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世界城市 (上海) 文化论坛

WORLD CITIES CULTURAL AUDIT SHANGHAI SYMPOSIUM 2012

19th-21st, APRIL

SAO PAULO

SYDNEY

JOHANNESBURG



主办单位 Organizer:
上海戏剧学院
Shanghai Theatre Academy

承办单位 Hosts:
大都市文化观测研究中心 Metropolitan Cultural Audit Centre
英国BOP文化创意产业咨询机构 BOP Consulting



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2010年初,我从同济大学调任上海戏剧学院副院长,分管教学业务,不久,学校又决定我兼任创意学院院长,着实压力陡增。来上戏之前对创意学院已有所了解,也不陌生,觉得是一个与艺术文化有着密切联系又能够引领前沿的新兴学科。在同济,我已经基本完成自己学术的转型,就是从单纯的文学研究到文化、城市文化、文化产业、创意产业等领域。同济不仅给我成立一个中国文学研究中心的机构,还为我成立了文化产业研究所,依托此,组建团队,承担各类项目、开展学术研究,召开国际论坛,代表上海高校发起成立两岸文化创意产业联盟。兼任创意学院院长后,我就在思考如何开拓更为广泛的空间,拓展新的生长点,而引进人才,走国际化道路应当都是比较好的选择。我与校内校外的同仁们在构思新计划、制订新目标。最后准备成立一个学术研究机构,就是顺应国家文化大发展大繁荣、上海建设国际文化大都市,设想成立一个世界城市的观测与研究机构,为什么用“观测”两字?是有感于国内城市文化研究中,目前最为紧缺的是定量的研究数据,更加缺乏世界城市文化数据库的建设。

2011年中,在筹备“全球创意教育论坛”时,有机会认识了曾经为上戏创意学院建设出力不少的英国创意经济学家约翰·霍金斯先生,我希望他能够更多的关注上戏这一学科的发展,建立紧密的学术联系,继续打造上戏约翰·霍金斯创意产业研究中心,为学院的学术研究和专业建设出力,这一建议得到约翰·霍金斯真诚而积极的回应。

不久,约翰·霍金斯给郭梅君博士来信,推荐上戏参加英国世界城市文化发展网络。这一建议与我们的设想不谋而合。

世界城市文化观测(World Cities Cultural Audit)是一项关于世界城市文化资产和文化发展的研究项目,也是一个全球性关注世界城市文化研究和城市未来发展的文化智库和国际网络,是由全球十多个世界城市的政府机构、大学或研究机构共同构建的一个知识交流、资源共享和城市推广的平台。这一研究由伦敦市长办公室于2007年发起,由英国BOP文化创意产业咨询公司与英国伦敦国王大学、Global Cities研究机构共同承担,第一轮研究对象为五个世界城市:伦敦、纽约、巴黎、上海、东京。2008年伦敦市长办公室发布了《伦敦文化观测报告》,并对五个世界城市的文化发展和城市竞争力做了比较研究。在此基础上,伦敦希望世界城市网络中的各个城市都能参与课题研究并做贡献,建立一个全球性研究团队。

我认为加入这样一个平台,有利于上海城市文化研究直接与国际前沿对接,与世界上的其他重大都市对话。在日益全球化的今天,尤其在“文化创意产业”、“创意都市”本身亦作为全球性话语表达的情境下,我们当积极响应,在比较的视角中,突破已有的关于城市文化研究的地

理性边界——城市的边界或是发达国家、发展中国家的边界,为全球学术的多元性提供上海文化发展的经验。

2011年12月,上戏举办了“全球创意教育论坛”,我们邀请了英国BOP咨询公司共同创办人Robert Paul Owens先生,在会议期间我们进行了深入的沟通,达成共识,签署备忘录;2011年12月6日,伦敦市长Boris Johnson先生给我写来邀请信,上戏正式成为世界城市文化发展网络的研究成员,与其他城市成员共享研究成果,共同参与报告的起草,并确定2012年4月在上海举办“世界城市(上海)文化论坛”,邀请成员单位的文化官员和学者,共同探讨城市文化发展的问题,对《2012世界城市文化发展报告》(草案)进行深入研讨。此前,上戏联合同济大学等机构组成研究团队,对上海文化数据等资源进行调查研究,郭梅君博士在4月上旬到伦敦参与报告的撰写以及4月上海会议的筹备。

《世界城市文化发展报告》有两个最突出的特点,一是对大都市文化环境的量化表述,二是与全球其他重要都市资源数据的共享和比较,从中分析文化设施的分布,市民的文化参与,文化与可持续性的社区的关系等等议题,为政府文化发展战略决策提供依据,为企业和公众提供决策基础,也为研究机构和学者提供研究资源和平台。

客观地说,我国对世界城市文化发展的研究还远远不够,尤其是比较的视野还很狭窄,很多著作、报告、论文的引用数据要么陈旧要么不够准确、权威。为政府提供的决策依据也自然有了问题。

为了应对进入这样一个高起点国际化的网络研究平台,在各级领导的支持下,大都市文化观测研究中心(MCAC)正式挂牌,我们有野心也有期望,希望它能够成为一个有影响的高级智库和一个高端开放的学术研究平台。希望这样一个平台能够得到各方面的支持,迅速地发展壮大。

愿这次盛会是一个良好的开端。



上海戏剧学院副院长、创意学院院长
大都市文化观测研究中心主任
2012年4月16日

In 2010, I transferred from Tongji University to Shanghai Theatre Academy as Vice President and I was asked to act as Dean of School of Creative Studies which has made its name known for not only engaging close interactions with culture and arts but also setting itself in the forefront of emerging disciplines. Tongji University has helped me achieve my academic transformation from pure literature studies to the research field of culture, urban culture, cultural and creative industries etc. By taking initiatives as founding member of research institutions in Tongji University, namely China Literature Research Centre and Institute of Cultural Industry, I've managed to turn the institutes into a functioning center for project collaborations, academic researches and international conferences. The establishment of the Cross-strait Cultural and Creative Industry Academic Alliance on behalf of Shanghai higher education institutes was one of many initiatives. Ever since I took over the responsibility of School of Creative Studies, I've kept thinking of how to explore new opportunities. Talent recruitment and internationalization path have turned out to be the preferred choice. In discussion on developing new plans and new goals with my peer fellows within and beyond Shanghai Theatre Academy, I took the initiative to plan the establishment of an academic institute on observation and research of world cities. Why using observation or audit? I noticed that quantitative research database has been most demanded among urban cultural studies in China, while the largest gap in those studies is the database in culture among world cities.

John Howkins, the most renowned expert in creative economy, has entered long relationship with Shanghai Theatre Academy which houses John Howkins Research Centre on Creative Economy. In the course of preparation stage of Global Education Conference on Creative Industries Shanghai in 2011, John Howkins, with his sincere and long commitment, responded positively to my request on enhancing the academic linkages in field of metropolitan cultural studies. Great minds think alike! It took not so long that John wrote to Dr. Marina Guo with the possibility of joining the network of world cities cultural development.

World Cities Cultural Audit is a research project on world cities cultural assets and cultural development. It's also regarded as a global high profile cultural Think-tank and international network concerning world cities cultural studies and urban development in the future. WCCA serves as a platform of knowledge exchange, resources sharing and city promotion joined by government bodies, higher education and research institutions from world cities around the globe. World Cities Cultural Audit was first initiated and supported by Mayor of London in 2007, and it was delivered jointly by BOP Consulting, King's College, Global Cities. In 2008, London: A Cultural Audit 2008 was launched by the Mayor of London, giving a comparative study on benchmarking city's culture and competitiveness for five cities, namely London, New York, Paris, Shanghai and Tokyo. Based on this report, the London initiator wished to invite partners from a wide range of world cities network to participate and to contribute to the research collaboration in form of a global team.

I strongly believe that the engagement of the global network would benefit Shanghai urban cultural studies by offering direct connections with forefront international practices and facilitating dialogues with other big cities around the world. Today, with an increased globalization, particularly in the context that "cultural and creative industries" "Creative City" have becoming global discourses of expression, we, Shanghai Theatre Academy, shall take positive response to this initiative with our serious commitment. From a comparative perspective, we aims to contribute Shanghai experiences of cultural development to the global academic diversity by breaking the existing geographic boundaries on urban cultural studies – the boundaries across cities or the boundaries between developed countries and developing countries.

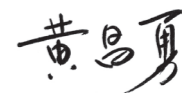
During the Global Education Conference on Creative Industries Shanghai which was initiated and hosted by Shanghai Theatre Academy in December 2012, a Memorandum of Understanding has been reached after having in-depth communications with Paul Owens, Managing Director of BOP Consulting. Shortly after the conference on Dec 6 2012, Boris Johnson, Mayor of London, sent me an invitation letter confirming Shanghai Theatre Academy being the research partner for the participant of World Cities Culture Report 2012. In the Mayor's letter, it was confirmed that World Cities Culture Audit Shanghai Symposium will be hosted in Shanghai in April 2012 to welcome policy-makers, scholars and cultural leaders to discuss burning issues on urban cultures in addition to a discussion on the working report of World Cities Culture Audit 2012. A research team, shaped by Shanghai Theatre Academy, Tongji Universities and other research institutes, has conducted researches on database of Shanghai cultural resources over the last few months, Dr. Marina Guo visited London in early April to participate the report drafting and the preparation of Shanghai Symposium.

Two outstanding features can be found in World Cities Culture Report 2012. One is the quantitative illustration of metropolitan cultural environment, the other is the sharing and benchmarking database of other leading cities around the globe. The access to the global database makes it possible to analyze the cultural issues, such as distribution of cultural infrastructure, cultural participation of citizens, the relationship between culture, sustainability and communities. The report provides government with the references for strategic planning and policy-making in cultural development, it also provides corporate and public with a basis for decision-making, while research institutes and scholars may find it helpful as a source of information and research reference.

