sectoral investment, government subsidy and government direct investment.

In the course of renovation of the ancient city, Pingyao has adopted different approaches to building preservation. For example, the overall layout of the ancient city, antique building ruins, and valuable historical relics are preserved completely in their existing states and are used as museums, tourist spots or exhibits for visitors to experience history. Other historical buildings are preserved by means of retaining their original functions and usages but adapting them to the requirements of modern society. Large numbers of original folk houses in historical street blocks have been converted into inns, tea houses, restaurants and other facilities to reproduce the historical environment and atmosphere. This allows tourists to experience the early way of life and culture of the ancient city, thereby integrating cultural protection with tourism, history and education.

1.3. MULTICULTURAL CHALLENGES

1.3.1. Cities, Globalization and Migration

A unique urban identity emerges not only from the character of the built environment, public spaces and urban amenities, but also from the diversity of people. Multicultural diversity is a challenging element that adds value to cities. Growing multiculturalism boosts the fabric of cities by bringing new ideas, diversity and cultural vibrancy.

Globalization has led to waves of migration, both urban-rural and international. The opening of new markets and the increased exchange of information, goods and capital has also facilitated the

mobility of people. It is estimated that globalization has generated the movement of 175 million⁶ international migrants. International migrants often leave their home countries in the hope to have a better life in the arrival country. They are attracted by higher wages and an increased quality of life. Although the common idea is that international migrants mostly leave developing countries and re-establish in first-world countries, there are also significant flows that occur between developing countries.

For example, San José, the capital of Costa Rica, holds a considerable Nicaraguan population. Through the efforts to keep their identity in the media and cultural activities, Nicaraguans participate in the development of an intercultural identity between Costa Rica and Nicaragua, realized in the “tico-nica” culture. Similar situations, of important immigrant communities in urban areas are also present in African countries.

In Abidjan, it is estimated that 38 per cent of the local urban population is not from Cote d'Ivoire. The city draws population from neighboring countries in West Africa. However, immigrants tend to settle in slums and face marginalization and stigmatization due to labor and housing instability. The Atelier d'Urbanisme d'Abidjan conducted a survey that revealed that for every ten residents of the slums of Abidjan four are Cote d'Ivoire nationals while the rest are from Burkina Faso (20 per cent), Mali (9 per cent), Ghana (12 per cent) and Togo and Benin (12 per cent). As for Johannesburg, the city sustains a considerable immigrant population in inner-city areas, where immigrants tend to concentrate in informal sector trade as a means of living.

Interestingly, in both developing and developed countries, it is in cities where immigrants tend to settle when they enter a new country. They are attracted to the job opportunities that are present in metropolitan areas. Immigrants come because there is a specific market niche to fill. However, usually earning low wages, immigrants often end up living in poor urban areas, with few basic services, unhealthy living conditions, insecure land tenure, overcrowding and social violence. If this is the situation in your city, one major challenge you face is to design policies and institutions that would address these issues and include immigrants in the life of the city, both in the public and private sphere.

1.3.2. The Emergence of Urban Ethnic Spaces

⁶ UN HABITAT. (2004) *The State of the World's Cities 2004/2005 : Globalization and Urban Culture*. London :Earthscan.

Despite the hardships they go through, immigrants offer much to the city through the cultural fusion they can bring. Multiculturalism results in the diversification and enrichment of urban cultures, making them more vibrant.

Within cities, cultural diversification and enrichment takes place in the emergence of urban ethnic spaces. This may be in the growth of ethnic neighborhoods inhabited by a specific national or ethnic population. But urban ethnic spaces also appear in the form of culturally distinct non-residential spaces, such as shops, bars and restaurants. Their presence enhances the culture of the city by providing a unique and diverse choice of spaces where the city can be enjoyed and discovered.

1.3.3. Cities as a focal point of tolerance and conflict

If cities have historically been refuges of tolerance for unwanted populations, they have also been points of friction. Cities have been the sites where modern ethnic conflicts and violence have materialized. For example, the 1994 Watts riots in Los Angeles or the 2005 crisis in French banlieues are recent manifestations of ethnic or racial struggles that can occur in urban areas. Cities thus present a striking paradox: they are at the same time focal sites for tolerance and diversity and flashpoints of ethnic hostility.

