

# REVIEW OF NAMUR'S CULTURE 21: ACTIONS SELF-ASSESSMENT

NOVEMBER 2016



## culture 21

Agenda 21 for culture

With regard to its participation in the European Pilot Cities programme of Agenda 21 for culture, on the 2<sup>nd</sup> of June, 2016, the City of Namur carried out a self-assessment exercise on its cultural and sustainable development policies. The [Culture 21 Actions](#) document was used as a base for this exercise. It was approved by the United Cities and Local Governments Committee on Culture in March of 2015 as a common framework for cities all over the world to examine their strengths and weaknesses in this area. This project compares Namur's evaluation with average scores obtained by the 2015 Global Panel of experts.

The workshop was the first activity held as part of the "European Pilot Cities" programme. It allowed the city to further develop its established strengths, and to improve any weaknesses. As proposed by the European Pilot Cities Terms of Reference, the initial workshop saw the participation of a diverse group of participants, including representatives from different departments of local government, the city's cultural actors, members of civil society, and private organisations. During the workshop, participants were grouped together to discuss Namur's current status with regard to the nine "Commitments" or areas that comprise Culture 21: Actions. They assigned a score from 1 to 9 for each of the 100 Actions described. For each action, a score between 1 and 3 corresponds to an "emerging stage"; a score from 4 to 6 indicates a "developing stage"; and an evaluation between 7 and 9 classified the city at an "advanced stage" for that issue. After assessing the actions, participants were divided into groups where they could either positively or critically discuss and score, subsequently adding comments to the marks they gave. The workshop was introduced and concluded by the Alderman of the City of Namur, Madame Cécile Crefcoeur, Aldermans of Culture, Pierre Henry and Myriam Heuze, Director of the Cultural Services, Carine Debelle, and Director of the Department of Education and Leisure, Isabelle Bondriot, the general coordinator for the UCLG Committee on Culture, Jordi Pascual, Culture Actions Europe representative and European Pilot Cities partner, Ivor Davies, as well as UCLG adviser and expert appointed by the Pilot City of Namur, Catherine Cullen.

Prior to the workshop sessions there were several visits by experts at different cultural institutions and places. Additionally, it was discovered that there were artistic projects which the City of Namur already considered to be in compliance with the principles of Agenda 21 for culture. This document written by Catherine Cullen, expert appointed by the UCLG Committee on Culture and Culture Actions Europe to work with Namur throughout the European Pilot Cities programme. The report is based on information collected by Namur's cultural services through several forms and documents on the state of culture in Namur, on the work outlined in the recent cultural policy document *Namur Confluent Culture*, as well as on a detailed analysis of the workshop results. This report summarises the evaluations and observations made by individual group members from different sessions throughout the workshop, and compares them with the results of the 2015 Global Panel. It highlights the strengths and possible weaknesses of the City of Namur's cultural policies with regard to Agenda 21 for culture and Culture 21: Actions, while also suggesting the areas and points requiring greater attention or new initiatives. Subsequently, the report will serve to improve the implementation of the new "pilot measures" proposed by the steering committee that will oversee the Pilot Cities programme in Namur throughout its development.

# SELF ASSESSMENT





# GENERAL BALANCE

The results of Namur’s self-assessment exercise show a higher overall rating for Culture 21 Actions than the 2015 Global Panel average, with some commitments rated well above the global mean, and none scored below (see the Radar 1 diagram below).

The highest marks were given for the 4 commitments: *“Heritage, Diversity, and Creativity”*, *“Culture, Information, and Knowledge”*, *“Governance of Culture”*, and *“Cultural Rights”*. Below these were *“Culture, Urban Planning, and Public Space”*, *“Culture and Environment”*, *“Culture, Equality, and Social Inclusion”*, and lastly *“Culture and Education”*. However, these areas still remained above the worldwide average.