Frankly speaking, world cities cultural studies in China have been lagged far behind as it should have been, particularly with a narrow perspective on comparative studies. The data cited by publications, reports and papers could be either outdated, inaccurate or lack academic authority. Therefore the reference for decision making to the government could be questioned in this sense.

In response to this high profile international research network, I take the great pleasure in announcing the official launch of Metropolitan Culture Audit Centre (MCAC) which has already been received support from leaders and administrations at all levels. We have the ambition and expectations in hoping to develop it into an influential high-end think-tank and an open academic platform for researchers. Support for developing such platform from all sectors will be greatly appreciated.

May World Cities Culture Audit Shanghai Symposium be a good starting point towards a great success ahead!



Prof. Changyong HUANG, Ph.D
Vice President, Shanghai Theatre Academy
Dean, School of Creative Studies, Shanghai Theatre Academy
Director, Metropolitan Cultural Audit Centre

April 16th, 2012

欢迎来到上海参加《世界城市文化报告》的首次活动。

这是一个历史性的时刻，第一次将全球 10 个大城市的研究人员和决策者会聚一堂，深入讨论各自城市的文化资源及其潜力，以及如何将这些资源纳入未来的增长和发展战略。而这次会议选择的地点也再恰当不过：在我们时代发展速度最快的世界城市，正迅速成长为二十一世纪的文化重地。

《2012 世界城市文化报告》是由伦敦市长发起的关于文化和城市未来的全球项目，有 12 个世界城市参与。它表明：世界城市是人类创意和努力的中心。它也回应了文化在城市政策制定中的地位上升的现象，以及城市决策者需要更加全面和可靠的数据库来制定未来战略的需求。

全球超过一半的人口居住在城市中。越来越多的大城市以及各国政府对未来的成功发展进行政策制定和指导投资。文化和住房、教育或基础设施同样重要。当然，文化不只是一种服务或便利，它是一种重要的资源，给予一个城市其独特的身份，创造发展的可能性，孕育新的思想来吸引人才。世界城市中发生的事情越来越影响到地方和全球层面上的文化发展方向。

在接下来的几天，我们将听取 10 个世界主要城市的发言，了解他们对于其文化资源和文化资源以及文化发展的优先战略的思考。在《世界城市文化报告》初步成果的基础上，我们将学习各城市之间有趣的相似之处，以及显著的差异。我们希望，这种多边讨论会产生许多新的见解以及未来的合作机会。

作为《世界城市文化报告》的协调者，英国 BOP 文化创意产业咨询公司要感谢所有参与城市的热心帮助和支持，共同筹备工作报告和计划此次文化论坛。我们特别要感谢大伦敦政府和伦敦市长办公室的同事们，他们作为项目创建方给予了大力支持。

我们还要感谢本次论坛的主办方上海戏剧学院，特别是副院长黄昌勇教授。黄院长和他的同事们的远见使得本次论坛得以举办，并帮助《世界城市文化报告》取得了最好的开始。

希望你们在上海这个出色的城市里享受这次独特的文化交流的机会。我们期待于 8 月 1 日在伦敦欢迎各位的到来，共同发布《2012 年世界城市文化报告》的完整版本。

保罗·欧文斯
《世界城市文化报告》项目主席
英国 BOP 文化创意产业咨询公司总裁

Welcome to Shanghai and to the inaugural event of the World Cities Culture Report.

This is a truly historic occasion, the first ever meeting of its kind, bringing researchers and policy-makers from ten of the world's greatest cities together for an in-depth discussion on richness and potential of their cultural resources and how they are building these into their future strategies for growth and development. And what an appropriate location for such a gathering: the fastest-growing world city of our times, rapidly establishing itself as a cultural powerhouse of the twenty-first century.

The World Cities Culture Report 2012 is a major new global initiative on culture and the future of cities, initiated by the Mayor of London and involving the collaboration of 12 world cities. It is a celebration of World Cities as crucibles of human creativity and endeavour. It is also a response to the rise of culture within urban policy agendas and the demand from city leaders for a more comprehensive and robust evidence base upon which to build their future strategies.

More than half of the World population now lives in cities. Increasingly large city governments, as much if not more than, national governments make the policies and direct the investment on which their future success is based. This is as true for culture as for housing, education or infrastructure. And, of course, culture is so much more than a service or amenity, it is a vital resource which gives a city its own distinctive identity, creates a sense of excitement and possibility, breeds new ideas and attracts talent to a city. What happens in world cities will have increasing influence on the overall direction and development of culture at a local and global level.

Over the next few days we will be hearing from ten world cities about how they view their cultural resources and about their strategic priorities for developing culture. Based on the initial findings of the Audit, we will be learning from the interesting similarities but also the striking differences between these cities. We hope that this multi-lateral discussion will generate many new insights and opportunities for future collaboration/

As the coordinators of the World Cities Culture Audit, BOP Consulting would like to thank all the participating cities for their enthusiastic help and support in preparing the Working Report and in planning this event. We are particularly grateful to our colleagues in the Greater London Authority and office of the Mayor of London for their support as founder partners.

Above all, special thanks must go to our hosts and event sponsors Shanghai Theatre Academy and particularly to Professor Changyong Huang the Academy's Vice President. The vision and generosity shown by Professor Huang and his colleagues have made this event possible and helped the initiative get off to the best possible start.

We hope you enjoy this unique cultural exchange in this truly amazing city. We look forward to welcoming everyone to London on 1 August to launch the full version of what will be called the World Cities Culture Report 2012.

Paul Owens
Director, World Cities Culture Report
Managing Director, BOP Consulting

本文件是《2012 世界城市文化报告》的草案，为将于 2012 年 4 月 18 日至 21 日由上海戏剧学院主办的在上海召开的“世界城市（上海）文化论坛”而编制。

《2012 世界城市文化报告》是关于文化和未来城市发展的全球新倡议，由伦敦市市长首先提出，并得到全球 12 个城市的积极协助。该报告是对城市作为人类创造力和成就汇聚地的肯定和赞美。正如哈佛大学教授爱德华·格莱泽在其新书《城市的胜利》中所说的：“城市促进协作，从而让人性的光辉更为耀眼。”城市在促进文化发展方面所起的作用就是最明显的例证。从古代雅典、文艺复兴时期的佛罗伦萨、伊丽莎白时期的伦敦，到现代纽约市的百老汇和孟买的宝莱坞，城市都是文化发展的中心。

文化的内在价值和社会价值长久以来已得到公认。不过在过去 25 年间一种关于文化的新观点业已出现。越来越多的学者将文化视为经济增长的推动因素。一系列新发展，包括知识经济的兴起（在知识经济年代，技能和创造力的重要性远超原材料）；文化和城市休闲旅游的发展；创意产业的崛起；理查德·弗罗里达对文化促进城市商业发展所起作用的强调；以及古根海姆博物馆对毕尔巴鄂市复兴所做的贡献，都使得文化的经济价值成为新的研究热点。

这在过去 25 年间出现的另一个新现象——城市排名中也得到反映。在对城市进行排名时，通常都将文化在城市生活中所发挥的作用纳入考虑，这已成为衡量城市竞争力的一个重要方面。不过这些衡量通常都很简略，仅基于寥寥几个指标。（例如，《外交政策》杂志的 2008 年“全球城市指数”在得出城市文化体验评分时仅使用了三个指标。）

文化为大城市经济和社会生活所做的贡献是一个值得进行更为深入和全面研究的课题。因此《世界城市文化报告》力求进行深度分析，而非蜻蜓点水式的泛泛而论。对城市进行比较是有价值的工作，因为这有助于我们更多地了解城市间的相同点和差异，各个城市的相对优势及它们对文化在城市生活中所起作用的认知，并可让各个城市可互相学习彼此的长处。但是要让这种比较成为有意义的工作，需要分析研究范围很广的数据，以充分了解各种文化活动——正式文化和非正式文化，文化的生产和消费，以及文化基础设施等。《2012 年世界城市文化报告》就采用了这种深度分析方法，对全球 12 大最知名城市的 60 多项相关指标进行了比较分析。

2008 年发布的《伦敦文化观测报告》在世界引起很大反响，基于这一成功先例，本次全球新倡议旨在：

- 创建每个城市的文化活动数据库，包括对文化生产和文化消费的定量评估
- 基于全球 12 大城市的数据，提供城市文化活动基准数据
- 采用协作研究的方法，让参与城市的多样性和独特性得到充分反映

- 向参与城市提供一个全面的知识和政策交流计划，世界城市（上海）文化论坛就是这一交流计划下的首次活动。

《2012 年世界城市文化报告》的出发点是定义经合组织所推荐的分析文化活动的框架。为以新的方式分析研究城市文化活动的多样性、发展度和活力，本报告采用了 60 多项指标，包括：

- 文化生产：对城市文化“基础设施”的范围和组成进行分类，并跟踪这些机构每年的文化产出
- 文化消费与参与：对享有城市文化成果的受众的规模、性质和价值进行量化数据及其分析涵盖各种文化活动：从节庆活动、博物馆、美术馆，到电影院、音乐厅和历史文化景点。此外，针对那些难以量化的综合性主题如文化多样性和活力，也提供了量化数据。

本报告是各参与城市通力合作的产物。在过去 6 个月间，每个参与城市的代表与本项目的协调方英国 BOP 文化创意产业咨询公司紧密合作，汇集相关数据并编制自己所在城市的分析报告。他们还讨论了很多有关所在城市政治和经济背景的问题，所面临的政策难题，以及所追求的战略重点。本报告所包含的数据根据 60 多项关键指标而收集，其全面性前所未有。此外，本报告还列示了数据分析评论和参与城市对 9 个背景问题所做回答的摘要。

上海论坛为参与城市提供了陈述其文化发展状况、与全球其他城市进行对比，并讨论数据和信息分享所得出启示的宝贵机会。讨论和商议得出的结果将用于起草完整版本的《2012 年世界城市文化报告》，该报告将于 2012 年 8 月 1 日奥运会期间在伦敦举行的市长文化峰会上正式发布。

《世界城市文化报告》项目参与城市：
柏林*、伊斯坦布尔、约翰内斯堡、伦敦、孟买、纽约、巴黎、圣保罗、上海、新加坡*、悉尼、东京

* 不参加上海论坛

保罗·欧文斯（Paul Owens）
《2012 年世界城市文化报告》项目负责人
BOP 文化创意产业咨询公司总裁

FOREWARD

This is the working draft of the World Cities Culture Report 2012, prepared especially for the World Cities Cultural Report Shanghai Symposium, sponsored by and taking place at the Shanghai Theatre Academy between 18 and 21 April 2012.

