Legal & General

THIS MUST BE THE PLACE

THE ROLE OF MUSIC AND CULTURAL INFRASTRUCTURE IN CREATING BETTER FUTURE CITIES FOR ALL OF US

Presented by Sound Diplomacy

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CONTENTS

EXECUTIVE SUMMARY

Music and culture matter. They support communities, deliver experiences and foster resilience. Our report introduces the role and importance of music and culture in how we plan, build and steward our future cities and places.

It begins by analysing how the term 'future cities' has been defined and represented in policy, and the implications of how it has been interpreted. It then questions why music and culture are not included in future cities strategies and planning. The focus tends to prioritise the technology rather than the user.

We believe if music and culture are to be measured as a variable in the future cities debate, there need to be core principles that guide this thinking. To do so, this report introduces 10 such principles. They are:
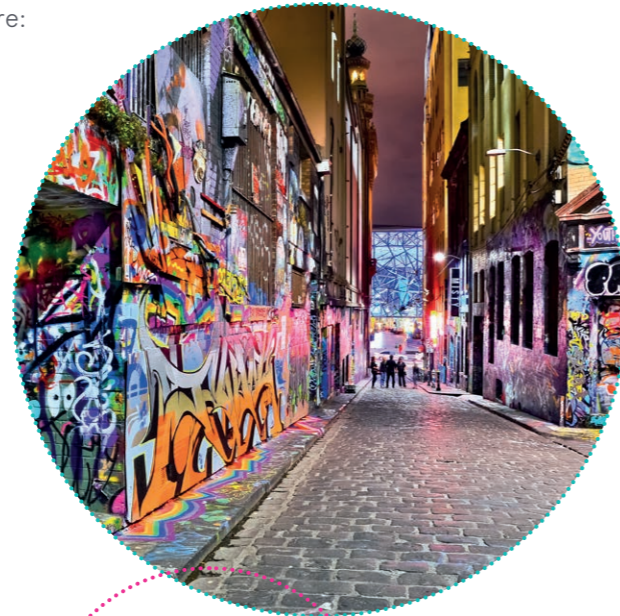
1. To create better Future Cities, we must support culture and music as an ecosystem.

3. Music and experience are embedded in residential experience.

5. A Chamber of Culture is as important as a Chamber of Commerce.

2. Future Cities start with buildings. They need to be culturally fit for purpose.

4. Music and culture supports more diverse, inclusive Future Cities.

6. Cultural infrastructure plans are key.

These core principles are backed up by case studies, each with lessons to be drawn for professionals across the global real estate sector. This is analysed across the development process, from envisioning land usage to bidding on it, detailed design, construction and eventual habitation. Music and culture impact all these phases and incorporating them in future cities thinking encompasses a variety of processes, from valuation to placemaking, stewardship to community development. In the end, the report argues that property is no longer an asset business, but one built on facilitating platforms for congregation, community and cohesion. By using music and culture at the beginning of the development process and incorporating it across the value chain from bid to design, meanwhile to construction, activation to commercialisation, this thinking and practice will result in better places, in all our future towns, cities and places. Future Cities are cities of interaction, cities of congregation and cities that cater, in their core, to culture. And music, being our universal language, is an effective tool to develop and sustain the best communities, no matter where we are.

7. Future Cities are cities of congregation.

8. Future Cities are cities where we age healthily.

10. Value capture – and trade – is part of Future Cities. Value is in interaction, not solely a transaction.

9. Buildings are creative platforms, not single assets.

MUSIC IS INCREDIBLY IMPORTANT. IT'S THE SPICE IN THE CHILLI THAT MAKES IT TASTE SO GOOD.

Will Wynn, Austin's mayor from 2003 to 2009[1]

CHAPTER 1
LET'S START WITH THE MUSIC

Image © Duncan Hewitt/Adobe Stock

1.1
INTRODUCTION

We are living in a world of cities. The UN estimates that 68% of us will live in urban areas by 2050[2], creating a greater need for resources and a requirement to build more with less. Cities and urban spaces are living organisms. People arrive and depart, places close, others open; and amidst all this change, we are trying to predict, plan and measure our impact, to maximise our ability to adapt.

The need to plan in order to successfully predict – and then support – our requirements in the cities of tomorrow is central to the narrative of Future Cities. The government defines 'Future Cities' as "a term used to imagine what cities themselves will be like, how they will operate, what systems will orchestrate them and how they will relate to their stakeholders (citizens, governments, businesses, investors, and others)"[3]. This is best illustrated by JP Eperhard at Carnegie Mellon University in 1966, who said, "the ability to build better cities lies in the technological base from which we work. When cities are seen as continuous urban systems unrestricted by political or geographical boundaries, we can create high-technology, systems-oriented companies with the capability to design and build better cities."[4]

As a result, discussion of Future Cities – alongside Smart Cities, Resilient Cities and Sustainable Cities – has been focused on the deployment of technology as a service to increase liveability. Investment in hard infrastructure – below ground, above ground, underwater, in the atmosphere – creates conditions that allow us to live in closer quarters, with resources distributed in a way that supports urban growth and regeneration.

WE ARE LIVING IN A WORLD OF CITIES.

However, one aspect of our cities that impacts us all is absent from the conversation: culture[5]. From music to art, theatre to dance, it is ignored in the planning of our Future Cities. For this report, we do not include sports within our debate but instead focus on music, as well as other cultural artforms – dance, theatre, visual arts, combined arts. In the 2014 Future Cities UK Government report, the word 'culture' is mentioned once, in the context of utilising technology to improve citizen engagement. Music, art, food and other experiences are mentioned as 'pop-up' activities in a section outlining the importance of vibrancy in planning future cities[6]. In National Geographic's *This is what our future cities look like* plan, all 10 principles are environmental, with only "a city that works for all" featuring culture in relation to preserving heritage. The role of safeguarding future heritage, or living culture, is not investigated[7]. We believe a city that works for all must understand not only how we work, but also how we play, relax and unwind. Only three global cities and states – London, Amsterdam and New South Wales – have cultural infrastructure plans[8].

THE UN ESTIMATES THAT 68% OF US WILL LIVE IN URBAN AREAS BY 2050.

We think this needs to change.

Culture, music, art and expression need to be active participants in our future city planning, or the technology being created and wired into our places, buildings and infrastructure will fail to serve those it intends to. This requires a paradigm shift that starts with those building towns, cities and regions. It begins with one resource – land – and how it is planned. As cities are growing larger, more dense and multicultural, it is culture that needs to be built into them.

LET CULTURE INTO PLANNING

Future Cities and Smart Cities have been at the forefront of the sustainability and planning debate in recent years. As populations increase, technology develops, and economic situations become more complex, urbanisation needs to change focus, to become more sustainable, and more developed towards those who live, work in, and visit the cities.

While there are many publications available on Future Cities, there is a noticeable gap in the mention of culture. In 2015 Prudential released *The Wealth of Cities. The investment implications of urban expansion*, which provides a detailed look at how quickly cities develop, and what can be done to encourage and support their growth. Although the report briefly acknowledges that culture is an essential aspect of cities for specific demographics, it is not considered a key driver for economic and urban growth[9].

Innovation lies at the heart of most reports on Future Cities, particularly concerning technology and ecological sustainability. The Arup report from 2014, *Future Cities: UK Capabilities for Urban Innovation* discusses an increase in cross-sector collaborations, and a need to develop cities so that they respond to the requirements of their citizens. The 5 core ways in which this report says this is happening are: spatial design; physical infrastructure; digital technology; commercial business services; and social service provision[10]. Culture is not included. Similarly, the UK Government Office for Science report, *What are Future Cities? Origins, meanings and uses*, culture is mentioned in brief, but mostly as an add-on rather than being considered in its own right[11].

There are two significant reports, however, on how culture can be used to build cities, particularly after war or natural disasters. The UNESCO paper, *Culture in city reconstruction and recovery* examines how urban growth and development can be affected by conflict and disasters, and how a framework that involves culture at the core can aid the recovery of cities[12]. This theme is also discussed in the United Cities and Local Governments paper, *Why must culture be at the heart of sustainable urban development?*, which looks at how, by keeping it at the core of planning, culture can be used as a tool for: social cohesion; sustainable development; economic development; policy-making; democracy and participation; community-building; climate change; and the celebration of local heritage[13].