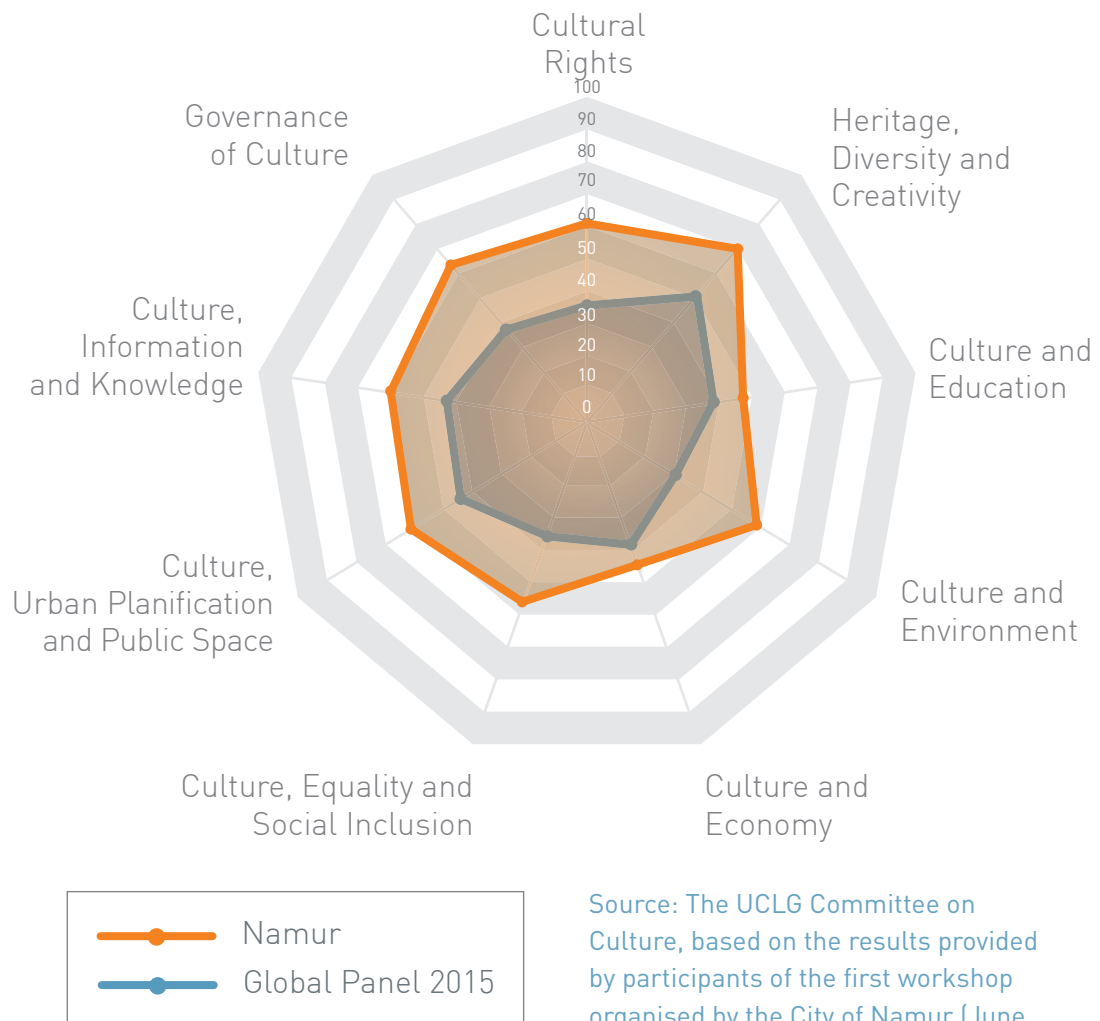
It should be noted that the results of the evaluation of the City of Namur are generally very positive. While there is some room for improvement, it is clear that serious work on developing culture has already been undertaken—and will continue to be. The dialogue, participative process, and the joint efforts over the last two years toward the document on cultural policy, *Namur Confluent Culture*, has surely not been in vain given Namur’s results. The Activity 1 workshop sessions were very lively. Participants exchanged many comments and proposals on the current situation of culture, citizenship, and sustainable development, which are key concepts in Agenda 21 for culture.

## THE COMMITMENTS

The information from the self-assessment analysis in Namur is summarised here for the 9 commitments, each comprised of between 10 and 12 actions.

With marks in all ranges from high, to medium, and even quite low, some actions did not elicit comments from the participants, as if their development may simply be considered a matter of time. The definitions of a number of actions were summarised in order to allow room for comments by the participants.

**Figure 1 : Namur's Self Assessment and data from the Global Panel 2015**



Source: The UCLG Committee on Culture, based on the results provided by participants of the first workshop organised by the City of Namur (June 2016) and the average obtained by the 2015 Global Panel of 34 experts.



# CULTURAL RIGHTS

The average for Namur in this area was 60/100, significantly higher than the global average on cultural rights, calculated at 35/100. This is in spite of the fact that there is no document that explicitly mentions cultural rights in Namur.

One area that received a score at an “emerging” stage, with a mark of 3 out of 9, pertained to the city’s *adoption of a reference text on cultural rights, freedoms, and responsibilities*. The group simply noted that there was no text but that the area is being developed.

Five actions were classified at the secondary, developing stage.

1. A 5 out of 9 was given for *cultural policies explicitly based on cultural rights*. As mentioned above, and as noted by the group, there was no specific charter on cultural rights in Namur, and many actions carried out are not particularly prominent.

2. A 4 out of 9 was scored for *local government’s adoption of measures to facilitate citizen’s participation*. The comments that accompanied this action highlight the fact that there is no “call to citizens”, despite the presence of entities like neighbourhood committees, the possibility of participating in communal councils, and public consultations (mainly in connection with works and improvements). The group also felt that this is an area to be developed and revitalised in order to expand citizen’s participation in Namur.

3. A 5 out of 9 was scored for *the existence of a detailed analysis of obstacles hindering citizen’s participation in cultural life*. This was accompanied by a comment on the fact that community consultation is increasing in Namur, but there is no sufficient regular periodic analysis in this area.

4. A 6 out of 9 was given for *the presence of policies and programmes geared toward greater active involvement by participants in cultural practices*. The group noted several projects and actions: Quai 22, Cultural centres, Jeunesses Musicales, Les Abattoirs de Bomel cultural centre, and the Jardin Passion Theatre. Participants indicated that further work is required for the development and visibility of these activities.

5. A 6 out of 9 was given for *the existence of policies and programmes that make it possible to increase the number of active members in civil society organisations dedicated to cultural issues*. The participants highlighted the fact that there are initiatives being developed in this regard and that cultural centres are contributing.

Lastly, 4 commitment-related actions on cultural rights were categorised at an “advanced stage”.