The World Cities Culture Report 2012 is a major new global initiative on culture and the future of cities, initiated by the Mayor of London and involving the active collaboration of 12 world cities. It is a celebration of World Cities as crucibles of human creativity and endeavour. As Professor Edward Glaeser of Harvard puts it in his recent book, *Triumph of the City*, 'Cities enable the collaboration that enables humanity to shine most brightly.' In no field of activity is this more true than in culture. From ancient Athens to Renaissance Florence, Elizabethan London to fin de siècle Vienna, New York's Broadway to Mumbai's Bollywood, they have also been the places where culture develops and moves forward.

Culture's intrinsic and social values have long been recognised. However, in the last twenty-five years a new view of culture has arisen. It is increasingly seen as a driver of economic growth. A series of developments - the rise of the knowledge economy, in which skills and creativity count for more than raw materials; the growth of cultural and city-break tourism, the emergence of the 'creative industries' paradigm; the theories of Richard Florida, with his emphasis on the role of culture in attracting businesses to cities; and the apparent contribution of the Guggenheim Museum to the regeneration of Bilbao - have all contributed to a new focus on the economic value of culture.

This has been reflected in another phenomenon of the last twenty-five years - city rankings. As part of a wider debate about the competitiveness of cities, most such measures now include at least a nod to culture's role in city life in the comparisons they make. However, these measures are often simplistic and based on just a handful of indicators (For example, Foreign Policy's Global City Index uses just three to get its culture score).

Culture's contribution to the economic and social life of big cities is a topic worthy of much more systematic examination than these superficial analyses give it. The World Cities Culture Report therefore tries to move beyond that approach. Comparing cities is valuable, as it helps us understand more about their similarities and differences, their relative strengths and their perceptions of culture's role in their city's life, and provides opportunities for cities to learn from each other. However, for this to be meaningful, it is necessary to look at a much wider range of data to get a sense of the broad level of cultural activity - formal and informal, production and consumption, cultural infrastructure etc. The World Cities Culture Report does this, looking at over 50 measures across twelve of the world's most significant cities.

Building on the worldwide success of *London: A Cultural Audit in 2008*, the initiative aims to

- Create an evidence base of cultural activity in each city, including a quantitative assessment of both cultural provision and consumption
- Provide a benchmark of data from twelve world cities
- Take a collaborative research approach that allows to bring out the diversity and uniqueness of the participating cities
- Offer a 'wrap-around' knowledge and policy exchange programme for the participating cities - of which the Shanghai Symposium is the first face-to-face event

The World Cities Cultural Report takes as its starting point a definition and framework for analysing culture that is recommended by the OECD. The 50 indicators used to shed new light on the diversity, health and vibrancy of a city's culture cover

- Cultural provision: categorising the range and composition of a city's cultural 'infrastructure' and tracking what these institutions produce annually
- Consumption and participation: quantifying the size, nature and value of the audiences that enjoy the cultural offer of the comparator cities.

The data and narrative covers the full range of cultural activities - from festivals, museums and galleries, to cinemas, concert halls and heritage sites. It also provides data on hard-to-measure, cross-cutting themes such as cultural diversity and vitality.

This working report represents a unique collaborative effort between the participating cities. Over the past six months, representatives from each city have worked with the programme coordinators BOP Consulting to draw together the relevant data, to prepare commentaries on their individual cities and to address series of contextual questions about the political and economic context in which they operate, the policy dilemmas they face and the strategic priorities they are pursuing. This report contains a first cut of the data - collected against the 50 key indicators. This is accompanied by an commentary and a summary of the participating cities' responses to 9 contextual questions.

The Shanghai Symposium offers the participating cities an opportunity to present their own individual accounts their cultural development, to compare themselves to their global peers and to discuss the implications arising from the this unprecedented sharing of data and intelligence. The results of these deliberations will be used to draft the full World Cities Culture Report, which will be launched in London on 1 August 2012 during the Olympic Games at the special Mayoral Summit on Culture.

The cities included in the World Cities Culture Report are varied - some are in the developed world, some are in emerging economies; some were imperial capitals, some were founded by colonists; some are old, some are young; some are capital cities, some are not. But they are all economic powerhouses in their regions, 'world cities' which will help shape the direction of the world over the coming decades, and they are all interested in strengthening the role of culture in their city. By providing an evidence base on which they draw, it is hoped that the WCCA will help inform policy debates in the future.

World Cities Culture Report: Participating Cities

Berlin,* Istanbul, Johannesburg, London, Mumbai, New York, Paris, Sao Paulo, Shanghai, Singapore*, Sydney, Tokyo

*Not participating in the Shanghai Symposium

Paul Owens
 Director, World Cities Culture Report
 Managing Director, BOP Consulting

PROGRAMME DAY 1

4月20日

9:00-10:00

开幕式

楼巍 上海戏剧学院党委书记
朱金海 上海市人民政府发展研究中心副主任
Justine Simons 大伦敦市政府文化战略部长
Paul Owens BOP 文化创意产业咨询公司创始人 & 总裁、WCCA 项目负责人
于平 中华人民共和国文化部文化科技司司长

10:00-10:20

合影及茶歇

10:20-12:50

主旨演讲

John Howkins 英国著名创意经济学家、上海戏剧学院客座教授
Andy Pratt 伦敦国王学院文化、媒体与创意产业中心主任，教授
黄昌勇 上海戏剧学院副院长，大都市文化观测研究中心主任，教授
Kate D. Levin 纽约市政府文化部部长
Yusaku Imamura 东京都政府知事特别事务参赞
Odile Soulard & Carine Camors 巴黎区域经济部经济学家

讨论问答

12:50-14:30

午餐

14:30-15:50

世界城市文化观测报告

伦敦: Justine Simons 大伦敦市政府文化战略部长
孟买: Abdul Shaban 印度社会科学院发展研究中心副教授

圆桌讨论及问答

15:50-16:10

茶歇

16:10-17:30

世界城市文化观测报告

上海: 郭梅君 上海戏剧学院约翰·霍金斯创意产业研究中心副主任、博士
伊斯坦布尔: Esma Firuze Küyük 伊斯坦布尔文化旅游部专家

圆桌讨论及问答

17:30-18:30

晚餐

PROGRAMME DAY 2

4月21日

9:00-10:20

世界城市文化观测报告

纽约: Donna Keren 纽约市旅游会展局高级副总裁
约翰内斯堡: Joseph Gaylard 南非视觉艺术网络主任

圆桌讨论及问答

10:20-10:40

合影及茶歇

10:40-11:50

世界城市文化报告研讨
伦敦市长峰会筹备说明

Paul Owens BOP 文化创意产业咨询公司总裁、WCCA 项目负责人

11:50-12:00

闭幕式

12:00-13:30

午餐

DAY 1

Friday April 20th , 2012

9:00-10:00 OPENING SESSION

Wei LOU Chairman of Shanghai Theatre Academy, Director of School Committee**Jinhai ZHU** Deputy Director, The Development Research Centre of Shanghai Municipal People's Government**Justine Simons** Head of Cultural Strategy, Greater London Authority**Paul Owens** Director, BOP Consulting and WCCA**Ping YU** Director of Culture and Technology Department, Ministry of Culture , P.R.China

10:00-10:20 COFFEE BREAK

10:20-11:40 KEYNOTES

John Howkins Visiting Professor, STA & BOP Associate**Prof. Andy Pratt** Director of the Centre for Culture, Media and Creative Industries, King's College London**Prof Changyong Huang** Vice President, Shanghai Theatre Academy, Director of Metropolitan Culture Audit Centre,**Kate D. Levin** Commissioner Dept. of Cultural Affairs, New York City

11:40-12:20 CITY PRESENTATIONS (1) - 20 MINS EACH

Tokyo: Yusaku Imamura, Counsellor on Special Issues to the Governor Tokyo Metropolitan Government**Paris: Odile Soulard & Carine Camors**, Ile-de-France Economist Regional and Economic Local Department

12:20-12:50 PANEL DISCUSSION, Q&A, - 30 MINS

12:50-14:30 LUNCH

14:30-15:50 CITY PRESENTATIONS (2): - 20 MINS EACH X 2

London: Justine Simons, Head of Cultural Strategy, Greater London Authority**Mumbai: Prof. Abdul Shaban**, Centre for Development Studies, Tata Institute of Social SciencesPanel Discussion, Q&A, moderated by **Paul Owens** – 40 mins

15:50-16:10 COFFEE BREAK

16:10-17:30 CITY PRESENTATIONS (3): - 20 MINS EACH X 2

Shanghai: Dr.Marina Guo, Vice Director, John Howkins Research Centre on Creative Economy, Shanghai Theatre Academy**Istanbul: Esma Firuze Küyük**, Assistant Expert of Culture & Tourism, Istanbul Office of the Ministry of Culture and TourismPanel Discussion, Q&A, moderated by **Paul Owens** – 40 mins

17:30-18:30 BUFFET DINNER AT STA

DAY 2

Saturday April 21st , 2012

9:00-10:20 CITY PRESENTATIONS (4) - 20 MIN EACH X2

New York: Donna Keren, Senior Vice President, Research and Analysis, NYC & Company**Johannesburg: Joseph Gaylard**, Director of Visual Arts Network of South Africa

Panel Discussion, Q&A, moderated by Paul Owens – 40mins

10:20-10:40 COFFEE BREAK

10:40-11:50 PLANNING SESSION FOR WCCA REPORT
LONDON SUMMITModerator by **Paul Owens**

World Cities Cultural Report 2012

Mayoral Summit London on Aug. 1st 2012

Future of WCCA

11:50-12:00 CLOSING SESSION FOR SHANGHAI SYMPOSIUM

12:00-13:30 FAREWELL LUNCH AT STA

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发言摘要

TOKYO

A Future Model for a Creative Global City

Tokyo is a metropolis with a puzzling multiplicity of cultures. The city has earned its reputation as the world's source for cutting-edge pop-culture, and as a world leader in fashion, design, and other contemporary cultural forms. Yet the city has also preserved many of its traditional cultural forms. Districts such as Shibuya, Harajuku, Akihabara, Roppongi, Asakusa have their own unique flavour and vitality. Everyone who is familiar with Tokyo knows only a small part of this gigantic city.