Nonetheless, cities present both remarkable challenges and opportunities for managing diversity. As a city leader you should remember that differences are most felt at the local level. Many studies on migration have focused on the effects of mobility at the national and international level. However, it is at the city or community level that ethnic clashes emerge. It is also at the local level that action can be taken to manage conflict and misunderstanding. In this sense, cities offer great potential for the assimilation and integration of newcomers.

In 2004 UNESCO launched the International Coalition of Cities against Racism to build up a network of cities interested in sharing experiences to improve their policies to fight discrimination, xenophobia, racism and exclusion.⁷

If this is the case in your city, then you should be proactive. Multiculturalism can be considered a transformative ideal for policy making. Perhaps one of the first and most important steps to take is an education awareness campaign. The rationale is to transmit the idea amongst local populations, government officials and the business community that diversity is a powerful asset.

At the theme forum on Cultural Heritage and Urban Regeneration, Mr. Tu Wei-Ming of Beijing and Harvard Universities quoted the Chinese scholar Fei Xiaotong saying, “One’s self has its own

⁷ <http://www.unesco.org/new/en/social-and-human-sciences/themes/human-rights/fight-against-discrimination/coalition-of-cities>

beauty, others have their own beauty, sharing in the beauty of self and others will bring harmony on earth”. He concluded that if everyone takes part in the dialogue of civilizations with an attitude of humility and willingness to learn, then the pursuit of excellence will no longer be just an ideal.

2. MENU OF MEASURES FOR SUPPORTING CULTURALLY RICH COMMUNITIES

2.1. MEASURES FOR CREATIVE CLUSTERS

However hard it may be for public policy to plan for creative districts directly, local governments leaders can be proactive and take successful actions that encourage the creative field. These actions may include the following:

- Cities can nurture institutional and political instruments that facilitate innovation and creativity. This means promoting a local culture that supports experimentation, failure and recovery. If risk-taking is not part of the DNA of the local setting, the promotion of creative industries might encounter significant obstacles, as cultural products are often volatile. As a local leader, you can put education and information programmes in place in order to promote a risk-taking culture. This can also involve attracting capital that would be supportive of the risk-taking environment and that would be ready to finance projects.
- As a policy-maker, you may wish to establish policies that directly support local cultural producers at the street-level rather than concentrating on physical infrastructure investments that might leave them ignored. In this regard, there is a strong link between creative cultural production and the presence of affordable space that creative producers can use. Affordable space is a crucial element to attract and retain talent and to be able to run a business successfully. Affordable space is not only necessary for cultural producers to live and work, but also to display collective creativity. Here local governments have an essential and proactive role to play. As policy-makers, we can favor instruments that allow the presence of affordable space, and also acknowledge that non-market solutions might have to be employed.
- Local governments may wish to be proactive in organizing spaces and nurturing networks to facilitate the exchange of ideas and to foster innovation. Public policy can establish the conditions for the emergence of an open and decentralized infrastructure of working places. For example, local governments can establish policies to link arts and design schools with places of cultural consumption and presentation such as theatres, music halls and galleries.

The success of creative clusters strongly depends on the mix of spatial, professional and cultural qualities and their ability to attract cultural producers. This attraction has to occur both at the personal level, reflected in the lifestyle, as well as at the professional and business levels. Cities can be proactive in leading the way for a generalized creative tendency to emerge and also in the design and management of a creative cluster. As policy-makers, we can follow some overall guidelines for the conception and management of a creative cluster:

1. As a designer of public policy, you may wish to determine what importance to give to leisure and cultural consumption in the conception of the creative cluster. Leisure and cultural consumption can range from simply being an autonomous add-on to being an important economic and social feature.
2. Clusters may vary in terms of the financial structure required to support them. This often involves different forms of public-private collaboration. Most projects may involve a strong financial participation by the public sector, at least for a temporary initial stage. The projects may then shift to a more independent or privatized existence, which can involve a wide range of coalitions with private enterprises and investors.
3. Creative clusters can be identifiable spaces with a fixed identity based on strongly shared representations in the urban environment. Alternatively, they can be flexible sites, permanently adapting to transformations occurring in the broader cultural and urban fields. Projects need to balance these two elements. If the project is marked by strong openness, organizations might not feel involved or responsible for the cluster itself. This might put at risk the atmosphere and the very identity of the cluster. On the contrary, if the cluster is marked by a strongly fixed structure, there is a risk that the actors could become locked into their own cultural and physical space. This might then reduce the project's capacity to change and evolve.