1. A 7 out of 9 was awarded for *the existence of minimum service standards that guarantee basic cultural services*. The group recognised the fundamental parts of this action to be libraries, the Royal Conservatory, the CEC, the Jeunesses Musicales, and the Museum of Fine Arts.
2. A 7 out of 9 was given for *civil society organisations working in human rights that specifically incorporate cultural rights*.
3. A 7 out of 9 was also given for *the existence of cultural policies that support women's participation in cultural life with measures that tackle gender discrimination*. The group observed that this is not a significant issue. While there is room for improvement, women's culture in Namur is quite important and the city helps to ensure that it remains unrestricted in society.
4. A high mark of 8 out of 9 was granted to reflect *the presence of cultural policies that have a special focus on vulnerable individuals and groups*. During the discussion, the group referred to Article 27, a Belgian association whose aim is to enable cultural participation for all of those living in difficult social and/or economic circumstances.



# HERITAGE, DIVERSITY AND CREATIVITY

This commitment received Namur's highest scores: 65/100, well above the worldwide average of 50/100.

No actions were rated at an "emerging" stage, while 5 actions were classified at a developing stage.

1. A mark of 4 out of 9 reflected *the present budget allocated to culture that would make it possible to develop local cultural life in a sustainable way*. The mark was also for the allocation of a significant part of the budget to research and development. The group expressed the concern that these budgets were insufficient, but they are growing.

2. A 4 out of 9 was also given for *the existence of policies and programmes dedicated to the interaction among scientific culture, artistic culture, local history, and everyday life*. The group felt that this was a weak point in Namur's cultural policy. Apart from the NPO "Ose la science", there are no other specific policies and programmes dedicated to scientific culture.

3. A mark of 5 out of 9 was given for *the existence of policies and programmes for protecting and promoting linguistic diversity, particularly for minority or minoritised languages*. A discussion took place on the fact that if the "minoritised" language referred to Walloon, then Namur is more oriented towards its protection than its promotion. It does so through its support for associations, and through the communal library which offers publications in Walloon, and other languages.

4. A mark of 6 out of 9 was given for *policies and programmes enabling explicit support for mutual recognition between the diversity of cultural expressions, and intercultural projects*. The group observed that willingness towards this end is present in institutions, notably through a care policy for the service of social cohesion. However, this area should be expanded upon.

5. A 6 out of 9 was given for *the existence of international cooperation programmes linked with community life, with particular attention to the protection and promotion of the diversity of cultural expressions*. The group remarked that there were cultural cooperation programmes in place, but not particularly with developing countries or threatened areas.

Given the high score for this commitment, the majority of actions (7 out of 12) were categorised at an advanced stage.

1. The maximum score of 9 out of 9 was given for *the local government's inclusion of a department, service, or a body responsible for cultural policies and the cultural dimension of*



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*other public policies, as part of its structure of governance.* The session's group saw evidence of this, in the fact that both the city and the province have structured Culture Services.

2. An 8 out of 9 was awarded for *the local government's support for the existence and accessibility of diverse structures dedicated to cultural training, creation, and production.* The group noted that there were a number of structures in place: the Abattoirs, The Academy of Fine Arts, the Royal Conservatory, Imep, and others.

3. An 8 out of 9 was given for *the local government's encouragement of cultural activities geared toward creating visibility for artistic creation and interaction among different groups within the population.* The group noted that the area is being strongly developed, although some areas could still be improved.

4. An 8 out of 9 was awarded for *the existence of policies in support of the arts, paying special attention to various disciplines.*

5. A 7 out of 9 was given for *existing policies and programmes that help to build excellence through proximity with residents and their initiatives.* The group observed that these policies do exist, yet they are too focused on Namur. It was suggested that there should be more decentralisation to small towns and villages.

6. A 7 out of 9 was given for *present policies relating to the protection of cultural heritage of all types, both tangible and intangible.* The group praised the existence of these policies, but criticised the "facadism". This is the preservation of old facades, perceived simply as decorations that "look pretty", followed by the total destruction of the building interiors. Often, these are not adequately identified, but are irreplaceable sources of architectural history and heirlooms of older ways and values.

7. A 7 out of 9 was given for *the present way in which local productions occupy an important and balanced role in the city's activities.* The group approved overall but commented that there was a lack of communication.





# CULTURE AND EDUCATION

The commitment to Culture and Education received 48/100, which makes it the lowest scoring of all commitments, but still above the world average of 40/100.

Of the 10 actions in this commitment, 3 were assessed at an “emerging” stage. The first of these, receiving a 3 out of 9, was *the existence of mechanisms that enable the sharing of information on cultural activities and cultural education opportunities*. The group observed that, aside from the NPO “Comptoir des Ressources” and its work, there were no specific mechanisms in place and that there is too much dispersion. Secondly, a 2 out of 9 was given for *primary and secondary education programmes that involve cultural skills and knowledge*. This low score is accompanied by comments merely stating that it depends on the area, with a “more negative” observation for museums. Finally, at an “emerging” stage, a 3 out of 9 was given for *actions relating to the existence of local training programmes in management and in cultural policies that promote a global approach to the cultural factors of human development*. The group pointed out that this is not only the case locally. In fact, these are offered at Université Catholique de Louvain and the Université Libre de Bruxelles.

Six actions were classified at a developing stage.