Many aspects of Tokyo's cultural development since the Edo-era were bolstered by a set of wide-ranging public networks. The citizens were the key players in the creation and development of culture, with each person being both creator and consumer. These networks forged strong bonds among the people, supported communication, and played an essential role in social formation. Japan's comprehensive educational system and regional communities also contributed to the formation of clean and safe communities. Such cultural networks constitute a form of social capital. In this sense, Japan's cultural strength lies in the strength of its citizenry.

To encourage such vigorous public cultural activities, simply opting for the same old strategy will no longer suffice; what is needed now is to invigorate creative endeavours and sustain the continuous expansion and development of Tokyo culture, by assisting civic activities and fostering the cultivation of human resources.

Tokyo is a city of many diverse cultures, while preserving its own traditions. The city has forged new ties between people, and facilitated creative production while absorbing values from around the world. Moreover, the uniqueness of Tokyo culture lies in its egalitarian character. As we imagine a future world in which all of the world's cultures will be within arm's reach, the cultural modes that Tokyo has cultivated will no doubt possess special significance.

PARIS

Paris, A Combination of a Rich Cultural Heritage and Vibrant Culture.

Paris benefits from its rich cultural heritage (famous landmarks and concentration of cultural sites) and considerable cultural offer (exhibitions, festivals, etc.) but also from its commitment to cultural diversity along with a supply and consumption of typically French cultural goods (books, music, films, etc.) which are often independently produced and distributed. The 'French cultural exception' is a reality for French people and Parisians who like to consume and produce culture at their door step.

This concept of proximity has been applied to many renewal cultural projects and a successful mix of culture, leisure, housing, business and services, and ease of access through transport has been achieved. Paris profits from its strong identity through visiting foreigners' idealised notions of the city with its Parisian cafés, arthouse cinemas, fringe theatre, second-hand bookstalls; or the Parisian 'art de vivre'. Beside this picture postcard image, Paris is enjoying a cultural renewal based on its own unique spirit, a 'French touch' which is increasingly recognised in the creative content and industries sectors, whether in design, fashion, music, cinema, animation, special effects or the visual arts.

Creative industries constitute a strategic and emblematic sector for the Paris region (9% of total jobs) and make a massive contribution to its international attraction. Paris is developing today new districts through culture and the cultural economy. E.g. in north-east Paris a creative cluster has sprung up in a traditionally deprived area but with a rich industrial past, thriving urban cultures and a clearly-articulated determination to convert new districts by the state and local authorities. At the same time, inner Paris has recently seen a number of developments such as the CENTQUATRE, La Philharmonie de Paris or La Gaité Lyrique, a new cultural institution dedicated to all forms of digital culture.

In the future, the metropolis needs to maintain and secure cultural diversity both through legislation and targeted culture sector action, ensure co-operation between institutional and economic players to become more cohesive and learn to work together on cultural challenges, work on Paris's international branding to make the reality of its vibrant culture more visible.

LONDON

London: A Summer Like No Other?

In 1851, the people of London flocked to the Great Exhibition to see over 100,000 objects assembled from all over the world. In 2005, when the London authorities made their bid to the International Olympic Committee, they described a city which spoke in 300 languages and which had a vibrant cultural offer. Justine Simons will talk about how culture and internationalism were a prominent - and important - part of London's bid to host the 2012 Olympic games, and why the cultural programme this summer will be the most ambitious ever staged by the city. London is known for its history and heritage, but the data emerging from the audit shows that the city's inhabitants participate enthusiastically in contemporary culture. The high levels of participation shows a city which embraces cultural forms drawn from all over the world. In spite of the worst recession to hit the city since the 1930s, the appetite amongst Londoners remains undiminished. The challenge of delivering the Cultural Olympiad in tough economic times, and ensuring we have the infrastructure to offer a world class welcome, is matched by the opportunity to celebrate London as a crucible of world culture and create a summer like no other for its inhabitants.

MUMBAI

Cultural and Creative Industries in Mumbai: Potential and Challenges

Mumbai has been a major cultural centre in South Asian region. The cultural diversity of the city offers enormous cultural capital and assets for its growth and development. Besides financial centre, the city is a truly cultural centre, a cluster of film and media companies (TV, music, advertising, publishing etc), known as Bollywood. Total 13,311 films (3781 celluloid and 9530 videos) were certified in 2010, most of which were produced in Bollywood. This is almost double of that produced in USA. Mumbai's Bollywood has become global marker of Indian culture and modernity, and its audience have grown in South Asian, Arabian countries, and South East Asia, and is shaping many cultural practices around it in countries of these regions.

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Historically, Mumbai emerged as a creative cluster, and has grown significantly under globalization (with availability of capital and diasporic nationalism). This creative cluster has typically grown out of idiosyncratic confluence of historical factors – Parsi entrepreneurs, Parsi Theatre, industrial capital, multicultural ethos, etc. Reaping external economies of scope and agglomeration, the cluster could create cumulative causation for its development.

It will not be an overstatement to say that India has not been able to recognize the potential and role the creative and cultural industries can play in its development. In general there is a lack of proper understanding of the social, political, economic, and environmental role of the cultural industries. Even academics in major institutions do not like to give attention to cultural industries, as they are thought to be trivial and not important for research and teaching. Red-tapism and lack of cross-sectoral linkages further hinder the growth and development of these industries.

In fact, the government has not made any serious attempt to use the potential of cultural industries to develop and market the city. Maharashtra State Government emphasises on making Mumbai like Shanghai, but does not care to exploit the ‘specificity’ and ‘particularity’ of the city or ‘what Mumbai is’. Because of Bollywood and other creative industries (TV industry/ Jewellery /embroidery other major activities), the city has potential to emerge as the major cultural and financial centre in global south. In fact, creative class in the city also face many problems due to lack of appropriate infrastructure to facilitate their activities and right wing politics and moral policing.

SHANGHAI

Shanghai: A Melting Pot of East and West for Cultural Metropolis

上海：融东西文化迈向国际大都市

上海历经几个世纪的中西文化交汇，移民文化碰撞，古今文化交融，形成了“海派”文化特色，及“海纳百川、开明睿智、大气谦和”的城市精神。开放性、多样性、包容性和创新性为城市注入了文化活力，在经济社会蓬勃发展的同时，上海正日益彰显出国际大都市的文化魅力和国际影响力。

文化体现了一个城市的软实力，决定了一个城市的创造活力；文化是城市生存发展和振兴繁荣的本质性力量。在上海“创新驱动、转型发展”的进程中，文化发展将为城市战略转型提供内在动力、智力支持和文化环境；文化与科技、创意、金融、贸易融合发展形成了创新驱动动力，将加快上海在文化领域的新一轮改革与发展。

通过世界城市 60 个指标的采集与研究分析，本报告对上海在文学、影视视听、表演艺术、人力资本等文化资源进行了盘点，在文化设施、文化遗产、文化活力与多样性、文化产品与服务、艺术及节庆活动、正式与非正式文化等方面对上海与世界城市做出横向比较。通过将上海 2012 年文化数据对比 2008 年数据对上海发展作出纵向比较，分析上海作为世界城市的比较优势和存在差距。

上海在成功举办综合性世界博览会，并作为“设计之都”加入联合国教科文组织“创意城市网络”的基础上，又集成国家数字出版基地、国家动漫游戏产业区、迪斯尼乐园、东方梦工厂等重大文化项目。上海“后世博”的文化战略定位为“2020 年建成国际文化大都市”，其战略体系表现为“1 1 2 2 工程”，即建设一个和谐文化之城，一个创意设计之都，国际文化交流中心和国际时尚文化中心，现代文化产业高地和文化人才高地。”十二五”期间，上海将大力支持文化创意产业发展，重点推动媒体业、艺术业、工业设计业、时尚产业等十大产业领域，到 2015 年，上海市文化创意产业的增加值将占全市生产总值的 12%左右，真正确立文化创意产业作为上海战略性支柱产业的地位。

Shanghai is a city characterized by its inclusive and open culture where the eastern and western civilizations meet. The interaction and merging of the Chinese and western cultures as well as the integration of immigration spirits in Shanghai create the city spirit of inclusive atmosphere, cultural diversity, innovation and the pursuit of excellence. While being blessed with the quick development of commerce and finance, the cultural vibrancy and impressive landscape of Shanghai have shaped the metropolis with multi-cultural charm and entrepreneurial energy.

