

CULTURE 21 LAB

REVIEW OF KAUNAS' CULTURE 21: ACTIONS SELF-ASSESSMENT

OCTOBER 2018

Culture 21 Lab is a capacity-building programme on culture in sustainable cities, promoted by the Committee on Culture of United Cities and Local Governments (UCLG).

The City of Kaunas and the Committee on Culture of UCLG agreed to hold the first-ever Culture 21 Lab in the European region on 19 September 2018.

The Culture 21 Lab in Kaunas took place over 1 day, including a plenary expert-led session, and 3 participatory workshops (see programme in Appendix 1). The workshops involved 51 participants representing a broad range of sectors (see Appendix 2). These workshops were run as parallel sessions, each of which focused on one distinct Culture 21 commitment. Participants were given the choice to contribute to three out of nine thematic sessions. On average, each workshop involved 12 to 20 participants, which enabled detailed discussions to unfold.



C21LAB



SECTION ONE: BACKGROUND

This report has been prepared by Ivor Davies, policy expert appointed by the UCLG Committee on Culture, and builds on detailed notes and observations by a wide range of local actors in the Municipality from cultural and related fields.

On Wednesday 19 September 2018, the City of Kaunas carried out a one-day self-assessment workshop, reviewing its policies and actions in the broad area of culture and sustainable development. The framework for this self-assessment was a Culture 21C Lab, and analysis of the position of the City in relation to the 'Culture 21 Actions'. These Actions in turn stem from a document adopted in March 2015 by the Committee on Culture of United Cities and Local Governments (UCLG), and form part of a common template for cities and local governments areas across Europe and worldwide, to examine their strengths and weaknesses in this regard. The work also provides a common measure by which cities and other local government areas may compare their own assessment both with specific self-assessment outcomes from other cities and with 'benchmark' ratings provided in mid-2015 by a global panel of experts.

| INTRODUCTORY REMARKS

The Culture 21 Actions framework provides a multi-dimensional and trans-disciplinary space for discussions across the globe within and between cities and other local areas. It juxtaposes questions based on cultural expression and participation with a wide range of other characteristics of sustainable cities. As such, its content and structure can be seen as diagnostic tools for localities with aspirations towards 21st century sustainability. Just this outcome alone is of course important; equally important, however, is the space that Culture 21C Lab in general, and the workshop in particular, can offer for participants from a wide and diverse range of local backgrounds of experience, expertise and responsibility to come together in common discussion and analysis. The vehicle for this is a series of themed conversations.

| THE PURPOSE AND WIDER SIGNIFICANCE OF THESE CONVERSATIONS

The Culture 21 Lab workshop comprises a diverse, but structured set of conversations around 100 Actions, themed within 9 global Commitments. As

such they can be seen as mechanisms to trawl opinions and ideas from a broad range of local perspectives about ways in which culture contributes to the notion of Kaunas as a sustainable city.

To this extent these conversations are about working with content: drawing it out, analysing it, synthesising it into some kind of diagnostic aid for the city. And that in itself can be an important function of the process of a Culture 21 Lab. However, the experience of the workshop itself reveals a parallel purpose: one that complements its content, but leans rather more on questions of relationship, broadening of perspectives, encouraging shared, horizontal debate and so on.

Each person participating can bring (and, in this case, certainly brought) to these discussions their own knowledge, experiences and perspectives. To this extent, while we may regard certain members of the workshop as bringing more or less expertise to particular fields within the overall discussion, every member can in reality be considered an 'expert', adding to this mix of local and specialist knowledge, experiences and perspectives. Importantly then, there is no hierarchy within the discussion groups. They can be seen as a provisional 'commons', in which each participant contributes, both through what they say (express) and what they hear (understand).

I '21ST CENTURY' COLLABORATION

It may be argued that, while the 19th and 20th centuries were the major period of specialisation (connected to the rapid advances in science, technology, industry, communications and so on), the 21st century could, and should, be seen as an era where there needs to be a radical shift towards open, collaborative – even hybrid – debate and practice. This is not a denial of specialist knowledge or expertise, but rather a case for its application in what we are maybe only slowly appreciating as a broader, more complex and diverse environment. And if we adopt this type of approach, we may need to concentrate not only on what assets of knowledge and experience we each bring to the discussion, but also the conditions in which we can exchange and cross-fertilise these assets with the diverse, often contradictory, knowledge and experiences and others.


It could be that we need to find and invent new 'commons' – real or virtual 'spaces' that allow for equal, diverse, open debate and practice. However, inventing and inhabiting these spaces is far from straightforward, and they can be both challenging and invigorating. They involve a questioning not just of 'product' (what we create), but also 'process' (how we relate and collaborate), alongside others, and especially those outside our immediate field.

This is not the moment to explore the point further, but we raise it here because, the Culture 21 Lab Workshop typically offers a brief, but significant, opportunity to experiment locally with such a 'commons'. Maybe in certain cases this type of process is something that already happens around us? Experience suggests however that, for a variety of perfectly understandable reasons, often it does not – or else it may happen rarely, and as an exception (e.g. as part of a formal and specific, time-limited consultation) rather than as a regular form of practice – still less one that it is organically introduced and fostered within a longer term collaborative vision.

| HOW THIS RELATES TO CULTURE 21 LAB

So in this way, while an important diagnostic outcome of the Culture 21 Lab may be to help us identify a number of strengths to build on, or else gaps or weaknesses that we can all work to address, just as significant could be the potential to open up the possibility for new (local and global) 'commons' of diverse debate and practice. This idea seemed to us to be exemplified around the room on the day of the Kaunas workshop, and we hope that it is something that, over and above the content of what was discussed, people in Kaunas will come back to, again and again, in the future.





SECTION 2: CULTURE 21 LAB, CULTURAL STRATEGY AND KAUNAS 2022

This workshop was, as we will see, based on a well established, broadly self-contained, framework of local self-analysis. What has however been clear from the outset of this process, is that it would only make sense to undertake such analysis on the basis of the strong interconnections between the Agenda 21 Commitments and Actions, the *Strategic Development Plan: 2015-2022*, the *Culture Strategy and Kaunas 2022* (European Capital of Culture), via its bid book. It is an obvious, but important point to underline that all of these central strategic pathways for the city connect back directly to the same city and district, the same peoples, local cultures, histories, challenges and opportunities.

In other words, all can be viewed as connected elements of the same broad strategic direction. The central focus of Culture 21 Lab is a sustainable city, and that has to be seen within a long term vision of the city, even if, in practice, it goes on to stimulate a series of short term initiatives. Unlike these other policy initiatives, it does not have a stated end date. This can be seen as both its relative weakness and strength. While the Lab does not of itself lead to a discrete strategy or objectives for the city, it has the capacity to diagnose both gaps and opportunities, and thus inform other local strategies, plans and practices. Indeed, an important objective over time would be to position such an analytical process within the overall context of local development strategies – the umbrella under which these specific programmes of work should be seen.

In short, this moment can be seen as an opportunity to step back and look more broadly, across disciplines and longer timescales. The report that follows offers a wealth of raw material that emerged from the workshop and its many conversations. Only time will tell how these are translated into long-term future thinking about Kaunas, as a sustainable city and surrounding area that values culture at its heart.



SECTION THREE: THE PROCESS

The structure of the workshop was informed by the published Terms of Reference of the Culture 21 Actions of United Cities and Local Government (UCLG). It brought together a diverse group of 54 participants: representatives of different areas of the municipality, members of civil society, education and private organisations. The participants in the workshop examined and assessed the current status in Kaunas with regard to each of the nine 'Commitments' (thematic areas) that constitute Culture 21 Actions. They subsequently attributed a score to each of the 100 Actions contained within these areas. Scores range between 1 and 9, and are ranked within three broad stages of progression: '*Emerging*' (scores 1-3), '*Developing*' (scores 4-6) and '*Advanced*' (scores 7-9).