1. A 4 out of 9 was given for *the local government’s approval of a local strategy that connects education policy with cultural policy*. The group commented that there are currently no specific activities, but that the area is being developed.
2. A 4 out of 9 was given for *the existence of a platform for bringing together public, private, and civil society actors in the field of culture, education, and continuing education*. The group felt that this issue is not really addressed, with a lack of clarity in the Namur Confluent Culture document and that, in general, the actors are instead grouped by sector.
3. A 4 out of 9 was given for *the issue of whether or not cultural rights were included in education programmes and in training activities of the cultural sector*. The group indicated that this was present in Namur and is in development.
4. A 6 out of 9 was given for *strategies in education and training that properly value local cultural resources*. The group expressed that there were gaps in certain communities, but that there is a growing awareness and appreciation of local identity in the city. There is a large demand in school communities but not for the elderly population.
5. A 6 out of 9 was given for *cultural institutions that receive public support to foster formal and informal educational activities by dedicating a significant part of their budget to them*. The



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group felt that there were not enough actions in this area, except for schools and education associations. Since these actions depend on non-recurring subsidies, they cannot be long-term. This highlights the importance of volunteering.

Two actions were classified at an advanced stage. The first, receiving a 7 out of 9, pertained to *the presence of cultural activities in schools, training centres, associations, and enterprises*. The group simply noted that perceptions were quite varied across sectors. The second action received a 9 out of 9 for *the existence of local artistic education (schools for music, visual arts, performing arts, or multimedia) at all levels, that is accessible to individuals of all ages and levels of ability*. The group responded proudly to the fact that Namur is the highest ranked in this area, where these services are mostly offered for free.



# CULTURE AND ENVIRONMENT

Participants awarded a mark of 57/100 for the commitment of Culture and Environment. The global average is 30/100.

One action was ranked at an “emerging” stage. A 3 out of 9 was given for *cultural organisations receiving public support that evaluate their environmental impact and carry out environmental awareness campaigns*. The group from this session noted that there are no obligations in place for evaluating environmental impacts and raising awareness, due to a lack of time, staff, or knowledge.

Five actions were classified at a developing stage.

1. A 5 out of 9 was given for *the extent to which cultural factors are reflected in local strategies in promoting environmental sustainability*. The group noted that there were a certain number of actions in place but there is no real strategy.

2. A 4 out of 9 was given for *the existence of work groups or a coordination mechanism among cultural and environmental departments within the city*. Among the comments made by the group, it was noted that information and coordination meetings take place on a case-by-case basis. As a result, they are non-systematic, irregular, informal, and isolated examples.

3. A 5 out of 9 was given for *measures taken by the local government to facilitate and promote citizens initiatives relating to the sustainable use of public space*. The group would like to see more coherence, visibility, and citizen participation on this issue.

4. A 5 out of 9 was given to reflect *current links by public, private, and civil society organisations with the cultural and environmental spheres*. Following this were comments by the group that there are few platforms, noting, in particular, the important work of the NPO Natagora on biodiversity conservation.

5. The last action classified at a developing stage, scoring a 6 out of 9, pertained to *the promotion of production and consumption methods based on knowledge of local products*. The group recognised good practices related to local products, through promotional leaflets, using old varieties of crops, and holding an organic week. However, there was a notable lack of impetus to systematise these. For example, this is something as simple as continuing to serve “Minute Maid” juice or Coca-Cola products during local events.

There are 4 notable actions considered to be at an advanced stage.



# CULTURE AND ENVIRONMENT

1. A 7 out of 9 was given for *local policies that outline connections between culture and environmental sustainability*. It was noted that there are official documents on environment and culture, while not particularly for consistency and monitoring in the area. Some examples include Namur's gastronomy, or the lack of clear rules on the use of disposable plastic cups.
2. A 7 out of 9 was awarded for *the local government's establishment of programmes for conservation as well as for diffusion of traditional knowledge and skills, which contribute to the sustainability of the ecosystem's resources*. This drew very positive comments from the group, noting good level of awareness in Namur and existence of programmes.
3. A 7 out of 9 was also given for *the local government's recognition of the cultural significance of natural spaces through specific programmes*. Following this the group confirmed the existence of specific programmes as well as a good level of visibility in this area.
4. Finally, a high mark of 8 out of 9 was awarded for the fact that *gastronomy focuses on local products and is recognised as an integral part of the local culture*. The group underscored the value placed upon local products at the Citadelle, including focusing on "Made in Namur", "wild cuisine", the improvement of the quality of chefs in Namur, and the winemakers of Namur.



# CULTURE AND ECONOMY

The commitment on Culture and Economy received a 55/100, well above the world average of 38/100.

Here, 3 actions were classified at an “emerging” stage. A 1 out of 9 was given for *the economic contributions made by cultural actors (public, private, and civil) to the local economy, as well as both their direct and indirect impacts on wealth generation and employment which are analysed periodically*. The group remarked that if these analyses exist, few people are aware of them. Next, *some corporate social responsibility programs should specifically include cultural issues and projects, as well as the values held by local culture and residents*. However this action also received the lowest score of 1 out of 9. The group noted that these programmes do not exist outside of a specific company specialising in social issues. Third, a 2 out of 9 was given for *the existence of information and training spaces on copyright and on economic models connected to shared creative practices*. In each of these 3 cases, there was almost a complete lack of information available on the subjects. This may be a reason for the low scores.

The majority of actions in Culture and Economy (7 out of 12) were classified at a developing stage.

1. A 6 out of 9 reflected *local economic development strategies that incorporated distinctive features of the culture-based economy*. The group felt there was a positive dynamic in this area but that there was still room for improvement.

