culture 21

Agenda 21 for culture
Agenda 21 de la culture
Agenda 21 de la cultura

5

Cities, cultures and developments
A report that marks the fifth anniversary
of Agenda 21 for culture

Ajuntament de Barcelona
Barcelona Cultura

United Cities and Local Governments
Cités et Gouvernements Locaux Unis
Ciudades y Gobiernos Locales Unidos

**Cities, cultures and developments
A report that marks the fifth anniversary of
Agenda 21 for culture**

An initiative by the Committee on culture of United Cities
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Presentation

The approval of the Agenda 21 for culture took place on 8th May 2004 in Barcelona, within the framework of the Universal Forum of Cultures, as a guiding document for public policies for culture. In October 2004, the Executive Bureau of UCLG met in Sao Paulo and adopted the Agenda 21 for culture as a document of reference for its programmes on culture, and took on a role of coordination of the process following its approval. These tasks were successively articulated by the Working Group on culture (2005-2007) and the current Committee on culture (2008-2010), whose mandate is in force. Both have undertaken a significant work to guarantee the cultural dimension of urban strategies.

Today, the Agenda 21 for culture has been consolidated as an essential declaration for all those cities which give an important role to culture in sustainable development. The declaration is cited by mayors and councillors, but also by civil society and cultural actors, an unequivocal sign of its open nature. It has been translated into seventeen languages and maintains a website permanently updated through circulars and newsletters.

In recent years, culture has moved on and is currently included worldwide in local debates related to development, because of its essential vocation to foster human rights, shape the society of knowledge and improve the quality of life of all people, as well as for its more instrumental contribution to urban regeneration or social inclusion. Culture is also one of the aims of current globalisation: intercultural dialogue and the promotion of cultural diversity are great challenges for humanity, and international cooperation programmes increasingly pay greater attention to heritage, the arts and the creative industries.

The cities and local governments have taken on a significant role as actors in the international scene. We are beginning to share the same language, to be heard attentively and to agree joint actions and programmes with international institutions, national governments and civil society. In cultural issues, the existence of the Agenda 21 for culture, the first world declaration of cities and local governments for cultural development, provides us with clear and direct content.

I am pleased to celebrate the fifth anniversary of the Agenda 21 for culture and introduce this report with these words. It is a document with detailed explanations of the implementation of the declaration in cities from all over the world, and rich in observations, suggestions and nuances. In the next few years, the articles which make up this report will aid the work of the Committee on Culture, and UCLG as a whole. I wish you pleasant reading, and encourage you to collaborate with UCLG in your activities in the promotion, the dissemination and the implementation of the Agenda 21 for culture.

Elisabeth Gateau
Secretary General of United Cities and Local Governments

Agenda 21 for culture: state of affairs and perspectives

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Coordinator of the Committee on culture
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1. Introduction

The Agenda 21 for culture is celebrating its fifth anniversary. This report aims to give evidence of some of the cities that have been active in the promotion or the implementation of this declaration, as well as to collect and organise some of the ideas that could articulate the next five years.

The report is made up of 20 articles. 12 articles have been written by prominent officials and officers developing their activity in cities, local governments and associations that are closely related to Agenda 21 for culture. 7 articles have been written by researchers, activists and distinguished personalities from the civil society. This introduction completes the list up to the number of 20.

This report has enjoyed the economic support of the Spanish Development Cooperation Agency, the AECID, which has strongly backed the activities of the Committee on culture of UCLG since 2008.

The authors are grateful to Elisenda Belda, Marie-Eve Bonneau, Bettina Heinrich, Eduard Miralles, Hector Pose and Jean-Pierre Saez for their critical and useful comments to the draft version of this report.

2. The beginning

The first idea to write "a document that could become a declaration to be used by cities as a framework for local policy making" was conceived as early as September 2002, at a meeting in the city of Porto Alegre, attended by Mayors, Councillors for culture and directors of cultural affairs of some major cities. Between January 2003 and May 2004, five drafts of the document were discussed by municipal networks such as Interlocal, Eurocities, les Rencontres and Sigma, mainly held in Iberoamerican and European cities. The most difficult discussions focused on the length of the document: the 67 articles were a synthesis between those who wished a larger document and those who claimed for a brief declaration. The name of the document was also a nice element for discussion, as several proposals were considered: "Agenda 21 for culture", "Declaration of cities for cultural diversity" or "An agenda for local cultural development of cities", amongst others.

With this name, Agenda 21 for culture was approved on 8 May 2004 by the 4th Forum of Local Authorities, gathered in Barcelona as part of the Universal Forum of Cultures - Barcelona 2004. The united organisation of cities had been born, as Elisabeth Gateau explains in her presentation to this report, exactly the same week, 3 days earlier, in Paris. **United Cities and Local Governments – UCLG** had been strategically involved in the later stages of the drafting of Agenda 21 for culture. Most of cities that had drafted Agenda 21 for culture did not wish that "the declaration was put away in drawer or on shelves". Thus, the first Executive Bureau of UCLG (held in Sao Paulo in October 2004), adopted Agenda 21 for culture as a reference document for its programmes on culture and assumed the role of coordinating the processes subsequent to its approval.

3. The activities of the Working Group on culture (2005-2007)

On 9-10 June 2005, in Beijing, UCLG constituted the Working Group on culture. The main aim of the WG for 2005-2007 was: "to promote the role of culture as a central dimension of local policies through the dissemination and implementation of the Agenda 21 for culture". The Working Group on Culture achieved the following results.

A. An agreement was reached within the WG, on the vision of culture within UCLG.

"Local policies for development are usually based on the virtuous triangle of sustainability: economic growth, social inclusion, environmental balance. Today, this triangle is not sufficient. Culture is becoming, partly thanks to the impact of Agenda 21 for culture, in the fourth pillar of sustainable development at a local level. Local cultural policies, based on the intrinsic values of culture (creativity, critical knowledge, diversity, memory, rituality…) are becoming more important for democracy and citizenship".

B. The WG approved two new specific documents (or "policy papers"), on "Advice on local implementation of Agenda 21 for culture" and "Cultural indicators and Agenda 21 for culture" in October 2006.

C. The document "Advice on local implementation of Agenda 21 for culture" offered cities wishing to create a long-term vision of culture as a basic pillar in its development to use four specific tools:

- Local cultural strategy
- Charter of cultural rights and responsibilities
- Culture council
- Cultural impact assessment

D. The translation of Agenda 21 for culture in 9 languages: English, French, Spanish, Catalan, Galician, German, Italian, Portuguese and Turkish.

E. The WG created a new specific multilingual website: http://www.agenda21culture.net and approved a corporate identity, to be freely used.

F. Strategic relations were established with UNESCO's Culture Sector, the European Union (Commission) and the Direction for Culture of the Council of Europe.

G. The report "Local policies for cultural diversity" was commissioned by UNESCO and delivered in September 2006. This report was edited in PDF and uploaded as the first issue of our collection of reports. The report concluded as follows:

"Diversity is constitutive of culture. It challenges many of the official discourses on culture and cultural policies, especially those that were based on homogeneity and/or have democratic deficits. Diversity provides a new set of conceptual lenses to describe current local policies; and it will probably articulate a new generation of cultural policies."

H. The Agenda 21 for culture was presented by members of the WG in more than 50 international congresses, seminars and meetings.

I. In June 2007, the number of cities, local governments and organizations from all over the world that were linked to Agenda 21 for culture reached the figure of 225.

J. The Working Group held two official meetings, in October 2006 (Barcelona) and in September 2007 (Lille).

Logo of Agenda 21 for culture in several languages

culture 21
Agenda 21 for culture

culture 21
Програма 21 за културата

culture 21
Завдання на 21 століття для культури

culture 21
Agenda 21 de la culture

culture 21
الجندة المرجلية 21 للثقافة

culture 21
Agenda 21 för kultur

culture 21
Повестка XXI века для культуры

culture 21
مورجلنمه 21 برای فرهنگ

culture 21
Agenda 21 de la cultura

culture 21
「文化委員会」関連文書

culture 21
Agenda 21 za kulturu

4. The activities of the Committee on culture (2008 –present)

Building on the positive achievements of the Working Group in 2005-2007, the proposal to constitute a Committee on culture was suggested by 15 UCLG members. On 31 October 2007, at the World Congress of Jeju, UCLG constituted its Committee on culture, with the following main aim for 2008-2010: "To promote the role of culture as a central dimension of local policies, fostering the relation between culture and sustainable development and the processes of intercultural dialogue, through the international dissemination and local implementation of Agenda 21 for culture."

The World Congress reinforced the position of culture within the activities of the organisation, as it was selected as one its strategic priorities:

> Culture is one of the crucial aspects of globalization, especially with regard to cultural diversity, intercultural dialogue and creativity. The Agenda 21 for culture, reference document of UCLG for activities related to cultural issues since 2004, has become the main contribution of cities to global cultural governance both because of its innovative character and its relevance in multilateral cooperation mechanisms. With its renewed commitment to the Agenda 21 of culture, UCLG will enhance in 2007-2010 its leadership in this area and develop its capacity as a forum for exchange, action and excellence on local cultural development

Although the mandate of the Committee on culture has not yet expired, these are some of the results of its activities.

A. The Committee presented four reports in 2009.

- "Culture, local governments and Millennium Development Goals", with articles by Inge Ruigrok, Amareswar Galla, José-Antonio González Mancebo and Nil Sismanyazici-Navaie.

- "The Agenda 21 for culture in France - State of affairs and outlook", by Christelle Blouët, in cooperation with of the French *Observatoire des Politiques Culturelles*.

- "Culture and sustainable development: examples of institutional innovation and proposal of a new cultural policy profile", written for the Division of Cultural Policies and Intercultural Dialogue of UNESCO in the framework of the process "Towards a new cultural policy profile".

- "Cities, cultures and developments. A report that marks the fifth anniversary of Agenda 21 for culture", the report you are currently reading.

B. The translation of Agenda 21 for culture reached the number of 17 languages: Arabic, Bulgarian, Japanese, Persian, Russian, Serbian (Bosnian-Croatian-Serbian), Swedish and Ukrainian were added to previously existing: English, French, Spanish, Catalan, Galician, German, Italian, Portuguese and Turkish. All these translations were undertaken by local partners.

C. A deeper relation with Unesco. UCLG has been officially accepted as an observer to the Organs of the Convention on the Protection and the Promotion of the Diversity of Cultural Expressions of Unesco. Moreover, the Committee on culture (through the City of Stockholm) is assessing the programme "Network of Creative Cities". Last, but not least, the Committee has been involved in the process "Towards a new framework for cultural policies", convened by the Division on Cultural Policies and Intercultural Dialogue.

D. The Committee has cooperated with (i) the Intercultural Cities programme (Council of Europe) and supported the organisation of two seminars in Liverpool, in May 2008, and in Barcelona in October 2008, (ii) the Platform for an Intercultural Europe, in the elaboration of the Rainbow Paper, and (iii) the European Year of Intercultural Dialogue.

E. Four meetings were co-organised by the Committee in 2008-2009:

- The regional seminar "Urban policies and cultural development: planning as a strategy", organized in Quito (Ecuador) in April 2008, in partnership with Quito Metropolitan Council, Interlocal Network of Iberoamerican Cities for culture and AECID – Spanish Agency for International Cooperation.

- The regional "Culture and strategies for local development", organized in Dakar (Senegal) in July 2008, in partnership with the Commission of the Economic and Monetary Union of West Africa – UEMOA, the City of Dakar, the Ministry for Culture of Senegal and AECID – Spanish Agency for International Cooperation.

- The workshop on "African cities and local cultural cooperation", which took place at the Euro-African Campus for cultural cooperation, in Maputo, in June 2009, in cooperation with OCPA – Observatory of Cultural Policies in Africa and Interarts Foundation.

- The seminar on "Culture, sustainable development and local governments", in June 2009, in Barcelona, in cooperation with the French Observatoire des Politiques Culturelles and Unesco, order to mark the 5th anniversary of Agenda 21 for culture

F. The logistic and economic support to the cities of Buenos Aires, Medellín and Quito in the elaboration of a local implementation of Agenda 21 for culture, with the support of AECID – Spanish Agency for International Cooperation.

G. The Committee negotiated the launching of a call for proposals on the local governance of culture with a strong involvement of AECID – Spanish Agency for International Cooperation. This call for proposals will grant economic support to cities and local governments (members of UCLG in Africa, Iberoamerica or the Mediterranean) aiming to develop Agenda 21 for culture locally.

H. A new website was created, based on open source, allowing uploading and downloading documents.

I. In April 2009, the number of cities, local governments and organizations from all over the world that were linked to Agenda 21 for culture reached the figure of 350 (see annex 1 of this report). An "imaginary city map" was produced as an illustration (see annex 2 of this report).

J. The Committee held an official meeting, in October 2008 in Istanbul, and is preparing the meeting to be held in Guangzhou in November 2009.

5. The local implementation of Agenda 21 for culture

When cities and local governments take notice or discover the existence of Agenda 21 for culture, this set of questions is often asked. Is it worth it? Will we obtain any economic benefit? How do we relate our current cultural policies with Agenda 21 for culture? How can such a long declaration be implemented locally? Will we need to create new processes or new programmes? Does Agenda 21 for culture entail a new cultural strategy for the city? Are there indicators to monitor our progress? To whom will we have to explain our progress?

The documents approved by the Committee on culture in October 2006, namely, "Advice on local implementation of Agenda 21 for culture" and "Cultural indicators and Agenda 21 for culture" provided some answers to these questions, but they did not resolve the lack of resources to learn from cities that are implementing locally Agenda 21 for culture.

This chapter is structured in three sections. The first one focuses on the cities, and it intends to give a summary of the evidences of the diverse ways with which cities are locally implementing Agenda 21 for culture. The second explains a summary of the difficulties found by cities that are locally implementing the Agenda 21 for culture. The third gives the voice to civil society.

These sections should not at all refrain from the reading of the articles of this report, as they offer a wider and deeper picture.

A. A TIPOLOGY OF CITIES

Firstly, there are a number of cities that have (very deeply and very rapidly) internalised the Agenda 21 for culture in their cultural policies. The articles written by **Catherine Cullen** (Lille), **Jordi Martí** and **Carles Giner** (Barcelona), and **Jean-Robert Choquet** and **Marie-Eve Bonneau** (Montréal) express that Agenda 21 for culture appeared at a timely moment in local cultural policy-making, and that new policies, programmes and structures have been created explicitly related to this declaration. The new cultural strategies of Montréal and Lille, or the new Council for culture in Barcelona are good examples, but these can also be found in smaller cities as Aubagne, Sant Mateu or Chacao. In these cities, the local civil society (mainly, the professional associations in the various cultural sectors, but also the NGOs that connect culture to social change) is internationally connected with peer organizations, and is active in the local advocacy for cultural development. These cities have formally adopted Agenda 21 for culture in their municipal plenary councils, and are also nationally and internationally advocating for its wider dissemination. The balance between solid municipal leadership and strong local civil society seems to be a key element. In these cities, the new local cultural policies are explained to be a direct result of Agenda 21 for culture.

The situation of a wide number of cities that are using many elements of Agenda 21 for culture in their local cultural policies, especially in issues related to cultural governance and to cultural diversity / intercultural dialogue issues. The cities of Porto Alegre, Seville, Dortmund, Redland and Novi Sad, with the articles written by Sergius Gonzaga, Paz Sánchez Zapata, Kurt Eichler, Judy Spokes (with a contribution from Aunty Joan Hendriks), and Biljana Mickov illustrate this situation. Reading their very interesting articles is strongly recommended. Most of other member cities of the Committee on culture share this situation; a few good examples are Lyon, Maputo, Quito, Medellín, Belo Horizonte, Diyarbakir, Dublin, Geneva or Torino. One of the challenges for the Committee on culture for the next years will be to give more visibility to these processes.

Some cities state that Agenda 21 for culture perfectly covers the current cultural policies. They have formally adopted Agenda 21 for culture. Among many cities, this fact is illustrated by the cases of Essaouira (in an article written by Mayor **Asma Chaabi**) and Buenos Aires, whose minister **Hernán Lombardi** states "not only is there considerable overlap with current cultural policy in the city [and Agenda 21 for culture], but these commitments have also been essential components of cultural management in Buenos Aires since the city achieved its political autonomy in 1996". Most of these cities declare an interest in using Agenda 21 for culture in the new generation of cultural policies.

The cities that have been fighting to include Agenda 21 for culture, and thus, a cultural dimension, in the main planning document for urban development deserve a specific mention. This is the case of the cities of Dortmund and Lille (see the articles of Kurt Eichler and Catherine Cullen in this report), or the cities of Geneva and Angers (see the case-studies reproduced in our report 4, on "Culture and sustainable development: examples of institutional innovation and proposal of a new cultural policy profile", available on the website). The recent announcement by Quebec's Ministry of Culture, Communications and the Status of Women explaining that it will draw up an Agenda 21 for culture for Quebec from now until 2013, and that it will make this action the focus of its plan of action for sustainable development, is a clear example in the same direction.

The articles of this report also show that Agenda 21 for culture is known, but not yet fully used in many cities. This would be the case of the local governments in New South Wales (Australia), whose case is illustrated by **Christopher Hudson** in his article: "Although Agenda 21 for culture is beginning to be referenced in local policy and planning, it remains largely remote from NSW Local Government. However, Agenda 21 for culture does provide significant conceptual support for those working in the arts in Local Government. (…) Although Australian councils do not feature as adoptees of Agenda 21 for culture, there is satisfaction and comfort for Local Government staff working in cultural development that Agenda 21 for culture exists, and its 'worldwide mission' has begun. Agenda 21 for culture is successful in elucidating, at an overarching level, the essential truth of the intrinsic value of cultural policy and arts practice." This might also be the case of the city of Berlin, whose cultural policies are explained in the article written by **Bettina Heinrich**.

Another group of cities and local governments have formally adopted Agenda 21 for culture but have not provided any evidence of its local implementation. It is possible that some of these cities either have considered Agenda 21 for culture as a brand or a self-evident process that did not need further local action.

Finally, in the last year some cities were approached by the Committee in order to invite them to join the network of cities related to Agenda 21 for culture. Some of these cities stated that Agenda 21 for culture is not relevant in their current situation, as the creative industries are the main aim of their local policies for culture, and thus cultural diversity, intercultural dialogue, the local governance of culture or the relation between culture and sustainable development are not seen as priorities (the "creative hype" is very often damaging long-term cultural governance processes). Some other cities (mainly in the Anglo-Saxon world, but not only) find it very difficult to formally adopt a declaration or to refer to international documents, when there are no sources of funding that automatically accompany the process. Some other cities, mainly in the developing world, do not yet have a cultural policy, and, while recognizing the interest of the contents, find that there is a "missing piece" between the width of the declaration and the possibility of local implementation.

Some articles in this report also show very concrete methodologies adopted the locally disseminate Agenda 21 for culture. Catherine Cullen (Lille) explains that "since we adopted the declaration, the link between culture and sustainable development has been constantly questioned, raised, enriched, and many suggestions have been put forward. We organise regular meetings called 'culture breakfasts' for small groups, structures, cultural associations and independent artists from the city, which allow us to gather opinions and requests and to evaluate the impact of the decisions made". This article also explains in detail the project "Dances at Fives" which implements Agenda 21 for culture in an artistic (very successful) neighbourhood-based project.

B. THE DIFFICULTIES

The cities that have decided to use Agenda 21 for culture in their local policies have found several difficulties. Catherine Cullen summarises this difficulties in her article, as follows:

"Firstly, the difficulty lies in thinking and acting with a cross-sector approach. Work with departments for education, solidarity, the elderly and campaigns against exclusion is carried out smoothly but we experience numerous difficulties with departments for economics, urban planning and finance.

» Secondly, we have observed that the actors of sustainable development often have little awareness of problems relating to culture. Moreover, the quantitative criteria of sustainable development often seem cold and technical compared to the criteria of art and artistic practice, which need to be more sensitive. Actors of culture and sustainable development have to fight against this prior absence of language and common methods for working together.

» It is also necessary to continually reinvent the educational content of the Agenda 21 for culture for officials, the press, cultural actors and inhabitants (often the first to understand). We need to implement practical actions immediately in order to show them examples.

» Lastly, we should mention the segregation of cultural actors from different artistic disciplines. As regular meetings of the city, its structures, artists and all cultural actors involved, 'culture breakfasts' are, I think, a good way of tackling different ways of working and envisioning creation. This 'desegregation' work will take time, but it is necessary."

Another difficulty in the implementation of Agenda 21 for culture is underlined by Teixeira Coelho (please read his brilliant and critical article) when he states "it was never a real agenda, a list of things to do within a given time frame". This weakness exists, and it should be addressed, sooner than later, in the next years. The Committee on culture of UCLG will have to seriously take this criticism on board, and probably suggest a set of targets for the local implementation of Agenda 21 for culture, at least for those cities whose municipal plenary council have formally adopted the document. The establishment of these targets was considered in the process of elaboration of Agenda 21 for culture (late 2003 and early 2004), but the cities that were leading the process at that time considered the field was not yet mature enough to introduce such a scheme. It seems it is the right time to hold this debate again.

Officials and officers that feel close to Agenda 21 for culture share a core set of understandings: cultural policies need to be more explicitly engaged in the protection and promotion of cultural diversity; sustainable development needs to have a cultural component; a better governance of culture at a local level is needed, and civil society is a key partner. They consider Agenda 21 for culture (despite the difficulties) as an opportunity, and as a process to care for. Many researchers and activists also share these understandings.

C. THE VOICE OF CIVIL SOCIETY

The development of Agenda 21 for culture has relied on the crucial role of many organisations that belong to the civil society. During these five years, the process has received the support of foundations (such as the European Cultural Foundation) and universities (the Bilgi in Istanbul, Universitat Jaume I in Castelló, the Université de Lyon 2, Vrije Universiteit Brussel, and others), as well as professional associations (the Cultural Development Network of Victoria, the Creative City Network of Canada or Banlieues d'Europe, among others), networks (such as ENCATC, Red Cultural del Mercosur or Culture Action Europe) and NGOs and grass-roots associations (such as Culture-Montréal, the Development Centre Democracy through Culture in Ukraine, Groupe 30 Afrique). These organisations are partners to Agenda 21 for culture and their involvement is extremely important. It was very important that a report "celebrating" the fifth anniversary of Agenda 21 for culture would commission articles to researchers, activists and distinguished personalities from the civil society. They have provided innovative ideas that will help the development of Agenda 21 for culture, and orientate the work of the Committee on culture of UCLG in the next few years.

Christine Merkel analyses the context in which Agenda 21 for culture appears (with Unesco's Convention on Cultural Diversity as Magna Charta) and provides bold suggestions for Agenda 21 for culture. **Jon Hawkes** soundly documents the role of cultural development "in reinvigorating democracy, in motivating a return to the agora" and critically explains the tendencies within government that inhibit local cultural development objectives. **Gottfried Wagner** and **Philipp Dietachmair** exchange their points of view on urban cultural development after the 'Creative Hype' and explain the solid programmes that ECF is implementing for cultural development in cities in the neighbourhood of the European Union. **Irena Guidikova** explains the successful European programme of Intercultural Cities and offers some advice on how a city could become a truly intercultural governance. In a parallel fashion, **Lupwishi Mbuyamba** documents how the Observatory of Cultural Policies in Africa used Agenda 21 for culture for a research on local cultural policies. **Simon Brault** celebrates the movement that Agenda 21 for culture has articulated and suggests four areas to be further developed: the expansion of its network of influence, the enrichment of its sources of expertise and a significant breakthrough in the mobilisation of citizens; he also asserts that "platforms of cultural governance based on informed, contributory and productive dialogue between civil society and political and administrative authorities" are locally needed for cities that have adopted Agenda 21 for culture. Last, but not least, **Teixeira Coelho** while endorsing the need for a document that recognizes the central role of cities in cultural production, claims for the revision of some conceptual mistakes of Agenda 21 for culture and suggests achievable targets to be set in order to implement the Agenda.

The voice of civil society is called to play a more important role in the development of Agenda 21 for culture during the next five years.

6. Some ideas for the next five years

UCLG is celebrating its next World Congress in México DF in autumn 2010; all evidence point to a stronger Committee on culture, and to a more strategic role of cultural policies within UCLG. These articles provide an invaluable collection of ideas that the Committee on culture will have to analyse during the next few months.

These are some of the ideas that could articulate the discussions.

- The conceptual debate on culture as the fourth pillar of sustainable development, and the wider dissemination of those governmental initiatives that progress towards this end.

- The feasibility of a set of targets for the local implementation of Agenda 21 for culture, and the research on cultural indicators of local development.

- The analysis of the difficulties faced by local actors of culture in implementing cross-cutting policies, in advocating for the place of culture in integrated local planning tools, and in existence of platforms of cultural governance based on the dialogue between civil society and governments.

- The enrichment of the sources of expertise, with more voices coming from the civil society and from under-represented regions of the world.

- The wider dissemination of the cultural policies of cities that have adopted Agenda 21 for culture, and are developing it at a local level.

- The partnership with Unesco in several programmes, including the Organs of the Convention on Cultural Diversity, the process "Towards a new cultural policy profile" and the programme of Creative Cities, amongst others.

- The possibility of being involved in "peer-review" mechanisms. This could be prepared in partnership with the Council of Europe in the framework of a new generation of its "Intercultural Cities" programme.

- The strengthening of ties and exchanges with United Nations agencies and programmes (mainly UNDP, UNEP and UN-Habitat), with the European Commission, and with municipal networks as the Organization of World Heritage Cities, the International Council for Local Environmental Initiatives or Eurocities.

- The partnership with the Spanish Development Cooperation Agency – AECID, and the establishment of a Fund that will offer the possibility of obtaining economic resources for the local implementation of Agenda 21 for culture.

- The commission of new researches on specific topics, such as: "Gender and cultural policies", or the "state of the art" of the development of Agenda 21 for culture in countries such as Portugal (a pre-report written by Rui Matoso already exists), Canada, Brazil or Australia.

- The organisation of training or capacity-building seminars on local cultural policy development, in close cooperation with municipal networks as Interlocal, Mercociudades or Eurocities.

- The improvement of the website, and the publication of articles on issues related to Agenda 21 for culture.

- The preparation of a new Agenda 21 for culture to be approved in 2014.

7. A provisional conclusion

We would like to express our most sincere gratitude to all those that have been involved in the preparation of this report, and to extend the jubilee to all partners of Agenda 21 for culture.

We wish to convey our will to continue the leadership of the Agenda 21 for culture process during the next few years.

The City We Love

Simon Brault
President of Culture Montreal

'Montreal and I mutually adopted each other thirty-five years ago. It is not the biggest, the richest or even the most beautiful city. I would not leave it for anything in the world: it is an authentic milieu of life, a place of difference and exchange, a place where hopes are born, dreams last and soulful people want to live.'

Michel Goulet, sculptor[1]

The contribution of culture to the socio-economic development of communities is a field of study, expertise and concrete experiences that has become all but unavoidable. At the same time, the role of local communities in the preservation of cultural diversity is being increasingly recognized and campaigned for, spreading the networks of municipalities beyond the habitual borders. The speed with which the promoters of the Agenda 21 for culture managed to equip and facilitate the networking of actors from this vast informal movement is an example to all and illustrates the energy that stimulates the bearers of local cultural development all over the world and at every level.

However, the implementation of cultural development projects that bring direction and prosperity to communities and are representative of their uniqueness also depends on a component that may seem difficult to obtain but which is nevertheless vital to the success of these projects: a method of governance based on credible and constructive dynamics of exchange between the political authorities and civil society. It was in an attempt to rise to this challenge of citizenship that Culture Montréal was set up in 2002.

The implementation of cultural development projects that bring prosperity to communities and are representative of their uniqueness also depends on a component that may seem difficult to obtain but which is nevertheless vital to the their success: a credible and constructive exchange between the political authorities and civil society.

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1   City of Montreal, Montréal, métropole culturelle, Politique de développement culturel 2005-2015, September 2005, p. 58 (www.ville.montreal.qc.ca/culture)

Culture at the core of Montreal's development

Culture Montréal is an independent non-profit organisation providing a platform for all those interested in fostering culture as an essential part of the development of Montreal. Its 700 members come from environments as diverse as business and education and the community itself, grouped around a solid core of participants from the sector of arts and culture. They include many politicians, entrepreneurs and citizens often renowned in their field for their exceptional leadership and sincere dedication to the implementation of a cultural metropolis, since the reason for being part of Culture Montréal, and the point of convergence among all of the private interests of its members, is Montreal, the city in which they live, the city they love, the inimitable metropolis of the American continent. Mainly francophone but often inhabited by bilingual and even trilingual citizens, cosmopolitan and inclusive, a living modern example of an architectural heritage and socio-cultural traditions often several hundred years old, a melting pot of creative strength that spreads across the world in countless areas, such as arts and culture, Montreal instils pride and affection among those who adopt it. The dynamism and influence of the great consultation project that is Culture Montréal no doubt rest on this simple but powerful profession of faith.

Echoing many of the principles set down in the Agenda 21 for culture – adopted by Montreal in June 2005 – Culture Montréal has pursued three main aims over the past seven years: the right to, participation in and access to culture for all citizens, the prominent role of culture in the development of the city and, lastly, the profile of Montreal as a cultural metropolis by its creativity, cultural diversity and national and international projection.. Strengthened by the commitment of its twenty-one members of the Board and advisory committees, it organises the processes of reflection, consultation and representation required to reach its aims through the following strategic priorities: cultural diversity of artistic expression, support to artistic excellence and emerging artistic practices, a living presence of arts and culture in education and, lastly, application of an urban planning that respects architectural and environmental heritage, giving pride of place to public art.

Echoing many of the principles set down in the Agenda 21 for culture, Culture Montréal has pursued three main aims over the past seven years: the right to culture for all citizens, the prominent role of culture in the development of the city and the profile of Montreal as a cultural metropolis by its creativity, cultural diversity and national and international projection.

The highly heterogeneous and non-partisan nature of the organisation and the expertise that it has accumulated in various sectors through the continued dedication of members who are experts in their fields have made it a credible mouthpiece for metropolitan cultural development and at the same time a formidable hub of consultation whose legitimacy and effectiveness were confirmed in the organisation and hosting of *Rendez-vous novembre 2007 – Montréal Métropole culturelle.*

The city we dream of

Equipped with quality culture infrastructures and a pool of creators of a variety rarely seen, combined with its relative demographic and economic importance, Montreal has several of the essential ingredients of a cultural metropolis worthy of the name: a critical mass of leading educational, research, conservation, production and broadcasting institutions; numerous quality festivals of renown; preservation of its architectural heritage, and a high cultural profile in its neighbourhoods.

Nevertheless, the need had been observed over several years to break with the prevailing defeatism and cynicism and to halt the continued erosion of the ability to decide and act that checked any serious ambition for metropolitan development. Devised by Culture Montréal and developed in close collaboration with the Chamber of Commerce of metropolitan Montreal, the regional culture summit *Rendez-vous novembre 2007 – Montréal métropole culturelle* focused therefore on the presentation and collective adoption of a plan of specific actions geared towards accelerating the implementation and consolidation of Montreal as an international cultural metropolis by 2017.

Devised by Culture Montréal and developed in close collaboration with the Chamber of Commerce of metropolitan Montreal, the regional culture summit *Rendez-vous novembre 2007 – Montréal métropole culturelle* focused therefore on the presentation and collective adoption of a plan of specific actions geared towards accelerating the implementation and consolidation of Montreal as an international cultural metropolis by 2017.

The drafting of a plan of action to be studied and approved by civil society was initially based on a new municipal policy of cultural development, in turn based on a close understanding of Montreal's cultural ecosystem, which had to be combined with an honest examination of the strengths and weaknesses of this environment. By focusing on what makes Montreal different to other cultural metropolises, it was immediately possible to set priorities in order to reinforce its distinctive character, which, if nothing else, is an essential condition for the emergence of a sustainable cultural metropolis. Moreover, this laid the foundations for open and constructive dialogue between political leaders and civil society, thus stimulating the development of projects bringing direction and stimulation that fit in with the identity of the milieu and its vision for the future. If we could take away one thing from this experience, it would be this: the active participation of 1,300 people in this two-day event, the numerous investments made since and the unfailing interest that the media always show in the events organised by the board in charge of implementation of the 2007-2017 Plan of Action. However, this lesson of authenticity could not overlook one other essential ingredient of sustainable cultural development: leadership.

Proposed by Culture Montréal during the municipal election campaign of November 2005, this event attracted the interest of city council candidates from the very outset. A few months later, the provincial Minister for Culture and the Federal Minister for the Region of Montreal joined the new mayor and the Chairwoman and General Manager of the Chamber of Commerce of metropolitan Montreal in a steering committee chaired and encouraged by myself as Chairman of Culture Montréal. Despite understandable tensions in a meeting of three levels of government and the matters pertaining to jurisdiction, prerogatives, budgets, programmes and attributions that are invariably raised, this political consultation allowed us to accomplish the feat of defining in just eighteen months a plan of action that would implement the main actions responding to five strategic priorities over ten years.

This leadership became even more evident when, over the two days of the event, representatives of arts and culture and civil society in general were given the exclusive opportunity to listen to several provincial and federal government ministers, the Mayor of Montreal, members of their cabinets and top-ranking officials and directors of the three arts councils, defining a common desire for change that could lead to the necessary consensuses for decision-making. We also saw the strengthening and multiplication of alliances within civil society and the establishment of the bases for a new relationship on matters of development with political leaders and the administrative system, giving rise to a new form of cultural governance in Montreal without which the entire project would now be inconceivable.

The Agenda 21 for culture, an exemplary and formidable movement of ideas, will only be able to become a truly international movement of actions if a leadership emerges at the same time in communities and policy-makers. The process will also need to expand its networks, enrich its sources of expertise and promote a significant breakthrough in the mobilisation of citizens.

What can be said of the impact of the Agenda 21 for culture on the roots of this far-reaching event for Montreal? Through its projection and the quality of its contribution as a source of expertise and information on best practices in local development through culture, the Agenda 21 for culture is a formidable planning and legitimising tool for communities that wish to adopt such a change. The recent announcement by Quebec's Ministry of Culture, Communications and the Status of Women explaining that it will draw up an Agenda 21 for culture for Quebec from now until 2013 and that it will make this action the focus of its plan of action for sustainable development, is a clear example of the credibility of the movement. The city of Montreal, which became a member some months before the publication of its own culture policy in September 2005, entered the municipality in a prestigious network that contributes to the city's projection, adds weight to the demands it makes of other levels of government and reinforces the lasting quality of its cultural rights commitments to citizens. Moreover, the marriage between Culture Montréal and the city of Montreal through their membership of this network of influence encourages the continuity of their collaboration in spite of issues inherent to the regular exercise of democracy.

Nevertheless, it would appear that the Agenda 21 for culture, an exemplary and formidable movement of ideas, will only be able to become a truly international movement of actions if a leadership emerges at the same time in communities and policy-makers, and this leadership creates platforms of cultural governance based on informed, contributory and productive dialogue between civil society and political and administrative authorities; in other words, if all the action taken in this direction stems from the very essence of democratic life. While the Agenda 21 for culture provides sufficient fuel for this objective in certain aspects, we will need to work on others over the coming years, notably the expansion of the network of influence of the Agenda 21 for culture, the enrichment of its sources of expertise and a significant breakthrough in the mobilisation of citizens.