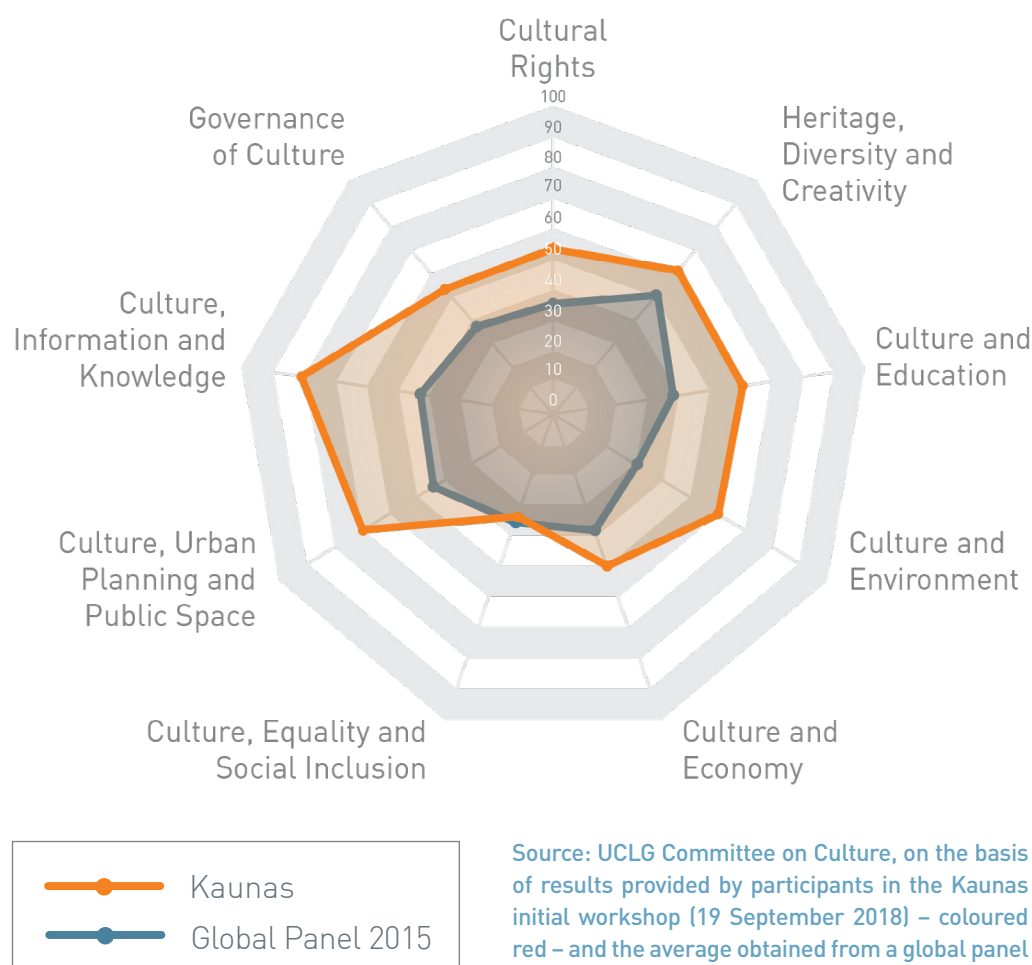
The workshop was initiated and co-ordinated by Ms Virginija Vitkienė, Director of Kaunas 2022, under the aegis of the Municipality of Kaunas, and introduced by Ms Ina Pukelytė, Head of Culture and Education Committee at Kaunas Municipality. It was facilitated by Ivor Davies, Lead Expert on behalf of Agenda 21 for Culture, Jordi Pascual, on behalf of the UCLG Culture Committee and Ed Carroll, an independent artist and policy advisor based in Kaunas.

The workshop session was preceded and informed by a number of visits arranged during these few days for Ivor Davies, and facilitated by Virginija Vitkienė, Ed Carroll and several members of both Kaunas 2022 and Kaunas Biennial. Here we were able to explore the richness and complexities of a first experience of the cultural, historical and physical context of Kaunas and, in particular, connections with the principles of Agenda 21 for culture.



SECTION FOUR: GENERAL OVERVIEW OF OUTCOMES

As shown in Figure 1, the self-assessment results in Kaunas present a picture of Culture 21 Actions that broadly exceeds (at times quite considerably) the Global Panel Radar 1 average. These comparisons can be read along each axis of the diagram that radiates out from the centre, in relation to a particular Action. One can infer from this that the overall picture for Kaunas was broadly positive, but with some marked divergences between individual Commitment scores. The highest scores (both in real terms and in relation to the Global Panel scores) were attributed to: 'Culture, Information and Knowledge' and 'Culture, Urban Planning and Public Space'; however 'Cultural Rights', 'Culture, Equality and Social Inclusion' and 'Governance of Culture' scored a little lower in real terms. Interestingly, of these only 'Culture, Equality and Social Inclusion' failed to score higher than the Global Panel scores.



Source: UCLG Committee on Culture, on the basis of results provided by participants in the Kaunas initial workshop (19 September 2018) – coloured red – and the average obtained from a global panel of 34 experts in 2015 – coloured blue.



CULTURAL RIGHTS

The overall score assigned by the group engaged in this workshop discussion was above that of the Global Panel. Scores were broadly (with just three exceptions – one below and two slightly above) based on a group judgement of ‘Developing’. This is a reasonably strong outcome, even though the discussions revealed a number of nuances within the group’s analysis.

Kaunas has a cultural strategy which was prepared for the Capital of Culture bid. There is no specific strategy for cultural rights but as one of the participants noted the right of everyone to participate in art and culture is mentioned as one of the ‘values’ (‘We Strive to ensure the rights of each citizen to culture, its accessibility and availability’). Scoring for this commitment was largely informed by this document.

However, it was acknowledged both by representatives of the Municipality and the cultural operators that there was problems between what the strategy identifies and mechanisms (year by year action plan, handbook, capacity building and reporting processes), in order to show how to make the targets identified achievable on the ground. Therefore while the Strategy has aspirations, it is not clear how these aspirations will be successfully achieved and by whom – a bridging problem from aspiration to action. This may explain why in relation to target ‘1.d’ – standards 6 people were unable to make a score.

Kaunas City Development Plan (2015-2022) deals with inclusion and civic rights in a number of contexts (such as disability, older people, children and youth), but any connection between these and culture (or cultural rights) is at best only implicit. There is no explicit reference in the Plan to cultural rights. Consequently, this seems a significant moment, given ECOC, to bring cultural rights questions into the centre of the next review and redrafting of the Plan.

The group reported that the second review of the International Covenant on Social, Economic and Cultural Rights will take place in May 2019. In the previous report the State mentioned progress in term of cultural diversity and provision of services of minority groups including Roma population. The group also identified that this process would be enhanced by including a cultural rights perspective.

The group noted that, while the variety and infrastructure of culture in the City is rather advanced, that does not necessarily imply that all social groups are taken into account. For example: people with physical disabilities often face barriers to their full participation in culture; in many residential areas there are not enough public spaces and places where people can meet and participate regularly in creative activities. There are then local obstacles to full cultural rights.



The group felt that the concept of cultural usage (attending cultural events) is stronger in Kaunas than that of cultural participation. There seem to be fewer routes to active creative participation, especially among individuals and social groups who have special needs.

The participants of the group could not identify any specific local organization promoting civil rights that would also contribute to promoting cultural rights, and felt that this suggested that the NGO sector is not as vibrant locally as it might be.

The group also felt that the question regarding women's participation in culture seemed less relevant for Kaunas, since women are not only more frequent users of cultural services but also currently dominant within the professional culture scene. However, currently increased awareness of sexual discrimination in the professional culture sphere underlines that this remains an important issue.