MUSEUM QUARTER, ROTTERDAM

The Museum Quarter in the harbor city of Rotterdam, Holland is one of the first examples of a consciously developed cultural cluster in the Netherlands. It formed part of a deliberate effort of Rotterdam to build up its urban profile. With the establishment of the museum quarter in the 1990s, Rotterdam re-imagined its inner city and marketed it for tourism and cultural consumption. As a result, the Museum Quarter has a clearly defined identity as a cultural cluster. Some however are critical of the Quarter saying it lacks connections to the broader fabric of the city. This lack of synergy with the rest of the city has meant that the expected economic and social benefits of the cluster were not fully realized.

4. Clusters may also differ in terms of their developmental paths. Clusters planned according to top down planning strategies contrast to clusters emerging from local communities of artists. Consumption-oriented clusters tend to follow the top down strategy and are usually marked by a long-term involvement of local governments. Production-oriented clusters more frequently arise from community-based urban cultural interactions. In the two cases, one thing is clear however -- place, community and cultural economy are often vitally intertwined. As such, it becomes very difficult to plan for clusters from scratch. It is important to conceive a planning process that from the outset engages the cultural community that is already in place.

These overall ideas are meant to lead the conception, planning and management of creative clusters. But if one fact is clear, it is that clusters come in very different shapes and forms. Local circumstances may call for different combinations and priorities. As a policy-maker, you should strive to establish a vision for the creative cluster and to articulate that vision with the local conditions. Local circumstances call for choices to be made in cultural, political and strategic terms.

Equally important, it is essential to acknowledge that learning and improvising are inherent features of creative cluster planning strategies. Fixed models for creative cluster planning do not seem to exist. However, local governments shouldn't see this as an obstacle, but rather as an opportunity for innovation in planning and policy strategies. It is up to each city to imagine what type of cluster they want and how to combine the ingredients present in the local culture to achieve it.

The Creative Cities Network, launched by UNESCO in 2004,⁸ was established to enhance the social, economic and creative potential of cities. The Network has seven thematic networks in which cities may choose to participate according to their preference for a creative industry sector: Literature, Cinema, Music, Crafts and Folk Art, Design, Media Arts and Gastronomy. The Creative Cities Network has the aim to bring civil society, public and private partners together to collaborate in the development of creative industries. Cities join the network because they wish to:

- present their cultural assets globally;
- make creativity an important element of local social and economic development;
- share knowledge across cultural clusters globally;

⁸http://portal.unesco.org/culture/en/ev.php-URL_ID=35257&URL_DO=DO_TOPIC&URL_SECTION=201.html

- strengthen local capacity and train local cultural agents in business skills;
- foster innovation through the exchange of expertise and experience;
- promote cultural products at national and international levels.

2.2. MEASURES FOR HISTORIC PRESERVATION

If city leaders are considering a policy to safeguard cultural heritage, there are several measures that they might wish to take into account in the conception, design and management of historic preservation policies.

- Building political support and leadership for preservation is essential. In this, public awareness campaigns directed to local communities can be a powerful asset. Awareness programmes are a means to help people realize the potential benefits of the work to be undertaken and the importance of cultural heritage for collective memory. Historic preservation is a continuous process. As a city planner, you should remember that it is essential to help local communities leverage the resources needed to achieve their goals.
- Assessing the importance of historical structures is essential. The assessment implies a dialogue with social values in order to map the structures to which society attaches intrinsic value. Community engagement tools that empower stakeholders and allow mediation between different groups can be essential in developing a vision of what the city wants to make of its cultural heritage.
- Laws and regulations regarding cultural heritage and development can emerge from this process of assessment, dialogue and awareness. Laws and regulations related to historic preservation help shape the vision and the use that society wants to make of its heritage. Cultural heritage policies can be incorporated in city planning documents through historic preservation master plans. These technical tools are essential to start, monitor and manage historic preservation policies. They can often involve financial mechanisms that trigger private investment at the local level.
- When conceptualizing historic preservation policies, it is important to pay close attention to finding an economically viable use for restored historic structures. City planners have to imagine ways to preserve the historic character of buildings while facilitating their usage for current needs. In this, historic preservation can intersect with land use, housing and commercial policies. Urban planners must determine the best usage of a building that would preserve its historic character. Stakeholder engagement is important to the success of this effort.