> **MUSIC IS NOT ADEQUATELY ACCOUNTED FOR IN OUR LOCAL, NATIONAL AND GLOBAL PLANNING FRAMEWORKS.**

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In the original National Planning Portfolio Framework introduced in 2012, the first three objectives were: Plans should be genuinely plan-led; should be a creative exercise, not just one of scrutiny and; should be proactive in driving and supporting sustainable development[14]. This is what has governed the Future Cities conversation and the technologies created to support them. For example, VU.CITY's three-dimensional platform allows models to be uploaded to their systems, to overlay city, environmental and planning data on top, thereby allowing more collaborative decisions to be made across use, density and amenity provision[15]. The tool claims to "revolutionise the planning process", by bringing together disparate data sets into one comprehensive 3D model, which can demonstrate prospective impacts before approvals are granted[16].

Another tool, Commonplace, gives community members a more accessible platform to engage with the development process, providing a dashboard outlining how a specific community responds to a particular planning submission[17]. Both of these tools – and there are many more – are Future Cities solutions framed around the simplification of planning in its current state. Both focus on the individual, rather than the technology. Such advancements will continue to increase.

If music is embedded at the earliest stages of development, rather than inserted at a later stage, it will better enliven an area or create vibrancy. If cities better mapped and understood the soft infrastructure as well as hard, they could preserve, protect and enhance. This can start with music.

1.3
OUR CORE PRINCIPLES

We propose the following core principles, which will be discussed further in this report. Each core principle is backed up by case studies, using music and culture in general as a tool to explore how we can develop better Future Cities for all.

1. To create better Future Cities, we must support culture and music as an ecosystem.

2. Future Cities start with buildings. They need to be culturally fit for purpose.

3. Music and experience are embedded in residential experience.

4. Music and culture supports more diverse, inclusive Future Cities.

5. A Chamber of Culture is as important as a Chamber of Commerce.

6. Cultural infrastructure plans are key.

7. Future Cities are cities of congregation.

8. Future Cities are cities where we age healthily.

9. Buildings are creative platforms, not single assets.

10. Value capture – and trade – is part of Future Cities. Value is in interaction, not solely a transaction.

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Image © Sergey Borisov/Adobe Stock

CHAPTER 2
THE CORE PRINCIPLES

WHY MUSIC?

The music industry is in a period of significant growth. In 2018, the industry grew to a global value of $19bn for recorded music sales – a 10% rise on the previous year[18]. Music's ubiquity is fuelling its growth. Streaming has made accessing legal music easy and, as a result, music creators, performers and copyright holders are benefitting.

The UK's Performing Rights Society, which collects licensing revenues on behalf of UK songwriters and publishers, reported a 4.4% rise in earnings in 2018, totalling £746m[19]. At the same time, live music, festivals and concerts are witnessing a period of growth, with "millions of fans pouring into concerts ranging from giant festivals to grassroots music venues, generating a contribution of live music to the UK's economy of around £1b (£991m)"[20]. At the same time, music is being used to create new retail experiences on our high streets to increase profit[21] or inserted into shopping malls to enliven public squares and avenues[22].

Music is our universal language. We all speak it, wherever we are and whatever we look like. In Fargo, North Dakota, it is a tool for police officers to promote community unity[23]. For a group of planning consultants in London, it is an opportunity to raise money for LandAid[24]. Festivals light up our parks and squares, we use music to reduce stress on public transit during rush hour or to fight crime[25].

However, music is not adequately accounted for in our local, national and global planning frameworks. Its inclusion in town and city planning is on a case-by-case basis. Concert halls are erected without understanding the impact on those who will be – or will not be – performing in them in 10, 15 or 20 years. Recognising music as an ecosystem, as we called for in an article in *The Guardian*[26], is not wholly understood. This leads to challenges that impact the viability and liveability

❝ MILLIONS OF FANS POURING INTO CONCERTS RANGING FROM GIANT FESTIVALS TO GRASSROOTS MUSIC VENUES, GENERATING A CONTRIBUTION OF LIVE MUSIC TO THE UK'S ECONOMY OF AROUND £1B (£991M).

of our future towns, cities and places. This is because music – as a holistic ecosystem – affects everything. Sound travels, and one person's music is another person's noise. Moving to a vibrant town centre is welcomed until one can't sleep. Music can engage people of all ages, wherever they are, either improving cognition or reducing cognitive failure – but few policies acknowledge its power. In our Future Cities narratives, music is absent; our planning is silent. When issues occur, cities need to be retrofitted, which is expensive. The UK's Agent of Change Principle[27] was created in response to a crisis, rather than developed as part of smart planning. The same goes for antiquated public assembly or street performance ordinances. In New Orleans, during the world-famous Jazz and Heritage Festival, police stopped artists performing on the street[28]. Music is only active within 5% of UK care homes, despite decades of research outlining music's impact on slowing down dementia[29].

An active, intentional understanding of music's future needs within city planning addresses myriad issues. If we understand music's ecosystem as part and parcel of how we plan our cities, towns and places, our planning will improve.

To explain further, let's explore other ecosystems and how we plan for them: our roads, bridges and the electrical grid.

❝ WE HAVE NOW SEEN FOUR CONSECUTIVE YEARS OF GROWTH, DRIVEN BY GREAT MUSIC.

IFPI report 2019

2.2
FUTURE CITIES ECOSYSTEMS

When we pave roads, build bridges or deliver communication technology, we recognise a need to plan for the number of cars, or mobile phones, that will be using the infrastructure. Provisions are put in place to maintain it, from filling potholes to addressing electrical surges. Smart motorways measure traffic in an attempt to increase capacity and reduce congestion[30].

The UK government's Smart Grid Strategy, published in 2014, has evolved into a portal that measures every aspect of grid performance, from energy reduction to sustainability, security to customer care[31]. The Smart Cities Expo Inclusive and Sharing Cities Strategies incorporate the UN's Sustainable Development Goals in encouraging greater inclusivity through advancements in sharing technologies, such as not-for-profit FairBnB – an AirBnB-style cooperative that promotes sustainable tourism[32]. In its Right to the City strand, it focuses on sustainable placemaking and the right to a place, taking in issues of privately-owned public space and their impact on SDG #11, Sustainable Cities and Inclusive Growth. Each of these examples is a response to measuring the impact we have on our cities now, but also propose new methods of how we want our cities, towns and places to adapt for the future. By planning for less congestion and better motorways, we fit them with sensors and sophisticated technological advancements. By understanding the role of AirBnB on our communities, we recognise its value but understand that limits – or new models – need to be developed to create cities

that welcome tourists, rather than refuse them. To do this sustainably, each example is broken down into its component parts as an ecosystem. We must invest in green energy to meet our future demands or, as a recent UN report states, cut our meat consumption by up to 80% by 2050 to meet carbon emission goals[33].

In the Future Cities – across smart cities, resilience and sustainability – each of these challenges is met by deconstructing challenges within the ecosystem and developing technological advancements to address them. However, in music and culture's role in our cities, this is not the case. Around the world, from Baku in Azerbaijan to Chengdu in China, music infrastructure is being constructed with little understanding of its impact on music as an ecosystem, or its role in creating better, more sustainable cities of the future. Cultural infrastructure is meant to be for the masses, but it is often not thought of in this way when we envision our cities of the future. Music not being included in development strategies – from disaster relief to town centre regeneration – creates short-sighted solutions to long-term issues. For example, in

the London Legacy Development Corporation's 2018 Transport Strategy, it stated that the area's population was set to increase by 300% between 2018-2031. It adds[34]:

The LLDC area presents various unique challenges from a transport and connectivity perspective. In particular, the various event venues mean that travel patterns do not necessarily follow typical peak and off-peak timings and often create large surges in demand[35]."

This is one of the main challenges facing MSG Group and its objective to build a new arena in east London[36].