In general there was consensus that the demand side of cultural services was cognizant of a cultural rights perspective even if it was not explicit and that there were attempts to ensure participation, especially for young people through the provision of after-school and summer programmes. Here participation is predominantly expressed by taking culture to people and making services more appealing to people, and often through support for larger scale cultural activities.



HERITAGE, DIVERSITY AND CREATIVITY

The overall score assigned in the workshop discussion to this Commitment was just above that of the Global Panel. Scores followed a reasonably narrow range between 3 and 7, with most reflecting a judgement of 'developing' but with particular strengths (6) and 'advanced' but with some reservations (7). This is a strong overall outcome, but further detailed analysis emerged from the group in relation to individual Actions.

The group agreed that, while there is a department responsible for cultural policy in Kaunas Municipality (KM), there is a great need for enhanced communication with other departments responsible for disciplines that interconnect with culture that could potentially empower inter- and trans-disciplinary working in the city.

The group felt that, while the Culture Department of Kaunas Municipality is relatively well financed and the sector has a reasonable amount of money in relation to some other departments, there is a major lack of research, data and monitoring. No one department or division appears to have responsibility for research, investigation, monitoring and data analysis. This can lead to a lack of clear understanding of the state of the sector and inhibit informed strategic planning.

The group noted the relatively well developed cultural infrastructure in Kaunas, but drew attention to certain important cases where there are serious concerns (such as, the poor facility condition at several galleries of the National M.K.Čiurlionis Art Museum, among others). While they welcomed the prospective new grand infrastructure projects, such as Science Island and the M. K. Čiurlionis Concert Hall, they also highlighted the great needs of the contemporary art scene, black box facilities for contemporary performing arts, art incubators and artistic residencies, as noted in the plans for Kaunas 2022.

Funding programmes initiated by local government emphasise quite strongly the value of partnerships with other cultural and education partners. There is, however, no systematic strategy to encourage stronger partnership and collaborative working with various social groups and communities.

Funding programmes such as "Iniciatyvos Kaunui" (Initiatives for Kaunas) strongly emphasise participation within cultural projects – to the extent that in the current year this is a requirement for all applicants -. The group also noted the highly active Kaunas 2022 initiative in organizing meetings and events with and for local communities and local community agents. There was general agreement that this represented a positive starting point.

The group afforded some of the lowest scores to the question of diversity & interculturalism. Kaunas benefits from many international projects, especially in its arts and cultural



HERITAGE, DIVERSITY AND CREATIVITY

festivals, Cultural diversity is however less well addressed. The cultural mainstream was seen by the group as very homogenous and monochromatic. There appears to be a healthier situation with regard to Jewish communities that find significant local moral and financial support. The interests however of LGBT communities appear to be widely ignored, to the point that this may be seen as almost taboo. The general point here is that it appears none of the funding programmes or open calls of KM are specifically targeted at interculturalism or diversity subjects and themes.


The connected question of linguistic diversity is seen as less urgent or tense in Kaunas (unlike, say, Vilnius, where there are apparent tensions in relation to expression and local Polish people). The community in Kaunas today is relatively monolingual, although tourism information features 7 languages - which the group perceived to be an asset for its ambitions to be a welcoming city.

The Cultural Strategy provides good support for the arts and artists. It is particularly supportive of more traditional and conventional practice. The contemporary art scene seems to be less well supported, and in particular, such fields as experimental music and so on.

At a Municipal level, cultural policy does not focus on tangible forms of heritage, such as singing, arts and crafts and so on. The group agreed that field of heritage in Kaunas has significant potential to be developed in an innovative way. In contrast KM pays significant attention to more, intangible forms of heritage, via various programmes and significant funds.

Science and culture is a far more underdeveloped field of local interest and practice, especially considering the position of Kaunas as a major university city. There are important exceptions to this, such as Science Island, but there appears to be no defined strategy or programme to build a close, long-term relationship between science and culture. Group members did however note that there are over 90 study programmes in various fields of art, culture and creative industries in schools of higher education and universities in Kaunas.

It is also notable that Kaunas 2022 implicitly identifies this particular Commitment as one of its central focal points, in terms for example of: modernist architectural heritage, multicultural and multinational heritage (including Kaunas' minority cultures), the creation of new, unifying narratives ('heritage') for the city, foundations for a contemporary and more innovative cultural offer and so on.



CULTURE AND EDUCATION

The workshop group discussed and agreed an overall score on this Commitment that was relatively high and, in particular, some way above that of the Global Panel. Within that broader picture, however, quite a broad range of scores emerged, ranging from 'Emerging' with some stronger aspects, in the field of municipal connections between cultural and education strategy, to 'Advanced', with certain gaps, in those of artistic and cultural education in the schools' sector.

The group gave the lowest score to interrelations between education and culture strategies because the city does not currently have a joint strategy that spans and connects these two fields, nor where both sectors have integrated goals for sustainable development. On the other hand, there appear to be some references to interrelationships between culture and education in strategies, within the education sector. The Strategic Development Plan 2015-2022 contains implicit references to multidisciplinary practice in terms of '2.2 Developing an academic, learning and clever city', although the cultural potential in this regard is not developed there. The group unanimously agreed however that such initiatives are at present wholly inadequate.

Probing more deeply into the subject of local relations between culture and education, there was much discussion in the group in relation to attempts to objectively evaluate local cultural resources. Some members of the group took the view that local cultural contexts and resources are well integrated in the local education strategy and educational policy priorities (e.g., general curriculum for education), and the use of these resources and opportunities are promoted actively among citizens. Others, however, emphasized the lack of active cooperation between the education department and cultural institutions, and for greater involvement by cultural institutions in educational policy-making and activities, along with improved mutual awareness, via effective modes of feedback.

Similar views were expressed in terms of engagement in cultural activities among educational institutions and business organizations, as well as the accessibility of arts education for all social groups at all levels of education. There was felt by some to be a lack of effective and intensive communication, although in reality (as others emphasised) the education system in the city provides widespread opportunity for developing cultural and artistic competences. In this regard, it was noted that significant funding is provided, along with programmes aimed at improving the quality of life of the city, such as those: addressing social and cultural problems; activating cultural life; increasing social involvement. For example, Iniciatyvos Kaunui (Initiatives for Kaunas) was seen as the most significant programme in this field, both within this and other discussions.

Group members similarly differed considerably in their views on state-funded cultural institutions, their educational practices and budgeted expenditure on this work. Municipal officials responsible for education policy argued that local cultural institutions



CULTURE AND EDUCATION



have significant involvement in educational activities in the city, working closely with the Municipality in their development and implementation. Representatives of cultural organizations however pointed out that the city lacks specific criteria for what education should represent in cultural institutions. For example, does theatre attendance in general represent an 'educational' experience, or should we include only activities specifically targeted towards students, along with information related to these?

The group proposed research to evaluate what the educational sector actually need from cultural organizations and what kind of educational activities local cultural organisation could or should provide. The value of this would be to reach a common understanding of cultural value in education – and indeed of the educational value of culture -.

In considering this issue, the group also reflected that it is difficult to assess the part of the budget of cultural institutions specifically allocated for education, due to the lack of clarity about what 'cultural education' represents. For example, there is a small part of the total theatre budget allocated for education, if this is deemed to relate only to specialized activities with students; OR, if any theatrical performance could be regarded as cultural education, this could be said to represent a significant part of the budget.

In terms of the exchange of information between Kaunas' cultural and educational institutions, it was suggested on some sides that an information process about cultural activities and cultural education had been created, and that it was functioning quiet well. Others, however questioned whether the process was effective, for example because information about activities organized by cultural institutions is not synchronised with curriculum planning within educational institutions, or because it is uncertain how much information reaches its target audience of teachers and students. Group members suggested the idea of an information portal (or other digital instrument) where both cultural organizations and educational institutions could both conveniently and easily exchange information and provide access to the information where it is most needed.