What citizens want

In Canada, like everywhere else, cities cannot be the sole backers of major cultural development projects, so they require funding from other levels of government. Hence, the latter must adhere to the vision of cultural development set out by communities. This is not yet the case.

We can study the prevailing situation in the United States, for example, to reflect on local-national dynamics and on the difficulty in getting across arguments concerning the intrinsic value and financial and social repercussions of public funding for arts and culture. The outcry caused by the National Endowment for the Arts' request to spend a paltry 50 million of the 800-billion-dollar stimulus package adopted by US Congress on the protection of jobs in artistic organisations is further proof of the need to increase the scope of the discourse on the real benefits of arts and culture for society. This increased power of persuasion requires a stronger commitment to the Agenda 21 for culture in North America, where the network is virtually non-existent. Moreover, considering the importance of exchanges and influences between the United States and Canada, it is high time we developed strategic alliances to mobilise leaderships on the importance of local cultural development at international as well as municipal level, since cities – even when connected in a network – cannot carry the burden of proof alone.

On the subject of arguments, it would be interesting to ask ourselves what a breakthrough in North America or even in Asia could bring to the Agenda 21 for culture network. For example, one of the factors in the success of the November 2007 event was probably the tenor of the discourse created for the occasion around the project of a cultural metropolis, which has sought from the earliest attempts at consultation to explain that this project belongs entirely to all actors of metropolitan socio-economic development and, indeed, to all citizens, rather than simply being driven by the cultural milieu. To achieve this, it was often a case of 'deculturalising' the cultural metropolis project; though inadequate in certain respects, this neologism nevertheless contributed to the participation of new milieus, such as business and university research, in the priorities set down in the 2007-2017 Plan of Action.

Moreover, a discourse is emerging in the United States defending the view that the presence of arts and culture in a community has a direct effect on the incidence of volunteer action and the rate of electoral participation. The power of the arguments of this discourse are quickly assimilated, regardless of how well we understand the place of patriotism and the ideal of electoral democracy in the American identity. Although the argument of the financial repercussions of cultural development has not yet worn thin, it is important to try and enrich the discursive baggage on the validity of an increased presence of the arts and culture in communities.

Along these same lines, the leaders of the Agenda 21 for culture would benefit from gathering innovative know-how on the mobilisation of citizens that goes beyond the consumerist approach and translates the idea of culture's cross-sector contribution to community development in order to generate an inclusive and lasting commitment from citizens that will have an impact on public policies. While raising awareness of the positive effects of arts and culture on communities among world leaders appears to be the priority, it is also vital to support communities themselves in the creation of a shared sense of cultural pride and affection as an essential factor in social cohesion and individual self-fulfilment. Promising models appear to be emerging in this field, such as Quebec's Les Arts et la Ville network, which circumscribes these concerns to contexts other than those of big cities, separating 'culture' from 'urbanity'. Through its support of cultural development efforts in rural and semi-rural environments, this network could revolutionise the discourse of the right to culture by bringing it closer than ever to the reality of the people, allowing culture to be truly anchored in the collective will of citizens.

2   www.arts-ville.org

The Agenda 21 for culture and Essaouira

Asma Chaabi
Maire d'Essaouira

Cultural diversity: a possible fate for Essaouira

In contrast to several other ancient cities in Morocco, Essaouira did not come about through the gradual settlement of rural populations on a site that subsequently grew into a city or through a mass immigration movement like those that Morocco has known throughout its history. Essaouira was the product of the royal will of the Sultan builder Sidi Mohamed Well Abdellah, who wanted to make it an economic hub of the first order and the first commercial port of his kingdom.

Essaouira was therefore one of the first purpose-built cities designed with a very clear aim. As the city was being built, the Sultan wanted to integrate the population of the new city into its planned economic activity. And so he called on families throughout Morocco, known for their expertise in trading and negotiating with the affluent foreign powers of this period. This selection was made without distinction on grounds of colour or creed. Thus, Jewish families from across Morocco, Spain and other countries in North Africa decided to set up home in Essaouira alongside native and Andalusian Arabian families, as well as Berber peoples from the region and others who had come from sub-Saharan Africa.

This multi-ethnic set-up made Essaouira a melting pot of cultures from all these populations, which would mark the identity of the city and its inhabitants forever with traits of harmonious existence, tolerance and cultural and religious diversity throughout its history. All these populations contributed their own culture traits to forge a common cultural heritage unique in Morocco, the result of diverse contributions originating from different ethnic and cultural origins. This heritage has managed to survive despite the erosion of memories and major changes that the city and its population have undergone due to mass out-migration, immigration of specific roots, and the progressive decline of the city's economic role in favour of new cities built initially by the protectorate and subsequently by the central government in Rabat.

Nevertheless, the survival of this common heritage, long the work of a local elite both native and foreign, underwent the same misfortune as the city in general, both in terms of its ancient buildings and in the oral heritage that is a feature of any cultural and traditional inheritance bequeathed by the different ethnic groups that made up Souirie society. Because of the city's fame – particularly due to the strong diaspora very much alive in big international metropolises – Essaouira retained a special interest as a rare example of cultural diversity that had coexisted in a time of tolerance and peace. This interest was transformed into the desire to preserve the heritage common to every culture that had helped to forge the Souirie identity. As a result, several actions were launched, generally sponsored by institutions and international organisations in order to fine-tune programmes to safeguard the city's heritage. These actions basically involved the rehabilitation and restoration of the city's old buildings, listed as a world heritage site by UNESCO.

Among the actions taken to protect Essaouira, Agenda 21 is one of the more visible operations because it is more general and integrating, particularly in terms of the local professionals who participated in the efforts to restore the city's monuments.

The local Agenda 21 of Essaouira: pioneering in Morocco

Agenda 21 is the framework document of the international community for sustainable development, approved at the Earth Summit in Rio de Janeiro (1992). The part of its contents aimed at reinforcing the environmental aspect of government politics and encouraging citizen participation is very clear but, in Rio, Agenda 21 made very little mention of culture. Essaouira was very interested in implementing Rio's Agenda 21 on a local scale. The past, present and future of our city (cultural diversity being the jewel in our crown) meant that culture was a very important consideration as one of the components of our local Agenda 21. It was something very coherent with our city project. This stance – as we found out in time – has been one of the inspiring elements of Agenda 21 for culture.

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of the inspiring elements of Agenda 21 for culture.

Initially conceived as a pilot project in Essaouira, the action of Agenda 21 subsequently spread to several cities across the kingdom. Launched in 1996 with the support of the Post Graduate Centre Human Settlements of the Catholic University of Leuven in Belgium, the project had the following aims:

- Management of the city's cultural heritage;

- Rehabilitation of the Mellah neighbourhood;

- Creation of a green belt and city park

- Creation of green spaces in the city.

This ambitious project played a big part in Essaouira's being listed as a UNESCO world heritage site in December 2001.

The project and the experience gained from the local Agenda 21 of Essaouira inspired the Moroccan government to prepare and introduce a large-scale national programme encouraged by Essaouira's example (local Agenda 21 programmes in city environments MOR/99/00). As a result, since 2002, the programme has focused on the preparation of local Agenda 21 programmes in the cities of Marrakesh, Meknès and Agadir.

City project: restoration of the old city of Essaouira

Cultural tourism has become one of the mainstays of economic development in the city. Founded in 1760, the city originally had two main elements: the port and the medina.

The port, which had been the hub of the city's economic life since it was built, is now reduced to a simple unloading point for coastal fishing, following the closure of the seafood processing plants and the migration of the bulk of professional fishermen to southern ports.

This crisis, made worse by a rural exodus caused by several years of drought in the region, constituted a real threat to the physical unity of the city, which watched its old buildings crumbling day in day out. Urgent action was needed to save what was left as the only source of income for the city and its inhabitants: tourism and crafts.

Since 1996, a number of measures have been taken to introduce a planning process for the city's sustainable development. In this respect, the rehabilitation and protection of Essaouira's medina was the main concern for the local authorities.

The actions taken along these lines include the rebuilding of the city walls. This project was begun in the framework of the Agenda 21 project and involved filling in the gaps along the coastal wall. This operation was the starting point that raised local, national and international awareness of the need to safeguard this heritage.

In this framework, three projects were launched simultaneously:

A. RESTORATION OF THE INLAND WALL

Project co-funded by the municipality and the Ministry of Culture that consisted of resurfacing the entire inland wall. The project, begun in June 1998 and lasting nine months, experienced technical problems due particularly to the inappropriate quantities of materials used for the surfacing.

B. PROJECT TO RESTORE A MAIN SECTION OF THE COASTAL WALL

The partners in this project were UNESCO and the municipality. It consisted of finding a solution for the consolidation and restoration of the coastal wall. The technical difficulties encountered in this project were essentially due to the lack of experience and skills of the company that conducted the work.

C. PROJECT TO RESTORE THE WESTERN COASTAL BASTION

The partners in this project were the local authorities, Agenda 21 and French cooperation. The aim was to restore the western bastion of the wall that was in a very advanced state of disrepair. The operation used a chantier école or "workshop project" approach, with the participation of members of the Compagnons du Devoir du Tour de France association, young apprentices and local master craftsmen. The project was scheduled to last for 12 months and conducted within this period as planned.

The restoration work saved this ruined monument. Considering its location on the tourist route, visitors to the city can now access the wall and appreciate the beautiful panoramic view it offers across the port and of the islands. The apprentices benefited from practical training, which gave them the opportunity to find work. Besides the long-term benefits of saving a historical monument, this project was also an opportunity to pass on moral values regarding collective and participative action among its participants, in particular:

- Possibility of transfer. The lessons learned from this project, which are based on the exchange of experiences, training and meticulousness in the execution of work, served as a reference for the implementation of other restoration projects in the medina, notably the project currently underway to restore the gates of the wall.

- Participative approach. The performance of works for this project involved gathering together certain actors in the framework of a partnership:

  - Local authorities guaranteed the basic materials.

  - The Agenda 21 programme helped with backing and financing.

  - Compagnons du Devoir ensured the training of the young apprentices with the help of local master craftsmen.

- Improved dialogue. Monitoring of the project progress generated effective communication between the various participants.

- Respect for culture. The assessment of the project showed that the techniques used are in perfect harmony with the local context and have highlighted our cultural heritage.

- Awareness-raising. The location of the restored site, close to the main square of the city centre, meant that inhabitants were able to follow the stages of the restoration. This also raised awareness among inhabitants of the value of the ruins. In fact, it was noted that this awareness increased as the maintenance and restructuring of buildings in the medina was taking place.

- Reinforcement of local identity. The success of this project has raised awareness of the following points:

  - The importance of giving new life to the expertise of our ancestors so that future generations can appreciate it.

  - The close relationship between our cultural identity and our heritage

  - The need to continue these actions and to rehabilitate and protect the medina.

Conclusion and recommendations

Due to its pioneering role in the introduction of the Agenda 21 programmes to Morocco, the experience obtained in the performance of projects in Essaouira should serve as a lesson to all and an example to ensure the success of the projects undertaken.

The experience of Essaouira has shown that a good selection of partners, particularly from a technical and professional perspective, is a guarantee for the success of the actions undertaken, thus allowing full respect for the guidelines and aims set down by the UCLG in reference documents, particularly that defining Agenda 21 for culture as an undertaking by cities and local governments for cultural development.

This undertaking has been translated by the Committee on culture into a programme of actions with four specific objectives:

(1) To develop the institutional framework of cities and local governments.

(2) To guide the development and implementation of services to cities.

(3) To develop institutional partnerships in culture.

(4) To promote research and development in culture.

To guarantee these objectives, it would be more appropriate for all projects launched as part of Agenda 21 for culture to pay special attention to their choice and selection of enterprisers charged with carrying out technical operations both for studies and diagnoses and for various types of construction work.

Essaouira celebrates the fifth anniversary of Agenda 21 for culture with the hope that cultural diversity and intercultural dialogue will be increasingly present in local development strategies in cities all over the world. We certainly need it.

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Montreal's local cultural policies

Montréal, cultural metropolis: from a municipal policy to a collective action plan. An article underlining the 5th anniversary of the Agenda 21 for culture[1]

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Summary

Montréal recently adopted a cultural development policy and action plan. Furthermore, the city council ratified the Agenda 21 for culture adopted at the Universal Forum of Cultures, held in Barcelona in 2004, and used its guidelines to elaborate its own local cultural policies. The Montréal, cultural metropolis collective project is therefore in line with the principles, orientations and commitments of the Agenda 21 for culture. The protection and promotion of cultural diversity, the mobilization of local actors, and the cross sectoral applicability of the policies are at the heart of the Montréal, cultural metropolis project.

The protection and promotion of cultural diversity, the mobilization of local actors, and the cross-sectoral applicability of the policies are at the heart of the Montréal, cultural metropolis project.

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1   This document was originally written in French. English translation: Pan Bouyoucas.

Introduction

It was with great pleasure that we accepted the invitation to present the Cultural Development Policy of Ville de Montréal and the Action Plan 2007-2017–Montréal, cultural metropolis, and to show how this approach is in line with the principles, commitments and recommendations of the Agenda 21 for culture.

First, we will put Montréal in its historical context, then we will present the Montréal, cultural metropolis collective project and its principal achievements since 2005. Finally, we will try to compare Montréal's project to the main development guidelines suggested in the Agenda 21 for culture.

Part one. Montréal, its personality and its history

Founded in 1642, Montréal is Québec's metropolis and Canada's second largest city. Its metropolitan area has a population of 3.5 million. Montréal is the second largest French speaking city in the world. It is also home to a longstanding and significant English speaking minority, as well as ethnic communities from every continent. Montréal is located on a an island in the St. Lawrence river, close to the Great Lakes and such cities as Québec, Toronto, New York and Boston.

Montréal is a modern city that shot to international fame with the Expo 67 World's Fair and the Summer Olympics of 1976. Montréal is also a city of knowledge. It has about 166,000 university students, 17,000 of which are foreign, two French universities, two English universities, and four major specialized schools.

Montréal has a highly diversified economy. Its main sectors of excellence are aerospace, bioscience, information and communication technologies. As a tourist destination, Montréal gets 14 million visitors a year. Culture generates nearly 100,000 jobs in the Montréal region, or 5% of all jobs, and annual local benefits of more that $5 billion.

Its 85 consulates and trade delegations make Montréal the largest consular city in North America, second only to New York. Montréal is also home to more than 60 international organizations, like the ICAO (International Civil Aviation Organization), IATA (International Air Transport Association), the UNESCO Institute for Statistics, the World AntiDoping Agency, the ICSID and the ICOGRADA (design), as well as the International Federation of Coalitions for Cultural Diversity (IFCCD). In addition, Montréal maintains special relationships with several cities, notably Paris, Lyon and Shanghai.

Montréal is a cultural metropolis with significant attributes in every aspect of cultural development: training, creation, production, dissemination and conservation. Montréal has several worldrenowned art schools. It is also a major centre of creation and production, especially in circus arts, theatre, dance and digital culture. Montréal is one of the four major centres of audiovisual production (television and film) of North America, the others being New York, Los Angeles and Toronto.

In addition to a raft of entertainment venues with a seating capacity of 65,000, Montréal hosts about a hundred festivals and cultural events, nearly half of which are international happenings. The growing number of these cultural events is due to the diversity of the artistic sectors, the quality of their organization, and the congeniality of Montrealers. This phenomenon generates significant cultural, economic and tourist spinoffs. It has also fostered an exceptional process of worldwide exchanges and reciprocity.

Montréal is also where most of Québec's artists live and work.[2] Many of them were born in the great metropolitan area, including the poet Émile Nelligan, the painter and sculptor Jean-Paul Riopelle, the novelist Saul Bellow, the jazzman Oscar Peterson, the writer Michel Tremblay, the film director Denys Arcand, the architect and founder of the Canadian Centre for Architecture Phyllis Lambert, the astrophysician and ecologist Hubert Reeves, the singersongwriter Leonard Cohen, and the singer Céline Dion, to name a few.

Linda Covit, Theatre for Sky Blocks, 1992, parc Fort-Rolland, Lachine district, Art Public Collection of Montréal. Picture: Guy L'Heureux, 2006.

Others chose to settle in Montréal, like the famous conductor Kent Nagano, playwright and theatre director Wajdi Mouawad, singer Lhasa De Sela, dancer Edouard Lock, and writers Yann Martel, Dany Laferrière, Rawi Hage and Naïm Kattan. Montréal is a fertile seedbed and a tremendous laboratory for creation, known also for the vitality and creativity of its underground scene, especially fertile in music (*indie* rock and electronic music), but also in theatre, dance and visual arts.
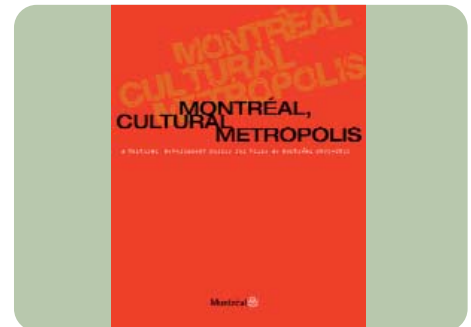

Festival Pop Montréal

2   75.4% of Québec's artists live in the Montréal area, according to the Ministère de la Culture, des Communications et de la Condition féminine, Gouvernement du Québec, Pour mieux vivre de l'art, Portrait socio économique des artistes, February 2004, page 12.

Part two. Montréal, cultural metropolis: from a municipal policy to a collective action plan

In 2005, Ville de Montréal adopted the Cultural Development Policy–Montréal, cultural metropolis. The Policy's three major concerns were the accessibility to and the support of arts and culture, as well as the impact of culture on the living environment of Montrealers.

A Cultural Development Policy.

The first two years of the implementation of the Cultural Development Policy were filled with activity. Of the main objectives achieved, we are particularly proud of:

- the implementation of the plan to update and upgrade municipal libraries;
- the implementation of the new programs of cultural mediation;
- the opening of two maisons de la culture and one intercultural library;
- the creation of Design Montréal, a bureau that oversees the integration of design into development projects;
- the designation of Montréal as a "UNESCO City of design";
- the undertaking of the thematic year "Montréal, World Book Capital City 2005-2006", under the auspices of the UNESCO.

The Action Plan 2007-2017 (AP 07-17), based on the main orientations of the Cultural Development Policy, was adopted during the *Rendez-Vous November 2007–Montréal, cultural metropolis*. The event was attended by more than 1300 stakeholders from the cultural, community, economic and government sectors.

The objective of the Action Plan is to consolidate and enhance Montréal's status as a cultural metropolis. Its success depends, among other things, on Montrealers' greater access to culture, investments in cultural infrastructures, better funding of arts organizations, raising Montréal's profile in Canada and abroad, and increasing the number of cultural and tourist events.

Action Plan, 2007-2017 – Montréal, Cultural Metropolis

We should point out that this Plan is a highly mobilizing tool and that its responsibilities are shared since it was endorsed by the five partners that make up the steering committee of the AP 07-17: Ville de Montréal, Culture Montréal, the Board of Trade of Metropolitan Montréal, the Government of Québec and the Government of Canada.

Culture Montréal

Culture Montréal is an independent non-profit organization bringing together people from all backgrounds interested in promoting culture in all its forms as an essential element of Montreal's development.

Culture Montréal is a place for reflection, dialogue, and action aimed at the cultural community, political and business decision making entities, and citizens.

Through research, analysis, communication, and educational activities, Culture Montréal is involved in defining and recognizing Montreal culture in all its richness and diversity.

Main Objectives

• To promote the right to, access to, and participation in culture for all citizens of Montréal.

• To assert the role of culture in Montréal's development, especially by encouraging the cultural community to actively participate in city life.

• To contribute to strengthening Montreal's position as a cultural metropolis through the enhancement of its creativity, cultural diversity, and national and international prominence.

Source : www.culturemontreal.ca

The years 2006 and 2007 were highly significant in the delivery of specific projects, after the required period of reflection, of pooling minds and planning. The period that preceded the adoption of AP 07-17 was particularly intense for the actors involved. From that day during the municipal election campaign of 2005, when Culture Montréal proposed the concept of a cultural summit, up to the organization and negotiations involved in the elaboration of the Action Plan, the search for partners and the mobilization of groups and individuals, the project evolved from a municipal policy into a more inclusive and participatory process. Thus, as we will see, it moved closer to the spirit of the Agenda 21 for culture.

THE AP 07-17, ONE YEAR LATER

One of the main pledges made in the AP 07-17 concerns the Quartier des spectacles and the revitalization of what has been Montréal's entertainment district for more than a century. This project, which will provide Montrealers with permanent public venues in the downtown area, started in January 2008, and the completion of the first phase is due as early as June 2009. The other phases of the Quartier des spectacles project will be completed at the rate of one a year, until 2012.

The Francofolies de Montréal at the Quartier des spectacles.
Picture: Laurent Guertin

These works, worth about $150 million, are the beginning of a spectacular development of the Quartier des spectacles. Several other projects are also underway in the same district, including the rehabilitation of an industrial building and its conversion into a Jazz Festival Centre, slated to open in June 2009 ; the enhancement of the Lighting Plan that lights up theatres and other venues of cultural dissemination; the construction of a building that will house the *Vitrine culturelle* (Cultural Showcase); and a local, culture oriented, radio station due to open in the fall of 2010.

The Vitrine culturelle (Cultural Showcase) at the Quartier des spectacles. Picture: Martine Doyon

The other major pledge made in the AP 07-17 concerns the development of libraries. These are now open seven days a week, even during the summer, and equipped with wifi technology. Other libraries are under construction, some are expanded and especially designed and fitted for youngsters, newcomers and families. These investments are made possible thanks to a new $125 million program announced at the RV 07.

There has also been significant progress in urban development and design. Several public squares will be revamped, an international architecture competition is underway for the future Planétarium Rio Tinto Alcan, and others will be announced soon for the new libraries. Lastly, urban design workshops were held on the future of certain sectors that have fallen into decay.

Montréal's cultural effervescence is also manifest in the completion of several new projects of cultural facilities, such as the expansion of theatres and museums, and the opening of artists' studios and of rehearsal spaces for contemporary dance.

The implementation's projects will be spread out over 10 years, until the Plan's 2017 deadline—a most notable year for Montréal. Because in 2017, Montréal will be celebrating the 375th anniversary of its founding, the 150th anniversary of Canada, the 50th anniversary of Expo 67, and the 25th anniversary of the Politique culturelle du gouvernement du Québec.

"By adopting the Agenda 21 for culture, Montréal firmly commits itself to make culture a key part of its urban policies. The Cultural Development Policy that we will adopt at the end of the summer already demonstrates our administration's determination to put culture at the heart of our city's development. With this gesture, Montréal joins a world movement intent on promoting a culture that is open and plural."

Press release of Ville de Montréal, June 2005.

Part three. The Agenda 21 for culture: three development strategies that influence Montréal's cultural policies

A. MONTRÉAL AND THE AGENDA 21 FOR CULTURE

Montréal's city council ratified the Agenda 21 for culture in June 2005. In addition to adopting this "reference document whose worldwide mission is to guide the cultural policies of local authorities and their contribution to the cultural development of humanity,"[3] Montréal included in its two foremost and strategic cultural documents[4] the promotion on its territory of the principles, values and pledges of the Agenda 21 for culture.

The thinking process that led to the elaboration of Montréal, cultural metropolis, is also consistent with the process that led to the adoption of Agenda 21 for culture.

The thinking process that led to the elaboration of Montréal, cultural metropolis, is also consistent with the process that led to the adoption of Agenda 21 for culture by more than 200 cities and agglomerations worldwide. Looking back, many comparisons can be drawn between the concepts contained in Montréal's local Policy and those of the Agenda 21 for culture.

Since its approval in Barcelona on May 8, 2004, by the 4th Forum of Local Authorities for Social Inclusion of Porto Alegre, and this at the first Universal Forum of Cultures, Montréal's actors have been following closely the works concerning the Agenda 21 for culture. In fact, several elected members and representatives of its administration have participated in various international meetings since 2004. The participation of these local actors was reconfirmed in 2007 by Ville de Montréal's decision to become a member of the new Committee on Culture of the United Cities and Local Governments (UCLG), an international organization responsible for the implementation of the Agenda 21 for culture.

A closer look at Montréal's cultural policies and their adoption process will reveal that they were deeply influenced by the values of the Agenda 21 for culture. According to French researcher Christelle Blouët,[5] three processes could represent the synthesis of the main development strategies proposed by the Agenda 21 for culture:

- the protection and promotion of cultural diversity,
- the development of a participatory democracy, and
- the promotion of crosssectoral applicability in public policies.

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3 UCLG. Committee on Culture, Agenda 21 for culture, May 2004, p. 1.
4 The Agenda 21 for culture is the object of a pledge (No. 5) made in the Cultural Development Policy and of a measure (No. 4.4.4) contained in AP 07-17.
5 According to Christelle Blouët, under the direction of Philippe Teilliet, L'Agenda 21 de la culture en France, État des lieux et perspectives, 2009, pages 5-7.

Montréal's cultural initiatives and their philosophy are in line with these three development strategies. Indeed, the protection and promotion of cultural diversity rank high in Montréal. The city's multicultural demography poses many challenges, and over the years, in order to resolve them, the administration has adopted such tools as the Declaration on the Elimination of Racial Discrimination (1989), the Montréal Declaration for Cultural Diversity and Inclusion (2004), the Cultural Development Policy (2005), the Montréal Charter of Rights and Responsibilities (2006), the Policy for the Promotion and Development of Cultural Diversity in Arts of the Conseil des arts de Montréal (2007), and the Action Plan 2007-2017–Montréal, cultural metropolis (2008).

Petits bonheurs, 2008. Picture: Michel Pinault

Furthermore, since 2007, Montréal is home to the headquarters of the International Federation of Coalitions for Cultural Diversity (IFCCD) whose mission is "to defend the right of countries to implement cultural policies."[6] The IFCCD represents 42 national coalitions for cultural diversity and the very first national coalition was created in Montréal, and Canada is the first country that ratified the Convention on the Protection and Promotion of the Diversity of Cultural Expressions of the UNESCO, in November 2005.

Workshops at the Day of Montréal Museums. Picture: Société des directeurs de musées montréalais, Michel Dubreuil.

In March 2009, the steering committee responsible for the implementation of the AP 07-17 made a judicious choice when it appointed Robert Pilon secretary general. As such, Mr. Pilon will be coordinating the endeavours of each one of the five partners while working directly with the steering committee to speed up the implementation of the Plan. As executive vice president of the Canadian Coalition for Cultural Diversity, which for several years campaigned for support on the five continents, Mr. Pilon was the remarkable architect of the adoption by the UNESCO of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, in 2005.

With regard to participatory democracy, the short history of the Montréal, cultural metropolis project is marked by a determination to work together on this "collective project."[7]

The short history of the Montréal, cultural metropolis project is marked by a determination to work together on this "collective project."

6   For more information on the IFCCD, log on to www.ifccd.com.
7   A collective project is the line of communication elaborated around Montréal, cultural metropolis, and is complementary to the graphic signature.

When he was elected mayor of Montréal in June 2002, Gérald Tremblay pledged to adopt a local cultural policy after consulting with the cultural sector and obtaining a consensus on the future of Montréal. A year later, an independent advisory group submitted a policy proposal to the city. The municipal team in charge of the project then consulted with the boroughs, the corporate services and the city authorities, then drafted a new policy that addresses their various concerns.

In November 2004, the first draft of the policy was submitted to a vast public consultation process conducted by an independent organization, the Office de consultation publique de Montréal. The public consultation was carried out in three stages. First, there were information sessions. In the second stage, thematic workshops on the cooperation between actors gave hundreds of stakeholders from the cultural community an opportunity to present their views on accessibility, the quality of the living environment, the support of arts and culture, and Montréal's status. The objective of these workshops was to stimulate and raise the level of the deliberations before the reports were presented. The third and final stage was devoted to the reports, of which nearly 70 were presented.[8] The participation of Montréal's organizations was particularly rich and organized. The independent organization Culture Montréal played a key role in this mobilization by urging individuals and groups to make this political project their own and to transform it. As a result, organizations from such disparate sectors as education, scientific culture and social economy, shared their views, and the Cultural Development Policy that was finally adopted in 2005 was the product of that huge participation of the citizenry.

The Rendez-Vous November 2007 was another high point of the consultation process and raised the project to a higher level of commitment. The partners should maintain that strong commitment to share in the responsibilities in the day-by-day implementation of the Action Plan. This Montréal experiment has shown that true participatory democracy is a slow process of change in the way of thinking.

General view of the Plenary, RV07. Picture: Jean-Guy Thibodeau

Lastly, with regard to cross sectoral applicability in public policies, the identification of Montréal's cultural concerns was aimed at integrating these concerns into the city's public policies. From this point of view, several documents adopted by the city administration make reference to the objectives of Montréal, cultural metropolis: the Master Plan, the Economic Development Strategy, the Montréal 2025 Strategic Plan, the Heritage Policy, the Family Action Plan, the Sustainable Development Strategy, the Montréal Charter of Rights and Responsibilities, the Action Plan for Universal Accessibility, the Social Economy Plan, the Montréal Action Plan, UNESCO city of design, and the report Montréal, city of knowledge.

8   The reports are available for consultation on the Web site of the Office de consultation publique, at www.ocpm.qc.ca .

One of the main achievements of the Action Plan 2007-2017–Montréal, cultural metropolis was to obtain the support not only of the cultural and business communities for the objectives of Ville de Montréal's Cultural Development Policy, but also that of the governments of Québec and Canada. Therefore, we can readily conclude that Montréal's cultural policies are very much in line with the main development strategies of the Agenda 21 for culture.

B. GENERAL CONSIDERATIONS AND THE TOOLS REQUIRED FOR THE LOCAL IMPLEMENTATION OF THE AGENDA 21 FOR CULTURE

In the document *Advice on Local Implementation of Agenda 21 for culture*,[9] four tools are proposed as an example for the successful local implementation of a cultural policy. The table below gives a summary of Montréal's response to the tools proposed.

Table 1. Montréal's response to the tools provided for a successful local implementation of the Agenda 21 for culture.

1. Local cultural strategy

Montréal's response the Cultural Development Policy, the Rendez-Vous November 2007, and the Action Plan 2007-2017–Montréal, cultural metropolis.

2. Charter of cultural rights and responsibilities

Montréal's response the Montréal Charter of Rights and Responsibilities, adopted in 2006.

3. Culture council

Montréal's response Culture Montréal,[10] a non-profit, independent organization, active at the city and borough levels.

4. Cultural impact assessment

Montréal's response A qualitative study of the impact of mediation projects on the participants involved.[11]

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9   UCLG, Committee on culture, Advice on local implementation of Agenda 21 for culture, October 24, 2006, pages 5-6.
10 For more information on the role and projects of Culture Montréal, log on to www.culturemontreal.ca.
11 For more information on the paper of Danièle Racine, La médiation culturelle à Montréal L'artiste, l'œuvre, le citoyen : la rencontre lors du Colloque international sur la médiation culturelle, December 2008, 3 pages, log on to www.culturepourtous.ca/forum/2009/PDF/01_DRacine.pdf

Conclusion

Like many other stakeholders, Montréal regards the Committee on Culture of the UCLG as a unique forum for cities to exchange their views and develop solid and longlasting international networks which, in turn, will advocate the dissemination and implementation of the Agenda 21 for culture.

To quote the antiglobalization advocates who have deeply influenced the philosophy of the Agenda 21 for culture, one must henceforth think "from the local to the international." That is the new model that the cities of the 21st century must grasp and integrate in order to stand out and develop in a sustainable manner. An example of this new planetary reality is the Biblioclip[12] project developed by Montréal's network of libraries in 2008. Thanks to the speedy circulation of ideas on the Web, the city of Limoges, in France, replicated that initiative only a few months after it was launched in Montréal. The project called on all citizens, regardless of their location, age or profession, to produce a short video clip on the subject of libraries.

Biblioclip 2008 Contest, 1st Prize, Chacun a le sien, Élohim Sanchez

The implementation of Montréal, cultural metropolis, faces many challenges, some of which echo those raised in the Agenda 21 for culture. Some challenges are quite complex and will require a lot of work and creativity, notably:

- the integration of cultural considerations into other policies and major urban projects;
- the development of a culture of partnership and civic responsibility;
- the mobilization of social, economic and academic actors;
- the recognition of culture as part of humanity's heritage and positioning it as such;
- the reformation of the attitudes and practices of public administrations in matters of culture management.

For French philosopher, writer, playwright and scriptwriter, Jean-Louis Sagot-Duvauroux, who analyzed the impact of the Agenda 21 for culture on local policies, "it is important that culture come second only to the preservation of the planet."[13] He then points out that the Agenda 21 for culture "is having a profound impact on political thought in matters of culture." Tackling all those challenges together is much more stimulating, as well as necessary and desirable.

Long life to the Agenda 21 for culture and happy 5th anniversary! May its off-spring be numerous... and committed.

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12 For more information on the Biblioclip project, log on to www.ville.montreal.qc.ca/biblio.
13 Jean-Louis Sagot-Duvauroux, Agenda 21 de la culture : les « autorités locales » championnes de la diversité culturelle ?, Mouvements 2005, 1 (no 37), page 41.

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Lille and the Agenda 21 for culture

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Culture as the very soul of development

Lille 2004 - European Capital of Culture created an opportunity for the city to embark on a decisive stage in its cultural development, broadening the policy it had adopted some years earlier in a way that would be structurally sustainable and equipping itself with the means for a new dynamic. It represented an exceptional opportunity for reinforcing and promoting the city's cultural facilities and installations, restoring its heritage, creating new paths and inter-neighbourhood networks, transforming the public space and creating cultural structures that had never been seen before in the form of *Maisons Folie* (old buildings restored as cultural centres), which added an artistic presence to the very soul of popular neighbourhoods and linked in with the projects of their inhabitants.

The aim of the programme was to turn 2004 into a test run of what could be a new way of life at the turn of the 21st century in a metropolis of one million two hundred thousand inhabitants in the heart of a euro-region of 9 million inhabitants. The idea was to transform this opportunity into a challenge: to make culture the epicentre by making it a factor in the sustainable transformation of an area. The exceptional experience of Lille 2004 showed us the extent to which culture could act not only as a line of development, influence and attraction, but also as a means of forging ties in our neighbourhoods, introducing a different vision based on different values and restoring the pride of the region's inhabitants deeply affected by the social and economic crisis of the 1970s and 1980s.

To follow up the momentum gathered by Lille 2004 - European Capital of Culture, Lille has launched lille3000. As a gateway to all new worlds (economic, cultural and intellectual), lille3000 seeks to set up lines of work, come up with answers to today's questions, put forward different viewpoints and prepare for the future. Lille 3000 follows up the momentum of Lille 2004 by focusing on modernity and the chief questions of our time through contact with new cultures.

Encouraged by this cultural policy based on the conviction that creativity is a guarantee of sustainability, we decided to get involved in the Agenda 21 for culture, which the city of Lille adopted at the City Council meeting of 31 January 2005.