> **ALL FUTURE CITIES ARE CREATIVE CITIES. ALL FUTURE CITIES ARE MUSIC CITIES.**

2.2.1 EXAMPLES OF HOW MUSIC AND CULTURE ARE REPRESENTED IN PLANNING:

NATIONAL PLANNING POLICY FRAMEWORK
Included in the definition of main town centre uses, including bars, pubs, nightclubs, arts and culture[37].

LONDON PLAN
Section D12; 'Agent of Change'[38]

LLDC REVISED LOCAL PLAN
Guidance on the development and sustainability of existing and planned infrastructure[40].

MAYOR OF LONDON CULTURAL INFRASTRUCTURE PLAN
Interactive map, guidelines and supplementary planning documents to support the incorporation of culture in urban development[39].
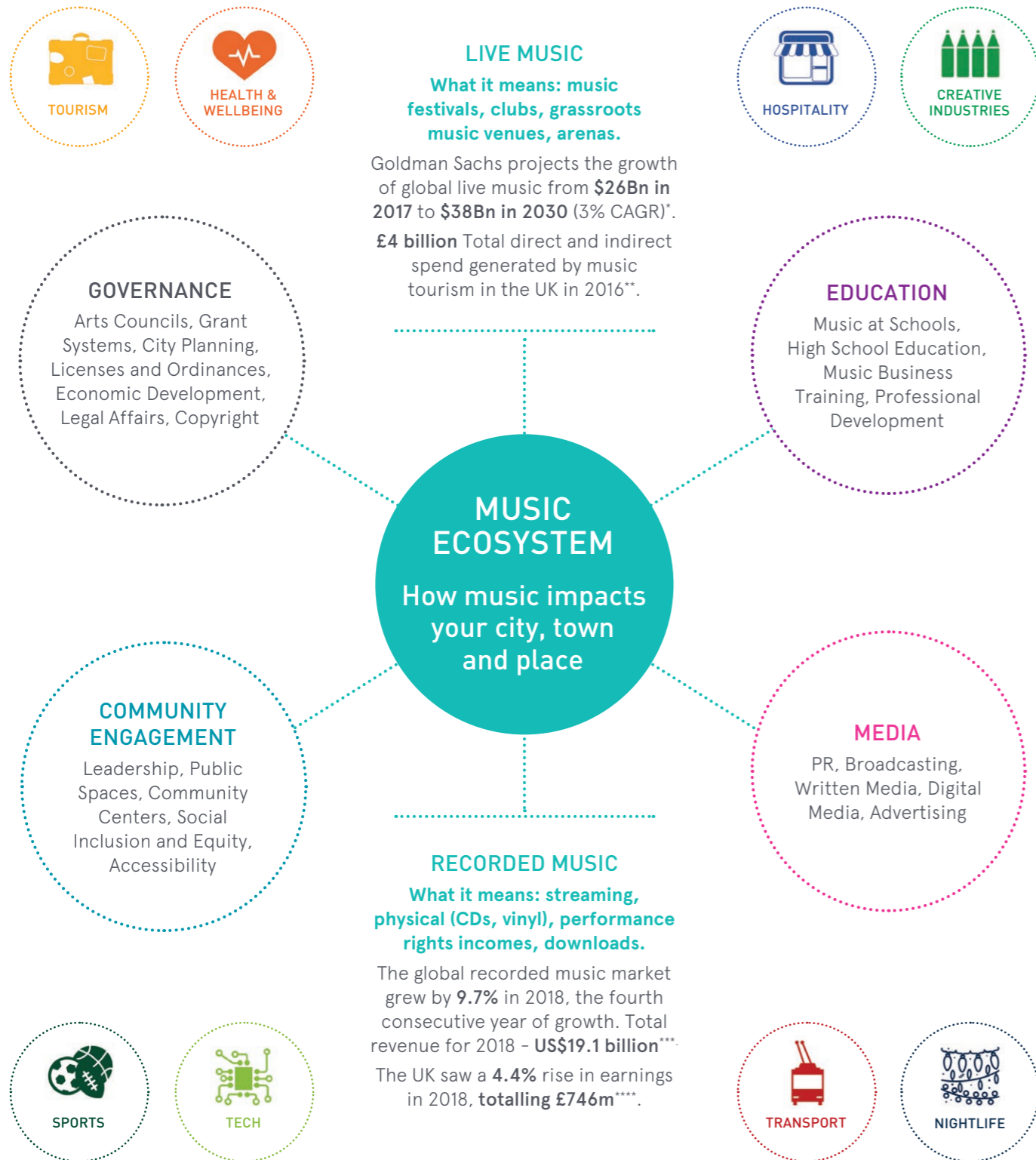

THE 'AGENT OF CHANGE' PRINCIPLE

A. Boroughs should ensure that planning decisions reflect the Agent of Change principle and take account of existing noise-generating uses in a sensitive manner when new development, particularly residential, is proposed nearby.

B. Development proposals should manage noise and other potential nuisances by:

1. ensuring good acoustic design to mitigate and minimise existing and potential impacts of noise generated by existing uses located in the area

2. exploring mitigation measures early in the design stage, with necessary and appropriate provisions secured through planning obligations

3. separating new noise-sensitive development where possible from existing noise-generating businesses through distance, screening, internal layout, sound-proofing and insulation, and other acoustic design measures.

C. Development should be designed to ensure that established noise-generating venues remain viable and can continue or grow without unreasonable restrictions being placed on them.

D. New noise-generating development, such as industrial uses, music venues, pubs, rail infrastructure, schools and sporting venues proposed close to residential and other noise-sensitive development should put in place measures such as soundproofing to mitigate and manage any noise impacts for neighbouring residents and businesses.

E. Boroughs should refuse development proposals that have not clearly demonstrated how noise impacts will be mitigated and managed[41].

2.3
MUSIC, CULTURE, THEIR ECOSYSTEMS AND THE BUILT ENVIRONMENT

Like motorways, electrical grids and strategies to meet Sustainable Development Goals, understanding music as an ecosystem will develop commonalities with Future Cities planning.

TOURISM

HEALTH & WELLBEING

HOSPITALITY

CREATIVE INDUSTRIES

LIVE MUSIC

What it means: music festivals, clubs, grassroots music venues, arenas.

Goldman Sachs projects the growth of global live music from **$26Bn in 2017** to **$38Bn in 2030 (3% CAGR)***.

£4 billion Total direct and indirect spend generated by music tourism in the UK in 2016**.

GOVERNANCE
Arts Councils, Grant Systems, City Planning, Licenses and Ordinances, Economic Development, Legal Affairs, Copyright

EDUCATION
Music at Schools, High School Education, Music Business Training, Professional Development

MUSIC ECOSYSTEM
How music impacts your city, town and place

COMMUNITY ENGAGEMENT
Leadership, Public Spaces, Community Centers, Social Inclusion and Equity, Accessibility

MEDIA
PR, Broadcasting, Written Media, Digital Media, Advertising

RECORDED MUSIC

What it means: streaming, physical (CDs, vinyl), performance rights incomes, downloads.

The global recorded music market grew by **9.7%** in 2018, the fourth consecutive year of growth. Total revenue for 2018 - **US$19.1 billion***.

The UK saw a **4.4%** rise in earnings in 2018, **totalling £746m****.**

SPORTS

TECH

TRANSPORT

NIGHTLIFE

2.3.1 ECOSYSTEMS

To create better Future Cities, we must support culture and music as an ecosystem.

Our future places must look at music and culture ecologically. Much like the way a building is an ecosystem, so is a community of creators, makers, consumers and disseminators. The manner in which we understand how to maintain a building is not translated to protecting, preserving and promoting music and culture in communities. In our future towns and places, a singular, ephemeral event to bring the community together won't establish long-term wellbeing or social impact benefits. Nor will an events programme that encompasses the activation phases of a development, but stops short of embedding music and culture into a scheme's viability and commercialisation. If we are to recognise an ecosystem, it must be understood. Are our facilities equipped to teach and train?

Most of us gravitate to what we can see, so more partnerships are established to support live music in development, rather than looking at it as an ecosystem. And by recognising how our spaces and places – environmentally, acoustically, spatially, accessibility – impact such ecosystems, safeguards can be put into schemes that support culture. As future place builders, establishing these protections begins with land management.