The city's soft power is reflected by its culture landscape that determines the vitality and creativity of a city. Culture is the powerhouse for urban development and revitalization of prosperity. Cultural development serves as driving force of innovation-driven urban transformation as well as the intellectual supports in an enabling cultural environment. The convergence of culture with technology, creativity, finance and trade is forming a new power engine in the course of an accelerated cultural reform and development. Therefore, culture plays an important role in the economic and social development of Shanghai.

By collecting and analyzing data of 60 indicators, Shanghai presentation will make a summary of the cultural resources in field of literature culture, audio & video, performing arts and human capital. A benchmarking between Shanghai and other world cities reflects the city's cultural richness in terms of cultural infrastructure, cultural heritage, cultural vitality and diversity, provision of cultural offerings, festivals and artistic activities, formal and informal culture. The database in WCCA 2012 vs. WCCA 2008 probably gives a vertical comparison of Shanghai in its cultural achievement, which reflects the competitive advantage and weakness of Shanghai in the world cities club.

Having hosted the World Expo Shanghai 2010 and being a member of UNESCO Creative Cities Network as “City of Design”, Shanghai continues to progress with cultural initiatives, infrastructure and soft infrastructure in cultural sectors, such as National Digital Publishing Base, Disneyland theme park and Oriental DreamWorks, a Joint Venture with Hollywood. In response to China's national cultural policy Shanghai, in the Post-Expo era, has set up a cultural strategy which aims to develop the city into a Cultural Metropolis by 2020. The supporting system of such strategy can be summarized as a “1122 program”, which represents a cultural harmonious city, a city of design, international cultural exchange center and international fashion center, the hub of cultural industry and cluster of cultural talent. Shanghai will keep boosting cultural and creative industries with a focus on 10 key sectors, including media, arts, industrial design, fashion etc. By 2015, the value added of cultural and creative industries in Shanghai is expected to contribute 12% to the city's GDP, confirming the cultural and creative industries as strategic pillar industry of Shanghai.

ISTANBUL

Istanbul Cultural Review

Istanbul Cultural Review Presentation is composed of five main sections; namely, Cultural Economy; Management and Key Actors; Inventory of Cultural Heritage and Cultural Economy of Istanbul; Policy; Conclusion: Weakness & Strength. The position of Istanbul within the whole country from an economic and social perspective is taken into consideration within the Introduction. The first section of the Presentation deals with the significant figures and demonstrates the position of Istanbul within the country in terms of cultural economy. Management and Key Actors section is about the public and private sectors dealing with the culture in the city and provides information about their role, involvement and vision. This section also provides insight regarding Istanbul 2010 European Capital of

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Culture process. The third section concentrates on the Cultural Inventory Project which was financed by the Istanbul 2010 European Capital of Culture and for the time being is financed by the Istanbul Regional Development Agency. Policy section draws attention to the cultural policy and strategies of Turkey and Istanbul. The last section concludes with the ideas regarding the weakness and strength of Istanbul in terms of culture. The presentation closes with a 2 minutes-video with some frames from the cultural events took place at the city.

NEW YORK CITY

New York City and the World Cities Cultural Audit

The City of New York will provide an overview of the cultural climate of the five boroughs, and a discourse on New York's definition of arts and culture as it compares with the findings of the first draft of the World Cities Cultural Audit. In a City of 8.3 million people, New York has a unique cultural infrastructure that includes a wide array of organizations--from museums to design firms, from dance companies to arts education providers. Dr. Keren and Ms. Pointer will explain the City's support systems for the arts as well as the impact of the entire creative sector on New York's economy, tourism markets, quality of life and identity. The presentation will also address the challenges of auditing culture. Each city has different priorities and definitions of what comprises culture, and New York's representatives will discuss how these diverse priorities can be incorporated into the narrative about the data that is being gathered for the final report.

Johannesburg

JOHANNESBURG

Rethinking Cultural Infrastructure in an Afropolitan Context-The Case of Johannesburg and the Gauteng City-Region

Johannesburg lies at the centre of the Gauteng City-Region, an economic powerhouse that accounts for more than a third of South Africa's GDP, and up to 50% of the consumption of creative and cultural goods and services. By the international standards implied in the concept of a 'World Cultural City' those institutions associated with traditional conceptions of cultural infrastructure – art museums, national and municipal theatres, for example – underperform dramatically. The presentation will explore some of the challenges facing the city-region in on the one hand *reimagining* an inherited cultural infrastructure that was designed to address the needs, interests and world-views of a minority of the population, and on the other hand imagining and realising new kinds of infrastructure rooted in people rather than buildings - while simultaneously addressing the fundamentals of social and economic development.

new YORK

TOKYO

LONDON

SHANGHAI

PARIS

sao PAULO

SYDNEY

JOHANNESBURG



LONDON 伦敦

**Justine Simons**

大伦敦市政府文化战略部部长

Justine has worked for the Mayor of London for ten years. As the Head of Department, she has responsibility for the Mayor's Cultural Strategy leading on various projects including London's film, fashion, music, theatre, international cultural exchange, visual arts, cultural policy and arts in the public realm. She is the Director of the Mayor's flagship public art commission for the Fourth Plinth in Trafalgar Square. She is also currently taking a lead role in the development and realisation of the cultural programme for the forthcoming 2012 Olympic and Paralympic Games - both as lead for the Mayor of London and Associate Creative Producer for London Festival 2012.

Prior to the Mayor's Office, Justine worked in the field of contemporary dance for ten years. She was awarded a leadership bursary from the Arts Council of England to build her career as a Dance Producer. She has worked for Movement Research (in New York), Nottingham Playhouse, The Place Theatre, Dance Umbrella, has been Acting Director of Greenwich Dance Agency and later the Director of Chisenhale Dance Space. She was Director of Creative Industries at Talent Skills 2000, a charity working with young people to create pathways between the creative industries and socially excluded groups. She has also worked as a consultant for the National Theatre and the Independent Theatre Council.

Justine is currently Vice Chair of the Thames Festival, a board member of Artichoke, a member of the British Film Commission National Advisory Board, the London Design Festival Advisory Board, The British Fashion Council Board, the Platform for Art Steering Group (which is a London Underground public art commissioning programme) and she is the Chair of the Big Dance.

Adam Cooper

大伦敦政府创意产业高级官员

Adam is Senior Cultural Policy Officer at the Mayor of London's office. He is responsible for managing the creative industries and museums portfolio (Film London; London Fashion Week; London Design Festival; London Film Festival and the Museum of London), as well as developing the Mayor's cultural strategy post-2012.

Prior to the Mayor's Office, Adam ran a national film education programme Film: 21st Century Literacy which researched and piloted the use of film within the national curriculum. Through the funding of action research, the programme developed learning benchmarks for animation, tested the

use of archive as a way of teaching history, and used film as a model for encouraging disengaged young people back into education. The project demonstrated the value of bringing culture into the classroom.

Adam worked for six years at the Department for Culture, Media and Sport on a number of policy areas including the Olympics, gambling and horseracing. He led on international film policy for three years where he negotiated new film co-productions treaties with the Governments of India, Israel, Jamaica, Morocco and South Africa, as well as devising and brokering a co-production treaty with the Palestinian Authority, the first formal treaty ever to be brokered between the UK and Palestine.

Adam is currently a member of the Royal Society.

John Howkins

英国著名创意经济学家、上海戏剧学院客座教授



约翰·霍金斯现为上海戏剧学院和伦敦城市大学客座教授，约翰·霍金斯创意产业研究中心主任，《创意经济》和《创意生态》的作者。曾为三十多个国家的公司、政府和公共机构担任顾问，曾担任美国 Tornado Productions 公司的董事长。他是《阿德菲创造力、创新性和知识产权宪章》的奠基人和指导人，曾制订“伦敦知识产权咨询服务”（Own It）。现担任英国银幕咨询理事会（BSAC）的副主席并担任人文艺术研究委员会（AHRC）的理事。他提供世界创意经济领域全球趋势的最新信息，并指出艺术、创意、设计和媒体的重要性。

John Howkins is a leading figure in the global development of creative economies. He is the author of the bestselling 'The Creative Economy' (2001) and 'Creative Ecologies' (2009). John has advised numerous companies, governments, and public agencies in over 30 countries. He is Director of the John Howkins Centre for the Creative Economy, established by the Shanghai Theatre Academy in 2006. He is the Founder and Director of the Adelphi Charter on Creativity, Innovation and Intellectual Property, and devised the London Intellectual Property Advisory Service ('Own It'). He is Deputy Chairman of the British Screen Advisory Council (BSAC) and a Council Member of the Arts and Humanities Research Council (AHRC).

Andy C. Pratt

伦敦国王学院文化、媒体与创意产业中心主任，教授



Andy is an internationally acclaimed expert on the topic of the cultural industries. He is a Fellow of the Royal Society of Arts, a Fellow of the Royal Geographical Society, and an Academician of the Academy of Social Sciences. He has held academic appointments at University College London (Bartlett School of Planning) and LSE (Geography, and Urban Research Centre). He joined King's College, London as Professor of Culture, Media and Economy in 2009.

He has published over 100 items: books, chapters and articles. More info and downloads of papers: http://web.me.com/andycpratt/andy_c_pratt/Welcome.html
 Andy specializes the analysis of the cultural industries in the US, Europe and Japan. This research has two strands. The first focuses on the urban spatial clustering of cultural industries; he is particularly interested in the social and economic dynamics of clustering. The second strand concerns the definition and measurement of employment in the cultural, or creative, industries. He has developed definitions of the cultural sector that are used as standard measures by UNCTAD and UNESCO.

Andy has had major recent research projects funded by UK research councils. He is currently co-principal investigator for a major grant of £4.5m to develop a Creative Economy Hub in London.

Andy has worked as a consultant or advisor for national and urban policy makers, and the EU, UNESCO, UNCTAD, and WIPO, and the British Council.