The implementation of the Agenda 21 for culture fits in well with our cultural policy, the three main lines of which are: support to artists and creation; access to culture for the masses; and the desire to make Lille a city of heritage and innovation. Obviously, there is still a great deal to be done to improve the organisation of officials, artists, the public and institutional actors around a common vision of what culture should be. We have led Lille to reflect as a whole on the public space and on the role of culture, in an attempt to integrate art and artists into the city's epicentre. Culture is, above all, the organisation of the territory, of its common space. The aim is to carry out an effective task of improving life for everybody in the city.

Our involvement in the Agenda 21 for culture network encouraged us to delve further and set down the principles of this text in the form of our future Charter for Culture to be discussed and written in constructive dialogue with all cultural actors.

Our involvement in the Agenda 21 for culture network encouraged us to delve further and set down the principles of this text in the form of a charter: our future Charter for Culture and the progress made along the lines of the principles of the Agenda 21 for culture will rest on the idea that a municipality requires its policies of cultural development to be cross-cutting and on the desire to obtain constructive dialogue with all cultural actors, whether they be artists, amateurs or the general public. The aim, therefore, is to promote consultations and exchange between the city and its partners in a global move towards co-construction, in accordance with the principles of the Agenda 21 for culture. This work has been underway since 2006.

The expected results are as follows:

- drafting of a charter of reciprocal involvement between the city of Lille and cultural actors in Lille;
- introduction of a method of accompaniment for cultural actors based on the measurement of progress;
- testing and evaluation of the method during an initial pilot phase with voluntary associations.

Since we adopted the Agenda 21 for culture, the link between culture and sustainable development has been constantly questioned, raised, enriched, and many suggestions have been put forward. We organise regular meetings called 'culture breakfasts' for small groups, structures, cultural associations and independent artists from the city, which allow us to gather opinions and requests and to evaluate the impact of the decisions made.

Since we adopted the Agenda 21 for culture, the link between culture and sustainable development has been constantly questioned, raised, enriched, and many suggestions have been put forward.

To cite an example, we have begun a 'live' pilot project with a regular artistic event to launch the Agenda 21 for culture: this is based on the organisation of evening '*bals*', a new genre of 'dance' event, in a former dance hall of a popular Lille neighbourhood. These original, festive and artistic events have nothing in common with dance evenings or traditional dances; instead they develop an education of 'sustainable development and culture'.

We have begun a 'live' pilot project to launch the Agenda 21 for culture, based on the organisation of evening 'bals' in Fives, a popular neighbourhood of Lille.

The event is called 'Dances at Fives' (the name of the neighbourhood) and its Sustainable Development and Culture Charter is in all of the programmes. Our aim is to get the maximum possible number of partners involved in order to:

- promote traffic between neighbourhoods and research into the co-existence of participants;

- create artistic creation residences throughout the year;

- put forward quality, live events with artists who, during their time in residence, set up interesting projects in the neighbourhood;

- create an event with a marked identity, values and focus by offering a programme that reflects cultural diversity. For example, the 'Congo Punk' dance mixes African and electronic music; the Association of Bretons of the North fuses with musicians from the Maghreb;

- stimulate implausible intercultural hybrid fusions by encouraging a variety of musical influences at single dances and exchanges and ties between modern and traditional musicians, and, by extension, between modernity and tradition;

- encourage people to dance and sing together, for example, by setting up initiatives before each dance and awareness-raising workshops in the neighbourhood at social centres, neighbourhood centres, schools, cafés, associations and other collective venues;

- encourage co-existence between generations as social intermingling by proposing popular traditional games, most often with wooden toys that have been brought in, and professional dancers on the dance floor to guide the public and help them overcome their shyness (such as the evening that fuses hip hop and tango, stilettos and trainers, etc);

- favour exchanges and partnerships with neighbourhood associations for the entertainment, decoration and catering of the dances, making use of the experience of the Department for Culture in the organisation of events;

- find a place for all tastes while adopting a policy of products from sustainable development for catering at the dances: use of local and/or fair-trade products, taking into account the quality of both content and container;

- adopt a policy of prevention by offering a range of original non-alcoholic beverages that are fairly priced and healthy, while offering the public the opportunity to discover traditional wines and beers that are low in alcohol, to be drunk in moderation;

- comply with Lille's Nightlife Charter, with a special emphasis on limiting noise from the public outside the Events Hall (campaign against noise for general well-being);

- promote specific practices to keep this public space clean;

- actively participate in the prevention of risks associated with noise from amplified music (compliance with authorised sound levels, quality sound installations, public information on these risks, availability of ear plugs);

- do everything necessary to allow individuals with reduced mobility or the physically or mentally handicapped to attend events;

- defend the right to culture and knowledge of all citizens by setting up a price policy that will encourage access for people from all backgrounds and walks of life.

These dances have been very popular and represent the first implementation of our Sustainable Development and Culture Charter .

Culture is the fourth pillar of a local Agenda 21 that has long attempted to tackle economic, social and environmental issues: Lille has been working for some time on the launch of a second stage for its local Agenda 21 (the first local Agenda 21 was adopted in 2000), which will integrate – and this is a first! – culture in its plan of action.

In short, culture is the fourth pillar of a local Agenda 21 that has long attempted to tackle economic, social and environmental issues: Lille has been working for some time on the launch of a second stage for its local Agenda 21 (the first local Agenda 21 was adopted in 2000), which will integrate – and this is a first! – culture in its plan of action. The local Agenda 21 and the Agenda 21 for culture are two essential and complementary tools. Through our involvement in the promotion of sustainable urban development through culture, the local Agenda 21 of Lille has added this fourth pillar to its action.

Difficulties implementing the Agenda 21 for culture

Which direction should be taken for improved communication of the Agenda 21 for culture, in order to make it more accessible, and a real tool for promoting cultural diversity and the sharing of experiences? To put it another way, which programmes, lines of research and partnerships should be set up?

Firstly, the difficulty lies in thinking and acting with a cross-sector approach. Work with departments for education, solidarity, the elderly and campaigns against exclusion is carried out smoothly but we experience numerous difficulties with departments for economics, urban planning and finance.

Secondly, we have observed that the actors of sustainable development often have little awareness of problems relating to culture. Moreover, the quantitative criteria of sustainable development often seem cold and technical compared to the criteria of art and artistic practice, which need to be more sensitive. Actors of culture and sustainable development have to fight against this prior absence of language and common methods for working together.

It is also necessary to continually reinvent the educational content of the Agenda 21 for culture for officials, the press, cultural actors and inhabitants (often the first to understand). We need to implement practical actions immediately in order to show them examples.

Lastly, we should mention the segregation of cultural actors from different artistic disciplines. As regular meetings of the city, its structures, artists and all cultural actors involved, 'culture breakfasts' are, I think, a good way of tackling different ways of working and envisioning creation. This 'desegregation' work will take time, but it is necessary.

It is equally important to set quantity and quality objectives and to list and, where possible, evaluate the actions carried out. Evaluation is essential because cultural policies are, like other public policies, subject to a democratic imperative of transparency and effectiveness. However, this is a very difficult exercise, since cultural policies perhaps touch on values and the domain of the subjective more than other local policies. In Lille, we have been carrying out a quantitative evaluation of our culture policy for some time now (covering aspects such as figures on use, fulfilment of specifications). We analyse the variety of the cultural programme and the cultural targets, the opportunities for inhabitants to take part in the drafting of the culture policy, and the presence of artists in the city, etc. Moreover, we believe that the quality of a culture policy is expressed through a permanent exchange between culture and the other areas of public action.

We believe that it is more appropriate to think in terms of progress made rather than aims. Ideally, gauges of progress would be set up for individual structures to value the progress made by the different actors based on their features, rather than setting inflexible aims for them.

From our experience in Lille, we would suggest:

- introducing Agenda 21 for culture training and/or presentation sessions for local actors;
- further researching the link between culture and economics, ICTs, creative industries and works of art based on virtual reality;
- strengthening ties and exchanges with other culture and sustainable development networks and clarifying their respective areas of competence (United Nations agencies, European Union networks, Alliance of Civilizations, Organization of World Heritage Cities, International Council for Local Environmental Initiatives, etc);
- dedicating an exchange session to the difficulties faced by local actors of culture in implementing cross-cutting policies;
- improving communication and education in other integrated local planning tools;
- promoting UCLG's Committee on culture as a unifier of existing initiatives in the research and development of local indicators of culture;
- focusing research into indicators on gauges of progress;
- placing more emphasis on different interpretations of the idea of cultural and artistic diversity in countries with different cultures and political systems in order to show that local implementations depend largely on the social, political, cultural and economic context.

Conclusion

Sustainable development requires first and foremost a change in behaviour; that is, a cultural change in which the notions of heritage, wealth and resources are rethought as part of a more global vision of the well-being of individuals and our collective future. The central role of culture and its quantitative and qualitative repercussions are not yet clear to all actors involved in making cities today, be they policy-makers, artists or the general public. It is therefore still necessary to emphasise that cities are organic units in which each function depends on the next and that it is culture that creates the most lasting link between all of its components. This is what Lille calls 'a way of making a city and a new way of life.'

Sustainable development requires first and foremost a change in behaviour; that is, a cultural change in which the notions of heritage, wealth and resources are rethought as part of a more global vision of the well-being of individuals and our collective future. The central role of culture and its quantitative and qualitative repercussions are not yet clear to all actors involved in making cities today.

Since culture's contribution to quality of life is so significant, it is one of the necessary conditions for sustainable cities. We must take as our guideline cultural, human, social, biological and environmental diversity. Art is a very specific way of adding value to this diversity.

Strategic and Programme Development of Municipal Cultural Policy

How Agenda 21 for culture has driven culture in Dortmund and the Ruhr metropolitan area

Kurt Eichler

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14 May 2009

The Agenda 21 for culture was approved in 2004. Given the dynamics of cultural development, the relatively short period of five years is certainly not sufficient to give a final evaluation of the outcome of putting the Agenda into practice. That is because the implementation of the Agenda 21 for culture is a long and diverse route both in the world as a whole and in each individual town. This is especially so in Germany, where the text of the Agenda has only been widely publicised since 2006.

Something very different has taken place with the 'big sister' of cultural agendas, the Rio de Janeiro Environment Agenda. This United Nations development and environmental action programme, generally referred to as 'Agenda 21', was agreed back in 1992. The programme, run by governments and non-governmental organisations, is today seen as the main guideline for public action on environmental policies. 'Think globally and act locally' is the slogan that explicitly underscores the role of local government in the implementation of Agenda 21. As a result, it has been mostly cities and local councils which have undertaken Agenda 21 initiatives. In Germany alone, there are currently over 2,600 towns which have shaped the success of Agenda 21 and adopted what are called 'Local Agendas'.

However, and this is something that has been criticized from the start, the Agenda 21 programme is short on statements about the cultural sector and hence on a sustainable development dimension which is essential for a comprehensive environmental policy, not only for cultural politicians but also from the perspective of educational, social and integration policies.

The Agenda 21 for culture redresses this shortfall by giving fresh impetus to the overall Agenda process, expanding its range of themes and fostering its dissemination in society.

The messages of Agenda 21 for culture are not new but they are highly topical. This is good because they facilitate the link between the thesis of the Agenda and the issues shaping cultural-political debate in Germany, especially in the cities. In this respect, the

Agenda 21 for culture expands the view of global cultural development issues and these in turn are reflected in local microcosms.

What is it that makes Agenda 21 for culture different from other international statements of cultural and political principles which UNESCO, for instance, has submitted to the Council of Europe or to intergovernmental conferences since the 1970s, and which have had such a major impact on cultural-political discourse in Germany? The content of this Agenda for culture is geared towards the premises of a so-called 'new' cultural policy related to social developments. This paradigm plays an important role in the German debate because until a few decades ago, cultural policy was largely defined as an arts policy, and this overemphasized the importance of the autonomous status of art. Hence the Agenda contains many aspects which are now undisputed: from a 'broad' concept of culture that goes beyond, say, more than artistic disciplines and cultural traditions to embrace the social obligations of cultural work in migration and integration policy and also includes cultural modernisation strategies, the creative economy and digital art.

The Agenda 21 for culture refers explicitly to the UNESCO Declaration on Cultural Diversity (2001) and the corresponding intergovernmental agreement or Convention (2005).

One new feature, and something which sets the Agenda 21 for culture apart from other declarations, is the way in which its demands and fields of action are clearly geared towards cities and local councils which define cultural-political potentials, problems and possible actions. The central message is that culture and cultural policy must be placed at the heart of municipal urban development strategies and municipal policy. In this respect, the Agenda functions as a 'catalyst' for cultural development in cities, whilst taking global dependencies and opportunities into account. On this basis, sustainable cultural policy models should then be developed in situ by local players. In this sense, the Agenda 21 for culture is both a code and an option for community engagement with 'its own identity.'

The Agenda 21 for culture is both a code and an option for community engagement with "its own identity".

The *Deutsche Städtetag*, the umbrella organisation of the major German municipal local authorities, placed the Agenda 21 for culture on the agenda of its cultural committee in December 2006. The German translation of the Agenda text was produced by the Cultural Department of the City of Dortmund. National and regional associations and city and local government networks, as operational instruments for cities when implementing the Agenda, together with local cultural partnerships and the inclusion of cultural research and development work were seen as important for the culture sector when it came to putting the Agenda in place in cities.

The Agenda 21 for culture should also be considered in Germany as a chance for a new dialogue on the perspectives of cultural policy in the light of the profound social changes taking place in the country. This is so precisely because many of the ideas and demands of the Agenda are not in fact new but stress the obligation to map out innovative cultural strategies and programmes. German cities are more receptive to the key messages of the Agenda 21 for culture because these correspond to a shift in cultural-political paradigms in local cultural policy. There is a growing recognition that a cultural policy geared towards one-off projects or events cannot lead to sustainable development; in contrast, it is structure-building concepts and strategies which embed culture in social relationships.

The Agenda 21 for culture should also be considered in Germany as a chance for a new dialogue on the perspectives of cultural policy in the light of the profound social changes taking place in the country.

The central themes affecting both the Agenda and the cultural-political debate in German cities are:

- urban development issues and the consideration of cultural framework conditions (public spaces, decentralization of cultural activities, cultural heritage);

- safeguarding and developing cultural diversity (expansion of the cultural audience, immigrant cultures, public support for culture, a democratic cultural discourse);

- strategic linkage between cultural policies and the cultural economy and digital media (job creation, new communication technologies as a channel for cultural knowledge, freedom and financial security for cultural creation).

Apart from the Deutscher Städtetag, other organisations to have dealt with Agenda 21 for culture issues include the 51st Loccumer Cultural-Political Colloquium ('Community Cultural Policy in Europe – a partnership for learning') run by the renowned cultural-political association in October 2006, as well as a a national German conference in Dortmund ('Diversity unites – arts and intercultural dialogue in European cities') in September 2008.

One of the major lessons we have learnt in the communication of Agenda 21 for culture in Germany is that its effectiveness is much greater when its specific themes and demands are linked with current activities and plans. This can be shown through one or two examples.

RUHR.2010

In 2010, the Ruhr metropolitan area will be the European Capital of Culture. RUHR.2010 is the name of the regional network of 53 towns which will jointly run the Capital of Culture year. This network is setting up structural programmes for sustainable cultural development that will remain in place to boost cultural development in the region after the European Capital of Culture year.

RUHR.2010 is setting up structural programmes for sustainable cultural development that will remain in place to boost cultural development in the region.

- Prior to 2010, the Ruhr metropolitan area is aiming to become a model region for cultural education. One of the leading measures to achieve this is the new 'A Musical Instrument for Every Child' programme where all primary school children are to be given the opportunity to learn how to play a musical instrument regardless of their social status or their families' economic situation. Up until now music has not been a compulsory subject in state schools in Germany; instead it has been offered on a voluntary basis in music schools. Today the music schools are the main partners involved in the new programme and are making their expertise and resources available to all children. Due to the success achieved by the programme so far, other German states have started initiatives to transfer this model music education project for all children to their own schools.

- Another RUHR.2010 programme for sustainable cultural development lies in the cultural and creative industries which are to be structurally developed in this region as a result of the European Capital of Culture year. This will include the setting up of new cultural centres or commission centres for a range of creative disciplines (design, music, the media) intended to remain active and foster communication structures and innovation beyond 2010.

Logo of RUHR.2010 – European Capital of Culture

Dortmund

With a population of nearly 600,000 Dortmund is the largest city in the Ruhr metropolitan area. Dortmund City Council has been taking part in the Agenda's global process since the late 1990s and has drawn up its own local agenda. In previous years, the cultural sector was not integrated in Agenda processes. For the first time in 2007, the Dortmund Cultural Department joined the community discourse with a clear reference to Agenda 21 for culture. The contribution from this department focuses on intercultural work and culture education.

Dortmund's 'Intercultural Action Concept' seeks to strengthen the cultural participation of people with an immigrant background.

- Dortmund's 'Intercultural Action Concept' seeks to strengthen the cultural participation of people with an immigrant background. Dortmund City Council approved the action concept mapped out by the Cultural Department in 2006, including a '10-step programme for the improvement of intercultural work in Dortmund'. It provides for specific and verifiable measures and steps to enhance access to cultural programmes and support in Dortmund for people with an immigrant background, in particular for artists and cultural workers. It is addressed to all cultural organisations and institutions. The main feature of the Dortmund model is the development of a sustainable and verifiable global approach that is not restricted to individual city districts or projects.[1]

As part of the 'Intercultural Action Plan', Dortmund was the first city in Germany to carry out a pilot survey which systematically compiled the cultural interests and habits of people with an immigrant history by means of more than 1,000 interviews. Its results have provided important information for improving immigrants' access to cultural services and this is also relevant to other big cities with large immigrant populations.

The 'Intercultural Action Concept' is also part of Dortmund's 'Integration Master Plan'. The Cultural Department is a member of the respective municipal coordination groups.

In 2009, Dortmund's culture organisations reviewed the work done to date with the 'Intercultural Action Concept' and submitted their report to the City Council, the Immigrant Advisory Board and public opinion in general.

- The 'Municipal Masterplan for Cultural Education in Dortmund' seeks to foster comprehensive structures for the cultural education of children and teenagers and link facilities, approaches and projects in this field. Cultural education in Dortmund needs to cut across city services and in particular culture, schools and young people. Children and teenagers need to become actively involved in the development of new initiatives and services. The 'Cultural Education Contact Office' was opened in the Cultural Department in 2008 and, in addition to promoting a range of programmes, it mostly fosters partnerships between public and private organisations in the supply of cultural education.[2]

The 'Municipal Masterplan for Cultural Education' is due to be implemented by 2010, when the Ruhr metropolitan area will be the European Capital of Culture, and as part of RUHR.2010 will make an important contribution to creating a model region for cultural education.

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1 http://kulturbuero.dortmund.de/upload/binarydata_do4ud4cms/31/25/19/00/00/00/192531/handlungskonzept_interkultur.pdf.
2 http://www.kulturbuero.dortmund.de/upload/binarydata_do4ud4cms/20/84/16/00/00/00/168420/urban_strategic_actionplan.pdf.

In addition, as part of the European Capital of Culture year in 2010, a new arts and creativity economy centre is to be set up in a disused brewery called the 'Dortmund U'. The status of cultural education achieved through the 'Municipal Masterplan for Cultural Education' is reinforced by the fact that at this new cultural facility, which is to house the municipal modern art museum as well as media art exhibitions, university institutions and a cinema, an entire floor which is dedicated to cultural education. The Dortmund U is expected to attract interest far beyond the immediate region and this will thus be inextricably connected with comprehensive cultural education work.

"The Dortmund U"

Since 2007, the annual interim report of the local Agenda in Dortmund has highly valued the work of the city's cultural organisations and the concepts of interculturalism and cultural education which they promote.

As the examples above show, the Agenda 21 for culture is a programmatic guide for modern, sustainable models of municipal cultural development. People's right to their cultural identity, diversity and participation as advocated by the Agenda is the foundation of modern cultural policy and a compass for new cultural-political projects.

Even though five years is too short a period to make any conclusive assessment of its effect on people's everyday lives, it does seem clear that the requirements of the Agenda 21 for culture will remain on the agenda. It may be that success cannot yet be reproduced through a system of cultural indicators, but the cultural-political discourse triggered by the Agenda 21 for culture and its implementation is just as valuable.

**Agenda 21 for culture and
Local Solidarity Governance**

Sergius Gonzaga

Councillor for culture, Porto Alegre City Council

Porto Alegre and the Agenda 21 for culture

Since 2004, the Agenda 21 for culture has provided local governments with a broad and universal theoretical basis for the implementation of genuinely democratic cultural policies. In this respect, and in spite of its brevity, no other document in any other period has been able to offer public cultural administrators such a rich and wide-ranging set of suggestions and analysis.

Historically linked to the birth of this international framework, the city of Porto Alegre rapidly turned the principles and commitments of the Agenda 21 for culture into the core of its governance.

Historically linked to the birth of this international framework, the city of Porto Alegre rapidly turned the principles and commitments of the Agenda 21 for culture into the core of its governance. The current local authorities have maintained them, to a great extent in questions concerning the defence of the right to diversity, social inclusion and freedom of speech in addition to support for the creation of a cultural economy geared towards sustainable development.

Nonetheless, given the nature of political relations in the city, the most continuous dialogue between the local government and the Agenda 21 for culture has taken place in the field of *popular participation*. This participation can be seen in the collective mapping out of projects to meet needs in the city's outlying areas: workshops, courses, popular festivals, showing films in local neighbourhoods, street theatre, etc. These areas, which are often poor and marked by the lack of prospects for young people and the continual influx of drugs with all of their consequences, are today the biggest and most dramatic challenge facing the public authorities in Brazil.

In addition to these key contributions, it should also be noted how the Agenda 21 for culture helped (and will help) administrators and communities to create a cultural system made up of values with multiple aesthetic and social aspects and an unmistakeably humanistic meaning. Many of the local government's most effective and generous public policies were based on this document.

Nonetheless, given the nature of Agenda 21 for culture as a theoretical project to be put into practice by local governments, its members left to one side a major problem which is of particular significance for developing cities: the problem of the scanty financial resources allocated to culture. Here Porto Alegre has been looking for a solution which might eventually become a topic for debate among members from cities which are less able to invest in culture.

Perhaps we should recall that at the start of the 1990s, the *Orçamento Participativo* (Participatory Budget) was introduced in Porto Alegre and has subsequently spread to many other towns and cities worldwide. It is a consultation movement which revolved around the idea of the effective mobilisation of excluded social classes through the direct expression of their most immediate needs. The movement also helped culture to show the deficiencies and aspirations not provided for by the authorities and generated an expressive group of activities in the most outlying and problematic areas of the city.

However, there was a moment – seven or eight years ago – when the demands could no longer be met en bloc. This was due both to the increase in popular participation (and hence in the demands made of many more public services) and the cyclical crises which affect developing countries.

The impossibility of meeting the bulk of demands also reached public cultural praxis, which was fragmented into caring for the needs of the most disadvantaged and the indispensable continuity of general actions in the various fields of culture, including upkeep of buildings and facilities (theatres, libraries, museums, etc.).

Local Solidarity Governance

The solution found to meet justifiable popular demands and the lack of financial resources was the appropriation of the concept of *Local Solidarity Governance*, originally developed in England, and its transformation into a permanent government movement.

The most continuous dialogue between the local government and the Agenda 21 for culture has taken place in the field of popular participation through the Local Solidarity Governance.

In summary, Local Solidarity Governance means building a wide range of civic alliances and partnerships. In other words, the creation of a type of collective strength made up of communities, workers and employers' associations, mothers' associations, trade unions, churches, NGOs, private and state companies and the Government in the search for solutions to urban problems. The political concept that in a city everyone is equally responsible for daily existence and that only great cooperative efforts can solve day-to-day problems brought immediate results.

Local Solidarity Governance expanded the Participatory Budget beyond its purely re-indicative perspective. Members of the Participatory Budget not only presented their demands but also worked on how these were oriented and took part in the search for viable options for dealing with them. Thus these people ramped up their relationship with community life and have made a crucial contribution to the opening up of perspectives for solving urban problems previously seen as impossible to deal with.

In short, while abstract in origin, the concept of Local Solidarity Governance can take practical shape in the field of culture as a tool able to foster the satisfactory production, circulation, access to and use of cultural goods and thus become a practical reference point for the principles and commitments of the Agenda 21 for culture.

An ongoing Culture Secretariat project: the Reading Houses

It was never possible to meet the longstanding popular demand for libraries in outlying districts due to the high cost of their construction and especially maintenance. Yet with the prospects opened up by the Local Solidarity Governance programme, it became possible initially to list ten very poor urban areas in which there was a demand for a minimum library facility for local residents.

As a result, a superb architectural project was drawn up (at cost price by one of the leading architects in the province, a university lecturer and connected with modernist Brazilian architectural ideas) which provided for the construction of small, extremely functional and cheap to build facilities.

At the same time, librarians from the municipal Culture Secretariat set up a basic heritage project initially consisting of three thousand works by classical and contemporary authors in the humanities, children's and young people's classics and religious and self-help books often requested by local people.

Companies were reached to help with building what were known as Reading Houses and with buying supplies and computers. Support was surprisingly positive, as the belief in reading as entertainment, and contribution to personal development spread.

A new feature is the fact that the Reading Houses are to be managed by volunteers from each community elected by the same community with preference given to the retired and home makers. These volunteers are to receive formal training from the Culture Secretariat's team of librarians. The Secretariat will also run literary and artistic creation workshops for children, young people and senior citizens in the new facilities. In other words, a cooperation network, which has a number of protagonists who are united in a joint project for cultural inclusion, will be set up.

The network of Reading Houses is the most relevant action we have put in place as part of Local Solidarity Governance, following the principles of the Agenda 21 for culture.

Turning this dream into an albeit modest reality is the first action we have put in place as part of Local Solidarity Governance, following the basic principles of the Agenda 21 for culture. These principles are about education and training for people, the generalisation of knowledge and learning and, above all, about enabling people to escape from poverty and alienation.

Appendix

This article has been written to celebrate the fifth anniversary of the Agenda 21 for culture. A lot of progress has been made since 2004, not only in Porto Alegre but also in other European and Ibero-American cities. The fifth anniversary is also a chance to suggest some pointers for the future:

- information about the cultural policies of cities related to the Agenda 21 for culture should be more widely spread;

- there should be an exchange programme for local government officers in charge of cultural planning; UNESCO could take on the Agenda 21 for culture and work with local governments on a specific programme for the governance of culture at a local level.

Who is afraid of diversity?

From threat to benefit: lessons from the Intercultural Cities programme

Irena Guidikova

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Council of Europe

Diversity is the one true thing we all have in common. Celebrate it every day

Anonymous

In a speech to the European Parliament on 29 January 2004 Secretary-General of the UN Kofi Annan stated that "there can be no doubt that European societies need immigrants. Europeans are living longer and having fewer children. Without immigration, the population of the soon-to-be twenty-five Member States of the EU will drop, from about 450 million now to under 400 million in 2050". ILO projects that the decline in the native-born workforce could lead, in the same period, to a reduction in European per capita incomes by over 25 per cent.

Population movements and interactions have shaped the cultural landscapes in Europe throughout its entire history. However, nation-building efforts and emigration spells have induced a degree of amnesia about foreign inputs into the genetic fund of European countries and have nourished myths of cultural uniformity.

The myth of the cultural uniformity entertained by some European nations is being pressured both by the weakening of dominant religion and the nation-state, and by the large-scale migration which is a relatively recent phenomenon in modern Europe. Mass migration puts to a test societies' real capacity to accommodate large numbers of newcomers, but also their ability to deal with the challenge of diversity to public imagination and identity.

The ability the labour market, the educational and health systems, the welfare institutions, the housing park, etc., (we call these infrastructures "integration hardware") to deal with large-scale migration has been the object of many research and policy initiatives. Responses to the identity concerns to receiving communities have been addressed and understood to a much more limited extent. It seems obvious, however, that the "integration hardware" cannot work optimally without an adequate "software": technical solutions can satisfy people's primary needs but can only go so far in (re)-creating or enhancing the links which make the fabric of a human community and ensure cohesion and social peace. It also seems obvious that without a degree of cultural sensitivity and adaptation, the key institutions of societies will not function properly in societies which are radically diversifying.

The challenge is therefore one of scale and time: migration into Europe, as a long-term trend, is likely to accelerate (despite temporary fluctuations due to the economic cycles). Unless European societies find the adequate catalysts to increase their adaptation capacity, both in terms of integration hardware, and the integration software, the future may see an increase of social unrest and much of the economic and cultural potential of diversity will remain unrealised.

The challenge of migrant and minority integration has been on the agenda of the Council of Europe for decades. Europe's oldest and largest intergovernmental organisation, the Council acts as a human rights watchdog and a laboratory for policy change. One of its most important recent achievements is the White Paper on Intercultural Dialogue.

The White Paper puts forward a set of principles for the management conflicts that often accompany the encounters of diverse populations. The strength of the White paper comes from two main sources: first, it is grounded on the solid foundation of international legal standards such as the European convention of Human Rights, instruments related to minority rights, or the Faro Convention which upholds the value of a diverse cultural heritage for modern society, as well as the case law of the European Court of Human Rights. At the same time, the White paper is the result of a massive consultation with public and civil society stakeholders in all of the Council of Europe 47 member states.

The principles laid out in the White Paper on Intercultural are coming alive through various projects and initiatives, including the Intercultural cities programme.

Interculturalism is about explicitly recognising the value of diversity while doing everything possible to increase interaction, mixing and hybridisation between cultural communities.

The purpose of the "Intercultural Cities" programme[1] – a joint action of the Council of Europe and the Europe Commission[2], is to propose practical tools and approaches for managing the challenge of diversity at the local level. Its underlying philosophy has been inspired by the Council of Europe's long-standing work and standards in the fields of human rights, democratic governance, minority rights and intercultural dialogue[3], and its methodology draws mainly from the research on a wide range of cities in Europe and beyond carried out by Comedia[4]. The key message of the programme is that diversity can be a resource for the development of the city, if the public discourse, the city institutions and processes and the behaviour of people take diversity positively into account. In other words, rather than ignoring diversity (as with guest-worker approaches), denying diversity (as with assimilationist approaches), or overemphasising diversity and thereby reinforcing walls between culturally distinct groups (as with multiculturalism), interculturalism is about explicitly recognising the value of diversity while doing everything possible to increase interaction, mixing and hybridisation between cultural communities.

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1 www.coe.int/interculturalcities

2 The programme is also supported by the Congress of Local and Regional Authorities of the Council of Europe as well as a range of city networks, including Eurocities, Les rencontres and United Cities and Local Governments – Culture.

3 The list is long but particularly relevant are the European Charter on Regional and Minority Languages (1992), the Framework convention on the protection of national minorities (1995), the Convention on the Participation of Foreigners in Public Life at Local Level (1992), the White paper on Intercultural Dialogue (2008).

4 A range of publications have resulted from this extensive research, the most comprehensive being Phil Wood and Charles Landry, The Intercultural City, Planning for Diversity Advantage, Earthscan Ltd, 2007

The Intercultural Cities programme involves a network of pilot cities[5] engaged in review and adaptation of their governance models and policies to the needs of a diversified community by translating the concept of interculturality, which has often in the past remained a figure of rhetoric, into specific governance and policy principles and actions. Assistance with policy analysis and intercultural strategy development, city-to-city learning and mentoring, and thematic exchanges, are the main methodological tools of the programme.

Assistance with policy analysis and intercultural strategy development, city-to-city learning and mentoring, and thematic exchanges, are the main methodological tools of the programme.

Cities are the main protagonists of the programme for a range of reasons: most migrants live in cities; cities have capacity for autonomous action as well as the potential to develop a distinct community identity, a "soul" which reflects the level of integration or – in some cases – more suffering – of the community. It is relatively easier to develop a pluralistic identity at the level of the city than at national level. Cities can thus be seen as laboratories for the development of new models for diversity management, models where the "glue of community cohesion" is not based on a common origin, religion, language or history, but on the acceptance of common civic values.

The Intercultural cities programme has been inspired to a great extent by Agenda 21 for Culture and its emphasis on the importance of culture for the management of social change. Art and culture have always been catalysts of social and political transitions but the scale and urgency of change required by today's environmental and migratory challenges imposes a new, even more crucial and dynamic role of the cultural sphere to help emerge a new paradigm of political thinking and action. Interculturalism is one name for this new paradigm.

In the spirit of Agenda 21 for culture, Intercultural cities' point of departure is that local policies must be culturally sensitive or "literate" and that cultural planning must not be a niche activity confined to a few specialists, but must penetrate all areas of public policy. Intercultural cities share with Agenda 21 for culture a strategic approach to building a vision of the city as a cultural community, not simply as a physical, economic and political space. Another common feature of the two actions is the strong commitment to participatory governance as a key to managing diverse societies.

The key motivation for cities to develop positive diversity management strategies resides both in the failure of previous models to foster social cohesion and harness the positive potential of diversity, and the understanding that the current scale of migration requires qualitatively new approaches.

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5   Berlin Neukölln (Germany), Izhevsk (Russian Federation), Lublin (Poland), Lyon (France), Melitopol (Ukraine), Neuchâtel (Switzerland), Oslo (Norway), Patras (Greece), Reggio Emilia (Italy), Subotica (Serbia), Tilburg (the Netherlands)

Interculturality?

Multiculturalism has replaced, in the past couple of decades, guest-worker and assimilationist integration models in most European countries. It has successfully imposed a rights-based, non-discrimination agenda and commanded "tolerance" and "respect" for cultural difference.

While multiculturalism has celebrated the unique value of each culture and encouraged the development of policies to preserve minority and migrant cultures, it has also often provoked rivalry between ethnic communities for access to power and resources, and has unwillingly increased ethnic ghettoisation. Ethnic clustering is not an issue of concern in itself but becomes one when it develops into ghettoisation – an effective isolation of certain groups which reduces opportunities for contacts, networking, practicing the language of the host community, and active citizenship, and thus perpetrates poverty and exclusion.

Interculturality recognises strongly the need to enable each culture to survive and flourish but underlines also the right of all cultures to contribute to the cultural landscape of the society they are present in. Interculturality derives from the understanding that cultures thrive only in contact with other cultures, not in isolation. It seeks to reinforce inter-cultural interaction as a means of building trust and reinforcing the fabric of the community. The development of a cultural sensitivity, the encouragement of intercultural interaction and mixing is seen not as the responsibility of a special department or officer but as an essential aspect of the functioning of all city departments and services.

It would be a mistake to present interculturality as a new magic wand to deal with integrating communities facing large-scale immigration. Interculturalism is not about rejecting everything done in the past – for instance the rights-based approach and respect for the other in multicultural models is essential - but is another important step in the continuum of integration and city-buidling. For instance, protecting and reinforcing the separate identity of new arrivals to a city could be an important first step in enabling them to engage with rather than feeling threatened by the host community.

Most importantly, perhaps, interculturality is about requiring a degree of introspection, flexibility and change on behalf of the host population, an integration effort which goes in two directions. It is also about understanding the importance of symbolism and discourse in creating a feeling of acceptance, belonging and trust – all too often cities focus on providing material care and assistance to migrants in need while omitting to deal with the symbolism of acceptance/rejection, identity and change.