2.3.1.1 CASE STUDY: MAYOR OF LONDON NIGHT CZAR

How Does It Work? The Night Czar champions London's nightlife both in the UK and internationally, including safeguarding venues across the city. The role involves being the main point of contact regarding the night time infrastructure in London, hosting information-sharing sessions with professionals and residents, chairing the Night-Time Borough Champions Network and ensuring that the Mayor's Vision for London as a 24-hour city is put in place[42].

Since the creation of the role in 2016, the Night Czar has worked to strengthen protections for a number of venues around London by connecting business owners, developers, police, residents, community groups, local authorities and customers. The Night Czar is also in charge of Night Surgeries – a space for Londoners to discuss their experiences at night at organised visits and impromptu street and public transport conversations. In July 2018 the first signatories were announced to the Women's Night Safety Charter, part of the priority of the Night Czar to ensure the safety of women at night.

Who Pays For It? The Greater London Authority. The annual salary, part-time, is £35,000[43].

How Can It Support Future Cities? Cities will be supported around the clock, ensuring that workers, residents and visitors have the correct infrastructure to ensure their safety and enjoyment. In turn, this boosts economies, increases tourism, and builds an infrastructure that can support growth and further development. Having this implemented from the start creates a robust and sustainable city from day to night.

SO WHAT? Places that understand their night time cultures, economies and issues are those that are becoming more resilient. Pittsburgh, Pennsylvania, for example, saw one of the fastest growths of the creative class between 2005-2017; this is a city that developed a music strategy and has a Night Mayor[44]. Mixed-use developments are tied to their communities and surroundings culturally as much as they are economically and socially. The Madison Square Garden project in Stratford – seeking planning consent at the time of writing – is not just an entertainment premises for the community. It creates jobs, impacts transportation, light, water and electricity usage, and other core amenities. However, if seen as part of a wider ecosystem that includes music, night time and sensible land-use policy, it can be a facility that defines an area. Understanding our communities and the music and culture that defines them creates more sustainable, connected smart cities. This way of thinking is best incorporated into the design and viability phase. For every £1 spent during the design phase, it costs £10 to fix in planning and £100 to solve post-construction, according to the Design Council[45]. Using music and culture's ecosystem to understand communities is cost-effective.

*   Goldman Sachs (2018), Music in the air, retrieved from https://www.goldmansachs.com/insights/pages/infographics/music-streaming/

**   UK Music (2017), Wish You Were Here 2017, retrieved from https://www.ukmusic.org/assets/general/Report_WYWH_17.pdf

***   IFPI (2019), Global Music Report 2019

**** Music Business Worldwide (2019), "PRS for Music sees record 746m in revenue in 2018, but costs top 97m", retrieved from https://www.musicbusinessworldwide.com/prs-sees-record-746m-revenue-in-2018-but-payouts-dip-0-2-and-costs-soar-to-97m/

2.3.2 BUILDINGS

Future Cities start with buildings. They need to be culturally fit for purpose.

When developments, neighbourhoods and the space between them are designed, research must be undertaken at the design phase to understand the cultural viability of the area, as much as its financial viability. Buildings not suited for people underperform and become undervalued assets. Space must grow with its users. In our future cities, artists and cultural theorists should have a seat at the table during detailed design, review and adoption. What a community wants should be understood at this stage, rather than during the leasing phase. Most importantly, buildings, and the developments and neighbourhoods they create should be responsive, rather than rigid. This will increase yield year-on-year throughout the period of purchase or lease by providing more insight into the use of space as it reacts to interaction. By incorporating culture alongside cost and aesthetic at this early stage, we can understand what to build and why, how to measure its success, and how to react to its challenges earlier. This saves time, money and builds future-proofed and more culturally-connected communities.

2.3.2.1 CASE STUDY: CITY OF SEOUL OLYMPIC GAMES

How Does It Work? After hosting the Seoul Olympic Games in 1988, the city's focus changed from industrialisation to culture, to capitalise on the international image it had created. While many new buildings were developed to house this culture, the city's population increased, and more venues were needed. As a result, rundown factories and industrial buildings were repurposed or demolished to make way for new cultural centres[46]. This was a deliberate and intentional adaptive re-use, to galvanise culture's impact on the future development of the urban realm. Part of this project was the transformation of a former oil warehouse into the Oil Tank Culture Park, which is now dedicated to – and for – the public, hosting cultural and community events[47].

As well as creating new spaces, Seoul paid attention to cultural heritage by preserving and renovating existing structures that were historically important to the city. At present, the city is investing in Changdong 61, a new music and cultural development in the suburbs, complete with a re-used shipping container park aimed at creating affordable recording studios and rehearsal space, alongside co-working offices. A 20,000-capacity arena is planned to open on the site in 2022, completing this deliberate, culture-led development[48]. The purpose of this project is to redevelop Changdong, a residential area, and revitalise it through arts and culture. It is now one of Seoul's major arts and culture areas[49].

Who Pays For It? This was a municipally-funded initiative. $58.3 m was spent on the Oil Tank Culture Park[50].

How Can It Support Future Cities? Urban regeneration is driven by culture in this city and, alongside sustainable tourism, has turned the city into a model for other cities worldwide. Culture has helped to revive and regenerate otherwise unused areas, and is continuing to support growth in these spaces[51].

SO WHAT?

For 30 years, the use of space and the built environment in Seoul has focused on culture and, more recently, music. The Changdong strategy offers placemaking opportunities, while leisure and retail leasing have increased, buoyed by the arena announcement (to be run by AEG). This joined-up approach across regeneration, leasing, retail and placemaking around a particular artform pays dividends by focusing on the creation of an ecosystem. The city will benefit from addition 200 gigs per year in the new arena, plus a way to better capitalise on a sector that brings in $5 for every $1 spent[52]. This benefit subsidises the adaptive re-use of the shipping containers. In addition, a once-derelict plot of land has been re-animated, a trend that began in 1988 and continues across the city.

2.3.3 EXPERIENCES OF RESIDENTS

Music and experience embedded in residential experience.

How we live is changing. In 2017 the number of households in the UK in the private rented sector reached a high of 4.5m (up 63% from 2007)[53]. In a recent survey, 53% of respondents would consider buying a co-living product[54]. We are also living in closer, denser quarters. From the dizzying streets of Chongqing in China – a city projected to grow to 31m by 2025 – to the array of skyscrapers being built in London, we must adapt what we expect and get from our home. However, what hasn't changed – and what cannot be automated – is our need for experience and community. Communal spaces only work if people use them. We sleep peacefully if it's quiet; noisy neighbours, or sound leakage from a bar or music venue across the street, impact this. So if more of us reside in less space, how we create – and allow for – this experience is integral to building places to live for, rather than merely places to live. Our future communities are platforms as much as homes. Buildings and the public realm need to be wired to facilitate experience. Free wifi is now standard, but 5G connectivity remains elusive in some countries. Single glazed windows and noise transferring (rather than absorbing) building materials remain in use. If we don't design and build our future cities to facilitate and welcome music and experience, we lose what makes them worth living in.

2.3.3.1 CASE STUDY: ARTSPACE

How Does It Work? Artspace is one of the United States' premier developers focusing on artists lofts, live-in studios and co-living spaces, and arts centres. In 2017, opportunities were created for low-income artists with the provision of more than $3 million in rent subsidy. This led to thousands of visitors to over 600 cultural and community events held in Artspace buildings[55].

Who Pays For It? Artspace has 52 properties in operation, 7 properties in development, 15 properties now leasing, and 230 communities consulting with them[56]. Projects are funded through public funding sources and private sector funding (bank financing, and individual and community philanthropic support).

How Can It Support Future Cities? There is a trend in the build-to-rent sector to add experience to the residential offer. Artspace focus on artists and mixed residential units offers more interaction between residents, some of whom creating their content on-site. This is one of the only examples of a development company specifically focused on artists (of all kinds) and creating a residential experience focused on them.

SO WHAT?

