

World Cities Culture Forum (WCCF)

Culture has been acknowledged as one of the key features by city leaders for thriving urban centres. The World Cities Culture Forum (WCCF) provides a way for policymakers in key cities to share research and intelligence, and explore the vital role of culture in their future prosperity.

About WCCF

- World Cities Culture Forum was established in 2012 in London with just 8 member cities
- As of April 2021, there are 43 member cities for WCCF
- **Objective of WCCF:** It enables the policymakers of member cities to share research and intelligence, and explores the vital role of culture in their future prosperity
- All activities under WCCF are managed by BOP Consulting. BOP measures the importance and impact of culture and creativity so that decisions and policies can be made accordingly

How the WCCF works?

Forum members collaborate via a programme of events including themed symposia, regional summits and workshops. These events feed into the annual World Cities Culture Summit. Hosted on a rotating basis by member cities, this unique gathering allows city leaders to share ideas and knowledge about the role of culture as an organising principle for the sustainable city of the future.

Significance of WCCF

Rapid urbanisation means that, by 2030, two-thirds of the world's population will live in cities. The very speed of change is unprecedented and governments are facing increasingly complex challenges. Many of the great policy issues of our age, from tackling climate change to promoting social equality, are being led at the city, rather than the national, level.

As urban populations grow, so does the pressure on leaders to maintain their city's distinctiveness, attract business and skilled jobs, and stay resilient and adaptable in the face of change. WCCF members share the belief that culture is the key to their future as sustainable urban centres.

WCCF - Member Cities

As of April 2021, there are 43 member cities of the World Cities Culture Forum:

Abu Dhabi	Amsterdam	Austin	Barcelona	Bogotá
Brasília	Brussels	Buenos Aires	Chengdu	Dubai
Dublin	Edinburgh	Guangzhou	Helsinki	Hong Kong

Istanbul	Lagos	Lisbon	London	Los Angeles
Melbourne	Milan	Montréal	Moscow	Nanjing
New York	Oslo	Paris	Rome	San Francisco
São Paulo	Seoul	Shanghai	Shenzhen	Stockholm
Sydney	Taipei	Tokyo	Toronto	Vancouver
Vienna	Warsaw	Zurich		

World Cities Culture Summit

The representatives from all the member cities meet annually and decide a theme for the summit. **The theme of World Cities Culture Summit 2021 is ‘The Future of Culture’.**

The last summit was held in 2019 in Lisbon between October 23 and 25, 2019.

World Cities Culture Finance Report

- World Cities Culture Finance Report is the first global comparative study to examine how much is spent on culture in world cities, by whom, and where the money goes
- Over 60% of all public direct culture funding is provided by the city and local government
- In United States cities, culture funding is dominated by private giving. Outside of the US, with the exception of Tokyo, no other city has more than 19% from private sources
- Chinese cities are placing a greater priority on investing in newer and more commercial cultural forms, and in the creative industries in particular
- Individuals dominate private giving to culture in the US and UK. Corporations dominate private giving in Asia
- Indirect public funding, including tax breaks and fiscal incentives, is growing in importance. Cities need to get better at capturing this and measuring its impact

Impact of the COVID-19 Pandemic on Culture in World Cities

- The impact of COVID-19 on the cultural sector across the world has been enormous, and cities were quick to respond
- 90% of countries with World Heritage Sites have closed or partially closed their sites to the public
- Public spaces and cultural infrastructure, from our museums and libraries to art galleries, theatres and music venues, closed overnight due to the unprecedented lockdown conditions across the world
- 13% of museums around the world may close permanently, and the International Labour Organization (ILO) placed workers in the “arts, entertainment and recreation, and other services” in a medium-high risk category