Building blocks of an intercultural city strategy

It would be naïve to pretend that it is possible to construct an intercultural strategy by using pre-fabricated elements. For the sake of analysis, learning and communication, however, we have chosen to identify, on the basis of proven "workable" approaches in real cities, the building blocks of a successful intercultural strategy.

LEADERSHIP AND DISCOURSE

The first and possibly most important of these blocks is leadership. Probably all studies and texts on city-building have come up with a similar conclusion and its validity is difficult to contest.

City leaders are often squeezed between the need to manage diversity and encourage it as a part of the city development strategy, and the quiet hostility of voters to migrants and foreigners, fuelled by a certain type of political and media discourses.

The intercultural city cannot emerge without a leadership which explicitly embraces the value of diversity.

The intercultural city cannot emerge without a leadership which explicitly embraces the value of diversity while upholding the values and constitutional principles of European society. It takes political courage to confront voters with their fears and prejudice, allow for these concerns to be addressed in the public debate, and invest taxpayer money in initiatives and services which promote intercultural integration. Such an approach is politically risky but then leadership is about leading, not simply about vote-counting. The public statements of the Mayor of Reggio Emilia in favour of "cultural contamination" are in this sense exceptional and emblematic. All political leaders of cities involved in the Intercultural cities programme are encouraged to "come out" as strong defenders of the value of diversity for the local community.

Related to the question of leadership is the issue of political discourse – understood in the broad sense of symbolic communication - the way in which public perceptions of diversity are shaped by language, symbols, themes, dates, and other elements of the collective life of the community. Cultural artefacts symbolising the identity of cultures are often first to be destroyed in violent inter-community conflicts – they can convey a powerful message about the plurality of the city identity.

By inviting foreign residents or people of migrant background to speak at the official city celebrations (Neuchâtel); by symbolically decorating a school with the pillar of a Mosque from Pakistan and letters from the alphabets of all languages spoken in the city (Oslo), or inviting migrants to join in the traditional forms of cultural participation such as the preparation of carnivals (Tilburg, Patras), or the adoption of non-stigmatising language ("new generation" rather than "third generation" – Reggio Emilia) the community makes a symbolic gesture of acceptance and openness to "intercultural transfusion".

GOVERNANCE, CITIZENSHIP AND RIGHTS

The intercultural city cannot function without a clear framework of values and rights based on the European principles and standards of democracy and human rights. Cities are often confronted with the contradiction of having to build cohesive communities in which some people who have more limited social and political rights than others. They are sometimes also confronted with cases when citizens seek to justify "culturally" acts of violations of other people's dignity and rights. It is absolutely essential that all those involved in the frontline mediation on cultural matters between groups of citizens and institutions, have a strong understanding of the imperatives of a rights-based approach to diversity management.

While not all cities have the heritage of places like the Canton of Neuchâtel where the right of foreigners to vote in local elections has been granted since the 1860s, many are experimenting with alternative forms of political inclusion such as advisory councils of foreign residents, shadow or observer councillors elected among non-national residents, neighbourhood councils open to all (and even sometimes drawn by lot), etc.

One lesson from the programme is that intercultural governance is most effective at the neighbourhood level. Empowering the neighbourhood council to decide on the funding of local projects as in Berlin Neukölln, to define the targets and success measurements for public services (Tilburg) or to manage cultural conflicts (Reggio Emilia) is a solid way of creating links between people, a sense of community.

Intercultural governance models involve a people-centred approach which links, in a complex system of coordination, social and administrative services which work on migrant integration. They require a strong awareness of the diversity of situations, beliefs and needs of the members of these communities and seek to consult on a broad basis. Intercultural governance implies reinforcing the position of civil society in a particular way – rather than legitimating "ethnic community representatives" which are often advocates of cultural "purity", it encourages the expression of plural voices in each community and cross-cultural activities of non-for profit organisations.

Finally, intercultural governance often requires the creation of specialised mediation institutions to manage cultural conflict. For instance Torino has invested impressive resources in engaging directly at the points of fracture between ethnic communities. The city trains and employs a team of intercultural street mediators to engage directly with young people, street traders, new arrivals and established residents to understand emerging trends, anticipate disputes, find common ground and build joint enterprises. It is creating spaces where intercultural conflict can be addressed such as the three Casa dei Conflitti (or House of Conflicts) which are staffed by skilled mediators plus volunteers. A further step is the negotiation of 'neighbourhood contracts'.

ADDRESSING IDENTITY

An intercultural community cannot be sustainable if fundamental issues of identity, inter-cultural and inter-religious conflict are not dealt with openly in the media sphere and the public debate in an effort to encourage the emergence of a pluralistic identity of the urban community, or in Putanm's terms, a "broader sense of we" which includes all communities living in an urban territory.

The Intercultural city programme has revealed the crucial importance of addressing explicitly identity fears in the community. Extensive campaigns such as the ones organised regularly in Neuchâtel involving citizens, artists, universities, organisations, public authorities focusing explicitly in the changes of the city ethnoscape and lifestyles and helping people to voice their concerns are a powerful way to deal with "identity stress".

But identity fears can also be addressed on an every-day level too, as in the small city of Vic (Catalonia, Spain), by specialised street mediators who discuss informally and continuously with residents, especially the elderly, the small disturbances of diversity such as noise and see them disappear through the very act of being openly discussed.

CITY POLICIES THROUGH THE INTERCULTURAL LENS

The intercultural city approach implies an assessment of the city's policies from the point of view of their impact on intercultural relations and the life conditions and prospects of the migrant and minority groups. Interculturality should trigger a change in the mindset of policy-makers and administrative officers, public service managers and practitioners and often means public institutions stepping back, renouncing to design solutions "for" migrants and minorities but listening to their stories and mobilising their talents and empower them to find solutions themselves.

Interculturality also means asking 'If our aim is to create a society which was not only free, egalitarian and harmonious but also one in which there was productive interaction and co-operation between ethnicities, what would we need to do more or do differently?' What changes or new institutions, networks and physical infrastructure would it suggest? In the context of Intercultural cities this is known as or looking at the city afresh 'through an intercultural lens'.

Below as just a few examples intercultural approaches in some policy domains. Many more are available on the intercultural cities web site.

In education, it is important to establish a few schools and colleges as intercultural flagships, with high investment in staff training, intercultural curriculum, co-operative learning models, closer links with parents and community, twinning links with mono-cultural schools or even shared facilities (as in Tilburg where a Catholic and a Muslim school are creating a joint campus). In some cases the compulsory enrolling of newly arrived migrant kids in designated schools may be necessary in order to ensure an optimal mixing of children by ethnic background.

It is also important to adapt pedagogical methods to pupils' family culture backgrounds ("collectivist" cultures in Hofstede's term privilege group learning, rewards for group, not individual success, and a more authoritative, directive role of the teacher). Appointing intercultural mediators in multicultural schools or training some of the staff in intercultural mediation can also be a part of the strategy.

In the public realm, cities should identify a number of key public spaces (formal and informal) and invest in discrete redesign, animation and maintenance to raise levels of usage and interaction by all ethnic groups; develop a better understanding of how different groups use space and incorporate into planning and design guidelines.

In housing, programmes could seek to give ethnic groups confidence and information enabling them to consider taking housing opportunities outside traditional enclaves.

In neighbourhoods, it us useful to designate key facilities as intercultural community centres, containing key services such as health, maternity, childcare and libraries and encourage, including through fiscal measures or the provision of community facilities, the setting up and action of culturally mixed community groups and organisations acting as catalysts of neighbourhood activities and mediators. Small-scale initiatives that enable migrants to act as a link between individuals or families and the services should also be encouraged.

A STRATEGIC APPROACH

The genuine intercultural city cannot emerge from disconnected initiatives or small-scale policy changes. It can only be the result of a shared vision and concerted efforts of a range of institutional and civil society stakeholders. The case of Barcelona whose first intercultural action plan was supported by all political parties, but a city intercultural project will not be sustainable if it is supported by only a part of the political spectrum.

Intercultural city strategies cannot be limited to incremental approaches that build solely on what has gone before (though obvious city strengths and good practice will need to be built on). They need to be transformative; aiming to fundamentally change civic culture, the public sphere and institutions themselves. What is being sought here is a qualitative change in relationships; between authorities, institutions, people and groups.

The genuine intercultural city cannot emerge from disconnected initiatives or small-scale policy changes. It can only be the result of a shared vision and concerted efforts of a range of institutional and civil society stakeholders.

But most importantly, intercultural city strategies should be not bureaucratic documents but living agreements and coalitions of multiple actors, reflecting, as the Mayor of Tilburg Ruud Vreeman "the DNA of the city and not ready-made models" and inspired, as they do it in Lublin, by the history of the city, where the city's intercultural aspiration builds on the memory of past periods of prosperity brought by cross-cultural exchanges.

One year only after the launch of the programme the force of the intercultural cities approach has been acknowledged by many city networks and by the Congress of Local and Regional Authorities of the Council of Europe. It is already inspiring a global coalition of partners, including United Cities and Local Governments which will bring the intercultural approach to diversity management to many more cities across the world.

Challenges for local cultural development (abridged)

Jon Hawkes

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Introduction

Our planet faces significant threats, not only to the continuing welfare of the human species, but to life in general. These threats - food and water shortages, pollution, the financial crisis, extreme weather, homelessness, unemployment, rogue viruses, refugees and other huge population movements, social inequity, species and habitat destruction, deteriorating infrastructure, soil degradation, rampant consumption of non-renewable resources, public services overload, corruption, nuclear proliferation, war – are so powerful that it is reasonable to conclude that the greatest threat to 'local cultural development' is that, in the face of impending doom, cultural development, as a concept requiring public initiative, will simply disappear. 'Fiddling while Rome burns' is an evocative image.

Accepting this point of view would be disastrous.

The problems we face can only be effectively met through actions developed, embraced and carried through by communities united in both understanding and determination.

Achieving this state may well be the most important challenge facing us. Top down interventions are only fully effective if they occur in a context of informed, active and broad community support. A determined leadership is important, but counter-productive if surrounded by alienated communities. Indeed, many argue that the most effective initiatives in the face of these threats would be actions 'owned' by those upon whom they impact. In apparent acceptance of this notion, widespread and enthusiastic community participation in the process of determining our collective future is a familiar objective in many governance visions. Achieving this goal should be the most important priority for governments and for the people (not least, because it is a precondition to solving all the other problems).

Many, if not most, social interactions are surrounded by negative emotions: fear, anger, sorrow, guilt, boredom. These feelings are unlikely to inspire an enthusiastic desire to maintain engagement.

Local cultural development has an important part to play in creating the conditions necessary for societies to be able to meet these challenges, that is, in reinvigorating democracy, in motivating a return to the agora.

The reason for this is the unique feedback that engagement in these practices offers participants. Many, if not most, social interactions (that is, outside the family, but sometimes, inside) are surrounded by negative emotions: fear (not least, of punishment), anger, sorrow, guilt, boredom. These feelings are unlikely to inspire an enthusiastic desire to maintain engagement.

Creative activities, on the other hand, offer the unconditionally positive side of the social contract. Collaborative creative endeavour (from schoolyard games to choral singing, from drumming circles to book clubs) biologically reinforces the joy of doing things together. Without this reminder, attempts to enjoin citizenry in social action, or even social discourse (both essential in the face of global threats) become far more difficult. The memory of pleasurable experience is a much more effective stimulus to engage in collective interaction than fear of the future.

An enthusiastic willingness to engage has preconditions: confidence in the face of the unknown, confidence in the behaviour of others, confidence that one's contribution will be integrated into the whole, positive expectations, trust. And for the engagement to be fruitful, a further set: flexibility, respect for (and interest in) difference, expressiveness. Not co-incidentally, these are all capacities that can be (enjoyably and safely) learnt and exercised in collaborative creative practice.

Consequently, it makes good sense that an effective way for these capacities to become commonly held (an essential condition for achieving sustainability) would be to encourage, honour and support widespread local creative pursuits.

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This 'most important challenge facing us' has a name. It is 'the crisis of democracy', and refers to the decline of civic engagement – an increasing alienation among the population from the processes of governance. From Robert Putnam to the Animating Democracy website, the evidence is clear that effective local cultural development increases the likelihood of re-engagement in civil society. The hugely important function that active collaborative arts activities perform in the health of communities, particularly in the enhancement of trust, connectivity and willingness to co-operate with others is well documented. These experiences / feelings / consciousnesses are the essential soil in which positive dialogue and collaborative action flourish.

In regard to local cultural development, the **first challenge** is:

- To clearly express the fundamental necessity for significant public support for the widespread proliferation of community-based participatory and collaborative creative activities;

- To clearly demonstrate that community-wide participation in these activities is an essential foundation of civic engagement and social wellbeing; and,

- To mount these arguments so well that organs of the State are inspired to act in the spirit of this understanding.

It is imperative that the State appreciates that it is **because of**, rather than **in spite of**, the dangers facing us that we need to urgently stimulate community-based creative processes.

> It is imperative that the State appreciates that it is because of, rather than in spite of, the dangers facing us that we need to urgently stimulate community-based creative processes.

If a major challenge is to grow understanding then equally, there is a challenge in knowing how to best respond to this awareness. Understanding the social function of cultural activity is an essential first step; devising policies and programs informed by this knowledge is also essential.

This is the **second challenge** for local cultural development:

- To develop effective means of stimulating local cultural action – action that becomes independent, sustainable, cross-culturally respectful and attractive, welcoming …

On the face of it, this looks like a relatively simple challenge (particularly in comparison with the first) – program design and implementation is what bureaucrats do.

But, I don't think I'm being overly simplistic to view bureaucracy and creativity as 'natural' antagonists. All the classic binaries appear to sit comfortably in one camp or the other: security, risk; duty, ecstasy; order, chaos; unity, diversity; plans, dreams …

Obviously, a healthy society gracefully accommodates both poles, but for one to have to deal directly with the other invites conflict. To survive, we must learn the dance of opposites. So far, most of the learning requirements have been laid at the door of communities; but the dance won't flow without the bureaucracies coming to the party.

The values and behaviours of the facilitators of local cultural development have a significant impact on the communities with which they interact. Unless creative program design is accompanied by a creative approach to community relations and 'modes of delivery', the ensuing processes will have less positive outcomes.

The more sympathetic the agencies are, the more likely it is that the outcomes will be positive. From my observations, what follows are some of the tendencies within government that inhibit an effective relationship between government and communities, particularly in pursuing local cultural development objectives.

Tendencies within government that inhibit local cultural development objectives

INVERTED POLICY PRIORITIES: the tendency to focus on the outward manifestations of professional production while not recognising the need to care for the ground that supports these emanations.

The largest items of public investment in the arts are usually for the development, upkeep and management of facilities for the storage and presentation of canonic artefacts and rituals; next is usually subsidy of the industry that makes content for these facilities; third is the training of personnel for employment in these fields; and fourth is often schemes to increase consumption of the products available from these facilities. If it is there at all, the smallest item is always on the support of community-based, community-envisioned and community-implemented cultural activities.

These investment priorities make sense if cultural production is viewed through an industrial or commercial lens. But they fall apart if examined from other points of view. If culture also describes a social process, a creative process, an experience, as well as an industry, that makes stuff for consumption, then some other priorities raise their heads.

To recognise that the most profound impacts of cultural endeavour come through the actual process of making, and to recognise that all people have the capacity, right, need and desire to directly experience these impacts, and to recognise that this experience has profound social benefits must surely alter, if not reverse the traditional priorities.

Energetic local cultural production is the foundation of a healthy arts ecology. It is also at the foundation of much more: our sense of ourselves, our sense of each other, our collective memories, our collective problem-solving capacities, our pleasure in living. I simply do not understand how investment in local culture-making is not a top priority for any government committed to sustainability, social justice or democracy.

I don't question that witnessing the results of cultural production can be profoundly moving, but that should not divert focus from the benefits communities derive from actively making their own culture. Energetic local cultural production is the foundation of a healthy arts ecology. It is also at the foundation of much more: our sense of ourselves, our sense of each other, our collective memories, our collective problem-solving capacities, our pleasure in living. I simply do not understand how investment in local culture-making is not a top priority for any government committed to sustainability, social justice or democracy.

ASSUMING UNITY: the tendency to forget, ignore, and/or trivialise alternate traditions; to assume that a 'mainstream' culture is all encompassing.

Different histories, different perspectives and different visions are an essential element of successful problem-solving. Our survival depends on diversity.

PROFESSIONALISATION: the tendency to encourage its 'clients' to adopt 'business models':

- administrations: affirming specialist business training at the expense of less formal ways of acquiring administrative skills, with the expectation of comprehensive reporting (see below, 'Deforestation'). An assumption that management and administration skills are universally applicable, no matter the nature of the enterprise
- governance: overloading Boards with business people and professionals and failing to recognise the contribution to governance that can be made by those experienced in the work
- artists: eligibility support being heavily loaded towards those already making a living from working in the arts, followed by 'emerging' artists with institutionally earned qualifications

Local cultural development and standard business models may not comfortably blend. The natural antagonisms I mentioned above require sensitive negotiation to produce positive outcomes.

MYSTIFICATION: the tendency to elevate notions of 'talent' and 'excellence' to heights that can be scaled only by a select few.

The democratisation of creativity should be a key aim in the intent of government, and in particular, local government.

INSTITUTIONALISATION: the tendency to distribute most resources through established bodies (usually already beneficiaries of State support and often completely dependent on and responsible to the State)

Mediating interventions through entities that are State influenced (and often controlled) may be efficient, may assist the entities to justify their existence (or at least improve their rationale for further State support), may facilitate the State's capacity to oversee programs BUT needs to be balanced against the likely benefits of fostering community control of the resources they need.

DOPPLEGÄNGER SYNDROME: the tendency to encourage the emergence of management teams within agency 'client groups' that have values and behaviours similar to those of the agency personnel.

Negotiations are always more efficient when both sides of the table share values and behaviours. But conclusions reached in this manner, and particularly in this context, have a tendency not to stick. Mediations with representatives trained to see things the same way as the agency may yield apparently positive short-term results, but mitigate against the development of genuine trust and understanding between the parties. Respectfully acknowledging difference and equitably negotiating shared agreement are skills dependent on experientially-based understanding of and positive response to the values and behaviours of the communities with which engagement is desired.

GATEKEEPING: the tendency to use 'no' as the default response.

Community interactions with government need not be tests, score cards, examinations to pass or fail, competitions, exercises in matching community desire to government criteria. The ways of social conversation need to be looked at again. Just as local cultural production aims to be inclusive, welcoming, non-threatening, supportive and enjoyable, so should those responsible for its facilitation strive to embody these values in their dealings. No matter what the public rhetoric may be, agency behaviour sends the strongest message.

FADDISM: the tendency to leap on bandwagons and to believe that appropriating the latest planning fashion will lead to the fond embrace of the powerful (for example, urban regeneration, the creative class, innovation, sustainability, social cohesion, inclusivity)

Creative expression is a public good, a fundamental human right and need, an essential survival tool, an essential element in developing our social capacities. This is why the State should do all in its power to ensure its widespread exercise across and between all communities. Exploring how creative expression can be utilised in the achievement of a range of public objectives is well worth doing, but it should not divert focus from these essential elements.

INARTICULATENESS: the tendency to lack clarity, confidence or enthusiasm in expressing the reasons why:

- community art is a foundation for civic engagement; and
- public support of local cultural initiative is essential.

I suspect that many bureaucrats share the common suspicion that art (and even more so, community art) is really just decoration that should only be thought about after the real issues have been dealt with (or at least that they suspect that their colleagues and superiors are of this opinion). The consequence is that a great deal of government rhetoric on cultural development lacks a confident and grounded demonstration of what is at stake. Instead of bold clarity we get desperate and defensive rationales, new age sentimentality, aggressively enthusiastic corporate speak, dull bureaucratese, unsupportable quality of life claims and cries for the preservation of ancient rituals. And I haven't come across any poetry. It is little wonder that local cultural development remains relatively invisible.

DEAFNESS: the tendency not to listen to the communities they serve.

Listening is a skill (and it needs to be exercised over a variety of media – see below, 'Guttenberg rules') and being seen to listen is also a skill. Appearing to listen is a quality familiar to most communities. Really listening is a dynamic process; it demands responses that show real engagement with the matter at hand. That is, discourse, preferably public discourse; and not lectures or presentations from external specialists with formal question time but community gatherings where dialogue and celebration intertwine.

DISTRUST: the tendency to muffle the voices of their communities.

Trust, honour, valorisation, respect and confidence building are perhaps the most valuable contributions that agencies can make to the communities they serve.

COMMODIFICATION: the tendency to regard the sole legitimate outcome of cultural activities as being things that can be marketed to consumers; AND to tacitly assume that it is socially healthy to support a small class of producers to make these commodities for general consumption. Indeed, it is not uncommon for increased consumption to be used as an indicator of cultural development.

It is in **making** art (or play) together that the most profound benefits emerge. The manifestations of these processes (objects or events to be viewed) are obviously valuable, but perform different and yes, less socially useful, functions.

EXCELLENT PUBLIC MANIFESTATIONS: the tendency to pressure implementers of State-supported activities to climax their work with public spectacles that conform to complex artistic standards.

Many cultural endeavours involve climaxes and it is perfectly reasonable that these be engaged with on that basis. But a lot else is sporadic and intermittent or, even more difficult, repetitive, periodic, undulating. These processes, more often than not, don't produce events or objects for public display and/or sale. Nevertheless they are an essential part of local cultural development. And when they do produce public outcomes, it is entirely inappropriate that they be subjected to the same criteria as is usually applied to 'professional' output. Indeed, if evaluation is useful, in the case of local cultural endeavour, it is the processes before, during and after the public manifestation and the impact of that experience on the participants that would be worth examining.

ENCOURAGING DEPENDENCE: the tendency to assume that the only cultural activities going on are those supported by the authorities (at least, the only activities of value) and to encourage communities to assume the same; to further assume that the only valuable things that can happen are those emerging from government initiative.

A fundamental characteristic of sustainable local cultural activity is that it is initiated, designed, controlled, implemented, managed and owned by local communities.

A fundamental characteristic of sustainable local cultural activity is that it is initiated, designed, controlled, implemented, managed and owned by local communities. It is also the case that sustenance comes from both inside and outside the community itself. No micro eco-system can be entirely self-sustaining. The delivery of external sustenance (in this case, government support) is, quite properly, surrounded by a web of mutual rights and responsibilities. In too many situations it is the rights of government and the responsibilities of communities that receive the most attention, rather than vice-versa.

SINGULAR EVENTS: the tendency to support activities within extremely limited time-spans.

From an entirely practical perspective, I am convinced that the most useful initiatives in local cultural development will be those that take a systemic approach. If the State were able to engage with communities around issues like coalition building, networking, and skill development, exciting programs might emerge.

OBSERVATION: the tendency to avoid real participation - as a lifestyle, a professional practice and as a way of measuring impact.

Collaborative and creative participation in creative activities can be enormous fun. I think that we would be in a better place if every individual responsible for local cultural development knew how joyous it could be through personal experience. These same activities can also improve workplaces: enhancing productivity, team building, problem-solving and more. As someone approaching a bureaucracy, I would feel a lot more comfortable and confident if I knew that those I was dealing with experienced local cultural development practices in their workplace. And then there is the application of the term 'participation' in the statistics industry. In sports statistics, participation usually refers to the numbers on the field. In arts statistics, it usually refers to the numbers in the grandstand. Just as with sport, actually doing it is where the primary benefits are found.

FORGETTING THE YOUNG: the tendency to focus on 'adult' cultural production.

All human attributes flower more prolifically with exercise and validation. Unless this happens regularly through childhood, adolescence and youth, the desire will diminish (or spill out in unproductive forms) and the capacities will atrophy. It may be needless to say that the impact of this will be dreadful.

GUTTENBERG RULES: the tendency to overlook new (and old) mediums

Communications from bureaucracies to communities (particularly those seeking information and opinion) tend to be based in print culture, and they tend to require quasi-numerate responses, not least because statistical methods of gauging public opinion are based on aggregates of individual responses that have been symbolised as numbers. This method of reaching an understanding of community opinions in itself mitigates against a genuine community opinion being reached. In the context of meetings, calling an anonymous straw vote is a standard way of curtailing discussion. Opinion polls are exactly the same thing. This dependence on a very limited spectrum of communication tools deprives all parties from the insights and pleasures that may be experienced while interacting in other mediums (whether they be story-telling, or song, or poetry, or image). Lost also is the process of publicly negotiated inclusive opinions that express commonly owned positions. There are arguments that there are now cyber pathways on which public discourse can be mediated and many bureaucracies are utilising them. I think the jury is still out on their efficacy and that we are not so far removed from our origins that the gathering around the fire to eat, dance, sing and decide on tomorrow's work is still the most effective way of rediscovering civic engagement.

BEING SERIOUS: the tendency to take everything (including themselves) too seriously.

Play is a fundamental part of creativity, art and culture. Many of those that are responsible for the State's contribution need a dose.

DEFORESTATION: the tendency to suffocate 'clients' in mountains of paperwork.

One very successful way to integrate the cultural industry into the machinery of government is to insist on detailed and complex plans and reports. Apart from anything else, this creates a class within the 'local cultural development sector' of specialists in interfacing with government (in my country this serves as a training ground for government employees). This specialist group effectively becomes the face of the community to the bureaucracy and the face of the bureaucracy to the community. Along with this export of methodology comes an inevitable shift in focus: increasing proportions of resources are directed towards these obligatory functions and those who do the work become increasingly influential. Meanwhile the real work sometimes becomes just the excuse for maintaining the functionaries.

PRISONERS OF TREASURY: the tendency to accept the supremacy of economic priorities.

Financial considerations are important but they don't merit the singular bottom-line credibility they are currently accorded. Working towards being able to symbolise elements of social and environmental transactions as acceptable financial items is a worthy enterprise but it also reinforces the primacy of economics. Determining effective local cultural development requires evaluation from multi-dimensional perspectives. The questions that need answers include, but go far beyond, cost-benefit.

OSSIFICATION: the tendency to passively accommodate the inevitable inertia of bureaucratic culture.

Cultural development within bureaucracies may be as important to local cultural development as any other imaginable initiative. The agency that is the developer of policy, the implementer of programs, the curator of public resources and the epitome of socially responsible behaviour holds great power. How it is exercised will have profound effects.

Concluding remarks

I have no doubt that the cultural activities of local communities can be hugely energised with sustenance from local authorities. On the other hand, they can often (sometimes with the best of intentions) be severely inhibited.

This critical relationship between local government and local cultural development means that actively resisting the tendencies described above is in the interests of many (if not all) people; not least, elected local officials, local government staff and local cultural activists.

This critical relationship between local government and local cultural development means that actively resisting the tendencies described above is in the interests of many (if not all) people; not least, elected local officials, local government staff and local cultural activists.

There is also a challenge for those active in and/or responsible for 'cultural development' generally (that is, with different perspectives than local). It is to appreciate and respond positively to the importance of **local** cultural activities, not only as a critical contributor to a reinvigoration of civic engagement (itself a necessary basis for facing global challenges) but also as being the soil upon which 'higher order' culture depends.

It may not be too much of an overstatement to claim that resisting these tendencies is not just an essential priority for local cultural development but for saving the planet.

Certainly, a key area of cultural development at the local level is **within** the agencies responsible for facilitating cultural development. Without change within these agencies, their capacity to productively assist communities to develop their cultures will be inhibited.

So, to re-state the 'challenges to local cultural development that face local government and that local government can do something about':

The **first challenge** is unawareness, and the response should be learning and advocacy.

> A society's health and capacity to effectively respond to change is fundamentally dependent on the energetic engagement of its people. This can be encouraged, focussed and maintained by supporting local cultural development.

> This argument needs to be understood and promoted.

The **second challenge** is insensitivity, and the response should be listening and self-examination.

> The values and behaviours that surround State interventions significantly affect their impact. Particularly in the area of local cultural development, the way that State agents choose to engage with the communities they serve will profoundly affect what happens.

> Counter-productive tendencies need to be identified and worked on.

Government may be the biggest threat to local cultural development, but it is also its greatest hope. State-supported creative approaches to facilitating local cultural development have the potential to take us many steps toward resolving the crisis we are in.

How can this threat be transformed into hope? How can a creative approach to local cultural development be achieved? What might 'learning and advocacy' and 'listening and self-examination' initiatives look like? What is to be done?

Change is necessary at two levels – in the values and behaviour of those at the senior levels of the agencies of public support for culture, and in the ways that communities go about dealing with these agencies. In the latter case, I won't make proposals, partly because it would be inappropriate in relation to the readership of this essay, but more important, because, for these changes to stick, they will need to be internally generated.

Suffice it to say that I look forward to the growing confidence within communities concerning their rights to cultural expression.

So, to the first of my proposed change sites – within the public agencies; as I have said, there is a lot of learning to be done:

- Professional development of:

  - **Sympathetic ears:** The art of 'really' listening and the exploration of alternate ways of facilitating community expression

  - **Golden tongues:** The art of saying what one means in ways that strike responsive chords with the listeners – what might be called accessible expression

  - **Soft hands:** The art of service as opposed to control; how to 'let go', how to trust in the capacities of communities

  - **Enquiring minds:** The art of respectful curiosity – how to stay open to surprise, how to develop an appreciation, and capacity to express, the eternal synthesis between diverse cultures as they rub against each other

  - **Dancing feet:** The art of facilitating community initiative – how to lead without threat, how to recognise and honour emerging and half-formed visions

- The design and application of internal procedures that enhance staff contribution to agency culture

- The design and application of internal procedures that enhance staff engagement in collaborative creativity

- The design of regular community gatherings at which communities can creatively mingle, engage in visionary discourse, celebrate their existence and be fruitfully listened to by the agencies responsible for facilitating their self-directed development.

This may appear to be a paltry contribution in the face of the problems I have identified, but ultimately the solutions are in the hands of the agencies – see things differently and the solutions will emerge. What I am proposing here is a different perspective.

Changing Cities and the New Role for Urban Cultural Policy – Perspectives from Germany

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Up to the early 21st century, cultural policy used to be mainly a national or at the most a continental political issue. This has changed within the last five years; cultural policy has become an issue that is discussed internationally or, to use a buzzword, 'the issue has gone global.' Two key documents have been adopted in this context. The first one is the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions[1] (UNESCO-Convention),* originally drafted as a reference document to the GATS negotiations, which was adopted in 2005 by the General Conference of UNESCO.[2] The second one is the *Agenda 21 for culture[3]* that was adopted in 2004 by the Committee on Culture of United Cities and Local Governments (UCLG). The Agenda 21 for culture is one of the most important politico-cultural documents because it highlights the key role that culture plays around the world in urban policies.

The agreement of a general or internationally shared consensus on the role of culture and related policy requires a common understanding and definition of cultural policy. This is provided by the *UNESCO Convention*: '"Cultural policies and measures" refers to those policies and measures relating to culture, whether at the local, regional, national or international level that are either focussed on culture as such or are designed to have a direct effect on cultural expressions of individuals, groups or societies, including on the creation, production, dissemination, distribution of and access to cultural activities, goods and services.'

The definition shows the 'simple complexity' of cultural policy, which concerns the interdependent relations between the character of cultural expressions/products (cultural activities, goods or services) and the political levels (local, regional, national, international), as well as the producers of cultural expressions (individuals, groups and communities), and finally the context of production (public authorities, cultural industries and civil society).

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1 Convention on the Protection of the Diversity of Cultural Contents and Artistic Expressions; United Nations Educational, Scientific and Cultural Organization (UNESCO; 171 EX/IINF. 18), April 2005
2 For more information: www.unesco.org
3 http://www.agenda21culture.net/

Using the plural, the definition furthermore clarifies that there cannot be only one cultural policy, but that there is an impervious framework of different cultural policies. Thus it is important to clarify from which angle cultural policy – and its new role – is examined here. There are three rather specific perspectives: firstly, the local perspective, generally looking at local level policy-making; secondly, it is the perspective of a cultural policy-maker; and, thirdly, this view has a European and a specific national – in this case German – background.[4]

The definition furthermore clarifies that there cannot be only one cultural policy, but that there is an impervious framework of different cultural policies.

Before outlining the new role for cultural policy, one has to address the changes and challenges the cities, especially the so-called global cities, are facing: firstly, to deal successfully with the new multilateral cultural landscape in the cities; secondly, to cope with the changing urban societies; and, thirdly, to tackle the pressure of being competitive on the world stage of cities. Using several specific examples from Berlin and Germany, I will briefly discuss some cultural policy strategies and point out some unresolved questions.

1. A new multilateral cultural landscape

In the last three decades the cultural landscape has been shifting towards a multilateral cultural 'playground' – in a local as well as a global context. Today we have three different crucial players within our cultural scene: the local government (public authorities), the autonomous cultural scene (the third sector) and the cultural entrepreneurs (the commercial sector). These changes towards a shared cultural landscape are more obvious in countries with a strong tradition of public funding of culture, such as Germany.

Up to the late sixties, the public authorities were not the only, but by far the most important, protagonists in the cultural field. Pushed by the new social movements in the early 1970s and their demands for 'more society and less state,' civil society gained importance as a new societal, political as well as politico-cultural power. Around 20 years later in the early 1990s, a third player appeared: the cultural and creative industries. They are one of the fastest growing economic sectors – also in Berlin. There is no reason to claim that the diversity of players in the urban cultural landscape – the booming economic cultural sector, the continuously growing third sector and the public cultural sector – poses a problem as such, but it makes the political supervision and governance of this diverse playground more difficult. Scrutinizing the creative sector in Berlin reveals that cultural policy in particular still has to define its role in the field of the creative industries.

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4   Germany has a strong and long tradition of publicly funded culture based on public decision structures. This includes the fact that the politico-cultural discourse is, unlike in Anglo-Saxon countries, clearly linked to the idea that there is a basic and absolutely indispensable public responsibility for culture and its financing and furthermore that the German cities are the key actors with regard to cultural policy and institutions.

CREATIVE INDUSTRIES, POLICIES REGARDING FUNDING FOR CULTURE AND
POLITICAL STRATEGIES IN BERLIN

The creative industries, including software development, the telecommunications sector and architecture, are among the strongest economic sectors in Berlin and a real 'economic shooting star.' The annual turnover runs to €17.5 bn (in 2006), representing about 21% of the GDP of Berlin. 160,500 people work in the creative sector representing 10% of total employment.

This also made the creative sector an important field of political action. In 2005 the Government Administration (Senate) of Berlin published its first report on cultural industries. In January 2009 the second report was launched. Unlike the first, the second is a joint report between three different administrations and departments – under the auspices of the Directorate for Economics,[5] the departments for economy, urban development and culture were collaborating in the preparation of the report. The Senate for Economics is today the crucial policy-maker regarding the creative sector.

One action field is, for example, the cluster management approach for the 'cluster for communication and creative industries.' The Senate defined seven lines of business that are crucial for the economic development of Berlin.[6] Every sub-segment will be scrutinized separately with a view to drafting a master plan or action plan. Another action field is its specific funding policy. The Directorate for Economics in Berlin and its related bank is, for example, in charge of providing micro credits or venture capital for enterprises (also cultural enterprises) and maintains a creative coaching centre.