Here is an example of that has engaged, improved and better-supported community development. For Artspace, their model is unique, offering opportunities to embed artists more into communities.

However, lettings agents, BIDs and marketing professionals lack the understanding, or network, to understand how to incorporate artists more into residential schemes. It's time to start thinking about involving new team members – such as creators, musicians or artists-in-residence – who not only develop experiences but create systems that complement sales, lettings and planning conversations. The best places understand the need to plan for experience, rather than dictate what it should be. As we have seen, cultural workshops can lead to new parks; discounted tickets can lead to more civic engagement; a song you hear on the street can change your perception of where you live or are. A smart team knows this, and plans for it.

2.3.4 DIVERSITY

Music and culture support more diverse, inclusive Future Cities.

Creating an environment that supports diverse, inclusive community development should be at the heart of all future development. Ensuring places are uniformly accessible is a must in all manners[57]. Introducing a diverse cultural offering and choosing how to do this in a way that engages the broadest section of a community is also a tool that creates communities that listen to each other more. We believe future cities must be places where people have a voice and exercise it in a supportive manner (even if critical), and this begins in the master planning and detailed design phase. Much of this stage focuses on the built environment, but opportunities are lost if culture is not an equal part of this process. For example, it could include which walls can be used for public art, designing public realm as a soundscape as much as a streetscape, or developing a deep understanding of the culture being created, disseminated and enjoyed in the community. That is why it is necessary – as early as the bidding stage – to map an area's cultural infrastructure and identify its diverse offering. It should be open-ended and retained throughout the design and planning process. And it should be used to invite communities in, as early as possible, to define the cultural offer in the same way as engaging branding, marketing and placemaking professionals. By doing so, issues of access often manage themselves. If there is engagement in the front end, it becomes sticky, rather than ephemeral. It supports other design choices to promote access, fairness and social inclusion. It lifts communities as they change.

2.3.4.1 CASE STUDY: WIRED4MUSIC

What Is It? A music network for Londoners ages 16–25.

How Does It Work? The organisation is membership-based. It is free to join and includes access to drop-in sessions, guidance, funding, conferences, open mic nights, and workshops[58]. The programme is controlled and directed by the 2,000 members of the network. Diversity is central to the scheme. Wired4Music provides opportunities for aspiring performers, producers, event managers, promoters and campaigners to come together, collaborate, and learn about the industry.

Who Pays For It? Run by the Sound Connections charity, the programme receives funding from the National Lottery, Arts Council England, and the National Foundation for Youth Music[59]. There are opportunities for progressive developers to be involved in this initiative.

How Can It Support Future Cities? The programme provides critical experience to its members, allowing them to build up expertise and develop more confidence in themselves and their abilities. While music is the tool, the goal is to produce aspiring creatives and open up opportunities they may not have had. These are the individuals who create the narratives that build up places and sustain them in the future. These types of initiatives are often created in response to a lack of provision in the built environment caused by these needs not being considered at the design phase. Understanding them from the start means they can be better supported. They provide further opportunities for communities to access culture and define their spatial and place narratives.

SO WHAT? Access means more than what is defined in planning consent. Safe, well-lit and physically accessible walkways, buildings and streetscapes are only part of what make a place work. To develop a broader understanding of a community, local culture must be mapped and regularly remapped. In doing so, grasping how space can be used is a conversation with the community, rather than dictated to it. This type of cultural access tends to happen through events programming, but it should be a holistic process through the development of a project. New ways of engagement are created, which often develop a canon of cultural outputs that can be brought into plans.

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2.3.5 A CHAMBER OF CULTURE

A Chamber of Culture is as important as a Chamber of Commerce.

In Fargo, North Dakota USA, community organisation Folkways – a music-focused community development agency – is creating a new model for looking at urban regeneration and city development. Here, instead of creating a Chamber of Commerce or Business Improvement District, the organisation is creating a Chamber of Culture. A group of businesses contribute to a fund to support cultural development in the neighbourhood they share because they recognise the value the shared cultural offer can bring. This includes engaging music promoters, local breweries, community theatre, public art, dance companies, independent cafes and restaurants and local government, where a tax is levied on earnings that is dedicated to community events, festivals, fairs, markets and cultural education. If this was created at the beginning of a development process, a model could be initiated where cultural offers are not only built-in, but a funding model is put in place to sustain them. In doing so, a process can be initiated where the social impact of the investment can be monitored from the beginning, including local engagement, health implications and wellbeing monitoring. Right now, this is a concept rather than a project, but in our future cities and places, here is an opportunity to rethink how we create cultural capital. What if all mixed-use developments had their own Chambers of Culture? What if there was a city-wide network of cultural chambers to share best practice? What would the implications be?

2.3.5.1 CASE STUDY: QUEENSLAND CHAMBER OF ARTS AND CULTURE

How Does It Work? This voluntary organisation is one of the closest initiatives to the idea above. It is being developed at the time of writing and claims to advocate for arts and culture in Queensland, and to highlight the value of arts and culture. It is formed of representatives from across the arts sector and state. The Chamber aims to make culture, arts and creativity central to civic life, economic development and political priorities in Queensland[60].

Who Pays For It? The Chamber is currently in the process of being set-up and raising capital funding.

How Can It Support Future Cities? There is a minimal cost to creating such an initiative, and it brings together an influential network, which can advocate for community initiatives or support plans or applications that may impact them. It also provides a talent pool to engage with across activation and commercialisation of new sites.

SO WHAT? There are multiple models for engaging culture in communities, but they do so by accepting a situation where culture remains in one camp and business in another. A Business Improvement District uses culture to improve its collective bottom line, and a cultural district embeds economic objectives into its plans. But how are those initiatives capturing, measuring and assessing the value of music and culture's impact on communities? From the development of music boards in Bristol[61], Liverpool[62] and Manchester[63] to London's Night Time Commission[64], de-facto cultural community forums are becoming more prevalent in our towns and cities. Run alongside the planning process, such initiatives create new opportunities to engage communities and create better places. In Bracknell, an L&G-led initiative to create an Evening Economy Forum led to new events across the town's Lexicon development. Engagement enhances experience. And this has wide-ranging benefits from creating new tourist destinations to better public realm and less friction during transitional periods.

AS CITIES ARE GROWING LARGER, MORE DENSE AND MULTICULTURAL, IT IS CULTURE THAT NEEDS TO BE BUILT INTO THEM.

2.3.6 INFRASTRUCTURE

Cultural infrastructure plans are key.

Infrastructure, zoning and land use plans rarely extend to understanding a place's cultural infrastructure (from a music venue to a business trading in guitar lessons, to an opera school). Only a handful of cities – London and Amsterdam – have mapped their cultural infrastructure and in all of them, the focus is on the built environment. Only one London borough, Southwark[65], has a cultural spaces register, which maps available cultural space and advertises their availability to residents. Developers rarely do this. That's because there isn't an ethos which stresses that understanding what we have is key to creating better cities and places. The result is often a piecemeal effort, which can create unwanted competition, or miscalculates potential viability of a particular art form in a specific site. For music, most of us prioritise what we can see: venues, festivals, ephemeral experiences. The process of music, or any other art form, is no less valuable to communities, but it happens behind closed doors. Mapping existing provisions should be part and parcel of all urban regeneration plans. Knowing what one has helps define what one needs.

2.3.6.1 CASE STUDY: CULTURAL INFRASTRUCTURE PLAN, LONDON

How Does It Work? In May 2019, The Mayor of London released his – and the first – Cultural Infrastructure Plan for Greater London. The plan includes a toolkit; a cultural infrastructure map with a range of datasets including transport, planning and demographics; new funding programmes; original research; and new policies[66]. It is open-source, so the Cultural Infrastructure Map clarifies the true scale of what exists in London[67].

Who Pays For It? Part of the Mayor's 2016 election manifesto, it was funded by the Greater London Authority. £225,000 was allocated for the plan[68].