- In addition, historic preservation policies can be more effective when they are not only aimed at improving the physical aspect of certain buildings but when they are also combined with overall area improvement projects. In this regard, city planners should consider the larger picture beyond the simple improvement of building facades and look at the quality of public spaces and their usage, the presence of cultural activities (restaurants, bars...) and transportation linkages, as well as the economic vitality of the area. An area-based approach that comprises all these elements could prove more efficient than an approach merely concentrating on the refurbishment of buildings.

2.3. INSTITUTIONAL MEASURES FOR MULTICULTURAL CITIES

Local governments may opt to pursue a system in which differences in urban settings can be fully acknowledged, expressed and respected. This is essential if diversity and solidarity are to be maintained. The promotion and defense of diversity should be an important item of local political agendas.

In order to address the hardships that immigrants go through and the ethnic struggles that might arise, imagining new local institutional frameworks can be very valuable. This often implies transformations in urban management.

Institutional reforms in some cases have gone as far as creating entire municipal departments devoted to migration and multicultural issues. These new structures allow local governments to tackle directly the needs of migrant populations. By working with civil society, such as NGOs or community groups, the new structures can open channels for the political involvement of migrants in urban affairs. This new approach to urban management can facilitate intercultural dialogue and cohesion, which in turn would favor the integration of migrants. Of course, new institutional structures don't have to be designed for this to occur. To address migration issues, city leaders can use existing structures within urban government. It is left to every city to decide the best way to proceed.

3. CASE STUDIES

3.1. HISTORIC PRESERVATION IN QUITO, ECUADOR



The community of Old Quito is full of historical buildings with colonial architecture and is the principal tourist destination of this capital city.

The historic core of Quito has a long history of preservation experiences. The first attempt of developing a preservation strategy dates back to 1967, when the Comisión del Centro Histórico and a city Master Plan were established. These efforts were enhanced in 1978 when Quito successfully achieved status as a UNESCO World Heritage Site. In 1980, the Municipality of Quito elaborated a comprehensive plan (Plan Quito 1980) where it stressed the necessity to identify and survey the areas and monuments that constituted the city's historic-cultural heritage. Early conservation policies mainly aimed at dealing with architectural blight and cosmetic renovation. The decision was made that the city centre should conform to an 18th and 19th century Spanish colonial vision even though many of the buildings were of contemporary design.

The political shift that occurred in the 1980s resulted in significant transformations in historic preservation policies in Latin American cities. In the 1990s, as redevelopment became a key element of the urban agenda, the historic core of Quito became the object of pioneering urban renewal efforts. Key to this was a market-based approach involving the creation of public-private partnerships for redevelopment, often in cooperation with international agencies. An integrated rehabilitation strategy was put in place that included social and economic issues, employment, commerce, transit and, most importantly, housing. This was a dramatic shift from previous policies that simply targeted monument restoration and preservation of the built environment.

Lessons Learned:

While market-based approaches frequently result in the improvement of the built environment and the appearance of new upscale consumption sites (restaurants, boutiques, hotels) fostering

tourism and cultural identity, they can also displace lower and middle-income populations, thus creating tensions. The perplexing challenge is how to design a preservation policy that helps lower- and middle-income populations to remain residents of the area while simultaneously triggering improvements to the built environment that may eventually result in the displacement of these populations? The matter remains unsolved. In Quito, the balance between economic development and social equilibrium in preservation policies is a work-in-progress. Despite the built environment improvements, Quito's historic core continues to house some of the worst housing and economic conditions.

3.2. MULTICULTURALISM IN FRANKFURT, GERMANY



A poster with a calendar of cultural events taking place in Frankfurt, Germany during May-June 2010.

Set up in 1989 by the Green Municipal Government, Frankfurt's Office of Multicultural Affairs provides an interesting and exciting example of governance shifts for dealing with multiculturalism in the city. As an international center of trade, finance and banking, Frankfurt attracts a great deal of immigrants. Frankfurt's economy is supported by a worldwide pool of labor, with immigrants coming from 150 countries. Immigrants are a visible component of the city's population, playing an important role in making Frankfurt cosmopolitan and contributing to the local economy through their work and taxes.

However, immigrants also have to cope with a national immigration policy often perceived as unwelcoming. German national politics have been marked by a fear of national identity being diluted by transnational cosmopolitanism. This resulted in the creation of barriers for the integration of immigrants into German life and politics. Although settled permanently in Frankfurt, some immigrant populations remained marginalized socially, economically and politically.