But what might be the role and the contribution of cultural policy? Is a shift in policy-making required? On the one hand, there is a need for making transversal policies for the creative sector to link economic policy and cultural policy. On the other hand, one crucial question remains for cultural policy-makers: what about our funding policies? Do we have to redefine, or at least reflect upon, our funding priorities and mechanism in light of the diverse and changing cultural landscape?

The story of funding for culture in Berlin is rather easily told: the total budget for culture of the State of Berlin is €370 m. About 95% of the whole budget (about €353 m) goes to the cultural institutions, mainly the theatres and the music institutions[7] and the museums, the state library, the state archive, the literary institutions and the seven memorials. Of the remaining 5% (€18 m) 3% is allocated to so-called free projects and artists and 2% to the administration.

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5   Senatverwaltung für Wirtschaft, Technologie und Frauen
6   1. the print (book and press) market, 2. film, TV, radio (broadcasting), 3. music industry, 4. art market, design, fashion 5. advertising and Public Relations, 6. architecture, 7. information technology and telecommunications.
7   These are 3 opera houses, 1 philharmonic orchestra, 1 state ballet, 1 concert hall, 4 state theatres, 8 public theatres and 5 private theatres.

On the one hand, we strive for new political strategies to cope with the changed cultural landscapes, taking into account other cultural players, cultural and creative industries as well as free projects and artists. On the other hand, we are held hostage to our funding traditions – funding mainly institutions. There is almost no leeway or space for experiments, setting new priorities, placing new emphasis and supporting new ideas. At present the impulse for new exciting artistic projects in Berlin comes from the civil society and the cultural economy.

It is necessary for cultural policy-makers to reflect on funding policies. This includes entering into dialogue with the neighbouring political fields, for example economic policy, in order to define the division of tasks and responsibilities, the areas for cooperation and the terms of reference of cooperation. What is now the task for the – local – cultural policy in the field of the creative industries? Do we have to support the artists to develop their products into marketable commodities? Do we have to support the artists to get access to the art market? And what might be the appropriate and successful way? Under the new circumstances of multilateral landscapes the final question remains: which political field –economic policy or cultural policy – is responsible for supporting what? We, in Berlin, have not resolved the questions and tasks yet, especially with regard to the lack of leeway for setting new funding priorities.

2. New urban societies

We all know the buzzwords connected with the current changes going on in our urban societies: diversity, cultural diversity, globalized cities and multicultural urban societies, 'urban growth' or shrinking cities, ageing society or, in one notion, demographic change. At a first glance this observation is quite simple, but with a second look it is a severe political task – also for cultural policy. Generally, the issue of demographic change is reduced to a purely financial and social problem. The only key question is usually: how do we afford to finance our social security system in the context of demographic change?

Let's take only one of the above-mentioned aspects of demographic change – for example, cultural diversity – meaning the ethnic, linguistic, religious differences: do we really think about the impact of multiethnic society on our cultural infrastructure? We know that in a globalized urban society all cultures are minority cultures – but what does this finally mean? Do we need to reorganize our institutions – theatres, libraries, museums, etc. – in order to include the different communities? If yes, what do we have to manage, to change? Technically, this means: what kind of user demand – currently discussed under the terms 'access' and 'participation' – will our institutions have in the coming years? In Germany and in German cities – but not only there – we are still searching for appropriate responses.

In this context one has to touch briefly on a crucial aspect. Across Europe, the question of how to address the new urban societies, and especially the multiethnic society, is high on the agenda of policy-makers. In 2008 – parallel to the European Year of Intercultural Dialogue – the Council of Europe (COE) and the European Commission (EC) launched the joint action *Intercultural Cities: Governance and Policies for Diverse Communities*. This programme proposes to review the range of local governance structures and practices. It aims to advise on ways of improving the sensitivity and understanding of decision-makers regarding concerns of members of different cultural communities and involving these communities in the public debate and decision-making processes. The fact as such that the COE and the EC launched a project that is aiming at improving governance at the local level and focussing on one crucial aspect of diversity reveals the pressure cities across Europe are facing to rebuild their political management with regard to the new urban societies.

NEW URBAN SOCIETIES AND ARTS EDUCATION IN BERLIN

Managing diversity also means rethinking the programmes of our cultural institutions, bringing 'governance' to life, thinking about the next generation. This means, as mentioned above, addressing the issue of 'access', 'participation' and 'audience development' in the context of demographic change. One response to the matter of access and participation is the discussion about arts education, an issue that the city of Berlin has been addressing since 2006. Two years later the Senate Chancellery of Berlin issued a fund for arts education that, in an initial phase, primarily targets children and adolescents.

> Managing diversity also means rethinking the programmes of our cultural institutions, bringing 'governance' to life, thinking about the next generation.

There are two reasons for this initiative. The first reason: children from socially deprived families and families of ethnic minority background do not go – e. g., do not have access – to most of our publicly funded cultural institutions, such as opera houses, theatres and museums. In Berlin, almost 40% of all children are socially deprived, live on welfare and, hence, are likely to be excluded from access to the cultural landscape the city provides. Increasing the access for socially deprived young people is an issue of social justice. Secondly, there is a necessity to build new audiences for the cultural institutions, which are facing shrinking audiences in shrinking cities, a reality in Germany as well as other countries.

The Berlin Fund for Arts Education is a joint initiative of three directorates – the Directorates for Youth, for Education and for Culture. The fund has one crucial funding criterion: it always has to be a cooperation project, for example, between an individual artist and a youth centre, a cultural institution and a school, a music school and a kindergarten. Regular educational programmes of a single cultural institution are not eligible for a grant. The fund received €1.5 m in 2008 and will receive €2 m in 2009. The Berlin Fund for Arts Education is one attempt to develop creative skills and audiences and thus to respond to the new urban societies and realities.

3. Competing cities and the role of culture

Cities are competing in the regional, national, continental or in the world 'league'. Small cities compete in the region, or sometimes the country. Rio de Janeiro, Tokyo, New York, Paris and London all play in the world league. Berlin belongs somewhere in between the European and the world league. Cities are competing to attract the global tourist, the global investor and the global creative class. To withstand this competition, the cities and towns invest in a coherent identity and image policy. Culture is one important tool to be a successful competitor. Therefore a lot of cities in Europe, including the city of Berlin, claim to be not only a metropolis but a cultural metropolis.

CREATING IDENTITIES AND IMAGES – BE BERLIN

In August 2007 the Governing Mayor of Berlin announced that the city needed – and would get – a new marketing strategy. The main motive for launching this campaign was to create a trademark for Berlin. He wants the city to enter the global stage of world cities. The campaigns of New York (I heart NY), Amsterdam (I Amsterdam), Singapore (Integrity, Service, Excellence) and Hong Kong (Asia's World City) had been taken as good examples.

Berlin is the biggest city in Germany, has 3.5 million inhabitants, is the old and new capital and, unlike other world cities or capitals, is the 'poorhouse' of the country, rather than its 'growth engine' – e.g. the unemployment rate is higher and the economic growth is weaker than the German average. Berlin is usually perceived – in Berlin and in Germany more generally – as an economic dwarf and cultural behemoth.

As one result and way out of the economic crisis the Senate, supported by a high level board of 12 prominent persons in spring 2008, launched a Berlin campaign be Berlin. The idea behind *be Berlin* is only the last and fixed part of a slogan that consists of three 'be' parts that can be modified: *be city, be change, be Berlin*. In his keynote speech the Governing Mayor called on Berliners to take part in the campaign, to be Berlin, to write their own Berlin story and to create their own Berlin slogan, such as *be vision, be innovation, be Berlin* (from the Deputy Director of The University for the Arts, Berlin). The 'be Berlin story' is a story of ownership. Up to now the story was quite successful – during the first year the campaign was accepted and adopted by the citizens.

It is not my aim to assess the quality or the success of the marketing idea, the slogan and the campaign as a whole. The interesting aspect is how the campaign was drafted and implemented: firstly, the Governing Mayor had not commissioned a marketing consultancy to produce a campaign. Instead, a sort of think tank – a board of people who are associated with Berlin – was set up to work out the Berlin campaign.

Secondly, and perhaps even more importantly, the capital campaign addresses in its first phase 'the Berliner', the inhabitants, rather than the global tourist, the global investor or the global creative class.

In its second year the be Berlin campaign has gone abroad. In March 2009 the outgoing part of the campaign was launched. Under the title *Berlin – The Place to Be* the campaign became a classic tool of the marketing of a city and went firstly to the USA and New York. The overall goal of the whole Berlin campaign is to create an identity and an image, rather than just a trademark that can be sold. Berlin historically has a special and somewhat broken identity, but the identity/image issue is not merely a German or Berlin one.

CREATING IDENTITIES AND IMAGES – RUHR.2010

In the European Union the idea of (re-)shaping a city or metropolitan region through culture is promoted by the EU initiative European Capital of Culture. Germany and Hungary – both EU member states – will host the European Capital of Culture in 2010 – with *Ruhr.2010* and *Pécs*.[8] *Ruhr.2010* envisions building a single metropolitan region out of 53 individual cities and altering/converting one of the former most important European centres of heavy industries into a cultural metropolitan area.[9]

The Ruhr.2010 and the be *Berlin* stories reveal two noteworthy facts: we have to recognize that there are new forms of urbanity, the metropolitan areas. And we have to be aware of the role of culture in the global competition of world cities. Culture in the city has become a main pillar of an urban identity and image policy. Berlin is a self-defined European cultural metropolis that eventually wants to become a trademark. *Ruhr.2010* – like other places in Europe – consistently uses culture for reshaping a whole region. Both initiatives are aiming at giving back and creating an identity as well as an image.

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8 The initiative European Capital of Culture is the flagship of European cultural policy; it was launched in 1988 and every year from 2009 two European Union member states (an old one and a new one) and a third state will host one European Capital of Culture each year. In 2010 the city representative of the third state will be Istanbul.

9 The decline of the 'major industries' started about 25 years ago and left enormous buildings and open spaces behind. A radical transformation process of the industrial region started. The gigantic industrial wastelands were systematically registered, secured and rendered accessible again for the tourist and leisure industry.

4. The way forward for cultural policy - addressing competing principles and with growing expectations

Considering the new contexts and challenges that urban cultural policy is facing, there are four crucial tasks for the future.

A. FIRST OF ALL WE HAVE TO ACKNOWLEDGE THE COMPETING PRINCIPLES AND GROWING EXPECTATIONS CONFRONTING CULTURE.

There are not only competing cities but also competing principles. The city as such is expected to be a 'regime of integration' and a 'regime of economic growth' – thus the city as such ought to be socially inclusive and ought to be economically competitive. Undoubtedly, only a socially inclusive city can be 'rich' and hence competitive, but culture has to tackle its double role: culture ought to be a tool for social inclusion and for economic growth. Cultural policy has to cope with these arguably fundamentally contradictory principles and their underlying competing ideologies. We as policy-makers have to be more aware of the tensions that culture has to bear and that cultural policy is expected to resolve.

> We as policy-makers have to be more aware of the tensions that culture has to bear and that cultural policy is expected to resolve.

B. 'CULTURE IN THE CITY' MAY BRIDGE THE GAP BETWEEN SHAPING AN URBAN IDENTITY AND SHAPING AN URBAN IMAGE.

A successful urban cultural policy must find cultural answers for the general societal challenges as well as being committed to the individually shaped city with its 'identity' that is embedded in its own, the regional, the national and even the continental historical, economic and social context. One can assume that without an identity policy that is dedicated to the city and its citizens, every image policy will fail: the more globalized our cities are becoming, the more individually-shaped city profiles are needed.

C. 'CULTURAL POLICY IN THE CITY' HAS TO BE MORE AWARE OF CHANGING URBAN SOCIETIES.

Cultural policy has to be very aware of societal changes and the new urban societies. The tasks for cultural policy are quite clear and rather specific:

- to scrutinize and to adapt the programmes of cultural institutions –theatres, museums, art galleries – to new audiences;
- to strengthen arts education, aiming both at guaranteeing individual access to culture and creativity and at sustaining or creating future audiences.

D. CULTURAL POLICY HAS TO RETHINK ITS POLITICAL STRATEGIES.

We as policy-makers have to – and want to – share the changing cultural field with the other players, the cultural economy and the third sector. As a consequence, cultural policy has to share influence and power. On the one hand, there are limits to be set and to be accepted. One has to clearly define who does what and who will support what. That includes seriously rethinking our funding policies. On the other hand, there is a new demand for generating transversal policies – and cultural policy is intrinsically a transversal policy. We claim that culture is important for society, economics, education, urban development. In fact, cultural policy is (and seeks to be) anywhere in the middle of the political framework, anywhere in between the economic, social, education and urban development policies. Maybe that is the main task for urban cultural policy, to be a kind of junction and 'transmission belt' for ensuring a linkage between the different political fields and tasks, protecting diversity, boosting culture to become an economic pillar and including civil society. As policy-makers, it is our role to find solutions to these challenges and tensions.

Cultural development and local governments in New South Wales

Christopher Hudson

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Summary

Local Governments in New South Wales (NSW), Australia, have not adopted Agenda 21 for culture at an organisational level. Although Agenda 21 for culture it is beginning to be referenced in local policy and planning, it remains largely remote from NSW Local Government. However, Agenda 21 for culture does provide significant conceptual support for those working in the arts in Local Government. When the work that NSW councils are doing in the arts is examined, it strongly relates to the Agenda 21 for culture articles, especially the 'Undertakings'.

Local Governments in NSW are working to gain recognition and influence and to grow support for cultural development, by promoting the intrinsic value of culture alongside instrumental values, which are often social in nature.

The Local Government and Shires Associations of NSW are working to advance understanding of Local Government work in the arts. Two current policy principles advocated by the Local Government and Shires Associations of NSW are, that government policy:

- Finds value in the process of arts endeavours at the local level, not just in the end product

- Recognises that everyone's cultural tastes and affinities are as valid as anyone else's – as long as human and other rights are not being infringed

1. Background

There are three spheres of government in Australia. There is Federal Government, State Government as well as Local Government. New South Wales (NSW) is one of the eight States and Territories that make up Australia and is home to 152 Local Government councils. The Local Government and Shires Associations (LGSA) are their peak representative body.

LGSA has been supported by the NSW State Government over the last 10 years with provision for a Policy Officer, Cultural Development. This is the only position of its type in a Local Government peak body in Australia and perhaps in the world.

2. Current challenges for cultural policy and arts development in New South Wales, Australia

The biggest challenge for cultural policy and local arts development as practiced by Local Government, is to continue to gain recognition and influence and to grow support.

Arts have been a concern of NSW Local Government since it started, with participation in local cultural production from the early nineteenth century, mostly through using town halls as performing arts spaces. Despite this, arts in Australian Local Government, and some argue in Australia overall, continue to be seen as marginal to other concerns, which are considered to be more important. So the biggest challenge for cultural policy is to be taken seriously, especially during difficult economic times.

The biggest challenge for cultural policy and local arts development as practiced by Local Government, is to continue to gain recognition and influence and to grow support.

To be taken seriously, you need to have capital. The arts have yet to properly realise their biggest assets, in part because they are so huge and difficult to communicate. We can think about arts capital in Local Government in two ways:

- Intrinsic value – the arts sit equally with sisters religion and science, as one of the ways we can understand ourselves and our world
- Instrumental value – some arts processes can work to practically advance personal, social, organisational, environmental, health and economic development in local communities

People working in Local Government and the arts in NSW talk of those who 'get it' or 'don't get it'. The 'it' here refers to an understanding of the intrinsic value of arts practice that there are considerable, vital, although often intangible, benefits for councils and communities participating in the arts.

Part of the difficulty for NSW councils in the adoption of Agenda 21 for culture, is one of exclusivity. This difficulty arises when the agenda of cultural development is understood as being separate and different from everything else. This occurred in NSW when the seminal '*The Fourth Pillar of Sustainability: Culture's Essential Role in Public Planning*' (Hawkes 2001) was misinterpreted by some in Local Government.

> To be taken seriously, you need to have capital. The arts have yet to properly realise their biggest assets, in part because they are so huge and difficult to communicate.

Hawkes staked a claim for culture to sit alongside the familiar 'triple bottom line': environmental, economic and social. The addition of a cultural 'bottom line' was a new and influential concept, in Europe as well as Australia, and provided an important boost in advancing the cultural development agenda. Hawkes makes a strong case for recognition and understanding of culture in the wider sense and an understanding of background assumptions and values, which direct us, including when we make policy. Even so, some interpreted the 'cultural pillar' as being separate from other concerns, which presented the problem of exclusivity. Despite the promising intellectual start from Hawkes, *Fourth Pillar* ideas and Agenda 21 for culture have not gained policy currency in NSW councils.

Although Australian councils do not feature as adoptees of Agenda 21 for culture, there is satisfaction and comfort for Local Government staff working in cultural development that Agenda 21 for culture exists, and its 'worldwide mission' has begun. Agenda 21 for culture is successful in elucidating, at an overarching level, the essential truth of the intrinsic value of cultural policy and arts practice.

There's also very practical advice in Agenda 21 for culture, for example, some NSW councils advancing cultural development are doing so in accord with article 30: 'To boost the strategic role of the cultural industries and the local media for their contribution to local identity, creative continuity and job creation'. A good example is Arts Northern Rivers,[1] supported by seven councils in NSW. However, this work is not being done as a direct result of Agenda 21 for culture, but rather, in parallel to it.

Wilcannia Arts Centre. Picture: © Chistopher Hudson

The challenge for Local Government cultural policy and arts development is to effectively integrate with other council policy portfolios. For example, park benches can be made by local artists, rather than being chosen from a generic catalogue of street furniture. Or further, local artists can be involved at the design and master-plan stage of urban development, such as Bankstown Council did at Greenacre in Western Sydney.[2]

Although not adopting Agenda 21 for culture, NSW councils are beginning to reference it in their own policy documents, such as Hornsby Shire Council.[3]

1   http://www.artsnorthernrivers.com.au
2   http://culturalawards2008.lgsa.org.au/projects/29-greenacre-town-centre-improvement-program-tcip
3   http://www.hornsby.nsw.gov.au/ourcommunity/index.cfm?NavigationID=1310

The challenge for NSW councils is to increasingly reference and build on useful international documentation such as Agenda 21 for culture, and at the same time demonstrate clearly how incorporating arts processes can be of practical benefit to many areas of Local Government operations.

Despite the promising intellectual start from Jon Hawkes, Fourth Pillar ideas and Agenda 21 for culture have not gained policy currency in NSW councils.

3. Current challenge for council arts institutions and artists working with councils

What about arts practice itself? What responsibility do programmers, curators, arts administrators and artists have to advance cultural development? In the case of Local Government arts practice, this can be an unmet responsibility. In NSW, Local Government museums, galleries and libraries can be somewhat disconnected from the rest of council operations. This is a dangerous and unsustainable position. Arts institutions must approach their patron councils offering the treasures of art and arts processes, to expand their relevance and influence.

At the most basic level arts institutions can offer their spaces for community consultations, and as venues for engagement between government and citizens. The welcoming and creative spaces of libraries, museums and galleries are well suited for genuine democratic dialogues.

It is the context and capacity for 'blue sky' thinking, for imagining for dreaming, and the allowance for error that are best offered by the arts. It is in the human ability to innovate, to create from nothing, which is at the core of arts practice. These are skills and abilities that can be stifled by organisations, yet they are now more vital than ever if we're to work together to sustain and grow local communities.

It is becoming increasingly important that arts institutions bring forward the treasures of arts process to help solve the many challenges faced by government. As well as offering venues and processes, arts institutions must participate directly in discussions of concern to Local Government, through programming and curating. It is through practice such as this, which actively and directly demonstrates their usefulness, that Local Government arts institutions in NSW will survive and grow.

A good example of Local Government using arts processes in city planning is seen in Griffith, in regional NSW.[4]

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4   http://culturalawards2008.lgsa.org.au/projects/45-are-we-there-yet---griffiths-cultural-plan

4. Current challenge for Local Government and Shires Associations of NSW

The current challenge for LGSA, is to increase understanding of Local Government arts practice, by State and Australian Governments.

The purpose of governments, hopefully, is to make our world a better place. A blending of cultural and community development ideologies results in what is called community cultural development or CCD. Many councils have been successfully supporting CCD practice in Australia - since it was pioneered here in the seventies. CCD is all about making the world a better place.

CCD is associated with 'community arts', which has in Australia been framed by some as being the antithesis of the 'excellent art'. Some CCD practice has significantly changed from early community arts. This CCD practice is able, in process, to make lasting positive social change, as well as being a well-recognised product - see the Blacktown example below.

Some contemporary Australian CCD practice produces work that not only meets social needs, but has products that are accepted by the cultural funding taste gatekeepers, or 'artocrats' as being 'excellent'. The term 'excellent' is used by funding bodies and major arts organisations to justify being the arbiters of taste. Local Government are often integral partners in CCD work, such as Blacktown Council, when they supported Urban Theatre Projects to produce *Back Home*.[5] Development of this play significantly advanced relations between local Aboriginal and Torres Strait Islander communities, and was programmed as part of Sydney Festival as well as touring to Canada.

However there is also great value in community arts activity, without an approved market outcome. As Hawkes said in a 2004 paper, delivered at the *Fourth Pillar* Conference, Melbourne:

> "The impetus for art is neither financial (art will make us rich) nor social (art will make us powerful, or, according to the new age version of 'social', art will make us happy). Rather its impetus may be something as banal (and as important) as curiosity, or as mysterious as obsession or compulsion – it is simply just something we have to do.
>
> Only when every local government supports the communal arts activities of all their constituents – as automatically as they do keeping the roads waterproof and the refuse re-cycled - will they be properly fulfilling their governance obligations. The fact that it wouldn't be all that difficult to do this makes it even more depressing that it's not happening. What's so hard about having a place where people can come together to sing, dance, paint, write and where there's a team of facilitators whose job it is to make welcome, to give confidence, to inspire, to suggest different ways? How is it that we've reached such a pass that this sort of activity isn't seen as both essential and normal?"

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5   http://www.urbantheatre.com.au/backhome.html

It is worth investigating why community arts struggle for recognition in NSW. Two factors have de-valued community arts. The first is about how we value process compared with product, and the second is about how we rank and judge people's personal taste.

Much of the value in community arts is achieved during the process – it is the making of and the doing that gives great benefit to those participating. We find it very hard to measure these intangibles. Benefits for those turning clay on a pottery wheel for the first time are experiential. It is the 'doing of' that provides the returns. However we often get stuck on measuring results with the product – in this example, perhaps somewhat simple pots. The pots may never feature in the art market place, unless the budding ceramicist makes a successful career of it - 'first pot they ever made'. However, the pots can have great personal and sentimental value, as a representation of what it felt like to manipulate clay, the earth, on a wheel.

The second issue is about ranking and judging art. Part of the power of art is that we can each have personal and different responses to, and understandings of, art works. Various cliques and cabals have long worked to promote their particular set of tastes as being superior to others. They have been able to successful institutionalise their particular set of tastes under the banner of 'excellent'.

There is a very liberating and inclusive alternative, which says that everyone's cultural tastes and affinities are as valid as anyone else's – as long as human and other rights are not being infringed. This enlightened understanding can remove a lot of fear around arts, and validates the common view: 'I don't know a lot about art, but I know what I like'. It is also the reason why awards, prizes and competitions serve art so poorly.

When cultural policy accepts greater value in the creative process, not just the outcome, and that personal tastes are equal, government arts funding intervention will be more greatly applied to participatory and local level cultural development.

When cultural policy accepts greater value in the creative process, not just the outcome, and that personal tastes are equal, government arts funding intervention will be more greatly applied to participatory and local level cultural development. This funding does not have to come at the expense of larger Australian arts organisations focussing on, often European, classics - it can come from social and other agencies not typically known for arts funding.

Councils in NSW access funding for arts projects from state and federal departments such as State and Regional Development; Ageing, Disability and Home Care; Community Services; Immigration and Citizenship; Education, Employment and Workplace Relations; Transport and Regional Services; Infrastructure, Transport, Regional Development and Local Government; amongst others.

Wilcannia Arts Centre.Picture: © Chistopher Hudson

Promotion of the utility of councils' arts practice to address social and other goals can be seen as a distraction. This argument can be understood – it is perhaps in the unknowable or indefinable in arts that is the source of greatest strength. However advancement for councils, particularly those yet to make a significant start in cultural development, requires a practical approach. Promotion of the utility of arts practice, for increasing uptake of arts activities across government portfolios, remains essential for expanding Local Government cultural policy influence and arts development practice.

What is yet to be widely understood or accepted, and Australia could be the first country to do so, is that community cultural development processes are actually very practical and effective tools to address social concerns. CCD is not a panacea, but we haven't scratched the surface in terms of the CCD potential to help our communities. There are currently all the signs that we're going to need everything at our disposal to address looming increases in social disadvantage.

5. Telling local stories – NSW Local Government Cultural Awards

One of the more successful ventures of LGSA has been to open to public view, all applications to the NSW Local Government Cultural Awards. This was done with the website: www.CulturalAwards.lgsa.org.au. Earlier this paper asserted that Awards and competition serve arts poorly, as the ranking and privileging of art is in opposition to an important new policy principal: that everyone's taste is equal. Rather than ranking art, these Awards are about acknowledging good Local Government practice. Although this is a fine distinction, and one which should become redundant in the future, the Cultural Awards continue to serve the purpose of promoting Local Government arts practice in NSW.

The Cultural Awards sites for 2008 and 2009 account for over 200 Local Government arts projects in NSW, and are a valuable tool for councils and Local Government arts workers everywhere.

Work is currently underway at LGSA to provide further specific information to help councillors and Local Government staff working in cultural policy and arts development.

6. Agenda 21 for culture – future program

So whilst some NSW councils are operating in accordance with the spirit of Agenda 21 for culture, and are also effecting many of the various articles, the document remains largely removed from council operations.

This is in part because, working at a very local level, often with very little, NSW councils need to focus on what is of direct and practical use. Many NSW councils are facing substantial resource constraints, and simply don't have the time or money to work on adopting Agenda 21 for culture, which can be seen as too esoteric. However, the fact that what NSW councils are doing in the arts is paralleled by the content of Agenda 21 for culture is a vote of confidence for the document.

When thinking about a future program for Agenda 21 for culture, let's consider how to bring the important conceptual contributions of Agenda 21 for culture and the supporting documents, closer to the practice of NSW councils.

The conceptual contributions of Agenda 21 for culture and the supporting documents need to brought closer to the practice of NSW councils. One way to do this may be to have some simpler and shorter documentation, which could more easily be approached and adopted by councils, perhaps as a set of steps gradually increasing in complexity.

One way to do this may be to have some simpler and shorter documentation, which could more easily be approached and adopted by councils, perhaps as a set of steps gradually increasing in complexity. These could then be adopted formally by councils over time.

For NSW, the biggest incentive for adoption of Agenda 21 for culture would be through some kind of direct practical benefit that would flow to councils, such as access to funding support or exchange programs.

Another way to raise the profile of the United Cities and Local Governments' Committee on Culture would be manage and facilitate networks between Local Governments internationally and to act as a central repository and distributor for information relating to Local Government and cultural development. For example, it was surprising to recently discover that of Seoul in Korea is holding an international conference on "Creativity, the Power to Change the World".[6] This conference promotes the Seoul administration's adoption of "Seoul Creative City Governance". This process has "applied the creative ideas of civil servants regarding city governance and strived for a citizen-oriented administration by adopting the perspective of the citizens." Here we find perhaps the most important role of cultural development in Local Government – having arts processes to change the organisational culture of government itself.

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6   http://www.mcst.go.kr/english/issue/issueView.jsp

The core of cultural development
Agenda 21 for culture and cultural management in Buenos Aires

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Agenda 21 for culture and cultural policies in Buenos Aires over recent years have been very much in tune. In both cases human rights, cultural diversity, sustainability, participatory democracy and the generation of conditions for peace are key topics in thinking and management. Moreover, not only is there considerable overlap with current cultural policy in the city but these commitments have also been essential components of cultural management in Buenos Aires since the city achieved its political autonomy in 1996.

The values of Agenda 21 for culture has been essential components of cultural management in Buenos Aires since the city achieved its political autonomy in 1996.

Such a degree of symbiosis that predates the signing of this benchmark international document reveals a shared origin, a shared route and a future marked by exchange and constant growth. In other words, the principles of the Agenda 21 for culture are also those which guide the policy in Buenos Aires.

Below there is a description of the similarities and common features that show how Buenos Aires echoes the principles which sustain and validate the Agenda. It is these principles which underlie the Agenda's importance as a statement of a commitment to cultural development and its local implementation.

"CULTURAL DIVERSITY IS THE MAIN HERITAGE OF HUMANITY. IT IS THE PRODUCT OF THOUSANDS OF YEARS OF HISTORY, THE FRUIT OF THE COLLECTIVE CONTRIBUTION OF ALL PEOPLES THROUGH THEIR LANGUAGES, IMAGINATIONS, TECHNOLOGIES, PRACTICES AND CREATIONS. CULTURE TAKES ON DIFFERENT FORMS, RESPONDING TO DYNAMIC MODELS OF RELATIONSHIP BETWEEN SOCIETIES AND TERRITORIES"

This same premise guides the implementation of public policies in Buenos Aires. The new legal status it achieved in 1994 is a major challenge for future public policies strategy. The first few years were marked by the need to give substance to the city's autonomy by equipping it with the governance tools required to structure management that no longer depended on the national government. In a globalised world which homogenises beliefs, practices and cultural consumption, in Buenos Aires, we also believe this return to diversity, basically given shape through inclusion, visibility and access to culture for all, to be necessary.

As far as we are concerned, defending the principle of cultural diversity means working in close daily partnership with government representatives, international bodies, associations and civil society, and coalitions of professionals and workers to discuss and subsequently implement agreed cultural policies that are representative and appropriate for all sectors and communities which go to make up a community. This entails fostering opportunities for discussion and group work, analysis and examination of the needs of minorities and groups and giving a say to all members of society who work towards the common goal. It is a question of building cultural policies in order to be able to work for genuine integration.

The outcome is an enormous representative cultural offer with great pulling power which includes public shows, exhibitions, activities run by Buenos Aires museums, the Buenos Aires Theatre Complex, the General San Martín Cultural Centre, the 25 de Mayo Theatre and others which local people turn out massively for with attendance figures rising year after year. To be sure, the richness, heterogeneity and experimentation of the policy implemented through the city's festivals condense the essence of cultural diversity expressed in a process of openness and constant searching which never gives up on the pursuit of excellence.

Having now lasted for more than ten years (a significant period given the average stability of public policies in the city), these activities have gone beyond being mere events to become meeting points with their own dynamics and life.

The International Theatre Festival not only brought together the most original and provocative local and foreign performers at its biennial events but also brought about the emergence of an independent and vocational phenomenon which transformed theatre in Buenos Aires. The quantity and especially the heterogeneity of shows have grown in lockstep with the development of the Festival and the two have influenced each other over the years. Indeed, the functions at the Festival almost always play to full houses. They are not inner circles meetings, but rather the result of the interaction of artists, public cultural management and audiences.

The case of the BAFICI (the city's international independent film festival) is the symbol of diversity in its fullest expression, a celebration of multiple points of view in terms of national, social, cultural, sexual, political and aesthetic identity. And very unlike what often happens in these cases, its massive growth and installation were directly proportional to the complexity, audaciousness and wealth of its offering.

Musical festivals and tango championships, even though they are based on a local identity with international visibility, have become not a bastion of chauvinism (as happened in the sad decades of Argentinean history) but rather a meeting point for people from different places and cultures who exchange approaches and opinions around this unique popular genre that is such a part of our tradition.

The success of these events is closely bound to the way in which the activity was created; not in a top-down process from the State but rather out of listening to and surveying the preferences and needs of the main players involved, that is to say the people.

"THE MAIN PRINCIPLES OF GOOD GOVERNANCE INCLUDE TRANSPARENCY OF INFORMATION AND PUBLIC PARTICIPATION IN THE CONCEPTION OF CULTURAL POLICIES."

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Management is founded on the need to open up, share and exchange cultural experiences in all their expressions with an active audience which observes, asks and gives its opinion in order to foster creative participation. The key factor is breathing life into a society which seeks new ways of living in our diverse and complex world.

Ways of engaging people encompass calling them to public spaces, enabling the conditions required for cultural consumption and information, providing free, open-air activities, and decentralising provision to reach and address all local people regardless of geographical area or socio-economic level.

A cultural offering can be expanded by means of austere yet effective investment made viable through agreements with companies to subsidise or enhance heritage assets along with carrying out exhibitions, recitals, plays and international festivals.

Programmes which provide access to information and the opening up of archives have enabled the circulation and participation of the public in a memory and heritage that have often been banned. Instances of a policy open to the community include access to the digital network of cultural heritage contents; the audio and video library at the Recoleta Cultural Centre which has recovered the work, life and testimony of men and women writers; the Buenos Aires Audiovisual Centre at the San Martín Cultural Centre which has a catalogue consisting of thousands of documentaries and videos; and the opening of the library and documentation centre at the Buenos Aires Theatre Complex.

Nonetheless, the participation of local people can be stepped up even further to the point of having a positive and decisive impact on the city's cultural life. The recovery of the historic 25 de Mayo Movie Theatre in the Villa Urquiza district is perhaps the iconic example. With its buildings and land abandoned and about to be auctioned off, the Theatre where Carlos Gardel performed in the 1930s was rescued by a local residents' organisation that, in partnership with Buenos Aires council, began and went through a long process of purchase, redesign and refurbishment of the building. The 25 de Mayo Movie Theatre is now a driving force behind the cultural offering in the northern part of Buenos Aires.

The outcome of these policies is auspicious: it enables the meeting, integration, growth and formation of new audiences and points to a revitalisation of the city based on measures that articulate the interests and benefits of all urban sectors.

"DIALOGUE BETWEEN IDENTITY AND DIVERSITY, INDIVIDUAL AND GROUP, IS A VITAL TOOL FOR GUARANTEEING BOTH A PLANETARY CULTURAL CITIZENSHIP AS WELL AS THE SURVIVAL OF LINGUISTIC DIVERSITY AND THE DEVELOPMENT OF CULTURES."

Once again there is a direct match between the priorities and the actions carried out in Buenos Aires and Agenda 21 for culture. Enhancing and structuring the local identities which define the city's collective identity is the way of reaffirming a regional identity in a world which tends to impose the same rules and conditions for consuming and interacting.

It is a question of recovering the impetus provided by local cultures, of enhancing assets, looking inwards and denaturing the beauty and quality of practices, architecture, art, conventions, rituals and celebrations that make us into a society.

When are we faced by a genuine integration process?

It basically means going one step beyond the integration of markets, or rather of the distribution of products, by including the cultural dimension in the way in which we present ourselves to the world as a community and how we interact from this place.