NEW YORK CITY 纽约

Kate D. Levin

纽约市政府文化部部长



Kate D. Levin has served as the commissioner of the New York City Department of Cultural Affairs since 2002. In this role, she directs cultural policy for New York City, supporting and strengthening nonprofit cultural organizations throughout the five boroughs through public funding, technical assistance and advocacy. Before joining the Bloomberg administration, she taught at the City College of New York/CUNY, worked for several New York City cultural organizations, and served in the Koch administration.

Donna J. Keren

纽约市旅游会展局高级副总裁



Dr. Donna J. Keren has served as the Senior Vice President for Research & Analytics for NYC & Company since 2002. She manages the office of record for vital statistics on the tourism industry in New York City, which produces annual reports on the economic impact of tourism, arts and culture, as well as economic and strategic reports, market research studies, and many other projects.



Danai L. Pointer

纽约市政府文化部外联部长

Danai L. Pointer serves as the Director of External Affairs at the New York City Department of Cultural Affairs. In this role, she manages public affairs, intergovernmental relations, media and special projects for the Agency. She has worked at Rubenstein Communications, Inc. and the Bedford Stuyvesant Restoration Corporation.

TOKYO 东京

Yusaku Imamura

东京都政府知事特别事务参赞



Imamura is Counselor on special issue to the Governor, Tokyo Metropolitan Government, supervises cultural affairs. Since appointed, Imamura has been worked on creating a new cultural policy of Tokyo as a World Creative City, the capital of Japan, focusing on new paradigm of cultural policy of Metropolis. The focus of his work lies in areas of creative industries, Society Design and specially nurturing creative talents. Prior to the appointment, Imamura was practicing architect working on several international museums, theatres and art project.

Imamura is also founding Director of Tokyo Wonder Site (TWS), with initiative by Governor of Tokyo Metropolitan Government, Shintaro Ishihara. TWS is a new creative platform of Tokyo, focus on supporting emerging creators, international cultural exchange, and challenge of experimentation, as a dynamo creating new system and environment for arts and culture in Tokyo. TWS works as an active laboratory through an international network, with creators-in-residence, production of artwork, exhibition, workshop and education. TWS also deals with agendas in society such as climate change, cultural diversity and the change in global value systems.

Imamura also serves as Cultural advisor for United Nations University in Tokyo, international program advisor, Haus der Kulturen der Welt in Berlin, and Board of directors, Res Artis, Worldwide Network of Artist Residencies.

Mitsuhiro YOSHIMOTO

东京艺术委员会文化政策专家委员会主席
 东京日生基础研究所艺术与文化项目主任



Yoshimoto Mitsuhiro was born in Tokushima prefecture in 1958. He began his career as an architect in 1981, after studying urban planning at the Graduate School of Waseda University. He became a consultant and researcher in

cultural fields in 1985 and studied arts administration at Columbia University in 1997. Since 1985, he has been engaged in international studies on cultural policy, research on the management and evaluation of cultural organizations, master planning for cultural institutions and consultation for public art projects. These latter include the development of National Arts Center Tokyo, Tokyo Opera City, Setagaya Public Theatre, and so on. Mr. Yoshimoto also served as a consultant for the artwork projects at the Tokyo International Forum and the new headquarters building of Dentsu Inc. These projects rank among the top cultural developments over the past two decades in Japan.

Mr. Yoshimoto is the editorial supervisor of "Creative City of EU and Japan." His recent research papers include "Reconsidering the Expanding Role and New Paradigm for Japan's Cultural Policy—From Supporting Arts and Culture, to Promoting Inspired Innovation."

He is currently the Director of Arts and Cultural Projects at the NLI Research Institute, a member of the National Cultural Policy Committee, a member of Expert Committee of the Tokyo Council for the Arts, Chair of the Yokohama Creative City Development Committee, a board member of the Association for Corporate Support of the Arts, Japan, and a board member of Arts Network Japan and Art NPO Link.

PARIS 巴黎

Odile SOULARD

巴黎区域经济部经济学家

Odile SOULARD is an Economist at the Paris Region Urban Planning & Development Agency (IAU), Paris, France. After graduating from ESSEC MBA (Grande Ecole) in 2000, she's been a strategic management consultant within Corporate Value Associates (CVA) focusing on clients' critical issues: corporate strategy and marketing, acquisition strategy, diligence and merger integration. Her interest in the transformation of production systems, territorial dynamics of economic activities and the links between globalization and metropolization led her to the IAU in 2003. Her areas of expertise are mainly related to the knowledge economy: R&D, innovation, creative economy (cultural and creative industries) and dynamics of networks, in local and international urban contexts. In the last few years, she took part in the master planning process leading to the revision of the Paris metropolitan development strategy, handling a multidisciplinary visioning exercise regarding the long-term development of clusters in Paris region (Plateau de Saclay, Greater Paris creative places). She is conducting a benchmark study of metropolises developing campuses and high technology clusters (Helsinki, Zurich, Seoul, Singapore, etc.) to better understand how these innovative developments hook on existing or maturing economic ecosystems of cities



Carine CAMORS

巴黎区域经济部经济学家

Carine CAMORS is an Economist at the Paris Region Urban Planning & Development Agency (IAU), Paris, France. She holds a master's Degree in Economics "Analysis and development strategies" in Nanterre (Paris X, France). In 1998, she began her career as an Economist at the French Construction and Civil Engineering (Paris) where she was responsible for the European and International studies.

She joined the IAU in 2002. She specialises on three main topics: Employment, Social Economy and Creative Economy. Her activity also includes forecast research in trends affecting attendance or changes in local employment and firm location. She contributed to the master planning process of the Paris metropolitan development strategy.

In regards to the Creative Economy topic, she focuses on creative and cultural industries (CCI), as a strategic regional sector, and their impact on the territorial development in the Paris Region: profile of the creative workforce and skills analysis, CCI organization within the metropolis and the dynamics at the regional scale, new creative businesses location, geographical cultural clustering in the core of the City, the challenges of the digital era.

She has published a large number of studies and scientific papers on the cultural activity's impact on local development and the dynamics of networks in urban context. She wrote a report with Odile Soulard entitled "Les industries créatives en Ile-de-France, un nouveau regard sur la métropole », IAU îdF, in 2010. The executive summary is downloadable from www.iau-idf.fr

Johannesburg 约翰内斯堡

Khumbu Sithole

南非约翰内斯堡高腾旅游局知识管理高级经理

Having begun his career in the marketing environment in the textile industry, Khumbu Sithole has a career that spans in excess of a decade in various disciplines within the tourism sector. He has held management positions with American Express Travel and the Don Hotel Group prior to joining the Gauteng Tourism Authority a little less than 10 years ago.



He currently holds the portfolio of head of research and strategy which is charged with shaping the service delivery agenda of the provincial tourism agency.

Khumbu's extensive global travel has enriched his views on various strategic global issues; particularly given his interest in current affairs, geo-politics and economics.

He holds a Graduate Diploma in Marketing and various certificates in project management, research and Finance. He is currently studying towards an MBA with the Johannesburg-based Regenesys Business School.

He counts his recent appointment by the Minister of Tourism, Martinus van Schalkwyk to the 10-member Tourism Research & Policy Expert Committee among his career highlights. Other national engagements include the membership of Tourism Leadership Dialogue and the Tourism Transformation Research Steering Committees and Performance Indicators Review Committee.

At provincial level he has participated on international missions representing tourism interests with the highlight being the negotiations of bilateral agreements with Chongqing, China and has served as an alternative chair of the Economic Research Committee.

Khumbu has presented a series of papers on international platforms including participation in UNWTO conferences and workshops and is a member of the US-based Travel and Tourism Research Committee.

Joseph Gaylard

南非视觉艺术网络约翰内斯堡市主任

Joseph Gaylard is a curator, researcher, writer and lecturer whose core interest lies in the development of urban space as a creative material. He also works as a consultant on cultural sector related issues to a variety of public and private sector agencies. He has worked for a wide range of clients on creative industries research, policy and strategy projects, and was extensively involved in a series of creative projects developed by the Joubert Park Project in the inner city of Johannesburg between 2002 and 2009. Joseph was also involved in the establishment of the Visual Arts Network of South Africa (VANSA). Joseph is currently the director of the Visual Arts Network of South Africa and is a board member of the Arts and Culture Trust and the Joubert Park Project.

He has done consulting work for the Department of Arts and Culture, the National Arts Council, the City of Johannesburg, the Gauteng and Mpumalanga provincial governments, Hivos, the Human Sciences Research



Council, the Norwegian and Finnish Embassies and the University of the Witwatersrand, among others. He was the lead consultant on an industry study of the visual arts sector in South Africa completed in 2010, and is presently leading the research component of a project concerned with trade in cultural goods and services between the European Union and South Africa, in which VANSA is partnered with the British Council and the Arterial Network.

Joseph has a BA in Fine Arts and a BA (Honours) in History of Art from the University of Cape Town, South Africa.

İSTANBUL 伊斯坦布尔

Esma Firuze Küyük

伊斯坦布尔文化旅游部专家

Esma Firuze Küyük works for the Ministry of Culture and Tourism of Turkey since 2009. She took part in the National Cultural Policy Review working group of the Ministry within the scope of the Cultural Policy Review Programme of Council of Europe. She was also the contact point of Calypso Social Tourism Preparatory Action of the European Commission at the Ministry. She has been at the Istanbul Office of the Ministry since 2011. She is working on the promotion of the culture, cultural sites and cultural tourism of Istanbul. Ms Küyük has an MSc degree in Human Rights and her expertise is on "social tourism".