There was significant discussions and controversy about training programmes. Representatives of cultural organizations strongly criticized the content of educational programmes, arguing that today's curriculum lacks both the coherent practical development of creativity and real attention to intercultural and diversity topics, in other words suggesting that is has not moved forward in tune with contemporary shifts in practice or society. Similar criticism focused on the state of cultural management and policy studies in Kaunas. While the group agreed that such studies were popular, they questioned whether the content is sufficiently relevant and shaped to the needs of today's current or aspiring culture professionals. They noted with regret that there is too little focus on cultural and human rights in general, and too little openness and courage amongst teachers to speak out on these topics.



CULTURE AND ENVIRONMENT

When the group started talking about the interaction between culture and the environment (environmental protection), first of all it was pointed out that in Lithuania this is not a very common topic in the field of cultural discussions, nor in Kaunas at the local level. This position was expressed by a number of participants during the whole discussion of this Commitment. They effectively then took on the conversation through the perspectives of ‘interested participants’ in this important subject.

With this caveat in mind, the group went on to discuss the Commitment at length and agreed an overall score that was both relatively high and, once again, some way above that of the Global Panel. On this occasion however, there were some unusually wide variations between scores agreed in relation to individual Actions, ranging from ‘Emerging’ (2) with regard to a lack of recognition in cultural policies of the connections between culture and environmental sustainability to Advanced (9), in terms of steps the Municipality takes to facilitate and promote citizen initiatives for the sustainable use of public spaces and other forms of socio-ecological innovation. Beyond these extremes the group placed a further three Actions in the category of ‘Advanced’ and five more as ‘Developing’.

Clearly, this imbalance within the representation of the group could be regarded with some concern, but it is important to place this in the context that the group represented a wide range of cultural, Municipal and local expertise – all essential elements of a diverse and broad conversation. Further, this is not a definitive analysis but a diagnosis for further discussions and/or actions. In a way, also the awareness (or lack of awareness) of the specialist perspective can of itself inform the debate: i.e. not only what policies and strategies may be in place, but also which of these may be publicly seen to be in place. And finally, there is a sense that, in relation to a subject as broad and consuming as the environment we are, in effect, all party to the question, as we all live within it, all have effects upon it and are all subject to its current (and future) effects upon us.

So clearly, while this was a particular kind of conversation, it was nevertheless one that seems eminently valid.

The lack of detailed knowledge of this topic became particularly evident in the conversation on the local sustainable development strategy and other documents governing local cultural policy: although the city has recently developed and approved the Cultural Strategy, there are only a few very fragmented references within it to cultural and environmental sustainability and sustainable development (for example, in terms of ‘...projects designed to increase the well-being of city residents’ – 1.2.3 – or ‘Improve the infrastructure of public city spaces...’ - 3.3.3); meanwhile the Strategic Development Plan 2015-2022 features



CULTURE AND ENVIRONMENT

objectives for 'environmentally friendly transport' - 3.2.2.5 -, programmes for improvement of environmental quality' - 3.3.1.1 and 'renewal and development of the city's public parks, public spaces, recreational zones' - 3.4.2.2 - , none of these references identify any explicit cultural dimension, even though these would clearly be achievable and – arguably - greatly beneficial. In general, the group identified that city strategies currently lack a clearer discussion of cultural factors, and of specifically cultural measures that could be implemented to assist in reaching these broader goals.

Due to the same problem – the scarcity of direct involvement – the group were relatively cautious in evaluating the cooperation between Municipality departments responsible for culture and environmental protection. They did note however that co-operation between specialists in culture and the environment occurs on important issues (such as in considering various investment projects and in major city events). Generally, however, it was felt that there are no clear protocols or procedures of municipal cooperation between these divisions. There was a lack of clarity about individual and shared priorities, and the process seemed fragmented and not fully effective. The group concluded from this discussion that the shortage of cooperation probably resulted in a lack of more comprehensive programmes initiated by local government to protect traditional knowledge and practices that contribute to the sustainable use of natural resources. In addition they concluded the likely outcome that state-funded cultural institutions only episodically assess their impact on the environment, not least because there are no guidelines or provisions issued to them by the Municipality local authority on this topic.

Nevertheless, considering and evaluating specific aspects, the group recognised that, with regard to this Commitment, the position of Kaunas is reasonably strong. For example, promotion of creative business, crafts and local producers is identified as one of the priority areas of the Strategic Development Plan. Meanwhile, various measures are being developed for this purpose, such as:

- | financial incentives for craftsmen and local producers
- | guidelines for participants in city fairs that focus on promotion of local produce, local history and culture, and so on)
- | understanding the importance of natural spaces, in what is a very green (tree-filled) city
- | actively pursuing various programmes that emphasize the cultural significance of natural spaces as well as helping and encouraging citizens to use public spaces
- | the newly established institution "Kauno tvirtovės parkas" (The Park of Kaunas Fortress") run by two municipalities (Kaunas City and Kaunas District): created to renew and activate public spaces, thus promoting community development



CULTURE AND ENVIRONMENT

- | financing initiatives and projects for township embellishment (including artistic measures; programme 'Initiatives for Kaunas')
- | organising environmental management competitions
- | initiating a programme to renew the facades of buildings in the city centre (covering 50% of renovation costs)
- | annually allocating funding for urban green areas for coherent and efficient maintenance, etc.)
- | strongly supporting and encouraging the national clean-up action "Darom" (partial financing, initiation of various discussions, events, maximum involvement of all city institutions, etc.)

For most of the group, this level of city initiative could be seen as a platform for collaboration between public, private and civil society organizations, working in the fields of culture and environment, as well as an example of good practice with regard to Commitment of Culture and Environment.

The biggest challenge in the group's discussions on environmental and cultural ties was how to properly assess the place of local gastronomy in the field of urban culture. Many members of the group recognized that this topic is relatively new and underdeveloped locally, so they found it extremely challenging to analyse objectively. On the other hand, the country's culinary heritage is an officially protected and cherished area of intangible cultural heritage, both nationally and locally.

In summing up the opinions expressed, the participants pointed out that in order to improve with regard to this Commitment, first and foremost it is necessary to:

- | broaden the principles of sustainable development, not only in strategic documents but also, more significantly, among cultural institutions, cultural workers and artists
- | allocate more funding to cultural projects that promote sustainable development and environmental protection ideas, thereby increasing eco-awareness
- | pilot a programme of certification of cultural institutions, along with the preparation of guidance for assessing the environmental impact of these organisations
- | initiate training/workshops for cultural workers and/or environmentalists



CULTURE AND ECONOMY

The overall score assigned by this workshop group discussion was in a medium range, though, as in almost all other cases, still (just) above that of the Global Panel. In this case, scores accorded to each particular action followed a reasonably broad range, between 'Emerging' - 2 - ('Contributions by the public, civic, and private cultural sectors to the local economy') and 'Advanced' - 8 - ('evidence of a sustainable local tourism model'). Two further Actions were scored as 'Advanced' in the local context of Kaunas – with some weaknesses (7), namely those connected with contractual conditions and salaries for artists and the ways in which the 'local government promotes public or mixed economic programmes in support of donations or volunteering for cultural projects'. Meanwhile the Action connected with 'Corporate social responsibility' programmes and cultural projects that engage with local cultural values', was also scored as 'Emerging', with some stronger attributes (3).

The group discussing this Commitment felt that the creative economy is not clearly distinguishable as a separate and independent economic field by many people locally. The Municipality runs or supports a number of programmes of business promotion, such as a start-up programme; few of these however specialise in the cultural sector.

It was felt that research, monitoring and analysis are a particular weak point for the Municipality. Whilst there are quite specific mechanisms by which cultural operators are asked to report back on projects supported by KM, these do not appear to contribute to more effective assessment of the added value of culture in society, over and above details of spend and the overall value of the public investment in culture in socio-economic terms. What seems to be lacking is a systematic approach to full and holistic evaluation, along with appropriate, bespoke instruments and mechanisms.