2. A 5 out of 9 was given for *the extent to which legislation ensures the existence of contractualisation and compensation networks that are adapted to the realities of cultural workers, recognising copyright and other related rights*. Participants in the group remarked that these systems are not in place on a local level, but instead at the regional or federal level, and while the laws exist, their enforcement is not always ensured.

3. A 4 out of 9 reflected *the presence of programmes devoted to access to employment and integration that adopts cultural knowledge and skills*. According to the group there are no known initiative in this area on a local level.

4. However a 6 out of 9 was given for *the presence of a number of financing mechanisms for cultural projects with a commercial purpose, such as microcredits and venture capital*. The group had no comments.

5. A 6 out of 9 was given for *the level to which the local government promotes the existence of*



*public or mixed economic models enabling development or growth of voluntary contributions.*  
No observations by the group.

6. A score of 4 out of 9 reflected *the existence of partnerships between cultural actors and companies, such as through models for innovation and the transfer of knowledge.* The group felt that while these partnerships exist, none of the participants knew either the relationship or structure of funding.

7. A 6 out of 9 was given for *local entrepreneurial organisations, such as Chambers of Commerce, that have specific policies and programmes in the field of culture.* The group noted that the Namur-Verviers Chamber of Commerce is very active. Private companies invest in cultural events.

Finally, 2 Actions were classified at an advanced stage. A 7 out of 9 was given for *recognising the value of trades in an area, including the development of innovation that is required.* The group observed that certain schools, such as IATA (Institut d'Apprentissage des Techniques Artisanales) [The Craftsman Techniques Institute of Learning] teach traditional crafts with a contemporary approach. In addition were the IFAPME (réseau de services et de centres de formation en alternance) [Services and Training Centres Network] and the School of Hospitality Management. The other action, also receiving a 7 out of 9, pertained to *the sustainability of the tourism model in place, including its balance throughout the region, connection to the local community, and interactivity with the cultural ecosystem.* With regard to this the group said that, today, Namur is moving in a positive direction.



# CULTURE, EQUALITY AND SOCIAL INCLUSION

This commitment scored 55.8/100, which was significantly higher than the world mean of 35/100.

Only 2 actions were classified at an “emerging” stage. A 3 out of 9 was given for *the regular analysis of the relationship between personal well-being, health, and active cultural practices*. This was a new area for the group, so there was no analysis given at this stage. One example may be that concerts are sometimes organised in hospitals and in homes, among other places. Following this, a 2 out of 9 was given for *the local government’s devotion of part of its cultural budget to actively promote women’s participation in cultural activities and organisations*. However, there is an apparent contradiction here in that the group generally agreed that women are very well represented in Namur’s cultural life.

There were 5 actions out of the 12 that were identified to be at a developing stage.

1. A 6 out of 9 was given for *local strategies in the social sphere that specifically include a cultural aspect as a means for combating all forms of discrimination*. The group pointed out that the line between social and cultural is sometimes very thin, and that there is still a lack of communication about work carried out in the social sphere.

2. A score of 4 out of 9 was given to reflect *local conflict resolution strategies that consider cultural elements and recognise potential cultural factors that may impact this area*. The group noted that if initiatives are undertaken in this area, they are sporadic, and therefore more efforts must be made.

3. Participants gave a 5 out of 9 to *the level of existing programmes that facilitate promoting intergenerational cooperation*. Again, the group noted some activity, but on a case-by-case basis.

4. A 5 out of 9 was given for *the existence of cultural innovation programmes for youth that incorporates elements of social inclusion, cultural languages, digital environments, or gender equality*. The group came to a positive consensus on this issue.

5. A 6 out of 9 was scored for *local civil society organisations developing awareness-raising campaigns to combat racism, as well as for engaging in intercultural dialogue with support from public institutions and cultural organisations*. The group observed that if activities are being carried out, it is necessary to develop even more concrete actions.

There are 5 notable actions considered to be at an advanced stage, four of which received scores of 7 out of 9.



# CULTURE, EQUALITY AND SOCIAL INCLUSION

1. *Regular analysis of factors determining the cultural vulnerability or fragility of specific groups or individuals throughout the region.* Again, the group noted that if there are people performing these analyses, the area lacks communication. Another observation pointed out the existence of analysis work carried out as part of the Plan Stratégique Transversal (PST) [Transversal Strategy Plan].
2. *Cultural institutions that receive public support and undertake programmes actively involve both disadvantaged groups as well as struggling areas.* Here consensus among the group was also found quickly, referring to examples of actions by the NPO Article 27. Another comment was that if being entirely free does not appear desirable, it is important to not lose sight of the cost-benefit ratio of such actions.
3. *Measures ensuring accessibility for all (including individuals with disabilities) to cultural spaces and facilities.* The group felt that nearly everything that can be undertaken with regard to accessibility has been done.
4. *The existence of a platform or local network of associations that develop activities relating to culture, equity, and social inclusion.* The group responded positively, noting the Volunteering Fair, existing associations, and both formal and informal meetings.

Finally, the fifth area received a higher mark of 8 out of 9 and was therefore at an advanced stage. This was for *the existence of a training programme for professionals in the social sphere that improves their ability to identify cultural factors which may impede access to public services.* Here the group quickly agreed to award this action a high score.





# CULTURE, URBAN PLANNING AND PUBLIC SPACE

Commitment 7 was given a 58.3/100, while the 2015 world average was 44/100. Of the 12 actions in this area, one was identified at an “emerging” stage, 8 at the developing stage, and 3 at the advanced stage.