MUMBAI 孟买

Abdul Shaban

印度社会科学院发展研究中心副教授

Abdul Shaban is Associate Professor at the Centre for Development Studies, Tata Institute of Social Sciences, Mumbai. He is currently working on creative industries and creative clusters in India, specifically the potential of creative industries in India's development. He has authored a book on 'Mumbai: Political Economy of Crime and Space' (Orient Blackswan, 2010), and edited two other books. He has published several research papers on development and deprivation in India in various journals and edited books, and authored a number of reports on developmental issues for Government of Maharashtra, Government of India, city authorities, and corporate sector. He has also been visiting Professor at various Universities.



SHANGHAI 上海

Changyong HUANG 黄昌勇

上海戏剧学院副院长、创意学院院长、大都市文化观测研究中心 (MCAC) 主任



黄昌勇，博士，教授，现任上海戏剧学院副院长、创意学院院长、大都市文化观测研究中心主任、博士生导师。兼任同济大学教授、博士生导师，厦门大学艺术学院客座教授、浙江大学影视与游戏动漫研究中心研究员、浙江传媒学院客座教授。主要从事文学、文化理论、文化产业、创意产业与艺术管理等研究。主要著作：《王实味传》（河南人民出版社，2000年），《砖瓦的碎影》（同济大学出版社，2008年），发表论文百余篇，主持国家和省部级课题多项，参加上海市“十一五”、“十二五”文化发展及文化创意产业发展规划编制。

Changyong HUANG, Ph.D., Professor, is currently the Vice President of Shanghai Theatre Academy, as well as Dean of College of Creative Studies, Director of Metropolitan Cultural Audit Centre, and tutor of PhD candidates. Meanwhile he also serves as Professor and PhD tutor at Tongji University, Visiting Professor at Art College of Xiamen University, Research fellow at Zhejiang University Research Center on Movie, TV & Animation, Guest Professor at Zhejiang University of Media and Communications. His major research covers the areas of literature, culture theory, culture industries, creative industries and arts management. His main publications are: "Biography of Wang Shiwei" (Henan People's Press, 2000), "Shattered Reflections of Bricks and Tiles" (Tongji University Press, 2008). He has published over 100 articles, and taken charge of several national and provincial level research. He also participated in drafting the 11th and 12th Five-Year Plan on Cultural Development and Cultural and Creative Industries.

Marina Guo 郭梅君

上海戏剧学院约翰·霍金斯创意产业研究中心副主任



上海社会科学院产业经济学博士，现任上海戏剧学院“约翰·霍金斯创意产业研究中心”副主任，主要研究领域包括创意经济、创意产业、艺术管理、创意产业投融资、文化金融服务等。先后获得“2010 澳大利亚奋进奖学金”、“2011 年度中国创意产业十大领军人物大奖”，以及“2011 年度 ACAA 澳中杰出校友奖”等荣誉。出版专著有《创意转型》，翻译著作有《How Creativity is Changing China》(London: Bloomsbury 2011)。

郭梅君曾是活跃于演艺产业的文化企业家和创意经济政策咨询顾问，具备融通艺术、经济与金融的跨学科研究的学术功底和综合管理能力。近年来专注于创意企业管理、创意经济研究和创新人才培养模式创新的实践与探索，参与多项政府规划与企业管理咨询，发起并推动了多项促进创意产业发展的国际合作项目。

Marina Guo, Ph.D in Economics, is currently a faculty at School of Creative Studies, Shanghai Theatre Academy, Vice Director of John Howkins Research Centre on

Creative Economy. Marina was granted the prestigious merit-based Australian Endeavour Award 2010 by DEEWR. She won the most competitive Creative Leaders Award at China Creative Industries Award in 2011, and the finalist for Research and Innovation Award at ACAA Australia China Alumni Awards 2011. Marina Guo is the author of *Creative Transformation* (China Economic Press 2011) and translator of *How Creativity is Changing China* written by Prof. Li Wuwei (London: Bloomsbury Academic). Marina Guo used to be a cultural entrepreneur before her role in education & research. She is currently responsible for Arts Management programme and international collaboration at Shanghai Theatre Academy, and being the key coordinator for UNCTAD Creative Economy Academy Network.

BOP CONSULTING 英国 BOP 文化创意产业咨询机构

Paul Owens

BOP 文化创意产业咨询公司创始人 & 总裁，WCCA 项目负责人



Paul co-founded BOP with Jo Burns in 1997 after working as an arts and regeneration consultant for a decade. He leads our work on the links between creative industries and local and regional economic development, with a particular focus on the role of innovation. Paul regularly provides high-level strategic and policy advice to public and government bodies.

Outside BOP, Paul sits on the board of Northern Film and Media, and is chair of The Video College, a training and production institution for young people based in north Kensington.

Richard Naylor

BOP 文化创意产业咨询公司合伙人



Richard has been researching the cultural and creative sectors for over 17 years, in both the private sector and academia. He supervises all BOP's major research projects, ensuring their methods are analytically rigorous and appropriate to the task in hand. He led BOP's work on the 2008 Cultural Audit and brings theoretical insights to bear on issues of public policy concern, while offering practical solutions for our clients. His work has broken fresh intellectual ground in fields such as the development of frameworks for measuring the economic and social impacts of cultural activities.

Matthieu Prin

BOP 文化创意产业咨询公司研究员



Matthieu started working at BOP as a researcher, mainly working on the World Cities Culture Report. He received a master in Urban Governance from the Institut des Sciences Politiques de Paris (Sciences Po) where he specialized in culture-led urban revitalization developments in North and South American cities. He also received a BA in International Relations from the University of California Los Angeles.

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- 朱学奎 上海荧视文化传媒有限公司总经理
- 邴启鹏 上海禧满星文化传播有限公司董事长
- 黄意明 上海戏剧学院公共教学部教授
- 倪胜 上海戏剧学院科研处处长助理、副教授
- 尹永华 上海戏剧学院研究生部办公室主任
- 方军 上海戏剧学院创意学院党支部书记
- 唐芳 上海戏剧学院创意学院办公室主任
- 徐一文 上海戏剧学院创意学院讲师
- 朱晓梅 上海戏剧学院创意学院讲师
- 张蕾 上海戏剧学院创意学院助教
- 武鹏 上海戏剧学院 MFA 研究生
- 吴洁 上海戏剧学院 MFA 研究生
- 潘韬 上海戏剧学院 MFA 研究生
- 朱强 上海戏剧学院 MFA 研究生
- 沈珣瑛 上海戏剧学院 MFA 研究生
- 王叶飞 上海戏剧学院 MFA 研究生
- 洗晓茵 上海戏剧学院 MFA 研究生
- 朱锋 上海戏剧学院 MFA 研究生
- 黄墨寒 中国美术学院研究生、实习生
- 元季松 同济大学研究生、实习生
- 战令琦 同济大学研究生
- 侯卉娟 同济大学研究生
- 龚韵霁 同济大学研究生

ORGANIZATION DESCRIPTIONS

合作机构简介

MAYOR OF LONDON

GREATER LONDON AUTHORITY

The GLA is a strategic authority with a Londonwide role to design a better future for the capital.

It supports the work of the Mayor of London, helping his office to develop and deliver strategies for London.

It also supports the London Assembly in their role of scrutinising the work of the Mayor and representing the interests of Londoners.

While the Mayor and the London Assembly are elected by Londoners, the staff of the GLA are a permanent body that provides continuity in the ongoing development and delivery of strategies for London.

It is their role, regardless of the political background of the Mayor, his team or Assembly Members, to make sure that the work they do on behalf of London is of the highest standard that this great city deserves.



NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS

The New York City Department of Cultural Affairs (DCLA) is dedicated to supporting and strengthening New York City's vibrant cultural life. Among our primary missions is to ensure adequate public funding for non-profit cultural organizations, both large and small, throughout the five boroughs.

DCLA also works to promote and advocate for quality arts programming and to articulate the contribution made by the cultural community to the City's economic vitality. The Department represents and serves non-profit cultural organizations involved in the visual, literary and performing arts; public-oriented science and humanities institutions including zoos, botanical gardens and historic and preservation societies; and creative artists at all skill levels who live and work within the City's five boroughs.

Through its Materials for the Arts Program, DCLA provides free supplies for use in arts programs offered by non-profit groups and New York City public schools. DCLA has also changed the physical landscape of New York City through its Percent for Art program by commissioning more than 180 works of art by some of the world's leading artists at public building sites throughout the city.



CULTURE PROMOTION DIVISION, BUREAU OF CITIZENS AND CULTURAL AFFAIRS, TOKYO METROPOLITAN GOVERNMENT

Nearly 20 years before the Fundamental Law for the Promotion of Culture and the Arts was enacted in 2001, the Tokyo Metropolitan Government passed

the Culture Promotion Ordinance in 1983. Under the strong initiative of the governors, the city of Tokyo has enthusiastically promoted arts and culture.

In 2006, the city of Tokyo amended the 1983 ordinance and established the Tokyo Council for the Arts to review and determine policies pertaining to the arts and culture. The Council brings to its committee artists from numerous genres, and continues set Tokyo's major cultural policies. Furthermore, the Arts Council Tokyo (tentative name) is scheduled to have its first meeting in FY 2012. The council will make policy recommendations about the development of experimental programs, the promotion of international exchange, and the creation of an ongoing funding system (including donation restructuring).

The Culture Promotion Division, Bureau of Citizens and Cultural Affairs, Tokyo Metropolitan Government is in charge of administering the cultural facilities and operations of Metropolitan Tokyo. The division sponsors festivals that draw international attention and projects that build cultural networks in regional communities so as to encourage creative endeavour and the dissemination of arts and culture from Tokyo. For this purpose, it enhances partnerships with artists and NPOs, and supports further development of the civilian cultural sector.

The city of Tokyo has appointed up a liaison committee among those in charge of cultural policy in all 62 municipalities of greater Tokyo. This committee is proceeding with policymaking and forging a consensus. As the capital of Japan, Tokyo is closely affiliated with and works in policy coordination with the Cultural Affairs Agency which exercises jurisdiction over the country's arts and cultural administration.