The group agreed that the position - locally, as throughout Lithuania - towards copyright laws is generally positive. There was though a feeling in some quarters that there are cases among some employers of violation of legislation, that render free-lance workers vulnerable.

KM organises training on authors' rights, through the 'Start-up' programme and other initiatives within universities, cultural organizations and so on. It was noted that young people seem particularly keen to benefit from such training, more traditional cultural workers seem less interested.

This group also noted some rare cases where cultural knowledge and skills were integrated into the general system of labour re-training.

There does not appear to be a Municipal programme targeted at 'for-profit' cultural



CULTURE AND ECONOMY

projects that fall into a general business promotion category, alongside conventional business projects. For-profit culture is still undervalued and underestimated. In fact, the term itself is hardly used or understood. Meanwhile, general business support programmes are not perfectly suited to businesses in the cultural and creative economy.

There does not appear to be any direct grant connection with a cultural volunteers programme, though some indirect connections may exist among KM business volunteering promotion activities. In fact, KM appears to be giving much attention to developing volunteering programmes.

Equally, there appears to be no significant local tradition or system of joint partnership between business and cultural organizations. Some significant exceptions were however mentioned, such as the Kauno grūdai link between young architects and educators.

It seems that local conventional businesses are better understood and supported than local arts and crafts, which tend to be perceived as purely traditional (for example, traditional arts & crafts fairs in the city). The group underlined that there is significant potential to promote a culture of innovative arts and crafts – more representative, not (as now) of general Lithuanian tradition but more locally centred with regard to the city of Kaunas and Kaunas region. It was suggested that an ideal direction to follow would be that of a balanced mix of the traditional with the contemporary and innovative.

The group agreed that Kaunas appears to enjoy a well-balanced tourism model and noted the extremely impressive initiative and work of the Kaunas Inn as best practice in this field, both locally and in an all-Lithuanian context.

There appeared to be some existing initiatives to promote social responsibility among businesses, although this movement was at a relatively emerging stage. The group did not see examples where private businesses take account of culture in their list of priorities, noting that much work remains to be done in this direction.

Finally, cultural policies and cultural programmes did not generally appear to be a priority for local business organizations, although there were a few significant exceptions, such as Wolf Engelmann.

The group then made a number of further general observations regarding this Commitment:

- the tourism model in Kaunas (Kaunas Inn) is a good practice example of how culture and business could work in synergy
- research and development was noted as the greatest weakness and priority in this field



CULTURE AND ECONOMY

- | Kaunas needed to investigate both how culture impacts on the economy and how or what business can create for culture
- | there is no current system of micro credits tailored specifically for creative and cultural industries
- | there is a lack of promotion of joint inter- and trans-disciplinary projects spanning arts, culture and science

Overall, the group felt that the main gap between KM initiatives and the cultural sector is the lack of a common language of mutual communication. Effective means of communication with the sector, as a distinct and specific area, needed to be thoroughly addressed.



CULTURE, EQUALITY AND SOCIAL INCLUSION

The overall scores for this Commitment were the lowest within the Workshop and, uniquely on the day, did not exceed those of the Global Panel. In fact, seven of the twelve Actions scored as 'Emerging', and the other five scores as 'Developing'. This suggests a fairly consistent need (and opportunity) to explore ways to strengthen locally in this area.

I GENERAL OVERVIEW OF THIS COMMITMENT

These conversations focused particularly on the area of social inclusion although time constraints meant that there was no time to expand on the issue of equality. From the cultural operators' perspective, there emerged a need for awareness training to build capacity to engage with groups where there may be more challenges, such as disadvantaged families, people with disabilities, Roma and so on. One participant mentioned the issue of racism as a particularly difficult issue for culture to confront. It was clearly felt that progress has been made in relation to the visibility of Jewish cultural history and its contribution to the city, for example via the Kaunas 2022 programme.

There was generally felt to be less development in including new artistic talent from within socially excluded groups. There was discussion around the point that progress in regard to broadening public engagement depends on striking an effective balance between voices and influence between: the Municipality, public institutions, NGOs, independent actors and the wider community – in particular those communities that are traditionally less well included -. It was also noted that Kaunas 2022, particularly through its Fluxus Labs, promises significant community engagement activity, largely involving actors from the NGO sector. Nevertheless, the need to grow and strengthen the NGO and community cultural sectors was acknowledged. Difficulties in physical access to a number of public buildings were also mentioned.

Some members of the group noted the opportunities to integrate culture into other fields, such as health, sport and so on. In particular the engagement in culture of social operators working through culture with socially excluded groups represented a new opportunity for programme activity, especially in building capacity of social and family workers to collaborate with cultural activities.

More specifically, the group agreed that there are significant social groups that cannot participate in culture, owing to physical barriers, such as:

- | an infrastructure that is not adapted for visitors in wheelchairs or for young families
- | difficulties for people with disabilities to reach the cultural venues due to unsuitable living environment



CULTURE, EQUALITY AND SOCIAL INCLUSION

- | further barriers caused by the public transportation system, and so on

There was seen to be a problem of awareness, in that the cultural sector is not too well informed of underlying social issues and the diverse needs of visitors. This could be addressed simply through making available advice and practical support. The position could also be improved by involving representatives of different social groups, such as representatives of disability groups, in cultural planning and conversations such as the one at this Workshop.

The group concluded that there are no strategies for conflict management in the City, while noting also that culture and arts can offer a significant resource for this. They agreed that culture could promote civic participation and motivate society to express its ideas and will.

The group also concluded that the various local communities and cultural organizations could have a stronger voice, and represent their position more effectively, if they worked collectively and through larger collaborations and partnerships.

Good practice in this area included:

- | the work of Kaunas Artists' House with visitors with hearing disabilities
- | thanks to intensive reconstruction, culture and sports public venues becoming more accessible for people with physical disabilities
- | free-of-charge summer 'open doors' days in cultural institutions for schoolchildren that allow them to spend some time backstage



CULTURE, URBAN PLANNING AND PUBLIC SPACE

The scores accorded by the group to this Commitment were near the highest of the Workshop and by, some distance, beyond those of the Global Panel. In fact, all but one of the Action scores fell in the 'Developing' or 'Advanced' category. This is a very positive general outcome, however in the conversations a number of weaknesses or opportunities presented themselves for Kaunas to develop further.

I GENERAL OVERVIEW OF THIS COMMITMENT

There was a clear sense of support within this group for what Kaunas is doing in this field. However, the inconsistencies of approaches to cultural activities between the centre and peripheries were also acknowledged. This was highlighted in a study of communities undertaken by Kaunas 2022; consequently, a direct action is now in place within the programme to bring culture to all areas of the city and county.

In addition a question emerged about how culture that is intended to enhance the happiness of citizens (as described in the Strategic Development Plan 2015-2022, for instance) also allows space to engage with conflict. For example, in terms of public space there have been major public developments, such as the renewal of parks, that have resulted in significant conflict between the Municipality and citizens' groups (e.g. Oak Park Reconstruction, the Staircase of Kaukas -Kauko laiptai-). The absence of structured, horizontal measures to significantly include citizens' groups in the decision-making process was seen as a major issue for Kaunas. Although it had made a significant investment in infrastructure and renewal of public space, all too often these processes took place inadequate citizen engagement.

The group concluded that, though cultural professionals are variously included in discussions, and in the planning phases of specific infrastructure activities, culture is not currently a recognised part of a structured general dialogue in city planning. The group discussed how laws and regulations could regulate how and when infrastructural development projects should be discussed with citizens, and provided examples where projects could not be finalized without the participation of community representatives. However, some members expressed regret that these consultations are frequently not announced in a sufficiently public or timely way, or where discussions on infrastructure projects are scheduled when these projects are too advanced to make certain changes. The group generally agreed that a more horizontal (trans-disciplinary) approach in city planning is needed.