As a response to this, Frankfurt's Office for Multicultural Affairs (AMKA) was an experiment launched by the Green Party, a strong proponent of denationalized cosmopolitanism. AMKA is at the center of the debates on how a city can and should cope with immigration. In order to remove the underclass stigma attached to some immigrant populations, AMKA works at two levels. On the one hand, it works with all the agencies of the municipal government to promote the integration of foreign populations. On the other hand, it works directly in the public sphere, opening new channels of collaboration with civil society. Concretely, these new channels consist of three actions:

- Establishment of public hearings whereby immigrants can express their voice.
- Creation of a municipal advisory council for foreign residents.
- Preparation of a register of all the organizations run by immigrants in Frankfurt.

Lessons Learned:

AMKA's initiative led to a transformation of governance structures. Multicultural politics were at the core of the formulation of public policy. With the new channels of expression and communication open to immigrant populations, the municipal government started working closely with civil society and fostered the emergence of a society of foreigners embedded within the larger society of German Frankfurt. Because of the progress it implied and the challenge it signified for German national immigration politics, AMKA was highly controversial and

encountered considerable opposition. However, it remains an exemplary experiment of how a city attempts to cope with multiculturalism.

3.3. DEVELOPMENT OF A BENGALI BRITISH IDENTITY IN SPITALFIELDS, UK



Spice shops in Banglatown cater to the cuisine of the residents in this Bengali-British enclave.

Photo credit: <http://www.ladyadventurer.co.uk>

The redevelopment of the community of Spitalfields presents an interesting case study on how local spatial planning can enable the rights to citizenship and belonging often denied to minorities in the wider political arena. Spitalfields had been the object of urban redevelopment policies since the 1970s. The rehabilitation policies attempted to exploit the architectural legacy of Spitalfields and restore the neighborhood as a monument to Georgian architectural heritage.

But this process of urban transformation and gentrification triggered politics of identity and place. Spitalfields is home to a large community of Bengalis and is a very deprived urban area. Its redevelopment initiated displacement struggles and mobilized opposite notions of what Spitalfields stood for as a neighborhood and what constituted Spitalfields as a community. This activated a politics of negotiation that resulted in a managed multicultural cohabitation.

In an attempt to influence redevelopment policy, the local Bengali population, most noticeably local businessmen, came together under the Community Development Group. The main goal of the Group was not to halt redevelopment but to orient it so that it would also address the Bengali community needs. A team of municipal planners worked closely with the Group to develop a community scheme for the site, emphasizing social housing and affordable workshop space. The plan was a realistic document that stipulated that some land control would be handed over to the community. It also recommended the development of Brick Lane as Banglatown, a vital and exciting core of commercial and cultural life.

Lessons Learned:

Two outcomes are very positive in this experience. On the one hand, there was a willingness on the part of developers and local planning authorities to engage in a process of dialogue with the local community to produce a win-win situation for all the parties involved. On the other hand, within this process of dialogue, the Bengali community formulated a vision of what it meant to be Bengali in the UK. It became an active partner in local economic development and innovatively mobilized to influence redevelopment along its own cultural lines. This allowed the Bengali community to effectively build a home in a new nation.

3.4. CREATIVE SPACES -- INTERNATIONAL STUDIES

In 2004, the municipal governments of London, UK and Toronto, Canada launched the Creative Spaces project. The project's methodology is based on an international comparative analysis of 6 cities: London, Berlin and Barcelona in Europe and Toronto, New York and San Francisco in North America. The project researches the policies in place in each city and the specific conditions that fostered creative industries in each urban area. The project identified a number of lessons that policy-makers can take into account when they formulate strategies for creative industries in 5 different categories – people, enterprise and innovation, space, vision and connectivity.

Lessons Learned:**People**

1. The public education system plays a primary role in enabling and supporting talent and attitudes for creative industries. Local public education initiatives should encourage creativity and risk-taking in innovation.

2. Culture can be a strong instrument to engage local communities in renewal. Cultural and creativity-based community programmes directed at the neighborhood level can be a powerful asset in targeting social exclusion.
3. The grassroots level is often where talent and ideas emerge, experiments occur, and creative activities encounter fewer barriers from institutional bureaucracy and market mechanisms. Community level organizations understand better the context where they exist and operate. This allows them to facilitate innovation by better focusing and connecting community resources.
4. Successful projects are often realized through the leadership of exceptional individuals or small groups of artists. Such individuals and groups can constitute the basis for dynamic innovation and creativity that can result in economic and social benefits.