A 3 out of 9, and classification at an “emerging” stage was given for *policies on transport and urban mobility that consider citizens’ access to cultural life*. The group had no specific comments.

Eight actions were classified at a developing stage.

1. A 4 out of 9 was given for *the existence of a registry for spaces that, aside from their symbolic role, are a common good for all residents*. The group only commented that, to their knowledge, such a registry does not exist.
2. A 5 out of 9 reflected *the level to which the local government specifically considers landscape in its policies, and incorporates natural and cultural elements*. The group noted there is no permanent forum that considers this area.
3. A 6 out of 9 was given for *the local government’s development of policies and actions favouring citizens’ active participation in urban planning and transforming the region*. The group had no comments for this section.
4. A 6 out of 9 reflected *local urban planning plans that explicitly recognise the importance of cultural factors and resources*. The group noted while documents exist on this matter, they are not being developed.
5. A 6 out of 9 was also awarded for *the existence of a guideline document for evaluating cultural impact that is normally used in urban planning policies*. The group noted, again, that while this document exists, visibility of it is still not ideal.
6. A score of 6 out of 9 reflected the extent to which *new cultural infrastructure was a planned element of a broader cultural environment, with foresight into the impact of its implementation*. The group commented that some new infrastructure is in the process of being established but there are questions about its future impact.
7. A 6 out of 9 was given for *the existence of programmes that promote the development and preservation of public art*. No comments by the group.



# CULTURE, URBAN PLANNING AND PUBLIC SPACE

8. A 6 out of 9 was given for *the presence of architectural guidelines based on quality, the revitalisation of existing buildings, the planning of new facilities, and on using traditional construction techniques*. No comments by the group.

There were 3 actions classified at an advanced stage. A 7 out of 9 was awarded for *the government's inventory on the city's/region's cultural and natural heritage (both tangible and intangible), in addition to its established mechanisms for conservation and preservation adapted from international standards*. No comments by the group. An 8 out of 9 was then given for *the local government's adoption of measures for promoting the role of culture in the revitalisation of historic centres, and in regional development plans*. The group made no particular remarks on this issue. Finally, a high score of 8 out of 9 reflected *the municipality's recognition of public space as a key resource for cultural interaction and participation*. The group noted that public space in the city of Namur is open to public activities and is indeed used, but this may be to the detriment of surrounding cities and towns.



# CULTURE, INFORMATION AND KNOWLEDGE

This commitment was graded a 63/100 for the City of Namur, well above the worldwide average of 43/100. Only 2 actions were identified at an “emerging” stage, with 2 others at a developing stage, while the majority (7 out of 11 actions) were at an advanced stage.

At an “emerging” stage, and receiving the lowest score of 1 out of 9, was the action of *regularly analysing the relationship between basic cultural processes and social innovation*. The group said that the issue was unclear and difficult to analyse. Second, with a 2 out of 9, was the action relating to *training activities for cultural professionals on the cultural, social, and economic impacts of current or innovative forms of cultural reproduction*. The group commented that there is a lack of training and awareness-raising for cultural professionals, in addition to frequent miscommunication on interventions between SABAM (société belge des auteurs et compositeurs) [Belgian Society of Authors and Composers] or other control organisations, and event organisers.

A developing stage action receiving a 5 out of 9 concerned *local media outlets that reflect a plurality of opinions, and help to provide an equal platform for women and cultural diversity*. The group noted that local media did not always reflect the plurality of opinions nor cultural diversity, or even women’s participation. Additionally, a 4 out of 9 reflected *the existence of systems for the observation, research, or analysis of cultural realities, and of interaction with other fields of human development linked to universities, local government, and civil society*. The group commented that while studies are being carried out, they are not sufficiently visible or taken into account by policies, which makes them of little use.

There were 6 actions classified at an advanced stage.

1. *Legislation that guarantees freedom of expression, including the freedom of artistic expression, the freedom of opinion, and the freedom of information, while respecting cultural diversity and private life*. The group agreed that legislation guarantees freedom of expression, but participants expressed concern for the respect of these freedoms by pointing out the risks posed by possible internet abuse, lack of privacy policies, or even exposure to insulting and racist remarks, among others. This scored a 7 out of 9.

2. A 7 out of 9 reflected *existing mechanisms for public and civil society with regard to these freedoms*. The group agreed that there are public and civil society mechanisms in place. They cited the example of the Centre Égalité des Chances (Equal Opportunities Centre) in Namur, but believed that sometimes there is a risk of interventionism by authorities.



# CULTURE, INFORMATION AND KNOWLEDGE

3. A 7 out of 9 was given for *the presence of policies guaranteeing free and pluralistic information, as well as measures ensuring that present information favours the rights of citizens to participate in cultural life*. The group agreed that these policies exist, but they felt that citizens must still remain vigilant and active in order to ensure a plurality of, and access to, information.

4. A 7 out of 9 was scored for *existing policies and programmes on forms of creation, production, and digital distribution, focusing on residents and favouring cultural democracy*. The group recognised the existence of these policies, but felt that more promotion and diffusion should be undertaken.

5. A 7 out of 9 reflected *existing policies and programmes enabling cultural actors to participate in international cooperation networks*. The group noted that there are actions favouring international cooperation but that North-South cooperation has a tendency to diminish in Namur.