CULTURE, INFORMATION AND KNOWLEDGE

This Commitment stands out in a Kaunas context as the highest scoring outcome, both in its own right and, quite spectacularly, in relation to the Global Panel. Uniquely, nine of its eleven scoring conclusions were in the 'Advanced' stage (including one maximum score of 9). Only in relation to two Actions (both involving local systems of analysis) did the outcomes score as 'Developing'. On the face of it, this outcome suggests a wealth of good practice. While this is indeed largely the case, the actual picture is a little more nuanced, as the description below will explain.

In the course of a full day of conversations, this Commitment received the smallest number of diverse opinions and contra arguments. First of all, this occurred because many of these questions are regulated by national and international law (for example Actions a, b, c, d) - although it was noted that not all of these 'nationally' created tools are working properly and efficiently. One example of this is the issue of the relative level of freedom - in reality - of the national media. It was also suggested that media operating in the region were relatively weak, and that there was no significant level of interest among local people to explore more diverse local media. In other words, the diversity of the media could be said to be dictated by consumer and market choice.

Rather more discussion was triggered by questions about the flow of information (Actions e, f, g). Although it has been suggested that local government is making significant efforts to develop systems for collecting, analysing and sharing cultural information in the field of culture, not all of these measures are seen to be as successful and productive as they would like to be. Among the range of systems initiatives are:

- | municipalities and local universities signing co-operation agreements
- | university researchers invited to evaluate applications for projects submitted to municipal programmes (including cultural ones)
- | open invitations made for research (Kaunas Initiative programme)
- | implementation of monitoring of the cultural field

Attention was also drawn to the fact that there is a certain peculiarity in this country in relation to the field of culture. There is continuous gathering of information and data on:

- | the activities of cultural organizations
- | cultural needs of the population
- | cultural consumption
- | cultural resources and their use (a requirement at both local and national level)

There were however no clear mechanisms or responsible body to analyse this information and submit suggestions / conclusions (Actions f, g). Therefore, the group



CULTURE, INFORMATION AND KNOWLEDGE

suggested initiating individual research, as well as intensifying work on the development of monitoring in the cultural field, towards developing an analytical framework, and enhancing cooperation with universities.

The discussion about democracy in culture and citizen involvement in cultural activities (h) has featured in several of Kaunas' strategic documents. It is considered a priority in general terms, and in cultural and education strategies. It also features strongly in the platforms and measures to promote these activities (for example, in Kaunas 2022 sub-programmes 'We, The People' and 'Wake It, Shake It', and in 'Initiatives for Kaunas'). Even though active for a relatively short time, such initiatives have already proven their benefits and importance to the city and its communities.

A lot of discussion arose about the involvement of cultural institutions in discussion on information and cultural knowledge and training for cultural professionals (Actions i, j). The group in general expressed no doubts about the activities of cultural organizations in promoting the perception of culture as a common value. On the other hand, cultural professionals expressed significant doubt about the number of cultural organizations involved in the debate on information and cultural knowledge.

Similar lines of discussion occurred with regard to training designed to introduce cultural professionals to existing and emerging forms of cultural access and reproduction. According to cultural professionals involved in this conversation, there is little training, or it is oriented towards certain cultural sectors. Moreover, the content of such training was not always seen to be relevant and useful. On the other hand, there is a lack of adequate information on such training and/or activities. Consequently, the group proposed the development of an information system that would help to improve, broaden and render more efficient information for cultural professionals about such initiatives.

Despite reservations expressed here, the group greatly welcomed the level and nature of commitment to culture, information and knowledge, that revealed the way the city has much to be proud of in this field. This perspective was underlined by the group's positivity about Kaunas programmes that allow people actively engaged in cultural life to participate in international networks: Kaunas has a very wide network of world partnering cities (the city-partner programme that helps to develop exchanges organize exhibitions abroad and so on). It partially covers the costs for artists and cultural professionals of learning and networking activities abroad (in practice, this is more focused on already-known cultural actors). The Creative Europe Platform 'Magic Carpets' project led by Kaunas Biennial is though, in contrast to other initiatives, oriented towards young artists and encourages their cooperation abroad. The project has also been highlighted as good practice in Kaunas with regard to the Culture, Information and Knowledge Commitment.



GOVERNANCE OF CULTURE

Group conversations around the Commitment of Governance of Culture led to a medium range overall score, though still some way higher than that of the Global Panel. Within that, the majority of Action scores, unsurprisingly, were based on 'Developing'. Meanwhile two Actions, those based on 'the local government creating public forums whose aims are to steer local cultural policy', and on 'public projects generating permanent forums for the consultation, negotiation, and regulation of goals and methods, with the participation of all the parties involved', were scored as 'Emerging' - with some strengths (3). And at the other end of the scale, three Actions, based on 'Cultural institutions that receive public support being transparent and accountable', 'programmes and institutions in receipt of public support developing and practising gender equality' and 'measures such as training programmes in the field of culture to strengthen NGOs, trade associations, unions and other civil society organizations' were all rated as 'Advanced' - though in the last two cases with some reservations (7).

The group identified that the Municipality programme 'Initiatives for Kaunas' is based on Agenda 21 for Culture values. It noted however that these values are not currently communicated in a clear way amongst cultural operators or the wider public.

There is national programme dedicated to the values of community involvement, and programmes of activation of suburbs are in action, and this is further reflected in objectives of inclusiveness and decentralisation that are clearly expressed in sub-programmes of "Initiatives for Kaunas". The Cultural Strategy is based on idea of decentralizing (Objective 2.1.1: 'Increase the inclusion of city residents into the cultural life of the city, encourage decentralisation of culture and leisure opportunities to participate in culture in every Elderate of the city'). Furthermore, the Kaunas 2022 programme serves as a catalyst for participatory and inclusive culture, through 'vibrantly active neighbourhoods' (Bidbook P.13). The group identified an issue however in that state and municipality programmes do not always have effective ways to communicate with communities in their own language – as opposed to bureaucratic language. This in turn tends to inhibit communities and neighbourhoods from accessing certain funding and support.

The publicity and organization of public forums was felt among formal cultural policy actors and public institutions to be the weakest characteristic. For example, the Art Council of the Municipality existed but was not operating actively as a mediator between policy makers and the community. Nor was it actively influencing other councils of the Municipality. Citizens tended to feel that they are not listened to properly to and are not empowered or active (sometimes even formal publicity is felt or considered to be as fake, shared for the sake of being "public"). Meanwhile, the perspective of the Municipality



GOVERNANCE OF CULTURE

tended to be that citizens do not respond actively enough to their programmes and mechanisms of funding and support. Communication within cultural policy was seen as weak.

The publicity for public projects (as also noted above) was seen to be both weak and rather tortuous. On the whole, the community did not feel that it was being properly informed about public projects and even, in some cases, felt that only part of the truth was being told. The group felt that there was a great lack of public discussion and community involvement in approving and co-creating important public projects (such as the ongoing project for the reconstruction of Unity Square that faced great resistance from both the professional community of architects and intellectuals in the city). Many public projects appear to be in contravention of the Aarhus Convention (1998), which 'establishes a number of rights of the public (individuals and their associations) with regard to the environment. The Parties to the Convention are required to make the necessary provisions so that public authorities (at national, regional or local level) will contribute to these rights to become effective.'

<http://www.unece.org/fileadmin/DAM/env/pp/documents/cep43e.pdf>

Representatives of the Municipality consider that they are making efforts in this direction, but lack instruments, knowledge and skills, both in how to communicate effectively with the public and in how to involve them more deeply in public projects.

The transparency of these projects is safeguarded through tightly drawn forms of reporting, that every cultural operation and institution is obliged to undertake and declare publicly, via forms with extensive numbers and indicators. The group identified Kaunas Museum as a good example of transparent forms of activity, including its influential external Advisory Board. A similar model was also seen to work well for Kaunas 2022. All municipal cultural organizations have an obligation to publish both their activity and financial reports. Cultural sector representatives within the group accepted the need for public reporting and calculations, but felt that these are currently too tightly drawn and bureaucratic – even at times a counter force to creativity.