How Can It Support Future Cities? All our cities, towns and places require spaces in which people can congregate, create and enjoy experiences. Cultural infrastructure involves planning, ideally from the very beginning of a project or development rather than as an addition. The Cultural Infrastructure Plan addresses this by calling for all of London's 33 local authorities to develop their own cultural plans and identify opportunities for more infrastructure[69]. This is a measure that aims to better understand what infrastructure London needs in 5, 10 and 15 years time. This strategising is routine for roads, schools, water supplies, electricity, rubbish removal and air pollution. The same thing should happen for culture.

Image © oscity/Adobe Stock

SO WHAT? Right now, the tools used to measure what's best for communities lack clarity. Cultural Infrastructure Plans can be used to reinvigorate existing spaces, such as repurposed shopping centres or high street units. The insight they provide can result in added services for local authorities and partners. These can be used across a development process – including negotiating a mix of uses or additional residential capacity – to support the added cultural amenity that would have a better chance of success. There are no drawbacks to understanding the cultural infrastructure of an area. Understanding a community creates better, more viable places.

2.3.7 COMMUNITY AND INCLUSION

Future Cities are cities of congregation.

When walking around Argent's King's Cross development, visitors pass through Granary Square to get to bars and restaurants, offices or the new shopping centre, Coal Drops Yard. The square, while privately owned, hosts events, conferences and community gatherings, and operates a children's water feature on hot days. In 2016, 325,000 people attended events on site[70], with footfall expected to reach 20m per annum when the development is complete[71]. Public realm and privately-owned public realm are prevalent in London. The Scoop, a Broadgate Estates' site outside City Hall functions similarly, as does London's Southbank Centre.

These areas are in every city and are becoming increasingly important. Why? Because we are suffering from a loneliness epidemic[72]. In many cities, especially in the United States and the UK, cuts in public transport services mean travelling to cultural experiences is becoming more difficult and expensive. Well maintained public realm makes cities safer; they also bridge the socio-economic divide. But they are under threat. Regulations are rife in these spaces, including bans on public gatherings, protest or street performance[73]. While this can maintain order, it leaves squares quiet and bland. Our future cities and places must plan for congregation, much like what Argent has accomplished at King's Cross. Through streetscape, horticulture, performance pitches, playgrounds and other cultural amenities, Future Cities plan for people to interact; our squares, regardless of who owns them, are the best places to ensure this happens.

2.3.7.1 CASE STUDY: GRANARY SQUARE, KING'S CROSS – LONDON

How Does It Work? Granary Square is a new development within King's Cross. Bars, restaurants, cafes and a university surround a fountain courtyard. It's part of the £3bn redevelopment of the area, and is aimed at everyone from families to workers, students to tourists[74]. Regular events are held in the square, while local offices and Central Saint Martins University keep daily footfall at a high. Developers have retained aspects of the area's industrial heritage by using salvaged materials[75].

Who Pays For It? The project is led by King's Cross Central Limited Partnership, which owns the land[76].

How Can It Support Future Cities? The entire concept revolves around community, creating a fun and accessible environment for workers, families, students, visitors, and locals to come together and communally experience the spaces. The whole area has been rebuilt with community at its core, using seasonal events, live performances, sporting events, exercise, and concerts as just a few of the ways in which people are encouraged to share and enjoy the space.

Image © tendai/Adobe Stock

SO WHAT? If a square or a place for community congregation is not at the heart of a mixed-use development, it is not being built to be a thriving place in 5, 10, 15 and 50 years time. Just as environmental concerns – from airflow to wind speed – are calculated to understand how people move around the built environment, we must also think of our squares and public realm in the same fashion. Providing electrics and cabling beneath paving in public realm can regulate noise and promote more sustainable street performances. Providing more benches and places to sit encourages conversation. Ensuring a programme of events occurs year-round, with community involvement, is part of this. This is an important variable in measuring viability for a site and creating stickiness. It must be a priority rather than a secondary provision.

2.3.8 HEALTH AND WELLBEING

Future Cities are cities where we age healthily.

The number of people in the world aged 60 has tripled since 1950, meaning nearly 2.1bn people will be over 70 years old by 2050[77]. According to the UN, by 2050, older people will outnumber children under 10[78]. Our built environment must adapt to the needs and challenges of this ageing population. As a result, one objective explored in a number of reports, including Pi Labs' *Real Estate and the Aging Population*, is healthy ageing in place. The more people can live at home, supporting their individual or partner's needs, the more cost-effective it is across the built environment. The report touches on "tuned-in interiors" which respond to sensory depletion and "the art of placemaking" because 48% of those aged 65 consider television to be their most trusted companion[79]. Our future cities must be those where we can age healthily. As the report continues: "Reducing the distance between transport stops, shops, benches, trees for shade, public

toilets and improving pavements and allowing more time to cross the road all encourage older people to go out" must be embedded into plans from the beginning. Art, music and culture also play significant roles. Music is fundamental to promoting healthy ageing. It brings people together, elicits memories and creates a communal experience. However, our social care facilities and hospitals often lack provision to facilitate it, through both hard infrastructural deficiencies and a lack of networks. A Future City is one that embeds culture in its healthy ageing and wellbeing strategy and uses it to make informed decisions about how we develop future homes, buildings and facilities for an ageing population. If musicians are part of design panels for senior care facilities and hospitals, or artists embed their craft into streetscape design alongside accessibility provisions, the places we build now will sustain us as we all grow older.

> **WE BELIEVE A CITY THAT WORKS FOR ALL MUST UNDERSTAND NOT ONLY HOW WE WORK, BUT ALSO HOW WE PLAY, RELAX AND UNWIND.**

Image © Georgy Dzyura/Adobe Stock

2.3.8.1 CASE STUDY: SILVER LINING, SAGE GATESHEAD

What Is it? A project for over-50s through the music venue, Sage Gateshead. It works with volunteers, care home residents and their carers[80].

How Does It Work? It aims to promote wellbeing through musical activity and reduce health decline among older people who are most at risk of social isolation and health issues. Volunteers and carers learn how to play instruments and are given the skills to deliver music sessions within care settings, with a particular focus on the performance of songs known to residents. The core goal is to increase the mental and physical health of care home residents who have dementia, while giving volunteers and care staff new musical skills. The project intends to create a social link outside of care homes that will continue beyond the funded programme. 652 participants take part in the project. Although continued funding for the project isn't guaranteed, it is hoped that

a legacy will be left in residential homes and will continue on a long-term basis. Volunteers have been given the skills required to continue this work, and share best practice at network days[81].

Who Pays For It? Adult and Community Learning Fund, via the Skills Funding Agency. £34,000 is provided to the project by the Adult and Community Learning Fund[82].

How Can It Support Future Cities? As the population ages, cities need systems in place to support the mental and social wellbeing of adults. 70% of people in care homes have dementia[83], and it has been proven that music soothes and alleviates symptoms[84]. Silver Lining also provides key skills to volunteers and care providers, giving them social outlets and opportunities for adult learning. The development of legacy programmes provides cities with the tools for future growth and sustainability.

SO WHAT? The property sector is a market leader in creating and initiating solutions that promote and facilitate healthy ageing. Lendlease operates a Loneliness Lab, while L&G invests in the International Longevity Centre and facilitates mortgage plans that allow customers to consolidate debt and make repayment more affordable[85]. However, there's a lack of connection between the role of art, music and culture, and how those responsible for building our future places develop infrastructure that supports healthy ageing. Having cultural expertise in-house from design to construction allows for more adaptive uses and enables developers to insert more community amenities into schemes. This can be supportive of both CiL and Section106 obligations, but also creates new marketing offers for an expansive, growing and income-rich section of the population. Those who grew up with The Beatles now have free bus passes. Music is the only cross-generational artform, where parents, grandparents and children often listen to the same songs. Embedding facilities for culture in development, and planning for them, can be competitively advantageous; it is also a tool to increase value and enliven communities.

A LOCAL PUB VENUE

2.3.9 MULTIPLE USE

Buildings are creative platforms, not single assets.

Our buildings are only as good as the human stories that are created in them. If places are not built to allow this to happen, they become bland and faceless. The built environment facilitates experience, one of the most lucrative currencies being traded. No longer are buildings single assets, framed on individual yield and separated from the rest of their community. Now, a building, especially one designed to welcome people during the day and evening, is a space of mixed-use. Hotel lobbies must also be bars, tourist centres and gift shops. Shopping malls must also be community centres. Music venues are also restaurants. And all must be connected so information – and spontaneous experiences – can be shared in an instant. No longer are districts or angular buildings dedicated to specific uses the norm. Buildings are creative platforms first, and assets second.