Finally, 2 actions scored an 8 out of 9 and were categorised at an advanced stage. The first concerned *cultural institutions in receipt of public support that participate in debates on information and knowledge, and promote culture as a common good*. The group confirmed that those cultural institutions receiving public support generally defended culture as a common good. The second action receiving an 8 out of 9 was for *the regular analysis of obstacles impeding the use of information and communication technologies for cultural purposes*. The group simply observed that, studies are being carried out in order to improve access to ICT within the cultural domain.



# GOVERNANCE OF CULTURE

The commitment to Governance of Culture received a score of 60/100, which was much higher than the global mean of 37/100.

Scores for 7 out of 11 actions showed them to be at the advanced stage, with 1 at an “emerging” stage, and 4 at a developing stage, which are all indicative of this commitment’s high overall score.

A 3 out of 9, and classification at an “emerging” stage, was given for *actions establishing measures to strengthening NGOs, professional organisations, and trade unions in the cultural sector, as well as civil society actors*. The group felt that this area should be developed further, and while there are some measures in place, there is much room for future improvement.

There were 4 actions classified at a developing stage.

1. A 4 out of 9 was attributed to *the action on the municipality’s implementation of a cultural policy based on Agenda 21 for culture and Culture 21: Actions*. The group noted that there were processes recently adopted by the city of Namur, but that this area is still in its preliminary phase. If there is any actual impact by these policy guidelines, the level of awareness by all actors is still in its early stages.
2. A 5 out of 9 was given for *public projects that generate spaces for dialogue and regulation of their objectives and strategies through the participation of all the actors involved*. The group highlighted the current spaces for public dialogue, consisting of cultural public projects, but agreed that these are not systematic. On the other hand, there is a regular space for public information made accessible to the population through the town council.
3. A 6 out of 9 was given for *the existence of public participation authorities in the city that included public, private, and civil stakeholders with regard to local cultural policy*. The group noted that there are clear examples of public participation authorities that bring together all actors from public, private, and civil spheres. Most notable of these is Namur Confluent Culture. However, this body only meets once a year. As a result, there is a desire to establish more interaction among stakeholders in order foster exchanges, interdisciplinarity, transversality, and communication on the undertakings of each one.
4. Scoring a 4 out of 9, and still at a developing stage, was *the existence of an independent platform or network of civil society organisations that involve citizens and cultural actors from all sectors*. The group noted that there are isolated initiatives that connect citizens and cultural actors but that there lacks a regular and independent platform for this.



# GOVERNANCE OF CULTURE

Of the 6 actions at an advanced stage, 4 received scores of 7 out of 9.

1. *The local government's promotion of current cultural plans at the local and/or neighbourhood and district levels.* The group very quickly agreed that the local government does, in fact, promote the adoption of cultural plans or strategies for the city overall. Furthermore, this is based upon mechanisms for active participation that are open to citizens. The group did note, however, that participation by all needed improvement.

2. *The existence of policies or programmes that strengthen citizen participation in managing facilities, programmes, or cultural events.* In the group's discussion of this action, citizen participation in the management of facilities, programmes, and cultural events generated some debate. On the one hand, some felt there was a clearly-expressed desire by local authorities to develop participation—namely, its commitment to Agenda 21. On the other hand, despite examples like the management of museum collections made available to municipal museums, or the citizens' voluntary participation in major events like the 2016 Européades (folk festival), more efforts must be made to systematise them.

3. *The local government's recognition and support of management practices that express local culture and are developed around common goods.* The group noted that the city of Namur is aware of the importance of protecting common goods and the value of local culture. Public space is improved through its use for events like "The Poem Chairs", street art, and other activities. Every year, a large festival is organised around folklore. All historical aspects of tradition are regularly represented in both public and private events.

4. *The existence of stable frameworks for collaborations or distributing responsibilities among local, regional, and national governments in cultural policies.* The group felt that these stable frameworks exist. One example cited was that of the new Decree Law for Cultural Centres. Local authorities communicate and show understanding. Both the city and the province work together on this. At the regional level, there is a cultural policy with the position of Minister of Culture that governs all of Wallonia and Brussels, and works with local authorities. However, it was noted that there is a lack of space for resolving conflicts between different actors.

Finally, 2 actions received scores of 8 out of 9. *Cultural institutions in receipt of public support display transparency in accounting for, and evaluating, the public services they provide, in addition to the fact that city residents are represented by the governing bodies.* The group remarked that these public cultural institutions do transparently account for and evaluate the public services they provide. This is done through annual activity reports and publications where their public support is clearly outlined. Citizens' participation in governing bodies



# GOVERNANCE OF CULTURE

is ensured through their representation at general meetings and on executive boards in these institutions. Finally, an 8 out of 9 was awarded for *the action pertaining to cultural programmes and institutions receiving public support that incorporate a gender perspective*. The entire group agreed that there is a genuine awareness of gender, and that a large number of initiatives exist in this area. Women's equality has developed significantly over the last 100 years, and, particularly within the cultural realm, there are numerous projects pertaining to gender.



# CONCLUSION

It cannot be said that any one, or number, of the Culture 21: Actions commitments in Namur have a particular weakness, given that 9 commitments scored well above the world average. Furthermore, observations made by participants throughout various sessions are generally very positive, especially with regard to the management of heritage and creativity, information and knowledge, diversity, cultural rights, and governance of culture. Indeed, these commitments underscore the city's commitment to human rights, women's rights, and an emphasis on cultural life and creativity.