Gender equality is not currently perceived as a dominant issue in the cultural sector, however the situation where women are dominating in the culture sector needs to be reviewed (for example, at the National M.K. Čiurlionis Art Museum, only 10% of 250 employees are male). On the other hand, the group discussion did not address the significant issue of whether relative levels of pay and conditions – or indeed relative influence towards addressing any imbalances – were equitable. It was further noted that, despite being dominant in many working positions at all levels, women often feel



GOVERNANCE OF CULTURE

disrespected, and the group noted that there are some cases of men using leading positions to demonstrate their power. On the whole though, the group did not consider it necessary at present to create special strategies for gender issues.

While the group noted that there are no strategies for citizen involvement in the management of cultural institutions, nevertheless, some good examples of this were noted (such as Kaunas Presidential House Museum, where participation is at the heart of Museum policy).

Kaunas 2022 was identified as an example of good practice, in its strong focus on encouraging local culture. To temper this, however, individual cultural operators expressed a concern that the Kaunas 2022 programme might become too dominant as a central cultural force. In particular, there appeared to be an information gap among programme managers, about how the goals of Kaunas 2022 will safeguard increased finance for culture beyond the celebration - as the main legacy of the programme.

The group noted that there is currently no recognised civic platform dedicated to lobbying for culture, although there is evidence in this regard of practical cooperation among various stakeholders.

And finally, the group noted the great value in the possibilities in Kaunas for free and open training programmes for cultural professionals, organized by various institutions, such as the Municipality, universities, cultural organizations and Kaunas 2022.



CONCLUSIONS

During the course of these workshop conversations, a general feeling seemed to grow among all the conversation groups that two thematic priorities in particular were emerging:

- 1) horizontality**
- 2) dialogue**

There appeared to be a genuine appreciation from all sides that conversations of this kind provide an important opportunity to share a common space, to think and plan horizontally, and that further progress will be made if new horizontal processes are developed and sustained.

Sustainable processes; sustainable city.

To quote one respondent: “What this might be and how it can be organized is something yet to be imagined.

In concluding this report, it is only right to attempt to draw out some preliminary conclusions, both about areas for potential further work, and about examples of good practice to celebrate and build upon.

The notes below are not definitive; they are a beginning. In fact, they should be the beginning of a beginning.

First though, and on a personal note, I am grateful to have had the opportunity to work with Kaunas. It is a very exciting time for the city, as it looks to reimagine itself and progress in the run-up to, during and after Kaunas 2022.

We are dealing here with long-term questions, though often filtered through a shorter timescale. I hope that: this event continues to have resonances for actors of all backgrounds in the City; the report faithfully records and extends this; the questions and ideas raised form the basis for important and fruitful further conversations, plans, actions and enjoyment of this great city!

Ivor Davies

Lead Expert,
on behalf of United Cities
and Local Government



PRELIMINARY RECOMMENDATIONS

1 Cultural Rights

- | to bring cultural rights questions into the centre of the next review and redrafting of the Strategic Development Plan Plan.
- | to explore some kind of local symposium on cultural rights

2 Heritage, Diversity and Creativity

- | to enhance communication across departments responsible for disciplines that interconnect with culture - to enhance inter- and trans-disciplinary working.
- | to establish a central Research & Development & Futurology department in Kaunas City Municipality responsibility for transdisciplinary research, investigation, monitoring and data analysis and/or empower universities to take up the task.
- | to adopt culture as a catalyst for changes, towards more inter- transdisciplinarity across various fields: arts, business, culture, science , etc.
- | to rethink the creative re-use of abandoned, post-industrial territories in the city to be used for, or with help of, art and culture.

Good practice

- | the programme that partly covers facade renovations of modernistic buildings in central area of Kaunas.

3 Culture and Education

- | to work on enhanced interrelations between education and culture strategies, with integrated goals for sustainable development.
- | to work towards a common understanding both of cultural value in education and the educational value of culture
- | to undertake research to evaluate what the educational sector actually need from cultural organizations and what kind of educational activities local cultural organisation could or should provide.

Good practice

locally initiated:

- | the municipal summer programme for school-age children to visit cultural institutions free of charge for up to 10 days (costs borne by the municipality)

nationally initiated:

- | the Cultural Passport budget for students to purchase cultural services
- | the Creative Partnership programme (cooperation between cultural agents, artists and schools)

PRELIMINARY RECOMMENDATIONS

4 Culture and Environment

- | to broaden the principles of sustainable development in strategic documents and among cultural institutions and workers and artists
- | to enhance funding to cultural projects that promote eco-awareness, sustainable development and environmental protection ideas
- | to develop a programme of environmental certification of cultural institutions
- | to prepare guidance for cultural organisations to assess their own environmental impact
- | to initiate training workshops for cultural workers and/or environmentalists

Good practice

- | multiple city environmental initiatives are seen as a platform for collaboration between public, private and civil society organizations, working in the fields of culture and environment

5 Culture and Economy

- | to commission specialist research & development in this field
- | to investigate more specifically how culture impacts on the economy and what business can contribute for culture
- | to pilot a system of micro credits specifically tailored for creative and cultural industries
- | to promote inter- and trans-disciplinary projects spanning arts, culture and science
- | to improve communication between KM initiatives and cultural sector - building shared, common language

Good practice

- | the tourism model in Kaunas (Kaunas Inn) is a good example of how culture and business could work in synergy

6 Culture, Equality and Social Inclusion

- | to develop and offer awareness training in the cultural sector: building capacity to engage with groups facing social and cultural challenges
- | to promote the engagement with culture of social operators working with socially excluded groups
- | to build capacity among social workers, family workers and others to engage with cultural activities.

Good practice

- | the work of Kaunas Artists' House with visitors with hearing disabilities



PRELIMINARY RECOMMENDATIONS

- | public venues for culture and sports becoming more accessible for people with physical disabilities, thanks to intensive reconstruction
- | free-of-charge 'open doors' days in cultural institutions in the summer time for schoolchildren that allow them to spend some time backstage

7 Culture, urban planning and public space

- | to build horizontal measures to significantly engage citizens in the decision-making process for public projects
- | to design a more horizontal (trans-disciplinary) approach to city planning.

8 Culture, information and knowledge

- | to initiate research to further develop monitoring in the cultural field, including an analytical framework, and enhanced cooperation with universities
- | to enhance information systems on available training and/or activities (uni-disciplinary or trans-disciplinary) available to the cultural sector
- | to develop more broadly a system of information for the cultural sector, to improve, broaden and render it more efficient

Good practice

- | the Creative Europe Platform 'Magic Carpets' project led by Kaunas Biennial, oriented towards young artists to encourage their cooperation abroad

9 Governance of Culture

- | to improve the clarity of language in communication between the Municipality and citizens / civil society
- | to focus communication specifically on encouraging all communities and neighbourhoods to engage, access funding and other forms of support
- | to revisit locally the principles of the Aarhus Convention as a vehicle for enhancing the quality of community involvement in co-creating public projects
- | to develop enhanced instruments, knowledge and skills in how to communicate effectively between public servants and the public, with a view to involving them more deeply in public projects
- | to foster a civic platform dedicated to lobbying for culture, connecting up, enhancing and rendering transparent existing modes of cooperation in this regard

Good practice

- | the transparent approaches of Kaunas City Museum and Kaunas 2022, including external Advisory Boards



APPENDIX 1: CULTURE 21 LAB WORKSHOP

KAUNAS

Prezidento Valdo Adamkaus biblioteka-muziejus

S. Daukanto g. 25 LT-44249 Kaunas

19th of September 2018

PROGRAMME

9:00 - Presentations

| Presentation of UCLG and the programme, by Jordi Pascual, coordinator of UCLG's Committee on Culture.

| Presentation of the intersection between the municipality's joint plans - cultural strategy, ECOC, Culture 21 LAB, by Virginija Vitkienė, director of Kaunas 2022

| Presentation of the aims and methodology of the Lab and the day, by Ivor Davies, key expert.