Thereafter what is left –on the basis of the internal assessment of the components which go to make up a local culture– is to go out and show it to the world and get Buenos Aires recognised internationally for the intensity and variety of its cultural life, while also turning this multiplicity of proposals and actors into something which attracts tourism. Only a city which can clearly define its seal of identity, which can identify the items which go to make it up and keep its internal movements alive and visible, can subsequently display to the world the richness of its international festivals and events and deliver a brand which attracts investment and visits by closely linking the region's productive development and its cultural experience.

Among the many programmes we are putting in place with embassies and groups (for instance with India, Bolivia and the Czech Republic; the exchange with Brazil; the Flamenco Festival with Spain and the increasingly close and prolific twinning with Berlin), Buenos Aires's participation at Interlocal and at Mercociudades networks deserves a separate paragraph due to their firm commitment to Agenda 21 for culture.

In April 2009 more than 40 representatives from South American countries attended the meeting of the Unidad Temática de Cultura (Forum on Culture) of the Mercociudades Network. The meeting took place in Buenos Aires. The event enabled attendees to exchange experiences and draw up joint strategies based on the importance of social inclusion in cultural policy. Buenos Aires spends a lot of money on culture, and cultural policies need to be constantly upgraded. Given this, Mercociudades is the ideal hub for strengthening our bilateral links with each of the cities in the network, as nowadays cities play a key role in improving the quality of life of everyone and those of us who work in culture can make a decisive contribution in this respect.

"CULTURAL HERITAGE, TANGIBLE AND INTANGIBLE, TESTIFIES TO HUMAN CREATIVITY AND FORMS THE BEDROCK UNDERLYING THE IDENTITY OF PEOPLES."

This case is also marked by the profound belief that cultural heritage is not a testimony handed down to us by the past but rather social capital which enables us to build a future.

It is a matter of generating awareness of the importance of heritage as a means of consolidating an identity, getting across the message that it is what we are, what we were and without doubt what we want to be. The State has to signpost the pathways for protecting and enhancing heritage in order to be able to continue supporting it. Hence it is vital to generate strategies that help to raise awareness among the public about to the importance of knowing what is yours as the way to love and protect it.

The work of artists, architects, musicians, writers and anonymous creators which gives shape to a collective identity must be disseminated and protected. This duty translates into specific, inclusive actions as part of a global vision of the spread of cultural heritage. An open-air festival in Avenida de Mayo; funding for heritage collections and research; cataloguing of cultural assets and research into heritage legislation; concerts in the city's leading bars; enhancement of cafés, merry-go-rounds, ice-cream parlours, pizzerias and bookshops; technical advice for the community and professionals; work on moveable property and real estate with heritage value; a focus on archaeological heritage – all of these reveal the responsibility assumed from the perspective of a strategic conception. But no other outcome speaks more clearly of heritage enhancement as social capital than its repositioning in the collective imaginary and public opinion. Cultural heritage today has an undisputed place on the city's agenda. This milestone is an undeniable product of a consistent and constant public policy put in place over almost a decade.

"ACCESS TO THE CULTURAL AND SYMBOLIC UNIVERSE AT ALL STAGES OF LIFE, FROM CHILDHOOD TO OLD AGE, IS A FUNDAMENTAL ELEMENT IN THE SHAPING OF SENSITIVITY, EXPRESSIVENESS AND COEXISTENCE AND THE CONSTRUCTION OF CITIZENSHIP. THE CULTURAL IDENTITY OF EACH INDIVIDUAL IS DYNAMIC."

Everyone should be able to access and take part in cultural production in Buenos Aires. The mission would not be accomplished if it does not engage the variety of social strata and geographical origins. All sectors need to be involved with no distinction between them. This makes it possible to re-establish social ties, meet the cultural concerns of producers and spectators and build bridges between people who, were it not for the cultural experience that brings them to the same time and place, would not otherwise come into contact.

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The instruments are diverse, designed for and adapted to changing circumstances, asymmetric needs and dissimilar conditions. Finance for cultural microenterprises enables the local council to drive cultural dynamics in a range of social sectors which can only find support for their expression through public funding. Buenos Aires Polo Circo, a programme to foster and publicise the arts of the circus, works on the four key topics: training, creation, dissemination and documentation, using the Parque de los Patricios district, in the poor southern part of the city, as its basis. The Cultural Inclusion Programme consists of 150 cultural workshops given at points of high social vulnerability which foster creativity, buttress social bonds and further citizen participation. The Youth Orchestras project has been running since 2004 and drives the inclusion of young people who have been unable due to a range of social and economic circumstances to access cultural activities by promoting their creative abilities through an artistic experience. The creation of orchestras made up of children and teenagers has been extremely successful in countries such as Venezuela, Ecuador, Colombia and Chile. UNESCO's General Conference has provided its support for these projects in order to grow a world system of orchestras for children and young people.

All of which, conceived as a global and simultaneous process, helps to create citizenship, engage the people of Buenos Aires in their territory and, above all, initiate the consumption and experience of culture among neglected groups who would otherwise have remained outside a centralised or pyramidal offering.

Decentralisation is another strategic line here. The reopened Parque Centenario Amphitheatre in the centre of the city (the biggest in Buenos Aires), the Southern Cultural Centre in the ancient Barracas district, the Music Conservatory in Abasto, the city's museums and the neighbourhood libraries and cultural centres scattered all over Buenos Aires are just some examples of how the cultural offering gets closer to local people and provides increasingly open and widespread access.

"THE CENTRAL NATURE OF PUBLIC CULTURAL POLICIES IS A DEMAND OF SOCIETIES IN THE CONTEMPORARY WORLD."

It is for this reason that we believe it is crucial to make provision for the conditions which will help to define the future cultural panorama in Buenos Aires and not just manage "for today". The city is getting ready to celebrate (on 25 May 2010) the bicentenary of the first National Government Assembly, that is to say the start of Argentina's movement towards independence, which it would achieve in 1816.

The city is to start the groundwork for a cultural strategy, which will be a road map for culture in Buenos Aires over the next decade.

This anniversary, which brings the challenges of the future from the past, finds us seeking to begin to outline the cultural objectives for the next decade. Buenos Aires is to start to lay the groundwork for drawing up a plan for the next ten years, noting its strengths and weaknesses, setting its goals for the new decade, defining general guidance parameters that are flexible enough to save them from rapid obsolescence, and mapping out relevant strategies for their elaboration and start-up. The project seeks to set out a road map for culture in Buenos Aires over the next decade.

The hoped for the long-term impact of this 2010-2020 Strategic Plan begins with strengthening culture as a factor for social development both by training people and through its inclusive and integrating potential, without neglecting the generation of excellence or the production and job creation possibilities offered by the creative industries. The decade covered by this Plan will also see political decentralisation in Buenos Aires. This process will call for a firm commitment to consensus, dialogue, pluralism and diversity. In this challenge the role of culture transcends the borders of the agendas to become an indispensable value for community living and the democratic evolution of citizens.

We thus fully adhere to the text which provides for a central role for the cultural development of cities and nations. We also say that there is a need "to support and promote, through different means and instruments, the maintenance and expansion of cultural goods and services, ensuring universal access to them, increasing the creative capacity of all citizens, the wealth represented by linguistic diversity, promoting artistic quality, searching for new forms of expression and the experimentation with new art languages, as well as the reformulation and the interaction between traditions, and the implementation of mechanisms of cultural management which detect new cultural movements and new artistic talent and encourage them to reach fulfilment. Local governments state their commitment to creating and increasing cultural audiences and encouraging cultural participation as a vital element of citizenship."

It is a question, as provided for in Agenda 21 for culture, of seeing culture not just as an instrument for integration in the here and now of our realities, but rather as a means of transformation, stimulating the ideas and work of creators, backing independent initiatives that come out of the passion of artists and fostering inclusion, access and diversity so as not only to drive cultural activities but also to build the future.

Culture and Development in Africa: what is at stake in local cultural policies?

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Maputo, 28 April 2009

1. The structural approach to development issues has highlighted the fact that progress cannot be reduced to economic growth alone. Quite the contrary, considering the plurality and diversity of situations, it underlines the need to reconstruct the whole picture, including social, cultural and economic realities; in other words, a global reality that must first be identified and subsequently unveiled respecting its complexity and resisting the urge to simplify and make rash generalisations. Development projects encompass aspects of culture that are inherent to their nature and these must be taken into account in strategies of action.[1] Nonetheless, it could be said that dealing with local community culture at a time of great gatherings and global visions is tantamount to swimming against the tide.

I. Justification and historical milestones

2. It is certainly the case that current trends in population movement, characterised by mass exoduses and large-scale migrations breaking down intercontinental barriers to transform the planet into a global town, should reduce concerns over local development. It might then be tempting to set the stakes for the future of human societies at the level of the world's great upheavals and the converging evolution of very similar societies seeking shared happiness; a happiness whose parameters can be identified in what the media can give and access to the wonders of communication technologies.

3. And yet, an opposition movement is surfacing faster than ever before to proclaim local cultural identities, even causing great states to shatter into numerous smaller ones whose frontiers coincide, interestingly, with the borders of linguistic realities, communities, traditions and history and with the community of heritage and hopes.

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1   BAYONA-BA-MEYA and TOTTE-STEKKE (ed.), *Facteurs culturels et projets de développement rural en Afrique centrale.* CICIBA, Harmattan, Paris, 1989.

This entitles us to look beyond the manifestations in order to question the roots. Of course, local development remains an object of public policies that human societies has tried to implement over thousands of years. Evidence can be seen in the operation of the cities of ancient Greece and classical Rome in the west and in the kingdoms and empires of pre-colonial Africa. By locating Meroë in the northeast of the continent, Timbuktu in the west, Mbanza-kongo in the centre and Great Zimbabwe in the south, we can sketch out the axes of a global policy that defined the operation of cities, regulating the lives of their inhabitants and structuring relations between communities and external relations with neighbouring states. The place of ancestors and elders, the role of religion, education and the initiation of the young, initiation into the arts and the organisation of games and festivals, all existed in cities, encoded and passed down from generation to generation.[2]

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4. Moreover, the policy of decentralisation implemented today in many large African countries testifies to the desire to fulfil the wishes of the population, who want to take the reins, identify their needs and adopt policies in line with their view of life's ideal. All things considered, the recipe for successful decentralisation is tangible. They include the expansion of the public, the appropriation of heritage and the intensification of support for creativity and the conquest of new spaces of creation.

5. What is more, only a local approach will enable us to define political and social situations adequately. Examples include crime, ethnic disputes and social conflicts. It is more characteristic of governments of proximity to attack the roots of these evils and seek lasting remedies. Analysis of their causes and origins reveals that they very often find their roots in mindsets and traditions, habits and customs.

Only a local approach will enable us to define political and social situations adequately.

6. The same can be said of the answers to questions posed by the training of young creators and craftworkers. Nevertheless, training is not direction. Nowhere more than in our immediate environment will we discover a better environment for inspiration and expression. But art is constantly moving and reformulating itself, the scene of flexibility and freedom par excellence!

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2   DAVIDSON, Basil, African Civilization Revisited. AWP/Trenton, Asmara, 1998. Fourth printing

7. Indeed, art is a democratic scene par excellence in the full sense of the word. People identify their needs and see themselves as one. Together, they are able to express their desires and campaign for their rights; together they can form a common structure and build a common system of ideas and projects. This task is carried out at the base where communities are established, be they local, rural or urban.[3]

Therefore, there is a need to dig deeper in the contours of this basic expression for this complete process of development undertaken and, in all events, sought in basic communities.

8. In the last decade of the 20th century, UNESCO launched a programme to acknowledge the actions of the cities towards encouraging peace in their districts. It was followed, at the turn of the 21st century, by the Universal Declaration on Cultural Diversity (2001), which was followed by the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005). Two years later, UNESCO signed a framework agreement with United Cities and Local Governments (UCLG), which had previously adopted the Agenda 21 for culture in 2004 in Porto Alegre, an instrument designed to act as a compass for systematic action to raise awareness among local authorities. This global stance encompasses the affirmation of local democracy, the governance of towns, research on culture, urban policies and local development.

9. In the same year of its adoption on the occasion of the Universal Forum of Cultures in Barcelona (2004), the Agenda 21 for culture was used as a guide for a study by the emerging pan-African OCPA (Observatory of Cultural Policies in Africa), which was to form part of its programme.

II. The OCPA Project

10. The project developed by the OCPA clearly had to be integrated into Africa's regional framework while positioning itself in the general context of the world's position, seeking to identify the responsibilities of local authorities in the development of culture and clarifying the mechanisms of local and urban cultural policies. Specifically, the project involves the production of case studies -a summary of this series of studies emphasising trends and problems encountered or barriers-, promoting good examples, drawing up a guide for decision-makers and administrators, and creating a database of specialists in the field at the end of the project.

11. After the first stage – the production of case studies and drafting of an interim summary – the project, which has since extended its geographical scope of study to support the relevance of its conclusions, moved on to the drafting of the text for publication while the audio-visual productions were at the mixing stage. Completed and almost completed studies include research on the following cities: Algiers and Cairo in the north of the continent, Accra, Ouagadougou and Ziguinchor in the west, Djibouti, Kampala and Nairobi in the east, Brazzaville, Kinshasa and Yaoundé in the centre, and Cape Town, Harare and Maputo in the south.

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3 W. MAKGOBA, Malegapuru (ed.), "The Missing Link between culture and education", African Renaissance, Mafulu, Tofelberg, Cape Town, 1999.

Research was undertaken in Algiers and Cairo in the north of the continent, Accra, Ouagadougou and Ziguinchor in the west, Djibouti, Kampala and Nairobi in the east, Brazzaville, Kinshasa and Yaoundé in the centre, and Cape Town, Harare and Maputo in the south.

12. Due to the extent of the work undertaken, contributions were required. The first contributions were made by individuals in charge of cities, who allowed the research team access to essential infrastructures and documentation. Other vital partners included the Spanish Agency for Development Cooperation (AECID) and TRUSTAFRICA. Previously though, the OCPA's participation in the regional seminar on the Agenda 21 for culture organised for member countries of the West African Economic and Monetary Union (UEMOA) in July 2008 in Dakar, following UCLG's kind invitation, led to an exchange of field data and principles and an evaluation of the guidelines obtained while taking into account the limitations of answers to questions raised by certain approaches and situations.

13. UCLG's early reflections also served to test the relevance of fields set aside for initial research by the OCPA for the case studies produced. These fields include infrastructures and spaces, access to cultural assets, proven attention to respect for diversity, tangible and intangible cultural heritage, artistic creation, festivals and artistic events, creative products and industries, the rights of minorities and marginal groups, the rights of holders of tradition and primary sovereign peoples and cultural exchanges.

Nevertheless, many problems were encountered during implementation of this project.

III. Problems encountered

Problems were encountered in the drafting of the case studies and in the analysis of early fieldwork results.

14. This concerned the effective autonomy of the cities and their administrators in politics and administration. From the way in which decision-making was approached, it was clear that mayors often revealed an absolute dependence on the authority of the state, to the point where, in several cases, the city's cultural policy was no different to the policy of the Ministry of Culture, where there was one.

15. There was then the matter of the level of funding available to cities to identify and make investments or even carry out straightforward public actions. Where there was a clear need and the action was expected, such as actions to organise sporadic events in the city or support for deserving creators in need or the community's representation in regional or national competitions, the town was often ill-equipped.

16. Thus, it was a matter of expertise or, to be more precise, lack of expertise of the person in charge of those responsible for city services dealing with the design, implementation and evaluation of programmes and activities. Where these are available, the city council must be in a position to recruit them. It would also be a good idea to provide training opportunities for those in charge.

IV. Recommendations

17. Since it is true that problems do not arise overnight and some of those mentioned above will have a solution, we could nevertheless set up courses of action allowing the individuals in charge in cities to carry out consistent and visible cultural actions. While it is true that the cultural influence of a city is a reflection of the cultural life of countries, we know that over half the world's population is concentrated in cities.

We can devise a minimum programme for average-sized cities based on seven points.

We could thus devise a minimum programme for average-sized cities based on the following seven points:

a. Environmental conservation: the creation of leisure areas, parks and gardens.

b. Heritage promotion: the rehabilitation of historical monuments, the construction of artistic monuments at strategic points in towns and the artistic decoration of public monuments.

c. Welfare: the adaptation or construction of youth and community centres for women.

d. Fostering of creativity: the creation or grouping of craft workshops.

e. Organisation of a culture market: organisation of regular artistic and cultural events (art festivals, exhibitions, book fairs, competitions, etc.) and encouraging of national sponsors to back them.

f. Public education: raising awareness of basic cultural values as an agglutinating force in society, with regular radio and television broadcasts and a culture newspaper.

g. Participation in management: the creation of a council for culture with the participation of representatives of civil society and a secretariat to oversee and organise these activities.

18. These points will be developed in more depth in accordance with the final results of the project. We have seen how African cities such as Cape Town and Ouagadougou have already undertaken promising actions in this sense. These experiences will be taken into account in the preparation of a methodological guide for individuals in charge of cities and local communities, which will also include considerations on partnerships and cooperation.

In its assessment of the actions taken over five years of active operation, UCLG will be able to find aspects for further reflection. It will also find other useful references for developing its stance in:

  i) OCPA studies and publications:

   - *Indicateurs culturels pour le développement humain*, OCPA, Maputo, December 2006.

   - *Recueil de documents de référence pour les politiques culturelles en Afrique*, Maputo, December 2006.

   - *Guidelines for the design and evaluation of a national cultural policy*, OCPA, Maputo, April 2008.

  ii) Reports on projects by the OCPA's technical network: particularly the experience of the 'cultures de quartiers' ('neighbourhood cultures') project on the outskirts of Yaoundé (Cameroon) and Ouagadougou (Burkina Faso).

  iii) Lastly, studies and official documents of the OAU and the African Union, especially its Charter for African Cultural Renaissance, and UNESCO, in particular those published on the 'Cities for Peace Prizes' section of its website.

19. There is one statement that enables us to trace a line to guide our research on the promotion of a cultural policy for the development of basic communities: the turn of the 21st century appears to show that globalisation fosters the need for local identities and diversity. 'A new world is being sketched out… it will belong to those who know how to develop and spread their ideas, for it is ideas that make politics and not the other way around.'[4]

X   X   X

20. One recent initiative was implemented during the rehabilitation of two cultural heritage sites, Chibuene and Manyikeni, on the outskirts of Vilankulos in Mozambique, essentially a tourist destination. The idea was put to the administrators of the municipality of creating a global culture programme for the town based on these two sites. It would first consist of two rooms for explaining the heritage sites to researchers and informed visitors, a museum showing objects found in archaeological digs of the sites, a reading room for young people from nearby schools, a workshop in which independent craftworkers could make and sell their works and an annual music and dance festival. Lastly, a meeting centre would be installed by converting an existing building for academic meetings organised by the Tourism Department of the university Eduardo Mondlane in the Inhambane province: the OCPA was prepared to organise its inauguration.

A recommendation. If the political will exists, it needs to become practice. A very practical way is the elaboration of a cultural policy aimed at the local community. It is worth trying to elaborate it. Nonetheless, it can always be assessed and adapted in practice. For culture, a field that moves by its very nature, will always be this proud antenna, receiving incessant calls from all over and broadcasting the good news in all directions while remaining firmly fixed to its base. The observation and study of its changes will follow its transformations and conquests.

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4   CHEVALIER, Benoît, La mondialisation démystifiée, un Iphone à Bamako. Autrement, Paris, 2008.

If the Agenda 21 for culture is the answer, what was the question?

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Cultural policies

Defining culture means defining yourself and defining cultural policies also means defining yourself. After the Agenda 21 for culture, it is no longer neutral to say that cultural policies, especially public ones, are not a priority.

Agenda 21 for culture is first and foremost a question which is as follows: Is another model (of cultural policies, obviously) possible?

A non-*cultural policy* is a cultural policy that is coherent to the hegemonic model: to make as much money as possible in the shortest possible time and of course without caring about its impact and other side effects. This is also the law for culture. The first world imports, and it imports raw materials, emigrants and all kinds of resources (natural, energy, cultural and heritage). And obviously enough it exports manufactured goods, loans, tourists and all kinds of cultural products suitable for all right around the world. It is a "winning" model which is consistent with a development model which is exhausting the Earth's natural, economic, social and, obviously enough, cultural resources. It is a model which is leading the planet and its culture into desertification. Agenda 21 for culture is first and foremost a question which is as follows: *Is another model (of cultural policies, obviously) possible?*

Letters and figures

At any event, it is best not to delude yourself. Agenda 21 for culture was set up in 2004, has swum against the tide and has not adapted to the dominant model. If public cultural policies are not necessary, then planning culture, especially in the long-term, is frivolous. If what we measure is only audiences and rankings (for sales, visitors, seats filled, tickets sold, miles of queues, etc.) then we do not need to worry about excellence. This is true for music but also for museums, theatres, festivals and so on. From this point of view people are figures and their cultural practice is reduced solely to what can be measured by official statistics, cultural "consumption". Albert García-Espuche summed the position up some time ago in an article entitled "*Culture, letters and figures*". Culture seen purely in terms of figures is nothing more than a metro passageway, where the best equipment or plan is that which gets the highest number of people through a given point in the shortest time possible. Obviously the only thing of any interest is knowing how many people. Cultural practice is *shrunk* and reduced to a simple presence: a person, in the hands of the tyranny of cultural statistics, is a visitor, the spectre of someone who at a particular time has been to a place. At most we know if they are a man or a woman, a local or a visitor, a schoolchild or a retiree. We know nothing, however, about the impact of the work on their life, about their feelings, about how they interacted with the thing they "have visited", about whether on coming out they were or were not the same person as the one who went in. It is clear that conceptually the winning development model is rather limited and repetitive. It is an updated version of the old tavern motto that says "*they come in, they drink, they pay and they leave*".

Cultural practice versus cultural consumption

What is more, the dictatorship of the audience (more suitable for television than for public policy) does not go with a full notion of culture. In the network society, relationships have changed radically. Now not only are bonds established (if they have ever been established in this way) between creation and the audience, but also a range of factors (access to information and communication technologies, to name but one) have contributed to a new reality. Everyone can now be both creator and receiver of culture at the same time. The hierarchical vision has been shattered and spaces and interfaces are proliferating everywhere. Cultural practice has diversified and as a result the positions (active, passive, as emitter, as receiver, etc.) that a person or group can adopt have multiplied. The idea of cultural consumption serves to designate only one type of cultural practice. And, while audiences go one way, people, formally or informally grouped either individually or collectively, go another. This way, not illuminated by cultural statistics, is the most fertile strip in cultural development.

Should we increase cultural development?

The *Nous Accents 2006* Strategic Plan, draw up in Barcelona two years after the approval of the Agenda 21 for culture, seeks to answer this question. And it does so forcefully: ensuring the cultural development of a city means working in two basic and complementary directions at the same time. Firstly it means increasing cultural practice possibilities and opportunities for all. This goes back, obviously, to the old idea of the democratisation of culture which though it may be old still remains valid, just like democracy. Then secondly there is the goal of giving as many opportunities as possible to creation, to creators, which in turn is connected to another idea, namely cultural democracy viewed as the creation of the greatest possible number of opportunities for creation. This is not new either, but it is little used.

Strategic Culture Plan. Nous accents 06.
Photograph: © Francesc Boixader

The Nous Accents 2006 Strategic Culture Plan sees culture not as an instrument, but rather as a dimension of development. The new Plan gives priority to three lines of action.

The Nous Accents 2006 Strategic Culture Plan sees culture not as an instrument, but rather as a dimension of development. The new Plan gives priority to three lines of action:

1. A commitment to proximity
2. Quality and excellence in cultural production in the city
3. A more connected cultural ecosystem

Proximity, excellence and *connectivity* are expressed in 10 structuring programmes:

BARCELONA LABORATORY: support for initiatives (associative, private and public) which provide spaces for taking risks, trying things out, rehearsing and experimenting in all types of artistic languages. Amongst others it includes the Factories for Creation project.

CULTURE, EDUCATION AND PROXIMITY: to extend all kinds of cultural practice as a means of individual and collective expression. The most significant project here is the Artistic Education Plan, which involves setting up public and private schools which specialise in artistic education and cultural practice.

READING CITY: to boost reading by the general public especially through the implementation of the Libraries Plan. To support the publishing industry in the city; to ramp up literary creation and also to put in place policies and funding which foster reading and the spread of books, bringing access to the printed word to all.

PROGRAMME FOR INTERCULTURAL DIALOGUE: to use the European Year of Intercultural Dialogue (2008) to lay the foundations for converting diversity as a policy: a concept which entails generality, permanence, a new public culture based on diversity and also a structural change in Barcelona's cultural policies.

BARCELONA SCIENCE: to bring scientific culture to the entire city and stress the vision of science as an inseparable part of the definition of culture. To enhance the contribution of scientific culture to promoting a more active and critical citizenship, consolidate the public image of research and innovation as activities which generate development by providing new scientific vocations, and afford Barcelona international visibility as a city of science.

QUALITY OF CULTURAL FACILITIES: to strengthen cultural facilities as instruments for producing culture and knowledge. This involves actions which entail enhanced quality and excellence in extant centres, expanded floor area and infrastructure and greater investment in acquisitions and conditioning and in production and management capabilities. It also involves strengthening their educational aspect by increasing their link with their surroundings, boosting accessibility and extension to the public and enhancing cultural cooperation and international visibility.

KNOWLEDGE, MEMORY AND CITY: to stress cultural heritage as a means of building shared accounts and visions of the city. To reinforce the public system of access to the city's heritage based on setting up a new generation of museum infrastructures with the aim of driving greater local and international visibility and impact for museums.

CULTURAL CAPITAL STATUS: to reinforce Barcelona's capital status within the framework of partnership with the Catalan and Spanish governments. This includes working together to fund and run the system of facilities in place in the city and to start up new ones.

CULTURAL CONNECTIVITY: the dynamics of connectivity need to help incentivise, maintain, reinforce and consolidate extant networks made up of the large number of agents in the city's cultural sectors and also to create new ones, based on a concept of a culture network which cooperates at the local, metropolitan, Catalan, Spanish and international levels.

CULTURE COUNCIL: to set up options for participation in elaborating, implementing and evaluating the city's cultural policies made up of representatives of cultural associations and NGOs, distinguished intellectual and academics, representatives of the various political parties and municipal officers and which integrate executive and advisory functions.

Complexity, diversity, evolution

Increasing means augmenting and diversifying. Cultural practice includes all kinds of processes and activities, ranging from the most basic and popular to the most skilled and minority; from the most amateur to business projects and including a wide array of community or associative initiatives. Culture, just like nature, is complex. And cultural wealth, just like natural wealth, is based on complexity and diversity. Another law of nature, evolution, is also observed in culture. As a result, seeing to the development of culture also entails, as Joan Ollé has said, helping all those initiatives and processes which, due the implacable workings of the law of environmental adaption and the survival of the fittest, would be condemned to extinction "to come into being and preventing them from dying".

Education and culture

In this respect, policies geared towards expanding educational options for cultural and artistic practice gain in significance. It thus becomes a question of highlighting the educational profile of cultural policies and also adding to the cultural aspect of educational policies. Obviously these kinds of cultural policies are not only made by departments for culture. They are the policies of educational cities, and also policies geared towards supporting creation. Without raising awareness and providing an introduction to artistic languages there is no aesthetic education or diversity in artistic practice. And without support for creation there are no spaces for risk, experimentation, rehearsal, mistakes, etc. Then there are those who ask: What about the cultural industries? There is another law which never fails, the law of continuity in the food chain: without small fish there are no big fish, and the ocean is large enough for all. So the wider the base (of cultural practice, support for creation and artistic education), the stronger will be the intermediate space (the system of facilities, production and distribution) and the better the vertexes. This does not mean just one vertex which would suggest the idea of a pyramid. Culture is a system of variable geometry. So what about the cultural industries? Without education and without creation there would only be one option: to remain as consumers of what is produced by the hegemonic cultural industries.

Policies geared towards expanding educational options for cultural and artistic practice gain in significance.

Chance and the Agenda 21 for culture

The law of chance is implacable. Perhaps there would have been a (second) Strategic Plan in 2006; perhaps also this Plan would have included the idea of cultural development as a core concept. It might even have been the case that the *Factories for Creation*, the *Culture Council*, the *Artistic Education Plan*, *Barcelona Science* and the *Intercultural Dialogue* would have been the structuring programmes for this Plan. All of that might have happened had there been no Agenda 21 for culture, but what is certain is that after the Agenda 21 for culture, the only plan for culture possible in Barcelona was the following.

Factories for Creation seeks to increase the network of public facilities which support cultural production in Barcelona. The city and its metropolitan area have a dense cultural fabric stemming from their artistic creativity and excellence. The capacity to produce and create of many of these artists has made an outstanding contribution to fostering innovation and progress in the city and has been a major asset in Barcelona's international visibility. Though at present there are a range of cultural production centres, the urban transformation of the central parts of the city is reducing their number. These centres, which have traditionally concentrated in urban industrial zones to take advantage of lower land prices and the suitability of facilities, are disappearing as former industrial areas are turned into new neighbourhoods.

The Institute for culture (Icub) has set out four main principles which regardless of the management model chosen must be built into all the city's Factories for Creation:

- Public interest
- Artistic and cultural interest
- The territorial dimension
- The technological dimension

Likewise the Icub has run a consultation process with cultural stakeholders to evaluate the main demands to be met by this programme. This consultation process will be decisive in mapping out the formal proposal and has made it possible to draw the first conclusions about the different types of factories:

Multimedia production and creation centre. With high technological content which prioritizes experimentation and excellence with new technology. Numerous technological and artistic partners have shown great interest in developing this type of centre.

Training, rehearsal and creation facility for circus performers. A type of centre to supplement the education provided in this field by the Ateneu Popular de Nou Barris. The Catalan Association of Circus Professionals (APCC) worked on the project for a centre which since July 2008 has taken shape in *La Central del Circ*.

Workshops for visual artists. Workshops which can be used on a rotation basis for carrying out projects. The Catalan Association of Visual Artists and other organisations are working on ideas especially in the Poblenou district where these workshops have traditionally concentrated.

Intermediate facilities for the performing and movement arts. Small spaces where creation, experimentation and dissemination for minority audiences are combined. Independent groups have professionally run very interesting spaces in recent years, such as la Caldera in the Gràcia district, la Nau Ivanow in the Sagrera district and the venues run by the Catalan Actors and Directors Association at the Can Fabra Cultural Centre.

Music resources centre. Based on the experience with "rehearsal rooms" which are now to be found in many civic centres around the city, the idea is to develop a type of centre which adds all the other stages in musical production – experimentation with new formats, new distribution channels, etc. – to rehearsal

The remaining facilities in the *Factories for Creation* network:

El Graner: in autumn 2008 the two main associations in the dance sector (Dance Professionals and Dance Companies) agreed on the basic structure of a *factory* in the el Graner facility in the Zona Franca.

Fabra i Coats: in 2009 a two-storey provisional facility has started up with music and performing arts projects. The artistic and architectural plans for the building are to be decided.

La Escocesa: the artistic and operational plans for the facility are to be decided on shortly.

Ateneu Popular de Nou Barris: work on extending the facility is to be begun.

La Seca: work has begun and the facility has been made over to become a performing arts and exhibitions centre.

Furthermore, local cultural policies, like all basic policies, need to have their own theoretical framework, glossary and shared code. In this respect there is a before and after about the Agenda 21 for culture. It provides cultural management, cultural policies and planning with a theoretical corpus and a common view of culture. That is pretty significant. Any practice (professional, political, academic, social, etc) which seeks to be recognised needs this conceptual background. In Agenda 21 for culture the approaches and positioning taken by actors, who are no longer timorous but rather by working together have achieved a great deal of maturity, are precipitated and crystallised. Local cultural policies achieve a considerable degree of centrality and the Agenda 21 for culture is both a driving force for and a reflection of that.

Factories for Creation. Fabra i Coats central bay.
Photograph: © Sergi Díaz

Geometry of the Agenda 21 for culture in Barcelona

The Agenda 21 for culture has a variable geometry. On its own it intrinsically contains the values and goals that would be expected cultural policies. Extrinsically it connects up a worldwide network of cities that are committed to those values. It therefore enables a local perspective (as a guide for cultural action) and a global perspective (as it links up multiple cooperation networks). From this twin perspective, the inside and the outside are no longer sealed-off concepts but rather make up spaces for intersection. And this frontier condition of the Agenda 21 for culture is connected with the fact that it is the cities which have driven it. Because as we know, cities are the places which bring together the majority of the cultural dealings and appropriations produced by human beings. Cities localise a global dynamic and at the same time globalise local dynamics. This means that the cultural policies of cities are connected with the construction of a planetary society, and this is the main innovation of the Agenda 21 for culture.

The Agenda 21 for culture has a variable geometry. Intrinsically, it contains the values and goals that cultural policies develop. Extrinsically it connects up a worldwide network of cities that are committed to those values.

Thus as the Agenda 21 for culture is a device which connects with the world, its development has been associated with other devices, some pre-existing and some created subsequently. Agenda 21 for culture's power comes from its ability to connect with these other devices for cultural policies. In Barcelona, this has created a singular geometry. The Agenda 21 for culture needs to be seen in a geometry that also includes cultural planning processes (the Libraries Plan in 1998, the Cultural Sector Strategic Plan in 1999, and the *Nous Accents* Strategic Culture Plan in 2006), the main instruments for cultural policies (the Institute for culture, the constellation of consortiums set up with other governments and civil society) and the articulation of opportunities for participation and dialogue in mapping out the city's cultural policies with the finest example being the Culture Council (2007).

The Culture Council: the architecture of dialogue.

The Council has been set up as a means of dialogue between the city council, the various cultural sectors and distinguished intellectual and academics in the sphere of culture and the arts. It is a platform trusted to dialogue as a condition for cultural policies.

It is a joint committee that is both advisory and executive. It is independent of the public authorities.

Its plenary session, consisting of a maximum of fifty people all of whom are entitled to speak and vote, is its leading consultative body. Its duties include setting up executive committees to open up participation and debate to all those people, groups and organisations that go to make up the city's cultural system.

The plenary session consists of 16 people who represent cultural associations and NGOs; 16 distinguished intellectual and academics; 10 people representing the Culture Councils in each District; a representative of each of the political parties with seats on the City Council (5 in the period 2007-2011); a representative of the Public Reading Committee; the Vice-President (chosen at the suggestion of the representatives of cultural associations and NGOs); and, finally, the President (the Mayor of Barcelona).

The *Executive Committee*, chaired by the Vice-President and made up of another six people (all of them appointed from among the distinguished intellectual and academics), operates independently and holds the executive powers of the Council. These can be summarised as follows:

a) To report, either mandatorily, on its own initiative or at the request of the plenary session, about the setting up of new municipal cultural bodies or facilities; about proposed municipal legislation and regulations which impact on cultural or artistic policy; and on the appointment of the heads of municipal cultural facilities.

b) To take part in allocating funding for culture in line with Barcelona City Council's funding rules and regulations.

c) To put forward members of the "City of Barcelona" Awards juries.

Thus in Barcelona the Agenda 21 for culture cannot be viewed in isolation but instead it should be seen as one of the main driving forces which operate in lockstep. Cultural planning can help us to think about the goals of cultural policies, about the what; participation and dialogue form part of the how. And Agenda 21 for culture is in the radical sense of cultural policies, in the why for everything. These are the three vertexes of the triangle.