However, the results of the participants' analysis, scores, and comments show disparities within some of the commitments themselves. Certain actions received very low scores, while others scored very highly, which prompted consideration for more transversal implementation. In this way, the city would be able to engage in "pilot measures" for following the Pilot City program.

## A. CULTURE AND EDUCATION

The commitment to Culture and Education received the lowest average, yet carried significant differences across various actions. Some that received the highest score of 9 out of 9 pertained to arts education provided in Namur. The group members noted that this created a feeling of being a leader in the industry. Alternatively, scores of 6 out of 9, including some under 5, pertained to specific aspects of arts education. This apparent paradox may simply indicate a lack of information and coordination with regard to the current arts education available in Namur.

The City of Namur could seize this opportunity to offer additional arts education to children and youth. One example may be the creation of a "Global Arts Project", that is transversal, transdisciplinary, and inclusive. Furthermore, it would exist in partnership with education institutions and cultural actors that are involved. Since music is one of the city's strengths, it could begin this with a "music plan" that involves all neighbourhoods, then progressively include visual arts, dance and theatre, heritage, reading, and many more. One good example of this kind of project can be seen in the city of Belo Horizonte in Brazil. This city was the winner of the UCLG Mexico City – Culture 21 International Award for its "Cultural Arena" arts education plan.

## B. GOVERNANCE OF CULTURE

In order to strengthen cultural governance, an either formal or informal council of culture was suggested by the participants in the Culture 21: Actions workshop. It would regularly meet on cultural issues in the city so as to lend advice and recommendations. This could even be a variation of the currently held large annual meeting, Namur Confluent Culture, or an adjacent supplementary project. The authority itself would be comprised of elected



representatives, cultural actors representing the various types of culture in Namur, committed citizens, academics, and specialists from other cultural sectors. The latter may include urban planning, education, economy, health, social life, tourism, universities, or inclusion. The aim would be to create a genuine forum for reflection on the challenges and the future of cultural issues within the context of sustainable development. One excellent example is Barcelona and its Council of Culture.

### **C. CULTURE AND SOCIAL INCLUSION**

The existence of a Council of Culture, or an equivalent authority, would naturally prepare the groundwork for developing citizen participation in Namur. The City has experience in carrying out participative projects, but there is room for it to develop its inclusion policy on culture. Namur can do this by making more use of citizens' participation in all aspects of cultural life, as evidenced in the cities of Nantes, Lyon, and Leeds, or by developing its intercultural projects. This would relate all the issues of culture and education, governance, and social inclusion through culture, while perhaps also mobilising cultural actors in a slightly different way. An example of this is Angers, France through its adoption of Agenda 21 for culture.

### **D. CULTURE AND ECONOMY**

With regard to the commitment on Culture and Economy, it is vital to conceive of a specific platform for reflection. This would bring together economic actors, artists, cultural leaders, researchers, academics, the tourism sector, and all stakeholders involved in the economy of culture. They would be able to collect data on the contribution of culture to Namur's economy, which is crucial given several comments on the lack of analysis in this area. It would help to improve understanding of its effects on the development and use of cultural appeal, tourism, as well as the ICT and creative industries.

# ANNEX 1: LIST OF PARTICIPANTS IN THE INITIAL WORKSHOP

NAME - SURNAME	ORGANISATION
<b>A21C - Attending to the workshop - 3 June 2016</b>	
Sylvie André	GAU (Trade Association)
Valentine Capelle	IMEP (Institute of Music and Pedagogy)
Evelyne Duvivier	Digital art
Thérèse Eloy	A Cœur Joie (Choral Federation)
Marie-Aline Fauville	University of Namur
Ingrid Guelff	Jardin Passion Theater
Luc Hendrickx	Namur's Association for Lay theatre
Olivier Hostens	University of Namur
Aurélien Huysentruyt	Strawberry Museum
Christine Laverdure	Citadelle Animation Committee
Jean Louyest	Bonimenteurs Company
Aurélie Mathy	Jardin Passion Theater
Alain Moureau	Ethias (Philanthropy)
Jacques Neefs	Stage director
Franz Praile	Folknam (Folklore and Traditions)
Michel Somville	Photographer
Philippe Toch	Tale's House
Patricia Wilenski	Center of Vocal Art and Ancient Music
Thibault Luycx	International Festival 'Nature Namur'
Philippe Gayet	Culture department – City of Namur
Viviane Vanlancker	Culture department – City of Namur
Geneviève Nihoul	Culture department – City of Namur
Jean-Louis Antoine	Culture department – City of Namur
Fabrice Giot	Culture department – City of Namur
Sabrina Warny	Culture department – City of Namur
Thierry Oger	Culture department – City of Namur
Valérie Sacchi	Culture department – City of Namur
Brigitte Dessart	Culture department – City of Namur

# ANNEX 1: LIST OF PARTICIPANTS IN THE INITIAL WORKSHOP

NAME - SURNAME	ORGANISATION
<b>A21C - Attending to the workshop - 3 June 2016</b>	
Carine Debelle	Culture department – City of Namur
Cécile Crefcoeur	Cultural Council
Pierre Henry	Cultural Council
Myriam Heuze	Cultural Council
Catherine Cullen	Agenda 21 for Culture Expert
Ivor Davies	Culture Action Europe
Jordi Pascual	UCLG - Committee on culture





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