A: Ed Carroll B. Jordi Pascual C. Ivor Davies

9:30 - Session I

| GROUP A. Commitment 1: Cultural Rights

| GROUP B. Commitment 2: Heritage, Diversity, and Creativity

| GROUP C. Commitment 3: Culture and Education

11:00 - Break

11:15 - Session II

| GROUP A. Commitment 6: Culture, Equality, and Social Inclusion

| GROUP B. Commitment 5: Culture and Economy

| GROUP C. Commitment 4: Culture and Environment

12:45 - Lunch

14:00 - Session III

| GROUP A. Commitment 7: Culture, Urban Planning, and Public Space

| GROUP B. Commitment 9: Governance of Culture

| GROUP C. Commitment 8: Culture, Information, and Knowledge

15:30 - Synthesis

16:30 - End of the workshop

APPENDIX 2: WORKSHOP GROUPS AND ATTENDERS

I GROUP A: ED CARROLL

09:30 – 11:00 Session I GROUP A. Commitment 1: Cultural Rights

11:15 – 12:45 Session II GROUP A. Commitment 6: Culture, Equality, and Social Inclusion

14:00 – 15:30 Session III GROUP A. Commitment 7: Culture, Urban Planning, and Public Space

NAME - SURNAME	ORGANIZATION, POSITION
Ana Čižauskienė	Kaunas 2022
Greta Klimavičiūtė Minkštimienė	Kaunas 2022
Gildas Aleksa	Freelancer, theatre director
Gediminas Banaitis	Freelancer, CI producer
Kotryna Lingienė	Journalist, media
Albinas Vilčinskas	Head of Culture Department of Kaunas Municipality
Ugnė Kerdokaitė	Kaunas IN (Tourism)
Aurelija Prašmuntaitė	Kaunas 2022, Youth programme
Ramūnas Navickas	Head of Communities' Association, NGO
Renata Kudukytė-Gasperė	Health care dep.at Kaunas Municipality
Vyginta Poderytė-Martinkienė	Sport's dep.at Kaunas Municipality
Laura Pauparytė – Mažeikienė	Social care dep.at Kaunas Municipality
Audronė Rimkutė	Vilnius University, Kaunas faculty
Sandra Karnilavičiūtė	Youth programme, Kaunas 2022
Vilija Zakarauskienė	Social service division at Kaunas City Municipality
Jūratė Pudnienė	Social service division at Kaunas City Municipality
Kristina Kripienė	Head of Law Department at Kaunas Municipality
Raimonda Šiudeikytė	FLUXUS agent at Kaunas 2022

APPENDIX 2: WORKSHOP GROUPS AND ATTENDERS

I GROUP B: JORDI PASCUAL

09:30 – 11:00 Session I GROUP B. Commitment 2: Heritage, Diversity, and Creativity

11:15 – 12:45 Session II GROUP B. Commitment 5: Culture and Economy

14:00 – 15:30 Session III GROUP B. Commitment 9: Governance of Culture

NAME - SURNAME	ORGANIZATION, POSITION
Jūratė Tutlytė	Kaunas 2022, Vytautas Magnus university
Rūta Stepanovaitė	Director of Kaunas Artists' House / Municipal culture institution
Tadas Stankevičius	Director at Kaunas IN (Municipal institution, tourism and investments)
Audronė Gudonytė	Development Dep. at Kaunas Municipality
Lina Balčiūnaitė	Pažaislis Music Festival, NGO
Gabrielius Sužiedėlis	Director of Kaunas City Museum / Municipal culture institution
Žakas Gercas	Head of Jewish community of Kaunas
Neringa Stoškutė	Manager of Creative Europe Platform „Magic Carpets“ / Kaunas Biennial / NGO
Gediminas Kubilius	Community representative
Vida Bliumkienė	Community representative
Saulius Rimas	Head of Heritage Department at Kaunas Municipality
Algimantas Laucius	Head of Finance and Economic dep. at Kaunas Municipality
Daina Kamarasukienė	Vice Director, National M.K.Čiurlionis Art Museum

APPENDIX 2: WORKSHOP GROUPS AND ATTENDERS

I GROUP C: IVOR DAVIES

09:30 – 11:00 Session I GROUP C. Commitment 3: Culture and Education

11:15 – 12:45 Session II GROUP C. Commitment 4: Culture and Environment

14:00 – 15:30 Session III GROUP C. Commitment 8: Culture, Information, and Knowledge

NAME - SURNAME	ORGANIZATION, POSITION
Martynas Radzevičius	Vilnius University, Monitoring at Kaunas 2022
Arnas Zdanevičius	Community activist
Jovita Nalevaikienė	Kaunas 2022, administration
Jurga Knyvienė	Director at Kaunas Chamber Theatre (Municipal institution)
Jurgita Staniškytė	Scholar, prof. at Vytautas Magnus University, Dean at Arts Faculty
Raminta Pučėtaitė	Prof. at Kaunas University of Technology
Virginijus Mažeika	Head of Education dep. at Kaunas Municipality
Vaida Venckutė Nagė	Kaunas 2022, Youth programme
Monika Straupytė	Kaunas City Library
Aušra Partikienė	Culture Department of Kaunas 2022
Kotryna Žemaitytė	Director of Kaunas Biennial, NGO
Vilija Adaškevičienė	Education dep. at Kaunas Municipality
Asta Keruckė	Education dep. at Kaunas Municipality
Jurga Navickienė	Sport dep. at Kaunas Municipality
Mindaugas Kavaliauskas	Director of Photo festival, NGO
Justina Petrulionytė Sabonienė	Kaunas 2022, Vytautas Magnus university
Ina Pukelytė	Head of Culture and Education Committee at Kaunas Municipality
Agnė Augonė	Kaunas City Municipality, Civil Metrication dep.
Vaineta Munderzbakienė	Kaunas City Municipality, Civil Metrication dep.
Vytautas Augonis	Kaunas City Municipality, IT department
Justinas Juškevičius	Kaunas City Municipality, Education department



FURTHER READING

Kaunas in Figures

| <http://en.kaunas.lt/city/kaunas-in-figures>

Strategic Development Plan 2015-2022

| <http://en.kaunas.lt/wp-content/uploads/sites/10/2015/11/STRATEGIC-DEVELOPMENT-PLAN-OF-KAUNAS-CITY-MUNICIPALITY-UP-TO-2022.pdf>

Kaunas 2022 Bidbook

| [https://lrkm.lrv.lt/uploads/lrkm/documents/files/Kaunas_2022_ECoC_final_bid_EN\(1\).pdf](https://lrkm.lrv.lt/uploads/lrkm/documents/files/Kaunas_2022_ECoC_final_bid_EN(1).pdf)

Aarhus Convention (1998)

| <http://www.unece.org/fileadmin/DAM/env/pp/documents/cep43e.pdf>

United Nations International Covenant on Social, Economic and Cultural Rights (1966)

| <https://treaties.un.org/doc/Treaties/1976/01/19760103%2009->



CONTACTS

For additional information about this exercise, please contact:



Kaunas 2022

Dr Virginija Vitkiené, Director

Email: org@kaunas2022.eu

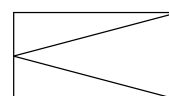
Web: www.kaunas2022.eu / www.kaunas.lt



United Cities and Local Governments (UCLG) - Committee on Culture

Email: info@agenda21culture.net

Web: www.agenda21culture.net



Kaunas 2022
Contemporary
Capital
European Capital of Culture

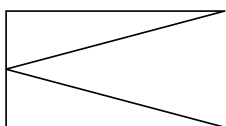


culture 21
UCLG Committee



UCLG

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**Kaunas 2022
Contemporary
Capital**
European Capital of Culture