Enterprise and innovation

5. The support of creative business enterprises is key to the success of a city's creative economy. Creative businesses prosper and are most efficient when business support structures focus on their particular needs.
6. The creative sector has diverse needs that can be targeted through clustering. Establishing networks of creative practitioners having to cope with similar challenges enables them to overcome obstacles through information sharing and support.

Space

7. Access to affordable space for creative activity remains a persistent issue. Employing non-market solutions can be an important instrument in ensuring affordable space for creative activity. The most effective method to enable access to affordable creative space in the long run is through the promotion of building ownership, most notably by public or non-profit entities.
8. A city's creativity is expressed and fostered through the built sector, as well as public and natural spaces. The preservation of heritage buildings, the fostering of local cultural activities, and the establishment of public and natural spaces can support the creative identity of a city.
9. Mobilizing creative people and capital assets can encourage neighborhood regeneration. By transforming the social and built environment and attracting new people and

investments, creative industries can be a powerful instrument in facilitating the rehabilitation of depressed and marginalized neighborhoods.

Vision

10. In support of the creative economy, multi-level, multi-sector support is essential. Various departments within different levels of governments should be engaged in the process of policy-making for creative industries addressing relevant political, social and economic aspects.

Connectivity

11. Infrastructure, especially for communications and transport, is crucial for creative communities as they need to be well connected to wider urban areas.

3.5. CREATIVE INDUSTRIES IN JOHANNESBURG, SOUTH AFRICA



Efforts by the City of Johannesburg to foster creative industries are providing financial and technical support to creative producers

The idea of Cultural Industries has received increasing attention in South Africa. Interest grew out of a series of reports generated by the Cultural Strategy Group of the former Department of Arts, Culture, Science and Technology in the late 1990s. The reports advanced a Cultural Industries

Growth Strategy advocating the integration of arts and culture into all aspects of socio-economic development in South Africa. Several sectors were given particular attention, notably crafts, film, music and publishing industries. Termed Creative South Africa, the initiative aimed at raising awareness within government on the potential of cultural industries for increasing economic growth and social equity. The success of the initiative was the adoption of the cultural industries as a priority economic sector in the formulation of policies at the national level.

In Johannesburg, the municipal government promoted the potential of creative industries through its Economic Development Unit. The term “creative industries” was incorporated into planning documents produced by the city. Most importantly, creative industries were given a special place in attaining the goals of Joburg 2030, the city’s economic development plan for the next 20 years. The creative sector in Johannesburg was characterized by small and micro-enterprises and the products were mainly targeted to local markets. The Economic Development Unit established a development strategy specifically for creative industries in 2005. The strategy translated into the following concrete actions aiming at providing financial and technical support to creative producers:

- The strategy created the Johannesburg Art Bank. Its mission is to complement Johannesburg artists’ income through the creation of a market for their work.
- The city put in place the Creative Industries Seed Fund aiming at developing the business skills of creative producers.
- The Economic Development Unit provided office space and infrastructure to film producers.

The strategy was accompanied by three joint initiatives:

- The Art City Project, which focused on projecting Johannesburg’s inner core as “the hub and cultural centre of Africa’s world class city” and on promoting tourism in the city.
- The Newtown Cultural Precinct, a joint initiative between the Municipal Government and the Provincial Government, was launched. The project’s objective is to develop a cluster of creative industries in order to promote tourism and showcase Johannesburg as the “creative capital of South Africa”.
- A hub for fashion design was created for goods of African design that are not mass produced. This project is supported by the Johannesburg Development Agency.

Lessons Learned:

South Africa and Johannesburg are good illustrations of how political will and education awareness raised attention to the creative industries. They present a case in which resources and knowledge were mobilized to truly develop a long term policy strategy for the creative industries in a developing country. It is essential to note that different levels of government were involved: the national level as well as the provincial and the municipal levels. This multi-level support strongly facilitated development of the cultural sector.

3.6. BOLOGNA – FROM CULTURAL CITY TO CREATIVE CITY⁹

Bologna brands itself as a cultural city. It follows a strategy that focuses on increasing its cultural resources and further developing its designation as a European Capitol of Culture in 2000 and a UNESCO City of Music in 2006.