IAU ÎLE-DE-FRANCE

IAU Île-de-France is Paris Region Urban Planning & Development Agency.

It has 50 years of experience in the urban development of the metropolis of Paris and international planning projects. Thanks to a 200-strong multidisciplinary staff with expertise covering all aspects of planning, IAU carries out a global conception of planning using an integrated approach (mobility and transport, urban project, demographics and housing, economic development, network management, vision of social practices, culture...). IAU issues a wide range of publications, available online at www.iau-idf.fr.

As a regional think tank, IAU is involved in the economic development aspect of culture as well as the capital region's cultural facilities and practices planning, providing guidance and support to decision-makers in their practical and political choices. Since 2005, IAU pioneered the creative sector and job cross-analysis in France. Its methodology and publications on the topic are now used by many partners in France such as other French metropolises, Universities, Insee (French Institute of Statistics), related bodies: Regional development agency, digital cluster Cap Digital...

ORGANIZATION DESCRIPTIONS

合作机构简介



GAUTENG TOURISM AUTHORITY

South Africa's Gauteng province is an inspiring region that caters to all business tourism needs. The Gauteng Tourism Authority, an agency of the Gauteng Provincial Government, promotes sustainable tourism in the region. In making Gauteng a world-class tourism destination, the authority aims to contribute to economic growth and the upliftment and empowerment of local communities.



BOP CONSULTING

BOP Consulting specialises in culture and creativity. We use our knowledge to develop public policy, and to advise clients in regeneration, property development, education, innovation and the third sector. Our work is focused in the following areas:

Research and evaluation

- We bring cross-disciplinary sectoral specialism that combines academic rigour with policy insight and practical knowhow to deliver:
- Economic, econometric & spatial analyses – of the size, profile, location and dynamics of cultural & creative markets and industries
- Programme/ project evaluation & impact assessment – deep experience in a range of contexts (e.g. skills development, sustainability, business support, capital projects, community empowerment), with sector-leading capability in social, cultural and environmental impacts, in addition to assessing full economic impact
- Scoping, auditing & benchmarking – 'R&D'-type projects where clients are seeking fresh sectoral intelligence in a messy world; the key is to fully define and specify the project at the outset
- Bespoke economic & social research – on a diverse range of areas such as Intellectual Property, consumer demand, innovation and skills

Clients

- National and international agencies (e.g. UNESCO, the European Commission, DCMS, IPO, NESTA, The British Council, the Georgian National Film Centre, the Heritage Lottery Fund (HLF), CCS and Skillset)
- International city-region governments such as the General Office of the Shanghai Municipal Government and the Greater London Authority
- Bodies that represent the UK's four nations, (e.g. Creative Scotland, Scottish Enterprise, and Arts Council England)
- Local authorities in the UK (e.g. Peterborough, Cardiff, North Yorkshire, and Birmingham)
- Charities and foundations (e.g. Human Scale Education, One World Media, The Media Trust)
- Higher education (e.g. the AHRC and ESRC, and the universities of Swansea, Falmouth and Ravensbourne).

Places and spaces

- Rooted in our research culture of delivering robust analysis and innovative solutions, we:
- Help cultural venues to realise ambitious capital projects, often by unlocking new partnerships and income sources
- Help public and private sector clients to understand demand for creative workspace, and to deliver it
- Design culture into mixed-use developments to create successful places that attract investors and visitors (with our partner Futurecity).

Clients

Our places and spaces clients span the commercial and public sectors::

- Cultural venues large and small (e.g. The National Archives, Leighton House Museum, the Wellcome Collection)
- Property developers and owners (e.g. Ballymore, Workspace Group, Capital and Counties, St George, New Covent Garden)
- Local authorities (e.g. the London boroughs of Kensington and Chelsea and Brent)
- Universities (e.g. Leeds College of Music, University of Glamorgan).

Strategy and planning

We work with:

- Organisations to help them respond strategically to changes in the market and the policy environment
- Funders to help them maximise the impact of their investments
- Cultural and creative organisations to develop new programmes and sustainable business plans; to facilitate board and trustee processes; to develop senior management teams.

Clients

Our strategy and planning clients include:

- Funders and strategic lead bodies (e.g. BFI, HLF, Museums Galleries Scotland, English Heritage)
- Cultural organisations (e.g. The British Library, The Lowry, The Reader, Streetwise Opera, Lyric Hammersmith)
- Trusts and foundations (e.g. Paul Hamlyn Foundation, The Media Trust, Calouste Gulbenkian Foundation, Esme Fairburn Trust)
- Higher education (e.g. The British Universities Film and Video Council, Higher Education South East)

BOP has offices in both London and Edinburgh.

www.worldcitiesculturalaudit.com

www.bop.co.uk



上海戏剧学院

上海戏剧学院的前身是上海市市立实验戏剧学校，1945年12月1日由著名教育家顾毓琇与著名戏剧家李健吾、顾仲彝、黄佐临等创立，顾仲彝为首任校长。1949年10月，学校更名为上海市立戏剧专科学校；1952年全国高校实行院系调整，山东大学艺术系戏剧科、上海行知艺术学校戏剧组并入学校，学校再次更名为中央戏剧学院华东分院；1956年，学校正式命名为上海戏剧学院，直属国家文化部。长期担任校长和院长的是著名戏剧教育家熊佛西先生。

2000年，学校转为由上海市与文化部共建；2002年，原上海师范大学表演艺术学院、上海市戏曲学校、上海市舞蹈学校并入学校。新组建的上海戏剧学院除华山路校区外，还有莲花路、虹桥路共三个校区，设有表演系、舞台美术系、戏剧文学系、导演系、电视艺术学院、戏曲学院、舞蹈学院、创意学院和继续教育学院、研究生部、公共教学部（社会科学教学部）；专业教学涵盖了戏剧（戏曲）、影视、舞蹈、美术、设计、管理等众多门类，是一所多学科综合性高等艺术院校。戏剧戏曲学是学校的主要学科，被列入国家重点学科。设有戏剧与影视学、艺术学理论两个一级学科博士点以及艺术学一级学科博士后科研流动站。

学校自觉承担为社会服务的重任，在服务社会过程中发挥文化建设排头兵的作用，受到社会各界的关注和好评。2005年，国内第一座多媒体演艺虚拟空间合成实验室落成。排演大型文艺晚会可省近半费用，上海合作组织文艺晚会和女足世界杯开幕式等重大活动的创意、呈现都在此完成；2008年北京奥运会开幕式导演7人核心团队中，4位是上戏教师或校友，被媒介誉为“上戏军团”；2010年上海世博会开幕式等各项演出、展示以及大型活动策划等，也留下了学校的足迹。音乐话剧《瞬间》、京剧《杨门女将》、芭蕾《四季》等一批优秀作品先后获各类国家和国际奖项，这些作品的诞生，既培育了青年艺术新秀，也扩大了学校的社会影响力，从而为国家文艺繁荣锦上添花。学校积极创建平台，不断提升国际艺术教育的交流层次，着力推出国际品牌、主动迈向国际一流艺术院校的行列。在国际小剧场戏剧节、国际剧协亚太局、联合国创意人才培训中心等高层次国际交流合作项目的基础上，进一步通过国际学术研讨会、艺术大师班、艺术大师工作坊、联合国创意论坛、国际著名院校合作联动（交流生互派、冬季学院举办、院校联盟轮值主席、学报轮流主编）等载体，大力提升自己的核心竞争力。

新的世纪、新的追求。学校广大师生员工以改革创新、求真务实的精神，积极探索、勇于实践，坚定不移地走艺术精品教育发展道路，热情投身文化大发展、大繁荣伟大事业，继续创造“出人出戏”的辉煌！

SHANGHAI THEATRE ACADEMY

Shanghai Theatre Academy (STA) used to be Shanghai Municipal Experimental Drama School, which was founded on December 1st, 1945 by famous educator GU Yuxiu and famous dramatists LI Jianwu, GU Zhongyi and HUANG Zuolin, and GU Zhongyi was the first president of the school. In October 1949, it was renamed Shanghai Municipal Drama College. In 1952 it became the East China College of The Central Theatre Academy through incorporating the Theatre Branch of Arts Department in Shandong University and the Theatre Group of Shanghai Xingzhi Art School. In 1956 the academy was formally named Shanghai Theatre Academy, under Ministry of Culture. Famous drama educator XIONG Foxi was the President of the Academy for a long period.

In 2000, Shanghai Theatre Academy became jointly sponsored by Shanghai Municipality and Ministry of Culture. In 2002, the former Acting Art College of Shanghai Normal University, Shanghai traditional opera school, and Shanghai Dance School are affiliated to the academy. The newly-formed Shanghai Theatre Academy has three campuses in Huashan Road, Lianhua Road and Hongqiao Road, including Department of Acting, Department of Stage Design, Department of Dramatic Literature, Department of Directing, College of Television Arts, College of Chinese Opera, College of Dance, College of Creativity Studies, College of Continuing Education, Division of Graduate Studies, Division of General Courses (social sciences). The disciplines cover drama (Chinese opera), movie and TV, dance, fine arts, design and management, making STA a comprehensive art university. Theatre Studies is the major discipline of the academy and a national key discipline. STA also has two PhD degree on Theatre Movie & TV Studies and Arts Theory, and a post-doctoral research center on Fine Art Studies.

STA is committed to serve the society by taking the lead in culture construction, and receives favorable comments from different sectors. In 2005, the first Virtual Simulation Laboratory on Multimedia Performance in China was established in STA, which can save half of the cost for the rehearsing of large cultural and art events. Many important events, such as the performance of Shanghai Cooperation Organization and the opening ceremony of FIFA Women, have finished the creation and simulation in the laboratory. In 2008 Beijing Olympics, among the core design group of seven directors, four are professors or graduates of STA. STA also contributed much for the performances,