> **BUILDINGS MUST BE TREATED AS PLATFORMS, NOT ASSETS.**

Image © Markus/Adobe Stock

2.3.9.1 CASE STUDY: MIDCITY HUNTSVILLE, ALABAMA

What Is It? A community district with entertainment, dining, residential, and retail options.

How Does It Work? Built on land formerly used for a shopping mall[86], MidCity District was planned through careful research into how people congregate, what residents look for in a place, and how venues, structures and areas can be used in multiple ways. Fitness and recreation, natural gathering spaces, accessible streets, inspired architecture, vibrant neighbourhoods and intimate spaces form MidCity[87].

Once complete, the site will include 350,000 square feet of retail, around 150,000 square feet of office space, 500 hotel rooms, and 1,200 amenity-rich residential units. At least 70% of the businesses at MidCity will be new-to-market. There will be an amphitheatre, bike and walking trails, a public park, fitness centres, and eateries. Building on the reputation of the city, it will create a new destination that is designed to be a social and economic focal point for the diverse and dynamic community, as well as a tool for recruitment and retainment of the younger workforce. The development also includes a TopGolf facility, a climbing gym and from 2022, an 8,000 capacity amphitheatre.

Who Pays For It? Public and Private Investment. Huntsville-based developer, RCP Companies, is in charge of the site in partnership with the City of Huntsville. It is an $850m redevelopment.

How Can It Support Future Cities? The creation of destinations is key to the survival of cities. Entertainment, retail, food, drink, offices and homes help to create hubs within cities. Because people will use these spaces, they will continue to grow, both in size and popularity.

Image © RCP Companies

> **IF MUSIC IS EMBEDDED AT THE EARLIEST STAGES OF DEVELOPMENT, IT WILL BETTER ENLIVEN AN AREA OR CREATE VIBRANCY.**

SO WHAT? We must look at developments as facilitators of experience as much as fixed assets. This means better understanding the needs of users – from tenants to customers – in the design phase and planning for them throughout construction. It is important that a place has a story to tell. To enable this, it is best to widen the team responsible across a development phase and bring in involved parties to communicate earlier. Leasing agents can be involved in design; marketing and branding teams can have input at bid phase; surveyors can be brought in to examine the viability of meanwhile uses. Increased interaction will create more adaptable places for experience. This is what will sustain Future Cities and make them more vibrant and liveable.

2.3.10 VALUE

Value capture – and trade – is part of Future Cities. Value is in interaction, not solely a transaction.

We propose that value capture be calculated with the same importance as immediate value and be utilised to support cultural infrastructure. Tax Increment Finance (TIF) is already used to fund capital infrastructure projects, where the projected tax of a future project is used in advance to fund a project, such as the Northern Line extension in London[88]. TIF financing could be reimagined as a tool to project future value capture of a cultural asset, and thereby fund its development. For example, if we understand that a prospective music venue would provide 50 new jobs and £20m in economic impact over the first two years of its opening, a cultural provision for TIF financing - as cultural infrastructure - could be used as a funding mechanism. We could all benefit from cultural infrastructure, like transport or other core services.

If we better understood the impact of cultural infrastructure on future value, tax receipts, jobs and urban regeneration, could an investment vehicle be created, similar to capital infrastructure TIF finance, so that value be front loaded to support and sustain music and culture across the whole neighbourhood? Whether it's the development of a space or investment in community activities, all can capture value if planned, collaborated on and executed correctly.

However, the ability of a music venue, for example, to create value around it is not well understood. Only anecdotal examples abound in our thriving towns and cities. A well thought-out development changes communities. Often, it is not that singular building that is of most value. The Elbphilmarmonie in Hamburg was €700m over budget, but it has transformed the city[89]. The Village Underground music venue in London has been instrumental in the transition of Shoreditch into one of the UK's leading cultural areas, but it is a collective of car garages under a railway[90].
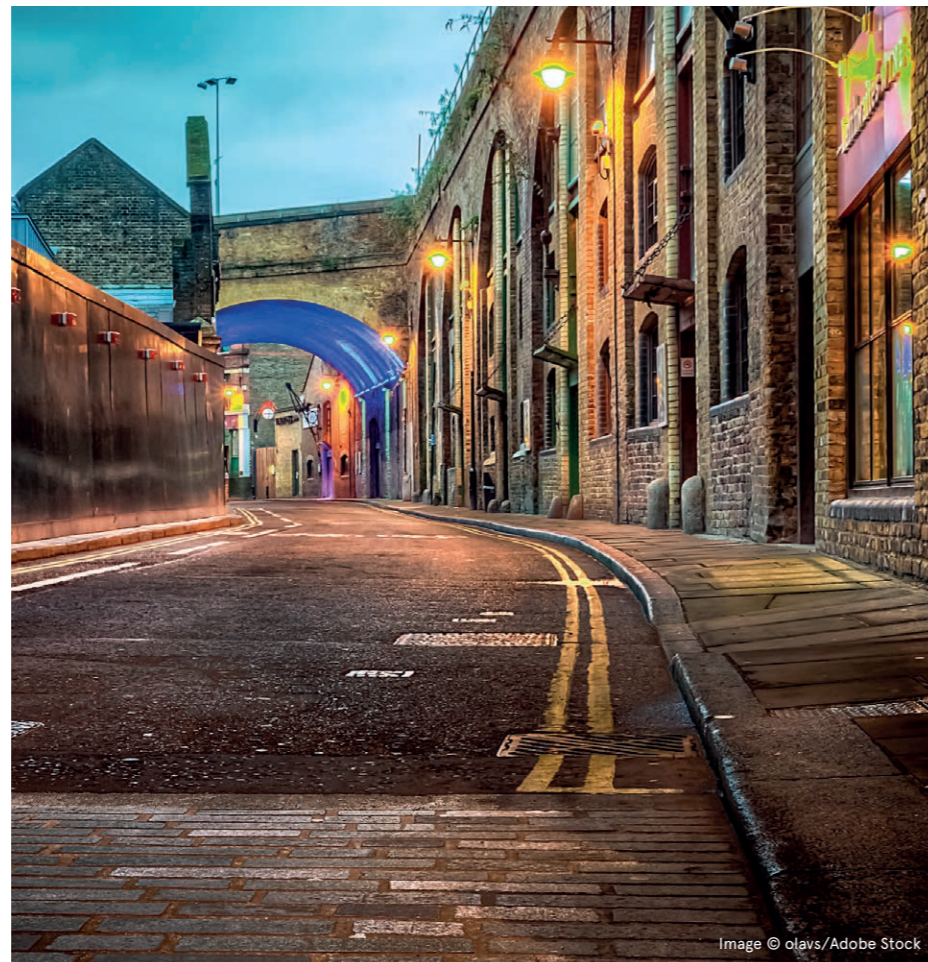
We tested this by assessing a venue in North London, in an article on *CityMetric*. We found:

It sees 285 people go through its doors each day, each spending an average of £15 per head on entry fees, alcohol and food.

It's open seven days a week, and has a capacity of 250.

Image © olavs/Adobe Stock

Estimations included*:

60 per cent live locally

Of these, we estimate that 80 per cent took the tube and 20 per cent took taxis at a cost of £15 per ride.

Half of those walked or cycled, half took public transport to get to and from this venue, at a cost of £2.30 each way.

The other 40 per cent commuted from other parts of the city.

In 2018, it contributed £94,000 in PAYE, £9,000 in business rates and £200,000 in VAT, plus alcohol duty.

One-third of these 285 people ate out, either before or after visiting this venue, each spending another £15 per head.

Rent costs are £60,000 per year[91].

Total economic impact: £1.6m to the local economy each year, outside of its independent takings as a business. Those total to £1.8m.

Furthermore, this venue employs 12 people at the London living wage. In total, this venue is worth, theoretically speaking, as much as £3.4m a year to the local and national economy.