Barcelona Culture Council.
Photograph: © Francesc Boixader

Urban vitality and cultural ecology.
The Agenda 21 for culture: the years ahead?

Christine M. Merkel

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As the Agenda 21 for Culture is celebrating its fifth anniversary on 8 May 2009 it is a good moment to congratulate by reflecting on the new international context the Agenda finds itself in. This text is suggesting some worthwhile areas for activities, reflection, research and partnerships in which the three hundred cities and regions who currently make up the global community of the Agenda 21 for Culture might want to involve themselves in the years ahead as a critical catalyst. Together they might make a difference for cultural ecology.

> What makes the Agenda 21 for culture so appealing is the fact that it argues for a solid centrality of culture in urban policies and that it offers the opportunity for each city and for local governments to create a long-term vision of their specific cultural development strategy.

What makes the Agenda 21 for culture so appealing is the fact that it argues for a solid centrality of culture in urban policies and that it offers the opportunity for each city and for local governments to create a long-term vision of their specific cultural development strategy. The content of the Agenda 21 addresses five essentials of sustainable human development, Culture and human rights, Culture and governance, Cultural sustainability and territory, Culture and social inclusion, and Culture and economy. If the interplay between those five dimensions is orchestrated in a thoughtful, intelligent and visionary way, this contributes substantially to the true wealth of nations and to the wellbeing of children, women and men.

The protagonists of those cities and regions who have committed themselves with the Agenda 21 for culture can be proud of the promising first five years. Together, they managed to fill the big gap which was not even perceived as such at the Rio Earth Summit 1992, when the Agenda 21 for Sustainable Development was conceived and adopted, leaving the cultural dimension in a limbo. They started a bottom-up process when the gap continued to persist even after the Review Summit on Sustainable Development, held in Johannesburg in 2002. However, as part of this summit, a promising international high level conversation about cultures of sustainable development gained some visibility. Organised jointly by UNESCO and UNEP, a roundtable discussed issues such as the invisible role of biodiversity for economic, social and cultural well-being and the development of cultural diversity, issues which were to be continued one year later when the drafting and the negotiations of an international legal instrument on cultural diversity started officially. Thus, in comparison to the ecological movement and to the peace and human rights movement, the issue of culture as a global public good entered the international scene as a late-comer but with vigorous energy.

The Magna Charta for International Cultural Policy

With the 2005 UNESCO Convention in force since March 2007 and currently ratified by 97 Member States and the European Community (as of April 2009) , its governing bodies haven been fully established by now. Ratifying this Convention with light speed made its entry into force an unprecedented success in the international community. Substantial operational guidelines on i.a. international cooperation, the role of civil society, options for preferential treatment for better balancing the exchange of cultural goods and services internationally, new partnerships and on the modalities of the International Fund for Cultural Diversity are likely to be adopted in June 2009. The global community who successfully advocated a solid centrality of culture in strategies of sustainable development has thus already made the transition from negotiating and campaigning to the planning and implementing stage of this new international legal space. The task ahead is bringing this UNESCO Convention to Life in everyday practice. This needs orientation, analytical baggage and clear action points.

The next five years will be very important for a strong and visible start and for developing joint practice how to best promote the diversity of cultural expressions. The Convention can, should and will play a major role as a catalyst for international cooperation in the field of culture. It is in the process of being established as the 'Magna Charta for International Cultural Policy'.

How this will happen will largely depend on the political will, skill and resolve of the State Parties. It will especially depend on their capacity to engage in meaningful and substantial cooperation with all stakeholders, including artists' organisations, cultural producers and managers, festival organisers, civil society platforms, intermediary foundations, research organisations and universities, cultural and creative industries, development agencies and the public at large who enjoy the wealth of artistic activities, culture and creation. Regarding the public at large, solid knowledge and data about cultural participation and access to meaningful diversity of cultural expressions are very important in order to gain a better understanding of the impact of public support schemes e.g. for public cultural infrastructure, workspaces and mobility schemes. Hence it is vital for critical cultural policy research to also look into data and case studies on non-participation in cultural life. It is equally important to pay attention to activities of new or so-called informal cultural actors who might invent new and different types of artistic and cultural action, using and managing informal spaces, skilfully playing with a mix of face-to-face and cyber communication.

Prospects of Cultural Diversity

Assessing the state of public policies for cultural diversity involves last not least municipalities and regions, and the State level in the case of Federal States. In countries like Germany or France municipalities and local entities bear a very important share of the public funding for culture (e.g. for the year 2007, the overall nationwide public budget for culture in Germany was 8,3 Billion €, 14,7 % of which came from the Federal Level, the larger States (like Bavaria, North-Rhine Westfalia, Lower Saxony) contributed 32,6 %, the City States (like Berlin, Hamburg) 8,7% and the municipalities the remaining bulk of 44, 0 %). This important breakdown of the budget share figure is not always visible for and understood by the broader public. However, these cultural tasks are mostly voluntary and not compulsory for the municipalities, hence might be put at jeopardy in times of crises.

Local governments and cities are important stakeholders for promoting and protecting the diversity of cultural expressions.

Local governments and cities are important stakeholders for promoting and protecting the diversity of cultural expressions. Their possible role in the global governance of Culture is changing as a result of the new legal space created by the 2005 Cultural Diversity Convention. Although the Convention does address the local governance level explicitly only in three or four paragraphs, most provisions relating to the Rights of parties at the national level (Article 6, Article 4, paragraph 6) , the Measures to promote (Article 7) and to protect (Article 8) cultural expressions, Information sharing and transparency (Article 9) as well as Exchange, analysis and dissemination of information (Article 19) and last not least Education and public awareness (Article 10) are addressing the core of cultural policy realities at the local and regional level. Rather than re-inventing the wheel, a critical re-appraisal of cultural policy traditions is needed. How conducive are the public cultural policies in place for promoting the diversity of cultural expressions? Whose diversities? How to organise the public dialogue and the accountability? Who will accommodate conflicting interests and design the decision making? Here organised and committed cities and regions willing to invest in some research and good case studies can take important steps which might make a big difference for the prospects of cultural diversity over time.

While municipalities and regions clearly are very important partners in the democratic governance of diversity, as enablers of creativity, and as providers of public cultural infrastructure, successful public policies for cultural diversity are the cumulative combined result of a broad range of actors. Cultural policy involves several line ministries, usually up to six or seven, combines diverse modalities of public funding, recognises the need for regulatory frameworks usually on the national level regarding taxation, work permits, educational and cultural services, social security schemes for artists and cultural producers etc. as well as the support for diversity in the media and for broader public awareness. Hence the challenge for the Agenda21 for Culture regions and municipalities to work out a very clear understanding of their own place and space of action and develop their strategies accordingly.

Cultural Liberty and Cultural Diversity

Cultural liberty has been suppressed through history and continues to be so. The human rights record continues to be mixed: According to the estimates of the 2004 UNDP Human Development Report, approximately 900 million people – one in seven people in the world – belong to groups that face some form of suppression of language, religion, or discrimination based on their ethnicity or religion in employment, schooling, and in political life. UN human rights bodies and research institutes should consider preparing another Human Development Report on Cultural liberty to be released in 2014 in order to reassess and review these figures one decade later; interested cities and regions might join such an exercise providing case studies and disaggregated data.

Over the last twenty years, there has been a major evolution regarding the measurement of the state of development. The Human Development Indicator, launched in 1990, has quickly become a key benchmark, more recently developed further into the concept of Sustainable Human Development Indicator. OECD has begun to include a chapter on "the quality of life" in its annual fact books since 2007, starting to give more detailed data on the relations between culture, economic prosperity and quality of life. A number of indicators have also been developed in order to better assess the state of inequality in a given society as for instance the GINI indicator and others.

In a medium-term perspective and to monitor results efforts in the area of culture and development, including notably the implementation of the 2005 UNESCO Convention, the (Sustainable) Human Development Indicator should be developed further, elaborating its Cultural Diversity dimension or coupling it with a *Cultural Diversity Indicator*. This approach could give a boost to the implementation of the 2005 UNESCO Convention in one of its key areas, i.e. the principle of the complementarity of economic and cultural aspects of development (Principle 5, Article 2). Such an approach must include by also go beyond a mere Statistical Framework for Data Collection on cultural activities, goods and services.

Cultural Diversity 2030 - Forum Under40

Capacity building for the next generation of cultural professionals is an important field of action which can be tackled immediately. In 2007, the German Commission for UNESCO initiated the Under 40 process which offers young experts– postgraduates, PhD students, young and mid-career professionals, and similarly qualified experts – the opportunity to participate in the international debate on Cultural Diversity and the implementation of the UNESCO Convention on the Protection and the Promotion of the Diversity of Cultural Expression.

Capacity building for the next generation of cultural professionals is an important field of action which can be tackled immediately. In 2007, the German Commission for UNESCO initiated the Under 40 process.

Based on a Call for Contribution and Participation a core group of European participants for the programme strand 2008-2010 has been identified, followed by a global call in winter 2008.The U40-World Forum aims at including excellent professionals, future decision makers and communicators from all world regions. Among the successful candidates identified in March 2009 are cultural policy managers of cities and local governments as well as researchers on urban sustainable development and integration.

The U40-World Forum will be held back-to-back with the Conference of Parties of the 2005-UNESCO Convention on the Protection and the Promotion of the Diversity of Cultural Expression in June 2009 and includes the option to participate as active observers in the Conference of Parties. Convened by the German Commission for UNESCO and the International Federation of Coalitions for Cultural Diversity as a project of UNESCO's Global Alliance for Cultural Diversity, the programme has become viable thanks to the support of a broad range of governments and other partners from universities and foundations.

If this initiative turns out to be successful, this type of capacity building should become a periodical activity, building a cumulative U40 fellow network in the process. Every second year in conjunction with the Conference of Parties, a U40/U30 programme could be prepared by a task force with relevant international networks, involving a team of National Commissions for UNESCO, the International Federation of Coalitions for Cultural Diversity, UNESCO Chairs and Agenda 21 for Culture networks as fit.

Exploring broader and more inclusive alliances for cultural diversity

The overarching objective of Agenda 21 for Culture is to raise the quality of life and to promote sustainable ways of urban living. The urgency of sustainable development derives from the limits of the natural environment and from the limits of social, technical and cultural innovations to meet present and future needs.

There are interesting new data and case studies from a couple of sources which call for a reappraisal of the Agenda 21 for Culture strategy from several angles. To give only a couple of examples: Recent OECD data shed new light on the dynamic role of a relatively limited number of regions with strong innovative potential and strong interaction among each other which drive both the gross national product and the development of the world economy. Case studies like "Cities of the South" focus on citizenship and exclusion. Case studies on the vitality of biodiversity in larger urban areas commissioned recently by the European Commission in Brussels revealed surprising facts. In contrast to common sense assumptions, the vitality of flora and fauna in large urban areas as e.g. Berlin is much higher than in the surrounding countryside which is mostly exploited for industrial style farming. This points to the need for more research on the state of biodiversity in cities and regions and on the invisible role of biodiversity for economic, social and cultural well-being and for the development of cultural diversity.

In 2008, UNCTAD together with UNDP released for the first time a Creative Economy Report in cooperation with UNESCO, the International Labour Organisation and the International Trade Centre. These data from all specialised UN agencies give strong evidence of the catalytic role of the creative sector for development, a role which had remained rather invisible hitherto. Specific thematic networks as e.g. the UNESCO Creative Cities, Cities of Design, World Book Capital and others develop their city profiles around this dimension. Many of the cities involved are active partners of the Agenda 21 for Culture as well. While some major cities and regions have already started mapping the state of their creative sectors, relatively little is known about the interplay between cultural policies for cultural diversity, the emergence of a vibrant creative economy and the more general features of dynamic regions mentioned above.

Last but not least a new type of connecting rural-urban networks is evolving as a second-generation-initiative of organic and biological farming organisations. These networks promote a more nuanced understanding of the interaction between cities and their surrounding regions, including the urban-rural interplay. UNESCO biosphere reserves and world heritage sites, including cultural landscapes, might also be considered in this perspective.

Cities and regions promoting the Agenda 21 for Culture may create useful synergies when reaching out to the protagonists of those likeminded networks, also to avoid overstretching of a naturally limited number of staff in local governments and municipalities who are in charge of those issues connected with global public goods. As said, some more nuanced research work might be required before being able to make well informed and proper choices.

Worthwhile action, reflection, partnerships and research for Agenda 21 for Culture – some proposals

URBAN PUBLIC SPACES

- Harnessing the fruits of cultural diversity in municipalities: networks of major European Cities as well as Global Creative City networks can become active in developing further their local policies for Cultural Diversity, i.e. through five major North-South-South projects.

- City twinnings may pledge to engage in a ten-year-programme for building strategic cultural policy capacities and for developing cultural industries, including a Under40 dimension.

- The Intercultural Cities programme of the Council of Europe and the European Union began its work in 2008 with 12 pilot-cities, involving the Eurocities network as a second strand. If this leverage model proves successful it could be used for other activities as well, including on a international level beyond the region of Europe.

LIFE LONG LEARNING, PUBLIC AWARENESS, PARTICIPATION

- Promoting the Magna Charta in the artistic community: Cities and regions hosting major cultural festivals like Berlinale, the Medellin festival of literature, FESPACO Ouagadougou, the Cannes festival, the Venice film festival, the Salzburg festival, the Shanghai Biennale, Pop.komm Berlin and many others could make it a habit to offer a bibliophile edition of the text of the 2005 Convention in one of the six UN languages and the local languages as a welcome present to all artists invited. If implemented on a sustained basis, by 2014 some ten thousand artists from 150 different countries might have received these booklets and learned about its contents.

- Promote the diversity of cultural expressions for children and youth: Cities hosting major international book fairs (Frankfurt, Cairo, Madrid, Johannesburg, Harare, Santiago) could team up with the World Association of Book Publishers and support local publishing initiatives for children's books and audio books, modelled on Public Broadcasting Service experiences.

- 21 May, the World Day of Cultural Diversity, lends itself as a popular day for municipalities and local governments, schools, neighbourhoods, youth centres, bookshops, libraries, cinemas and discotheques, churches and mosques, to organise celebrations of cultural diversity, story telling festivals, song contests, public viewing, soup readings, displays of design and many other low budget grassroots activities, etc.

- The international network of UNESCO Chairs for Culture and Development, with University Chairs in disciplines as divers as International Law, Cultural Management, Political Sciences, Anthropology, Arts and Culture, Design, Master of Business Administration, Music, History of Natural Sciences, Philosophy, History, Psychology and others, could consider convening a travelling International Summer School on Cultural Diversity Studies every other year. The cities and regions committed to Agenda21 for Culture could join forces and take turns in hosting this summer school.

SECOND LIFE, SCREEN LIFE, PUBLIC VIEWING

- Where possible and relevant, cities and regions can support a changed culture of television programming and public viewing of Public Service broadcasters, re-organised around principles of cultural diversity. As a result, young kids and teenagers would enjoy much more interesting and culturally divers content in radio and TV, in a broader diversity of languages, while getting new and more realistic ideas about the lives of kids in Asia-Pacific, Africa, the Americas, Europe and the Arab world.

CULTURAL DIVERSITY INDICATORS - EXPERT KNOWLEDGE IN ACTION

- National, international and local cultural policy and creative industry observatories should be organised and encourage to develop meaningful indicators and case-studies to monitor results of local (and other) cultural policies and to accompany the implementation of the 2005 UNESCO Convention on the Diversity of Cultural Expressions. In a medium-term perspective, a linked up trans-national Observatory consortium could be built as part of the implementation structure of the 2005 Convention.

WORLD.WIDE

- The creation of "Fair culture" labels might become a trade mark in North-South and North-South-South exchange and co-production schemes, replicating the success story of Fair trade of the beginning of this century. Big music stores and shopping malls for electronic equipment might start offering a gourmet corner with "slow food" cultural products and services from the Global South.

CULTURAL LIBERTY FOR HUMAN DEVELOPMENT

- Following the example of UNESCO's cooperation with International Freedom of Expression eXchange (IFEX), a global network of 71 organisations working to defend and promote the right to free expression, a likeminded group of international Human Rights and Development Organisations could be approached to set up a similar alert system for violations of cultural liberty.

This new international environment offers many interesting opportunities for embarking on cooperation for a truly balanced global cultural exchange and an interesting threefold challenge.

In conclusion, this new international environment offers many interesting opportunities for embarking on cooperation for a truly balanced global cultural exchange and an interesting threefold challenge:

- The challenge of a *new architecture* of intergovernmental co-operation in the field of culture and development, an architecture *of global governance* with clear objectives and a legal space to assure public cultural policy and public responsibility for cultural diversity in the short, medium and long term. This includes the responsibility to bring this Convention to life, with the help of, and also despite of, the often slow and tedious procedures of multilateral consensus building and negotiating among its soon more than hundred Parties. And, *for the European Commission*, to comply with the obligations of being Party to a UNESCO Convention for the first time in its history.

- The challenge *for Civil Society*, to get its act together and create appropriate task forces to take stock of measures needed to protect and promote the diversity of cultural expressions within their territory and their different levels of governance as e.g. the regions and the municipalities and to engage in a structured partnership at the international level, including with the Intergovernmental Governing Bodies of the Convention.

- The challenge to use this *new cultural space of inter-continental dimensions* inscribed in international law actively and proactively. Quoting Rasmané Ouedraogo, President of the International Federation of Coalitions for Cultural Diversity, there is a "Sixth Continent" emerging, a continent of cultural diversities, a Common-Wealth-To-Be.

Agenda 21 for culture in the Town of Novi Sad. Need and challenges

Biljana Mickov
Culture researcher and manager

1. A cultural policy, Why?

Culture is a fundamental element for a society. This is the main aim of UNESCO. The Agenda 21 for culture also makes this highly clear. Culture is needed so that you can get a valuable world view and question some certainties that are infringed on you from above. One of the aims of Agenda 21 for culture is to promote to be confident in the art and culture surroundings for citizens. Cultural development is important. Contemporary culture speaks directly about the important questions of our time and to the changing landscape of global identity.

We need a cultural policy to support structuring cultural projects (artistic project, equipment...) and those projects can exert a real influence all around society; to ensure a good distribution of cultural facilities in a city or a territory; to refine objective reasons to support or not the projects; to foster artistic creation and to give artists the opportunity to work in good conditions and provide some ideas and movement to society.

Nowadays, the challenge of good cultural policy in the city of Novi Sad and in contemporary society has to be transversal. All dimensions of the city and territory (social, education, economical, tourist) are linked and culture needs to be related to each of them. We have to create some good conditions for artists for artistic diffusion and circulation. To create good conditions for mutual resources and to associate culture workers at different levels (local, national, European and International)

Agenda 21 for culture opens up the area of elaborating a cultural policy for Novi Sad in a new and contemporary manner. Generally, there is no cultural policy in the city of Novi Sad. The challenge is to abandon old things, and to introduce something new. From the current position, it is not possible to consider whether this is actually feasible. But, there is no doubt that the building of a new functioning system should immediately begin.

2. The Identity of Novi Sad

Novi Sad is one of Serbia's most important centres of higher education and research and the capital of the northern Serbian province of Vojvodina. The city is located on the banks of the Danube River, facing the northern slopes of Fruška Gora Mountain. In the town inhabitants with multinational and multicultural heritage live. Identity has to be understood as our legacy and invention.

According to the 2002 Census, the city had an urban population of 299,294, while its municipal population was 333,583. The population of Novi Sad is comprised of: Serbs (75.50%), Hungarians (5.24%), Yugoslavs (3.17%), Slovaks (2.41%), Croats (2.09%), Montenegrinains (1.68%) and others.

In the 19th century, the city was the capital of Serbian culture, earning the nickname Serbian Athens. Today, Novi Sad is the second cultural centre in Serbia (after Belgrade).

Since 2000, Novi Sad has been home to the EXIT festival, the biggest music summer festival in Serbia and the region; and also the only festival of alternative and new theatre in Serbia - INFANT, the most prominent festival of children literature - Zmaj Children Games, Novi Sad Jazz Festival, and many others. Besides Serbian National Theatre, the most prominent theatres are also Youth Theatre, Cultural centre of Novi Sad, and Novi Sad Theatre. Novi Sad Synagogue also houses many cultural events in the City.

The other cultural institutions of the city include Offset of the Serbian Academy of Science and Art, the Library of Matica Srpska, the Novi Sad City Library, and the Archive of Novi Sad. The city is also home to cultural institutions of Vojvodina: the Vojvodinian Academy of Science and Art and the Archive of Vojvodina.

The cultural resources of the city of Novi Sad need a sustainable environment based on effective partnerships between local actors, political authorities and international networks.

The city has a number of museums and galleries, public and privately owned around Novi Sad. The most well known museum in the city is Museum of Vojvodina which houses a permanent collection of Serbian culture and a life in Vojvodina through history. The Museum of Novi Sad in Petrovaradin fortress has a permanent collection of history of fortress. The Gallery of Matica Srpska is the biggest and most respected gallery in the city, which has two venues in the city centre. There is also the Gallery of Fine Arts - Gift Collection of Rajko Mamuzi and The Pavle Beljanski Memorial Collection - one of the biggest collections of Serbian art, as well as the Museum of Contemporary Arts of Vojvodina.

The cultural resources of the city of Novi Sad need a sustainable environment based on effective partnerships between local actors, political authorities and international networks.

3. The governance of culture in Novi Sad

The existing system of cultural management in Novi Sad is based on the state model of the cultural policy. This, actually, means that national authorities make decisions on the cultural development of Novi Sad without a previous definition of objectives.

The city policy has to be based on different actors: political authorities, professional cultural institutions, associations, informal citizen groups and sponsors. The functioning of cultural policy in the city of Novi Sad should depend on the structure of local actors. The local politicians have to make visible certain values which can be shared and can form the bases of agreements and partnerships.

Agenda 21 for culture is necessary to a great extent due to it being the tool to make changes and cohesion within the urban cultural system. The priorities fixed relate to the decentralization of decision making and finance, but the impact of central government in allocating income for culture is still visible. When the mechanisms of funding culture in the town of Novi Sad are analysed, it is seen that the advantage is actually the legal organisation of the budgetary system or regular payment inflow, but the disadvantage, however, is the criteria regarding making decisions about projects, which should, in line with the Agenda 21 for culture principles, be clearly defined. With the aim to improve the funding of culture, it is necessary to further develop the democratic decision making.

Another weakness, I would say, is the lack of intergovernmental, interdepartmental, and intersectorial co-operation. There is no evaluation of the performance results of the institutions of special significance (e.g. reputation within international public, advanced training, relation of audience). There is no systematic training of personnel. There is a great need to train the staff and engage in life-long learning schemes for the cultural professionals. This is mentioned in several articles of Agenda 21 for culture, i.e. permanent innovation and education.

4. The cultural system. Who is concerned?

Let's assume that the cultural system of a city is made of the following groups (reality is more complex, I simplify):

- Decision makers (local and municipal administrations, culture institution directors)
- Audience (permanent and temporary)
- Creators (artists)
- Mediators (media, experts, cultural managers, advisors).

Studies indicate the visits to exhibitions, libraries, book promotions, and lectures are the least popular. The proportion is such that 70% of citizens do not use such contents. Therefore, it is important to work on the relation with the citizens, to activate and stimulate them through educational programmes at cultural institutions. Media have got a highly relevant role. International organisations and agencies like European Cultural Foundation, Pro Helvetia, and other foundations of local and regional character, have also got an important role.

An analysis of the four groups comprising the cultural system in Novi Sad shows that only three are active: decision makers, mediators, and creators, while the audience is almost fully non-developed. Creators at culture institutions are closed and do not establish a direct and active relation with the audience due to which the cultural market is not developed at all. An empowered educational programme system that would include the audience is missing (the Museum of Vojvodina, Matica Srpska Gallery in part, have got developed educational programmes, but not for all population categories). Decision makers are the most active for they endeavour to establish relations with creators and mediators.

STRENGTHS

- long tradition of cultural institutions

- abundance of funds

- rich cultural legacy of Novi Sad

- multicultural society fostering tradition, customs and languages

- high number of artists

- events transferred at a local level but have regional and international significance) (EXIT festival at 2005 was visited by 150,000 people, the new and alternative theatre – INFANT, Video Medea, contemporary art exhibitions)

- international partner co-operation

- media

WEAKNESSES

- relation of cultural institutions and creativity

- poor conditions of the buildings hosting a cultural institutions

- lack of facilities for work for the artists

- high expectations from the state 100% in the area of finance

- poor technical resources

- obsolete management at the cultural institutions

- low audience

- lack of a cultural governance model

OPPORTUNITIES

- introduction of new contemporary management
- creating a cultural development strategy for Novi Sad
- establishing public-private partnerships, and with the civil sector in the area of decision making within culture,
- cultural heritage revitalisation

THREATS

- lack of system of law on culture (or obsolete laws, which is the case with libraries)
- lack of institutional co-operation
- centralised system within individual culture areas

5. Towards a cultural strategy for Novi Sad

The majority of European cities have based the cultural policies on four key principles: the cultural identity, the cultural diversity, the creativity, and the participation of citizens in cultural life. The cultural development strategy of Novi Sad should ensure that these principles are observed and interwoven in all policies. The programmes resulting in higher participation of citizens in the cultural life should be specifically developed. Also, substantial investments in research activity in the area of culture are necessary. It is necessary to introduce new instruments, above all, strategic planning, to ensure further development. The objective is to create favourable conditions for a harmonised cultural development to be able to contribute to the sustainable development of the society.

I would like to highlight four principles/elements that are important for initiating the cultural strategy of the town of Novi Sad. These four elements would clearly initiate the position of culture from the edge to the centre and result in a different way of thinking. They also indicate the need to move from a vertical approach to a more horizontal governance. It is necessary to gradually introduce the Agenda 21 for culture, i.e. explaining it part by part, taking in consideration the analysis of the situation in the town. Therefore, I have determined four principles that could lead to a better impact of culture in local development.

The Agenda 21 for culture provides a new view of approaching the segments which are not easily instituted within the cultural system of the town of Novi Sad.

The Agenda 21 for culture provides a new view of approaching the segments which are not easily instituted within the cultural system of the town of Novi Sad. What we need is a strong promotion of the Agenda 21 for culture through seminars and symposiums. The elaboration of a cultural strategy, or a strategic plan for culture, is important and it can contribute to the local development for the period of next four years (2009 – 2012). These are the four principles.

A. DECENTRALISATION

The principle related to the decentralisation in decision making and finance by recognising creative originality and defence of the principle of the citizens' right to culture.

B. DIGITALISATION

It has to promote the approach to digital dimension of any cultural project and of both local and global cultural heritage. Permanent innovation is crucial and the use of new technologies which should be used as the instrument, so that culture is available to all citizens.

C. EDUCATION AND CITIZENS

The principle of the Agenda 21 for culture relating to achieving co-operation between cultural and educational policies is important for our society. The role of educational programmes is to organise the principle of culture as a creative tool resulting in the development of creativity, and it is related to a great extent to the increase of the knowledge in society. The actual benefit for the citizens includes increased knowledge and the opening up of a new approach. By opening the facilities, people are provided with better access to the cultural institutions at all levels of population. The aim is to promote self-confidence at culture facilities for children, students, teenagers, adults, and the elderly. As Barry Lord says: "Museums seem to be about objects, but are really about people". The ability of culture to provide a platform for expression that can lead to a social change is evident in the development of educational programmes through culture institutions. This could make a positive impact on formal and non formal education systems in the future. The impacts on citizens are learning outcomes: increase in knowledge and understanding, increase in skills, change in attitudes and values, enjoyment, inspiration, creativity, action, behaviour and progression.

D. URBAN PLANNING

The positioning of culture parameters is important within the urban planning and establishment of regulations for the aesthetics of public facilities and collective property. This includes the projects for micro units in urban areas through visibility studies. The participation of culture facilities in the urban and rural territory (region, town) would be ensured.

6. Why Agenda 21 for culture is useful for Novi Sad. A few examples.

Agenda 21 for culture, with its principles, brings many new elements within the town culture structure. The programmes of individual cultural institutions included in the budget of the town of Novi Sad do not dialogue: each institution operates individually, resulting in unequal quality. Connecting the cultural institutions would result in a stable level of common development. The Agenda 21 for culture provides interesting guidelines.

By adopting Agenda 21 for culture, the municipal staff will begin to think about some new ideas, because the existing situation is unsustainable. There is one important segment of the Agenda 21 for culture, which is a partnership through networking at various programme levels (art projects, educational, territorial, etc.).

In terms of the implementation of Agenda 21 for culture in a neighbourhood, the challenges of the cultural policy would include modernisation and technological sophistication of media and the presentation of culture for the purpose of facilitated exchange, while, at the same time, preserving the characteristics of that place, preserving traditional values, architecture and urban planning. Ensuring facilitated access to contents.

Networking with other towns would entail a clear definition of our own cultural resources, looking for common denominators of cultural legacy with other towns with the aim of improved co-operation.

Undoubtedly, Agenda 21 for culture becomes a strong argument to support the creation of a sound cultural policy in the town of Novi Sad. It is important that the process of cultural decentralisation begins; the municipal cultural council operates as an advisory body; the significance of strategic planning in cultural development is recognised as an innovative urban policy instrument; the priorities regarding facility maintenance are set up; digitalisation is promoted, and there is new cultural content in local communities, a wider variety of events and support for cultural industries (especially publishing) development.

7. Contributing to the global debate on culture and local development. Views from Novi Sad

Novi Sad is a new partner of Agenda 21 for culture. It is perhaps bold, but surely useful, that the international activities of Agenda 21 for culture are analysed and critically reviewed. There are two main areas. Firstly, I think that a more intensive interaction between the cities and local authorities acting in line with the Agenda 21 for culture principles is necessary. And secondly, we need specific projects based on partnerships. For example, a peer-review scheme could be launched: cities should, through exchange, evaluate the projects with partners and develop new models. The network that Agenda 21 for culture is creating should be sustainable for a longer period through specific action plans. The development of projects depends on a number of factors: active support, engagement, mobility… however, it can be sustained with the development of strategic partnerships and participation at national and international levels.

Firstly, I think that a more intensive interaction between the cities and local authorities acting in line with the Agenda 21 for culture principles is necessary. And secondly, we need specific projects based on partnerships. For example, a peer-review scheme could be launched: cities should, through exchange, evaluate the projects with partners and develop new models.

The ability of the Agenda 21 for culture network is to provide a platform for expression that can lead to social change. The goal can be defined as more effective management between national and international partners. The partnership strategy should be set up for the projects following the Agenda 21 for culture principles to reach the level of stability. To achieve a sustainable development, the partnership and network are key elements, and each project must, above all, have an innovative context. The partnership through the Agenda 21 for culture would ensure a broad development and the area of activity would impact on the connection and spreading of knowledge among partners and accessing various finance levels.

This would become a world platform improving a serious exchange of knowledge, methodologies, experience, and comparative research programmes, through working groups, projects, activities, and events. The aim of the partnership is to evaluate the programmes and practice in culture with partners to impact on the development of new models and the research of the existing ones. I would like to emphasise that specific action plans in the fields that follow would be very useful for Novi Sad: the educational programme development, the projects relating to urban design (developing feasibility studies for micro areas), and the cultural industries development projects (entrepreneurship in culture).

8. Conclusion

We live in the age of creativity. Creativity is the core of capability in culture. Traditional models are not feasible any more. Creativity in any sense is an important part of the Agenda 21 for culture in the current post-industrial world which is virtually impacted by the changes in the global culture where top positions are given to the creative industry innovators and representatives. Agenda 21 for culture has to inform a broad range of activities for the strategic development of a city and consolidate a stronger worldwide network of partners.

The cultural challenges of Seville

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Abstract

The process of thinking about, planning and implementing new systems of cultural management carried out over the last ten years in Seville has led to a real change in its appearance and in perceptions of the sector, which rather than being seen as a social activity is now recognised as a growing economic sector. Much of this transformation is the result of a new way of approaching cultural policy in the city: sector funding mapped out by the actors themselves, an extensive programme of regular cultural events, new facilities in areas where previously there had been none, innovative and multidisciplinary projects undertaken by public and private managers and civil society, and the city's current cultural image. This article looks at the contribution made by the Agenda 21 for culture to these achievements along with the new challenges facing cultural policy in the city.

Background

Seville formally joined the Agenda 21 for culture in December 2005 after a vote by the City Council. It thus became committed to the principles of this declaaration and to sharing with other cities and governments around the world a firm pledge to make culture into a key aspect of urban policy through the active participation of the citizens in cultural projects and building the cultural perspective into all urban projects.

This membership gave formal expression to the thinking that came out of a long debate that had begun at the end of the previous decade once the economic crisis following Expo 92 had been overcome, and in the light of the need to drive emerging sectors including culture.

The paper *Sevilla, Factoría Cultural (Seville, Cultural Factory),* written in 2001, together with other economic studies from the same period showed the need to view cultural policies in a different way so that instead of being merely an instrument they should become a development dimension.

The process culminated in the drawing up of the Strategic Plan for Culture (October 2002) which probed deeper into the same idea and argued that culture should be approached as a factor conducive to the integral development of Seville and that this should be based on a cross-cutting approach with a central role for culture.

One of the most significant outcomes of this Plan was that it led to a discussion between numerous cultural actors in the city, officials from institutions with a cultural remit and other interested organisations. These debates were an innovative experience in participatory planning in culture and revealed the appropriateness of applying democratic principles to cultural policy.

The commitment to take on board the values of Agenda 21 for culture was planted in fertile ground prepared for working within the parameters of this declaration: cultural rights, cultural diversity, economic, social and environmental sustainability, participatory democracy, equal opportunities for men and women and transparent planning processes.

Hence the commitment to take on board the values of the Agenda 21 for culture was planted in fertile ground prepared for working within the parameters of this declaration: cultural rights, cultural diversity, economic, social and environmental sustainability, participatory democracy, equal opportunities for men and women and transparent planning processes.

Contribution of Agenda 21 for culture to Seville's cultural policy

These parameters gave rise to a new way of managing cultural policy based on participation and professional management with clear goals and an overall strategic view. Here the Agenda 21 for culture provided the conceptual and operational framework for the strategy put in place with Seville's cultural policy over recent years, the necessary shortcut from theory to practice.

Thus in 2006 Seville City Council decided to set up the Instituto de la Cultura y las Artes de Sevilla (ICAS – *Institute for Culture and the Arts*) in order to modernize the institution and give it greater management independence and flexibility. ICAS is tasked with mapping out and running Seville's cultural policy with goals and an action plan based on citizen participation and partnership with other government bodies and public and private actors.

In order to foster the joint responsibility of civil society and the cultural sector for drawing up sector polices, three advisory bodies were set up.

Furthermore, in order to foster the joint responsibility of civil society and the cultural sector for drawing up sector polices, three advisory bodies were set up: the Culture Council, the Culture and Business Council, and the Forum of Cultural Actors.

The Culture Council represents cultural sectors which advocate the qualitative aspects of culture, while the Culture and Business Council provides the private sector point of view on quantitative aspects such as financing and the economic and social return on cultural projects.