The city has a wealth of historic, artistic and cultural heritage. It has one of the best preserved historic city centres in Europe with more than 40 km of architectural porticoes that give the city a special ambience.



⁹ Summarized from the presentation by Prof. Roberto Grandi at the 2010 Shanghai Expo Theme Forum on Cultural Heritage and Urban Regeneration, 12-13 June 2010, Suzhou, China

Bologna, Italy was acknowledged as a European Capitol of Culture but, rather than sitting on its laurels, it is striving to burnish its image with new creative industries.

As a UNESCO Creative City of Music, the city boasts a vibrant musical tradition and a serious commitment to promoting music as a means of economic development and social inclusion. In addition to having a number of musical production companies, music schools and performance spaces, the city has 320 associations and local cultural centres that organize music-related activities. More than 2.1 million people attended musical events in Bologna in 2007. The diffusion of musical culture has been aided by the growth of the local music industry that specializes in services for performances and recording studios. These production industries have expanded to include audiovisual arts, cinema, digital media, music and performing arts, entertainment and cultural services. The high level of cultural consumption fosters social equity and cohesion.

Bologna wishes to transition from a cultural city to a creative city and, to do so, it is pursuing the following strategy:

- While maintaining the historic centre as a vibrant space for culture and education, the city is pursuing polycentric development to identify new spaces for innovative cultural and creative activities, especially in areas where urban regeneration is needed.
- It seeks to attract a talent pool with those skills, knowledge and talents that constitute the creative class. It accomplishes this through planning initiatives and financial incentives that target small businesses working in the knowledge and culture sectors who may want to upgrade businesses and compete in advanced creative markets. One goal is to keep the best talents from the University of Bologna in the city.
- Bologna seeks to open itself to external influences in order to promote multiculturalism, intercultural dialogues and diversity as tools for growth and sustainable development. Bologna is also a member of the UNESCO International Coalition of Cities against Racism.
- The city is increasing the participation of citizens in the process that is redefining Bologna's future identity through a series of informational meetings, outreach to networks, and other social inclusion initiatives. The aim is to achieve a balance between the development of new forms of creativity suited to today's knowledge economy and the existing characteristics of livability and social cohesion that are the result of the city's heritage. This concept of the city is then portrayed through "stories" that help increase citizens' identification with the city and support its international recognition by others.

- Creativity, which is fundamental to artistic production, is being extended from cultural industries to the broader social, political and economic life of the city. In other words they are developing a cultural approach to urban planning and policy. This creativity will also help in resolving future challenges in the economic and social spheres.
- Finally, the city is trying to foster a sense of civic creativity that is shared by all stakeholders, namely the citizens, civil society, private sector and public institutions. This will embed creativity across the city leading to a strong and identifying urban character that is clearly recognized both within and outside the city.

Lessons Learned:

The city of Bologna recognized that, while it had achieved significant status as a European Capitol of Culture, in order to progress and grow it needed to focus on becoming a creative city. Only creativity would ensure that their cultural resources would be continually renewed and would allow them to compete with other culturally advanced cities at an international level.

4. BETTER CITY, BETTER LIFE – SUMMARY OF POLICY OPTIONS FOR THE CULTURE SECTOR

Culture is an asset that city leaders can mobilize at the local level in order to promote sustainability. In the cultural sense, a sustainable city is a city that fosters a sense of place through its unique urban identity, particular built environment and social interactions that occur in public spaces. It is also a city that fosters creativity, promotes diversity and inclusion and protects its unique legacy. As a Mayor wishing to use culture and creative industries as a tool for urban regeneration, you can be truly proactive in your efforts and design a policy framework by selecting appropriate policies from the list below.

Strategy 1: Foster creativity and support the urban creative industries through cultural incubators linking cultural production and consumption.

POLICY OPTIONS	
option 1	Encourage a local culture of creativity, innovation and risk-taking through education and information programmes.
option 2	Establish policies supporting local producers at the street-level. There is a strong link between creative production and the presence of affordable space that creative users can use. Policy-makers need to acknowledge that non-market solutions might be

	needed.
option 3	Nurture networks to facilitate the exchange of ideas and people and foster innovation.
option 4	Define a strategy for the cluster adapted to local circumstances and a locally defined vision. This strategy might incorporate 5 elements: the place that leisure and consumption will have in the cluster, the organizational framework that will manage the cluster, the financial structure that will support it, the level of closeness/openness of the cluster to the rest of the city, and the approach for development of the cluster (top-down or bottom-up). Policy-makers must remember that a close involvement and engagement with the local community in the planning process is essential.