Since the venue opened in 2009, Dalston has seen its average house price increase by more than double, from £313,022 to £631,3029[92]. The area has seen hundreds of new businesses, and a revamped local market. Can the development of future cultural spaces, such as this venue, be investigated via a potential value capture mechanism?

Too often, music and cultural buildings are undervalued, because there is a lack of understanding about the value they capture for the community they serve. Future places should prioritise these sites, but only when a defensible equation that recognises their value capture is developed. Future Cities are those that expand value capture; music is one of the best places to start.

* These figures are an estimation, and taken by updating 2015 figures in the cited article to include 2018 takings and estimations from the owner.

2.3.10.1 CASE STUDY: DE CEUVEL, AMSTERDAM, NETHERLANDS

How Does It Work? Previously an industrial shipyard with high levels of pollution, De Ceuvel was acquired in 2012 from the Municipality of Amsterdam. The plot was used to develop a community of entrepreneurs and artists who make use of the creative workspaces, a cultural venue, sustainable cafe, bed and breakfast and studio/office spaces[93]. Volunteer days are held frequently to encourage people to come to the space and help make it more inviting and sustainable. The cultural programme of De Ceuvel is designed around innovation, sustainability and the role art and culture can play within them. The community vision involves sustainable workshops and lectures, film, music evenings and art exhibitions, and the local neighbourhood is encouraged to visit and take part[94].

Who Pays For It? It is paid for privately through (landscape) architects, engineers, creatives and social entrepreneurs. An initial start-up grant of €250,000 and an extra €200,000 helped launch the space. Tenants pay around €65 per square metre, per year[95].

How Can It Support Future Cities? Innovation and sustainability are essential elements of the Future Cities debate. The threat of climate change means cities have to develop sustainably. The value in culture with this project is in the interaction between companies and locals, teaching residents how to take responsibility for their local areas, using creativity to demonstrate the multiple ways that's possible, and increasing the desirability of living in a place through these conscious partnerships.

SO WHAT? Future developments must be active participants in creating financing models to sustain culture, community and place. If an area improves and yield increases, the amenities and intangible culture that is part of the core that led to this must be protected. Without London's The O2 arena on the Greenwich Peninsula, the value of residential, commercial and office in London's docklands would be significantly less. In addition to S106 and CiL levies in the UK, or community amenity grants in the US, there is an opportunity to recognise the value derived from our music and cultural investments, and use it to invest in the next generation of content and experience. This is what will futureproof cities and make them better places to live, work, play and stay.

Image © William J. Chizek/Adobe Stock

3.1
CULTURE COMES FIRST

Our Future Cities model is based on growth, above all else. A cursory analysis of Ghost Cities in China demonstrates that infrastructure – once built – should lead to people, culture and experience. However, this is not the case[96]. Local plans, from Milton Keynes 2050 to the London Plan[97], are framed on growth management above all else. More people means more infrastructure, which means more green and brownfield sites to be built on and so on.

Furthermore, smart cities projections include driverless cars and smart systems monitor to heat, water, electricity and waste management[98]. But culture creates stickiness. Music creates memories and experiences create a place. Can we prioritise culture and get 'smarter', or are the two concepts opposites? Should we prioritise congregation, which can reduce inefficiency?

Chambers of Commerce are at the forefront of workforce development, skills retention and growth. Each city, municipality, region, county or other geographic designation has one. But no cities have Chambers of Culture or Chambers of Vibrancy. Growth, whether in buildings, concrete or technology, rarely uses happiness or wellbeing as a core metric. As such, our model for measuring viability is a capital and monetary evaluation only. If a project is not profitable on average, it is not viable. In our future cities, towns and developments, is this an archaic way of measuring success?

Hundreds of thousands of tower blocks in China stand empty; a human being has never lived in them. There are whole ghost towns in Spain, a country which also has train stations that have never seen trains and airports that have never seen planes. Despite this, the global model for growth – focused on economic viability, yield and increased monetisation – remains the way we work and how our cities are planned. Solving the forthcoming challenges of our cities and places – infrastructure, environment, capacity – involves culture. Changing behaviours and mindsets takes time and requires our built environment to be reactive to change, rather than unilaterally deterministic. Our toolbox must expand to include culture, music and other forms of performative expression. And our local plans must reflect this. We need a language of music and cultural urbanism, music cities and creative cities, as much as smart cities and resilient cities. Cities that sing from the same hymn sheet are smart. Developments that maintain a deep understanding with the local community are more resilient. If culture comes first, whatever's next will benefit.

To change the way we act, we must change the way we think and plan. In our current development framework, supporting an urban music and cultural ecosystem is a nuisance. It is a "nice to have" not a "need to have". It is expensive. If we calculate the value of square foot of B1 space in a prospective mixed-use development, allocating it for music is less valuable than a mainstream commercial premises. If it requires soundproofing, that can increase the cost per square foot by £10 on average. Housing is the priority, and including a provision that creates sound and noise nearby to flats could detract from their viability.

> ❝❝ **WE NEED A LANGUAGE OF MUSIC AND CULTURAL URBANISM, MUSIC CITIES AND CREATIVE CITIES, AS MUCH AS SMART CITIES AND RESILIENT CITIES.**

As a result, music and performing arts tend to fall into two distinct solutions. The first is prioritising live music – something we can see – and outsourcing it to multinational corporations. The number of amphitheatres and large arenas in development currently outweighs the amount of small-to-medium-sized performance spaces in the United States, for example. Closer and denser living quarters, especially in town centres, create a need to regulate sound, so that people can sleep in flats above high streets and town squares. Second, music and culture tend towards the temporary and do not carry through into a commercial transaction. Spaces are turned over for periods of time to rehearsal spaces or nightclubs, but are not part of masterplans. Printworks in Canada Water, London, is one such example[99]. Its success led to being included in the overall area development plan; but in its beginning, it was a meanwhile/temporary use. Community festivals are staged during development to animate spaces under construction but cease when residents move in next door.

Image © Iliya Mitskavets/Adobe Stock

3.2
TIME TO CHANGE HOW WE PLAN, CONSULT, ACT AND PRESERVE

To develop better cities, towns and places, we must alter the way we think about development, and place music and culture alongside design, viability, construction and customer experience. Buildings must be treated as platforms, not assets. We must explore mixed-use within mixed-use, so a floor of a building, or a lesser-value ground floor unit can have multiple solutions for multiple communities.

The Wanstead Tap[100] in east London, for example, deploys this mixed-use model. It is a bar, private-hire facility, events venue, boutique cinema and de-facto town hall, all at once – all in one railway arch. And these examples are everywhere. Hull's The Warren fulfils multiple functions from a business incubator to a rehearsal space.

Efficient 5G wifi and keyless entry are important, but they do not create stickiness, which facilitates what makes a place, a place. To do this, we propose:

Mapping music and cultural ecosystems in towns, cities and developments should be standard practice; and they should be kept up-to-date.

Value capture and dispersal of culture can sustain communities. Strategies must be explored for creating it.

Planners, developers, consultants, investors and communities must continue to prioritise housing and core services, but not at the expense of leisure, entertainment and public space.

Developers should have an artist-entrepreneur or musician-in-residence, and local authorities should have a developer in residence.

We must recognise that what makes future places worth living in may not bring immediate yield per square foot.

Sustainability reaches wider than our built and non-built environment.

In the current Future Cities planning structure, understanding the impact of music and culture on the growth of our cities can prevent problems.

All cities are Future Cities. All developments have implications in 5, 10 and 15 years. And what ties us together is our culture: who we are, how we communicate, and how we express ourselves. If our built environment was framed around facilitation, congregation and cultural dissemination, we would all benefit. All Future Cities are creative cities. All Future Cities are music cities.

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ABOUT THE AUTHORS

This report was written by Shain Shapiro, PhD and Caitlin Buckley from Sound Diplomacy and Eleanor Jukes from Legal and General. It was supervised by John Cummins and Rachel Dickie, from Legal and General. This report is copyrighted, and no use is permitted without prior authorisation.

SOUND DIPLOMACY

Legal & General

FOOTNOTES

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