Strategy 2: Protect the city’s unique cultural and historical legacy.

POLICY OPTIONS	
option 1	Concentrate on the quality of the public realm: the interactions and dialogue that occur in urban space give birth to a unique urban culture and vibe.
option 2	Build political support and leadership for preservation: public education campaigns among local populations as well as policy-makers are essential for public awareness and to rally support.
option 3	Initiate a dialogue using community engagement tools to determine which structures society feels especially attached to and which have particular historic or symbolic meaning.
option 4	Develop laws, regulations and master plans that embody results from the stakeholder dialogue process and embody the vision that society wants to create for historical structures in the future.
option 5	Find economically viable uses for structures to be preserved. Linking preservation strategies with land use, housing and commercial development policies can be crucial.
option 6	Historic preservation policies should follow an area-based approach rather than merely focusing on the improvement of building facades. This implies looking at the quality of public space and how people use it, the presence of cultural activities, transportation linkages as well as the economic vitality of the area.

Strategy 2: Promote ethnic diversity through multiculturalism.

POLICY OPTIONS

- | | |
|-----------------|---|
| option 1 | It is at the local level that ethnic conflicts occur, but it is also at the local level that actions can be taken for the integration of migrant populations. Multiculturalism policies should be integrated as a transformative ideal, recognising that diversity adds value to a city. Education campaigns should be launched amongst local communities in order to transmit the idea that diversity is a powerful asset. |
| option 2 | Create/adapt local institutional frameworks to allow new interactions with civil society and to empower immigrant populations in order to create a more inclusive society. |

5. LINKS FOR FURTHER INFORMATION

- The State of the World's Cities 2004/2005, UN Habitat, 2004
- Sustainable Sydney 2030: The Vision, City of Sydney, 2009
- World Heritage Papers 9: Partnerships for World Heritage Cities – Culture as a Vector for Sustainable Urban Development (2002) (Includes many case studies)
- From Istanbul 1996 to Venice 2002 Socially Sustainable Revitalization of Historical Districts. Architects Speak out (2004)
- <http://www.unesco.org/new/en/social-and-human-sciences/themes/social-transformations/urban-development/>

Migration

- **Metropolis Canada:** international network for comparative research and public policy development on migration, diversity and immigrant integration in cities in Canada and around the world.
<http://canada.metropolis.net/>
- **Migration Policy Institute:** <http://www.migrationpolicy.org/>
- **UNESCO International Migration Programme**
<http://www.unesco.org/new/en/social-and-human-sciences/themes/social-transformations/international-migration/>
- UNESCO International Coalition of Cities against Racism:
<http://www.unesco.org/new/en/social-and-human-sciences/themes/human-rights/fight-against-discrimination/coalition-of-cities>

Creative Cities

- **UNESCO Creative Cities Network:**

http://portal.unesco.org/culture/en/ev.php-URL_ID=35257&URL_DO=DO_TOPIC&URL_SECTION=201.html

- **Creative London**

<http://www.creativelondon.org.uk/>

- **Hot Jobs, Cool Communities.** Next Generation Consulting, 2002

- **RCCIL: Researching Cultural and Creative Industries in London**

<http://www.rccil.org.uk/>

- **UNESCO Global Alliance for Cultural Diversity**

http://portal.unesco.org/culture/en/ev.phpURL_ID=24468&URL_DO=DO_TOPIC&URL_SECTION=201.html

- **OCPA: Observatory of Cultural Policies in Africa**

<http://www.ocpanet.org/>

Further ‘Good-practice examples’ can be found at following websites:

- <http://www.histurban.net/downloads/publications.html>
- <http://www.inheritproject.net/downloads.asp>
- <http://urbact.eu/projects/cultural-activities/news.html>
- <http://www.eukn.org/eukn/>
- http://www.coe.int/t/dg4/cultureheritage/Resources/default_en.asp
- <http://www.ehtf.org.uk/>
- <http://urbo.ovpm.org/index.php?module=ovpm&func=casestudies&sorte=theme>