The Forum of Cultural Actors brings together culture professionals and creators and operates from the bottom up. The working committees (cultural facilities, education and communication) discuss issues that are of interest to the sector and relevant for the city and put forward specific proposals for political action.

The Institute works to achieve the following goals set by the Agenda 21 for culture:

1. SOCIAL PARTICIPATION

The participatory projects set out above have been extended to the business sector with the setting up of sector action plans as a means of fostering the joint cultural and social responsibility of the sector along with institutional commitment. The outcome has been a more regular and sustainable cultural programme for the city.

2. CULTURAL DIVERSITY

This entails a twin-track approach based on UNESCO's Universal Declaration of Cultural Diversity: diversity in supply by including all creative singularities and helping to distribute and promote them, and diversity in sensibilities and cultures in the contemporary world which ensures that relations between societies and regions are sufficiently dynamic to bring about a permanent change in urban and social reality.

In line with this basic principle, which is included in all international declarations and is one of the main cultural rights, Seville's cultural policy furthers the creation of channels for interaction between the different sensibilities that coexist in the city by pursuing an effective balance between cultures, investing in different forms of expression and languages, promoting foundations such as the Tres Culturas Foundation and the Barenboim-Said Foundation, and organising festivals including *Sevilla Entre Culturas, WOMEX* and *Territorios*, which are platforms for cultural exchange based on music.

3. SOCIAL INTEGRATION

Article 22 of the Agenda 21 for culture recognises expressiveness and creativity as basic factors in human dignity and social inclusion irrespective of sex, origin, poverty or any other form of discrimination. In line with this principle, projects in which culture is an instrument for the regeneration, integration and recovery of people and spaces for community living are supported and promoted.

Instances include the Flamenco Auditorium in the Polígono Sur, the most disadvantaged neighbourhood in the city where more than 15% of local residents are gypsies; against this sociological backdrop, music and in particular flamenco is one of the activities that best helps to build cohesion and social and cultural development. A similar case is the TNT Theatre Research and Experimentation Centre, which seeks to become engaged in the lives of the almost 80,000 people who live in the poor El Vacie district and turn them into the protagonists of this creativity activity.

Other measures look to foster access and artistic expression for the disabled through pioneering multidisciplinary festivals such as Escena Mobile, or to explore the reality for contemporary women by fostering effective sex equality.

4. COMMUNITY

Libraries are viewed as the core functional components of community policies. All of the basic factors and goals which make up Seville's cultural policy model converge in them: they are places for meeting and getting close to the public in which priority is given to the education of people and digital literacy, and they are forces for social and economic development in which diversity and dialogue between cultures is fostered. The city's libraries are a major instrument for integration. The implementation of the Master Plan will bring more than thirty libraries to the city's districts thus ensuring culture is available to ordinary people in their own communities.

This line of action also includes the *Sevilla dc* programme, which takes activities to the city's neighbourhoods in order to provide cultural centrality to peripheral areas.

5. CULTURAL COOPERATION

Ensuring quality development of growing activity in the cultural sector makes the interweaving of cultural and other public policies and their interaction with business and civil society more necessary than ever. As a result, interaction and mutual support between public, private and mixed facilities, institutions and organisations is promoted and facilitated on an urban, regional and international scale.

The coordination and management of a large number of activities, festivals and major functions (18 cultural events a year, an average of 1.5 per month) seeks to achieve the aforementioned goal along with others that include enhancing cultural offerings, meeting the demand of all social and economic sectors, ramping up the city's international visibility, reactivating its cultural industries and balancing public and private initiatives. This is buttressed by driving the setting up of networks through funding private cultural venues and partner libraries which in turn seek to redress geographical imbalances.

A cross-cutting approach has made it possible to bring the cultural perspective to urbanprojects in other areas. There is, for instance, constant cooperation between the urban planning and culture offices, and between the latter and the tourism office, which has come out of the drawing up of the city's strategic plans and which remains in place with extremely satisfactory outcomes. The impact of cultural action should not be underestimated and not only in areas where it has been traditionally used such as education or the social field; it is also significant in other policy areas such as women, the economy and the environment (programmes to bring music, theatre, arts and films into schools, cultural vouchers for people with social disadvantages, music programmes run by markets, parks and gardens, etc.). This principle has become so deeply rooted in this new form of government that cultural initiatives spring from virtually all administrative agencies. It would thus appear that the benefits culture can bring to all the key spheres of people's lives have been firmly grasped.

6. BOOSTING THE BUSINESS SECTOR

Measures designed to drive and decentralise the business sector have been put in place including:

6.1. QUALITY AND DECENTRALISATION IN CULTURAL FACILITIES

In order to keep the cultural industry active and engaged in the cultural project, the Master Plan for Private Cultural Facilities (2006-2010) was drawn up by the Cultural Facilities Committee at the Forum of Cultural Actors. It provides for decentralised expansion and enhancement of private cultural amenities and infrastructures together with support for regularly scheduling quality events. Using funds from the City Council, eight new venues have been set up and actions are being taken to consolidate 12 theatres and 47 cultural containers with priority being given to those sited in districts with fewer cultural infrastructures.

Turning to public cultural amenities and institutions, work is being done to modernise and upgrade facilities so they can meet new initiatives emerging from a market that is increasingly demanding in terms of technology. In addition, events scheduling is being enhanced to accommodate greater complexity in contemporary creative expression.

Other associational initiatives from the public at large and public institutions are being put forward which involve interesting projects to reuse heritage facilities in different parts of the city (the old artillery factory, Puerta de la Carne market, the dockyards) as well as new ones (the SGAE auditorium) which are set to increase supply by driving fresh demand and will help towards achieving the balance required for the dynamic development of cultural systems.

Clearly, a balance needs to be maintained between the private cultural sector and institutions during this development, and that means it is essential for actions to foster interaction, combination and interdependence at the conceptual, territorial and economical levels. It is here where joint responsibility between government, business and civil society needs to be most marked.

6.2 SUPPORT FOR CREATION

Support for new experimental initiatives enhances the city's creative and cultural foundations through:

6.2.1 CREATION CENTRES which are committed to contemporary creation, in lockstep with the development of native local cultures, and support is given to creators by setting up places for meeting, dialogue and recognition between artists, institutions and citizens.

One good example of this is the Centro de las Artes de Sevilla (caS – Seville Arts Centre), a lively facility for creation and discussion and a means for connection and coordination between creators, gallery owners and producers. Another is the Casa de los Poetas de Sevilla (Seville Poets' Centre), which focuses on discussing, publicising and supporting literature and its creators.

6.2.2 BUSINESS SUPPORT AND TRAINING FOR EMERGING CULTURAL ENTREPRENEURS as a result of the economic importance of the cultural sector and the role of cultural industries as a growth vector.

The marquee initiative is the Proyecto Lunar, an innovative model for giving support to creators and geared towards the study, development and consolidation of the various creative industry sectors. It uses synergies from a range of government agencies and is implemented through outsourced creative sector companies with the participation of the sector itself. Through a range of actions in a number of areas around the city it has already fostered the setting up of the Alameda Cultural District and it seeks to develop different branches of the creative industry in another two industrial areas in the city, thus aiding their urban regeneration.

7. COMMITMENT TO INNOVATION

Advances in communication technologies over recent years have made it necessary to put in place measures to bridge the digital divide while at the same time researching and promoting their use.

The new media offer unprecedented access to cultural information and goods, and they need to be publicised and made available to the public at large. To that end two innovative projects have been started up which use new technology; one is for contemporary video creation (i+caS), while the other involves setting up a large media library providing direct access to documentation centres, archives, shows, concerts and all types of local activities which have a global reach (Espacio Virtual de las Artes).

8. USE OF PUBLIC SPACE

The creation of new urban spaces resulting from the pedestrianisation of extensive areas has changed the city's appearance and opened up new settings for community living that can turn the quotidian into an artistic experience and bring social and territorial cohesion to the city. This factor has become so significant that new projects are adapted to accommodate it by becoming modular and more versatile, able to move out of institutions into public space and get closer to the citizenry.

Cultural challenges in the forthcoming years

The Agenda 21 for culture has provided ideas for building a contemporary political project which helps to position the city very favourably with respect to the future. Nonetheless, the principles which have helped to build the city's cultural architecture have not been interiorised and are frequently not to be found in sector situation analyses and public discussion and hence not in the city's global policies.

High-level political leadership, which undoubtedly exists in terms of raising government awareness, has yet to achieve a direct impact on funding set aside for culture (2.64% of the city budget) and it is not likely to do so in these times of economic crisis. This shows that the general principles on which cultural policy has been built need to be stressed more in the city project and in other sector policies in the future.

These principles also need to receive greater prominence and publicity in the sector and in civil society, especially in terms of the principle of joint responsibility, which entails a presence in the city's governance. Greater attention may be required from the actors involved, but government also needs to review extant instruments and adapt them to the new realities.

We have all learnt from the experience, and now we need to find new ways of cultural mediation. It should be said that the advisory councils have been an unprecedented initiative, and they have sat down with significant cultural and economic private and public institutions and with intellectuals, businesspeople, associations and influential people in the city who have something to bring to Seville's cultural policy. Nonetheless, at this stage there is a need for a clearer formulation of their functions and possibly giving them more executive decision-making capabilities to achieve greater engagement of their members and consequently deliver better service to the public.

The Forum of Cultural Actors has enabled stakeholders to meet and get to know each other, see what interests they share, including those from different sub-sectors, and put forward specific proposals. However, participation formulas are much more well-known and implemented in drawing up projects than in their evaluation and reformulation. The Cultural Facilities Master Plan 2010 also needs to be reviewed and assessed with greater participation from its beneficiaries, and there is a need for a clear evaluation and planning methodology to guide cultural managers and actors when they revise the Plan. Cultural actors and civil society also have to draw the attention of government to commitments that the latter has entered into. Participation, the main cultural right included in the Universal Declaration of Human Rights and one of the strengths of our current political system, needs to be real and democratic.

Here the drawing up of the Charter of Cultural Rights and Duties, recommended as a means of implementing the Agenda 21 for culture (Various authors, 2006a: 5), might well become an edifying democratic exercise in thinking about people's cultural rights and duties. A significant number of international bodies, says the paper, recommend a local cultural strategy based on cultural rights which can play a key role in its promotion and inclusion in other specific policies and programmes by using the intrinsic values of culture, which are those of cultural diversity.

Has the city really thought through the complexity and the consequences of the scale which diversity is taking on in contemporary society? Our challenge is to create a favourable atmosphere for this thinking.

A number of institutions are working in Seville for cultural diversity. Seville is proud to be a cultural melting pot and to have found ways for the people and cultures that have lived there to coexist in harmony. This is part of the imaginary of all, and quite probably as a result the city was chosen as the venue for the International Federation of Coalitions for Cultural Diversity and the International Network of Ministers of Culture meeting which passed the Seville Declaration in support of cultural diversity. But has the city really thought through the complexity and the consequences of the scale which diversity is taking on in contemporary society? Our challenge is to create a favourable atmosphere for this thinking.

The drawing up of the Charter is in this respect a chance to increase public awareness and knowledge of this new reality and to explore the fresh opportunities offered by diversity in the setting up of new companies and new creative markets. As has been noted recently, 'diversity is productive' (Various authors, 2006b: 9).

This paper would also serve to innovatively build the principles of cultural diversity and pluralism into local policies as a whole. Up until now, much of the involvement of other departments with culture has been based on the advantages that it can bring to their programmes when putting in place their own isolated projects. However, as has been pointed out by Jordi Pascual, culture offers 'an overall vision, a unifying force which builds bridges with other spheres of governance' (Various authors, 2006b: 7), and this is also true of cultural diversity.

It is a time for action but also for thinking that enables these new approaches to be built into local policies. And there has never been a better moment than the present, as the Strategic Plan is being reviewed and a fresh one drawn up.

Given the difficulty of measuring culture and hence evaluating the impact cultural measures have had on the local development, the use of other tools is now being reviewed. Here the reference framework for self-evaluation put forward by UCLG's Committee on Culture for the Agenda 21 for culture (Various authors, 2006c: 4), is the most appropriate and entails the presence of local actors and people in the process by creating a favourable atmosphere for the use of internal capacities and getting the cultural sector to see itself as a leading figure in strategic development. Nonetheless, the idea of adding external actors, peer review mechanisms and exchanges of experiences to the process is innovative. The proposal involves new practices with the stimulation of being able to discuss one's own actions and also put them into perspective with respect to other government bodies, and being able to learn from other projects put in place using the same principles with the added incentive of being able to see outcomes on the ground.

Moreover, a holistic analysis of this type enables the search for interdependence between different strategies drawn up by different local government departments which are often not synchronised. Interiorising the cross-cutting nature of resources as put forward by the Agenda 21 for culture entails a new way of managing geared towards sustainable development which we hope we will be able to use fruitfully.

In this respect, networking carried out by UCLG's Committee on Culture has proved extremely encouraging in the implementation of the principles of sustainable development which make up the Agenda 21 for culture in local policies. This is especially so because it has set up a platform that connects cities and people and facilitates exchanges, and has made extremely useful resources and information available to the cities involved.

As Bonet (2005: 8) notes, 'in an increasingly complex and globalised world, the exchange of experiences drives progressively more uniform yet also richer practice. Sharing diverse experiences horizontally (and not from the one-way throne of cultural and economic power) and being able to adapt them to plural realities is one of the challenges of multiculturalism'.

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Agenda 21 for culture – An Australian Response

By Judy Spokes with a contribution from Aunty Joan Hendriks

Judy Spokes is currently Senior Advisor, Cultural Services with the Redland City Council

Aunty Joan Hendriks is a respected Elder and Founding Chair of the Quandamooka Forum. 'Aunty' is a term of respect within her community

Redland City, south of Brisbane on Australia's sub-tropical east coast, is a peri-urban and island community with a rich natural and cultural heritage. Its diverse landscapes, lifestyles and community values are changing in response to significant urban growth. 96 per cent of the 135,000 who live in the Redlands have arrived here since 1950, when the base of the local economy was mainly agricultural. By 2030 they will have been joined by another 45,000 people, according to current projections. By then older people will comprise a third of the population.

These trends present a challenge to the City Council which is committed to sustaining vitality and diversity of local culture and the environment. Recent community consultation reveals that a major concern of residents is the impact of growth on the sustainability of local communities, culture and ecological systems. Many residents fear that the dwindling, and iconic, urban koala population may soon vanish due to development pressures. Others fear for the future of the native dugong, and other marine life dependent on Moreton Bay. Similarly (and apparently not unrelated to environmental concerns), residents express concern that quality of life, distinctive local culture and a 'sense of place' are also at risk from escalating urbanisation.

Redland City Council consciously includes cultural perspectives, values and processes in its approach to local governance, place management and community development.

These challenges are common to many fast growing cities in the world, especially those on the fringe of capital cities. Consideration of Agenda 21 for culture has strengthened the Redland City Council's commitment to seek lateral innovative responses to them. A conscious inclusion of cultural perspectives, values and processes in its approach to local governance, place management and community development is evidence of this. Consideration of the principles and undertakings of Agenda 21 for culture has helped to locate local civic challenges in a global context. Also, Jon Hawkes' book, the *Fourth Pillar of Sustainability: Culture's Essential Role in Public Planning* has informed the Council's effort to better integrate cultural planning within its wider planning role.

Our City Our Culture –
a plan for cultural vitality

Informed by Agenda 21 for culture, in June 2008 Redland City Council adopted a new cultural policy, and a 10 year cultural plan (*Our City Our Culture*). The plan emphasised the importance of contemporary arts and heritage at the heart of local culture, and established clear priorities for Council investment in these sectors. Affirming the profound inter-relationship between nature and culture (in its widest sense), *Our City Our Culture* seeks a more creative and effective integration of these two most basic forces within social, economic, environment and governance planning.

Culture is central to our quest for strong and sustainable communities.   The arts and heritage are at its heart.

From Our City Our Culture, a Cultural Plan for the Redlands 2008-2018

It is now almost a year since the Council adopted the cultural policy and began to implement it. As the policy architect, I am grateful to the editor of this publication for this timely opportunity to revisit our goals and review our early progress.

The vision that anchors the ten strategic goals of *Our City Our Culture* is for 'a robust living culture that reflects and engages all Redlands residents.' The goals are organised in three broad categories that aim to establish a firm platform for cultural development, build on local cultural assets and strengths, and focus on the future. The plan also identified key priorities for action and support in the decade ahead:

- Enhanced consideration of cultural values in major planning instruments including: the Redlands Planning Scheme, the Local Growth Management Strategy, the Social Infrastructure Plan, site master-plans and neighbourhood structure plans;

- Indigenous community efforts to protect and promote the unique living culture of the Quandamooka region;

- Creative approaches to civic engagement that enrich public exploration of pressing local issues and challenges;

- Renewal and animation of existing community facilities;

- Cultural development in communities facing locational or other disadvantages especially the Southern Moreton Bay Islands;

- Local and regional partnerships between the arts, heritage, environment, media, and education sectors;

- Investment in digital literacy as a major driver of cultural development, education and enterprise development in the new century;

- Succession planning for cultural organisations to engage newcomers, young people, and cross-sector partnerships;

- Emerging communities' access to cultural facilities and services especially in the south of the city.

While action has been taken to address most of these priorities, two in particular stand out as significant at this early implementation stage, and are the focus of this article. The first aims to engage the community more deeply and more creatively in planning for the future. To achieve this, a designated cultural program has been incorporated within the Council's long term community planning exercise, 'Redlands 2030' which is a major undertaking for the City this year. The second addresses the deepest foundations of local culture; the fact that a predominantly European culture was built over the top of the land and lives of Aboriginal land owners through colonisation of Australia a little over 200 years ago. A new Indigenous Community Policy, foreshadowed in the Cultural Plan and adopted late last year, signalled the Council's commitment to a new partnership with the Indigenous community that takes account of this history.

One of the oldest living cultures on earth

The Aboriginal people of Quandamooka (Moreton Bay) have one of the oldest living cultures on the planet. According to archaeologists, their history is at least 21,000 years old. Traditional Owners, still active in their care for 'country' and culture, say their history is older still and emerges from the timeless 'dreaming' (or creation era).

The Council's new Indigenous Community Policy recognises and respects the local Indigenous people and acknowledges the Traditional Owners of the region as 'first peoples' with attendant special rights and obligations. A partnership between the Council and the Quandamooka Forum (a coalition of local Aboriginal organisations) has been important in the framing of the Policy and is vital to its implementation. In the spirit of that partnership, I have invited respected Quandamooka Elder, Aunty Joan Hendriks (Chair of the Quandamooka Forum), to share her views on the early impact of the Council's Indigenous Policy and Cultural Plan.

Reconciliation is everybody's business
By Aunty Joan Hendriks

The Indigenous peoples of the Redlands City area are the original inhabitants of the Moreton Bay region (Quandamooka). North Stradbroke and Moreton Islands are the two islands we call Minjerriba and Moorgumpin; and are the homelands of the Nunukul, Ngugi and Gorempil clans. These peoples are the custodians of the lands and waters of Quandamooka. For many thousands of years our people have maintained our affiliation with our 'place of belonging.' Our ancestry and heritage are the two most important elements in nurturing our culture, spirituality and relationship with Mother Earth, the dwelling place of Creator Spirit. We are spiritual people and the land is our very lifeblood.

As custodians of our land we recognise the need to work alongside the Redland City Council towards respectful and practical shared stewardship of the natural and cultural resources for which we each have responsibility. In October last year, Redland City Councillors and Executive Managers met together with the Quandamooka Forum (a coalition of Aboriginal organisations on beautiful North Stradbroke Island / Minjerriba). We came together to discuss and establish common ground in the parallel plans for the future prepared by each of us.

Two immediate Council commitments came out of our collaboration that day:

- a decision that the opening of all future General Council meetings would include a formal acknowledgement of the Quandamooka people, as Traditional Owners of the land and waters we share;

- a decision to fly the Aboriginal and Torres Strait Island flags permanently alongside the Australian, state and city flags at the entrance to the Council chambers.

It was with great pride and joy that the Quandamooka community stood tall and proud alongside the wider Redlands community in a ceremonial flag raising event which took place on the 13th February 2009. This date was chosen to commemorate the first anniversary of the Australian Government's apology to the Indigenous people for its role in past injustices that had taken place in our country. Of primary importance in the apology was the acknowledgement of the impact of Government policy at the time of the forced removal of Indigenous children from their families. The flag raising event was a most memorable occasion and it is with deep pride that each day all who care, especially our own Indigenous youth can be inspired by the symbolism of the flags flying, not simply on special occasions, but every time the national, state and city flags are raised.

The Yulu Burri Bah dancers present stories of their country, Quandamooka, at a ceremony to celebrate the permanent raising of Indigenous flags at the Redland City Council office on the first anniversary of the Australian Government's apology to the 'stolen generations.'

The flag ceremony and the Council's new Indigenous Policy are early results of the Council's new cultural plan, *Our City Our Culture*. In her introduction to the Cultural Plan the newly elected Mayor, Melva Hobson, clearly indicates the ethos and commitments that underpin the action plan it outlines:

'Our culture is precious. It emerges from our values, spirit and creativity. It is forged in our interactions with the unique environment we share. It fosters community identity and pride; reflects our triumphs and challenges, and expresses our links to the past and our dreams for the future. Like air, it is an intangible – but essential – element in a sustainable future.'

The Cultural Plan aims to establish 'a firm platform for cultural development.' Under this heading the Council has committed itself to:

'Acknowledge and support the living culture of the Traditional Owners, Elders and other Indigenous residents of the Redlands, the people of Quandamooka.'

This statement is indicative of the sincerity that is embedded in the shared responsibility that this particular Council is embarking on in their endeavour to build an inclusive Redlands community. The statement highlighted here is only a mere fragment of the overall picture of the actual influence of the coming together as one in Spirit, that now influences the respectful relationship that is growing between Traditional and Council custodians of Quandamooka / Redland City.

It has been in the sharing of culturally different stories that we have found common ground and learned to accept and embrace cultural difference.

The joint partnership between the Council and the Quandamooka Forum has, at all times, respected the autonomy of each party whilst maintaining the need to work together to share the expertise relevant to the culture and wellbeing of each organisation. It has been in the sharing of culturally different stories that we have found common ground and learned to accept and embrace cultural difference in the sharing of our cultures, our spiritualities and way of living with and caring for the environment. It is about an inclusive, holistic approach to living, and being in, community… as one in Spirit incarnating difference.

Thanks to our shared responsibility approach there is now a place for the Quandamooka people at the table of key Council planning processes, most notably the Redland 2030 Community Reference Group. This reference group has the responsibility of ensuring that:

- the process of developing the Redlands 2030 Community Plan is transparent, credible, ethical and fair;
- Redlands 2030 represents and promotes community views and interests.

One way we are working towards including Aboriginal community views in the Redlands 2030 process is a documentary film project called Quandamooka Stories. Funded by Redland City Council and managed by the Quandamooka Forum, the project will gather Indigenous stories and views about the future, the present and the past. The films that will be produced will influence directions of the final Redlands Community Plan and will improve the profile of Quandamooka Culture in the Redlands (and beyond, we hope). Traditionally, oral storytelling, visual arts, song and dance were the sole means for our community to express our culture and pass on knowledge from generation to generation. While the technology filmmaker Marcia Machado is using in this project is 21st century, the meaning, ideas and cultural values it will capture are timeless.

In conclusion, the words of the late Oodgeroo Nunukul, Aunty Kath Walker of the Nunukul clan (a famous Aboriginal Australian) echo the reality of our need to continue moving forward with the Council and our own community in a spirit of shared responsibility. There is much work to be done:

To our Fathers' Fathers, the pain the sorrow
To our Children's Children, the Glad tomorrow
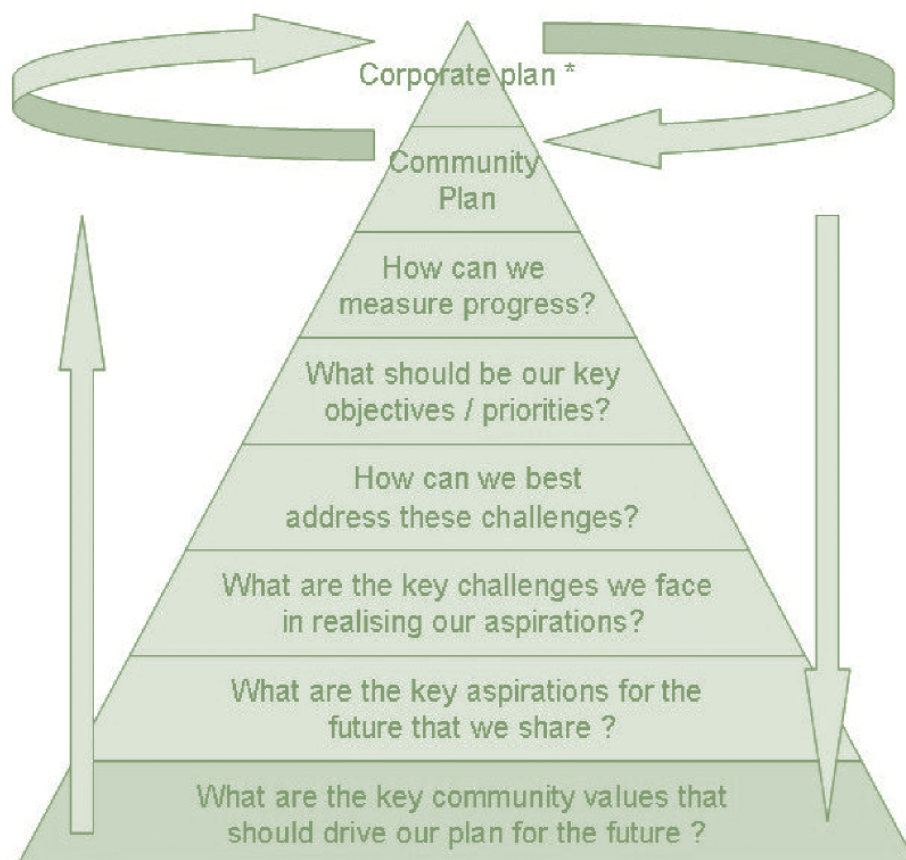Oodgeroo Nunukul

As the current Chair of the Quandamooka Forum I would be pleased to provide further information about our work, our culture and our 'Quandamooka Aboriginal Community Plan.' Please direct enquiries to the Quandamooka Forum Secretariat via nsiiho@bigpond.com, Joan Hendriks.

* * * * * *

Council efforts to deepen its engagement with the local Indigenous community through application of distinctly cultural perspectives and practices is beginning to bear fruit. The Quandamooka Stories film project, mentioned above, is one element in the 'Stories of the Redlands' cultural program. Designed to enrich community engagement in the Redlands 2030 community plan, the program affirms the role of artists as catalysts of community cultural expression. Along with other Indigenous community development initiatives supported by the Council, the film project aims to raise the profile of Quandamooka culture, heritage and rights, and provide a vehicle for Traditional Owners to assert their own values, views and visions.

Culture and community planning – longer deeper wider views

Quandamooka Stories on Film is one of several creative projects commissioned to ensure that diverse community values and aspirations are expressed and fed into the wider community planning process. The 'Stories of the Redlands' arts program focuses especially on engaging children, teenagers, and isolated communities for whom traditional engagement techniques are often unattractive or ineffective. The program reflects the Council's commitment to applying a cultural perspective to its most important civic engagement and participatory planning exercise.

Corporate plan *

Community Plan

How can we measure progress?

What should be our key objectives / priorities?

How can we best address these challenges?

What are the key challenges we face in realising our aspirations?

What are the key aspirations for the future that we share ?

What are the key community values that should drive our plan for the future ?

This conscious cultural perspective acknowledges community values as the cornerstone of sound community planning. It affirms creative approaches to engaging citizens in an exploration of their values and aspirations. It harnesses the intangible 'heart and soul' dimension of community life as central, rather than marginal, to the setting of goals, priorities and progress measures. Creative community engagement, in this case harnessing the skills of professional and non-professional artists, is itself a powerful community building activity. Compared with traditional, technocratic or 'top-down' approaches, this fluid, creative approach is expected to increase the diversity, range and depth of community participation in Redlands 2030.

Arts, culture and community engagement

'Stories of the Redlands' comprises several community arts projects that will gather residents' views and imagined futures of their City for inclusion in the Redlands 2030 community plan. They are:

- *Soapbox: Loud and Clear @ the Plaza* – a youth music, media and speakout event at the local skate park;

- *Big Thinkers* – primary school-based arts workshops lead to an exhibition on the future as seen by the children who will inherit it;

- *Quandamooka Stories on Film* – a series of short documentaries exploring Indigenous perspectives of the past, present and future;

- *Song Trails: a little bit country and a little bit rock-n-roll* – a professional master class for local songwriters to explore their future through music (a partnership with the Queensland Music Festival);

- *Travelling Community Journal* – an artist-designed interactive community journal for visitors to Council's mobile and branch libraries;

- *What has the future of koalas got do with our future?* – artists, educators and scientists collaborate in production of a new community-based professional theatre work;

- *Stories of the Redlands exhibition* – the local museum launches a new permanent exhibition documenting the history of Redlands;

- *'Re-futuring' the chicken farm* – a creative design workshop to transform a former poultry farm into a vibrant, sustainable community and education space;

- *Bay Views: stories of the Southern Moreton Bay Islands* – artist in residence project to create digital stories of island life and heritage in collaboration with both young and older island residents.

An overview of just one of these projects may illustrate the value of tapping the cultural seam of community life in civic planning.

Bay Views: stories of the Southern Moreton Bay Islands

The Bay Views project was conceived by cultural researcher and artist, Dr Chris Dew. She was commissioned by the Council as an artist-in-residence to work with four island communities off the mainland coast in a creative exploration of their unique history and culture. In collaboration with local artists and community groups, Chris is creating short digital films by, about, and for, the island communities. Her project is the cultural dimension of a wider Council commitment to assist islanders who struggle to achieve the same quality of participation in social, cultural and economic life that mainland residents enjoy. The unique challenges faced by the growing population of the Southern Moreton Bay Islands is due largely to poor planning by the State Government during the 1970s, inadequate transport services, and a higher-than-average proportion of residents from the lower socio-economic backgrounds.

The first Bay Views film is a short animation created in collaboration with animator Dave Jones, local primary school children, and older island residents. In both arts development and community development terms, it has far exceeded the Council's and the community's best hopes for the program. Titled *It Never Did Sink*, the quirky and engaging film was selected for exhibition in the State's major contemporary art gallery (GOMA) in late 2008 and was recently screened as the only Australian entry at the 55th International Short Film Festival in Oberhausen, Germany. It also featured in the Council's own art gallery as the centrepiece of an interactive children's exhibition in April this year.

The film explores the transport challenges of island life in a way that celebrates local heritage and highlights the strengths, skills, creativity and humour of a unique community. It has provided a major boost to the sense of pride, identity and belonging so vital to strong social bonds. It has also fostered a spirit of innovation and enterprise on the islands where learning and applying new skills are recognised as important to local progress in cultural, social and economic terms.

We are now six weeks out from the Bay Views project's milestone event, 'Floating Pictures', the world premiere of six digital stories of island life created through the arts residency. These short films will be screened on the ferry that provides islanders with their only transport link to the mainland. The floating film launch will be held in conjunction with a local art fair on the beach of the smallest island to promote the work of the many creative artists who live on the islands. Included in the resident artist's plans for the event are interactive creative arts activities that will collect, and tangibly express, residents' views of their imagined future. These will be launched by the Mayor on a 'raft of ideas' that will be constructed by island artist Darren Goleby during the event.

As Chris Dew and the local community finalise arrangements for 'Floating Pictures' the strengths of this arts-based approach to community engagement are increasingly evident. A growing network of energetic community partnerships nurtured through the Bay Views project now drives much of the creative and practical management of the film launch and art fair. Very much a community owned celebration it is now imagined as the beginning of what will become an annual 'winter festival' for the islands. So far, Bay Views has strengthened inter-generational and cross-island relationships; promoted contemporary expression of local heritage; developed the creative skills of children and teenagers; encouraged new perspectives of local issues; and fostered creative links between education, social services and local business sectors. Importantly, the project has also helped to forge a shared identity for islanders that links the heritage of established residents with the contemporary experience of the many newcomers to the islands.

Thanks to Bay Views, on the Southern Moreton Bay Islands culture is at the heart of the Council's community and place development effort, and is recognised as an important part of community planning. On North Stradbroke Island (Minjerriba), thanks to a strong partnership with Aboriginal Traditional Owners, culture is entrenched as a fundamental plank of community development and land management. For mainland Redland communities a better future is also being imagined through integration of cultural processes in planning and development programs.

Community engagement in Redlands 2030 has provided an ideal mechanism for early implementation of the Council's Cultural Plan. As well as enriching civic engagement, the 'Stories of the Redlands' arts program is designed to sharpen the focus of the Council's existing cultural services and community programs in line with the long term directions of *Our City Our Culture*. The medium term vision is for stronger connections between local communities, local issues and the programs of key civic facilities and services especially the City's new Performing Arts Centre, art galleries, Indigiscapes nature education centre, library services, community support and school-age care programs. Our progress will be measured over the long term, and will be assessed using principles of Agenda 21 for culture among other innovative policies concerned with the role of culture in local public planning.

Postscript

Redland City Council is eager to promote Agenda 21 for culture in the antipodes and wider Asia-Pacific region where its influence is limited. We are keen to hear from local governments, researchers and cultural organisations interested in an international forum on the topic in the southern hemisphere. The beautiful islands and facilities in the Redlands would provide an ideal venue. Please contact me via: judy.spokes@redland.qld.gov.au

For an effective and contemporary Agenda 21 for culture

Teixeira Coelho
Professor at the University of São Paulo, curator of
the São Paulo Museum of Art and a consultant at the
Itau Cultural Observatory

In the past, five years wouldn't have been long enough to review and amend a legal instrument, and much less so a symbolic agreement whose main purpose is to recommend rules rather than impose them. Yet today the pace of change in all fields, and especially in culture, combined with the size of the first version of the Agenda 21 for culture means that the time is now ripe for us to think about how the document could be modified, to make it more in tune with the contemporary spirit and more effective while still retaining its capacity to inspire.

The pace of change in all fields, and especially in culture, combined with the size of the first version of the Agenda 21 for culture means that the time is now ripe for us to think about how the document could be modified, to make it more in tune with the contemporary spirit and more effective while still retaining its capacity to inspire.

In fact, Agenda 21 for culture is so broad and varied in its principles, commitments and recommendations that we can all agree with it and present ourselves as its faithful disciples and interpreters. Nevertheless, as is always the case when something is just right for everyone, it is likely to be serving only a few people and only in some ways.

The document was drafted to be wide, varied and open as it sought the support of an equally wide and open number of cities, representing different communities and different political and ideological points of view. Nevertheless, some topics were, if truth be told, clearly settled. The main one, and the prime merit of the Agenda 21 for culture, consisted of claiming a leading role for cities in the cultural process (and in a special way: it is in cities, and not states or nations, where culture appears and is experienced). Getting cities to admit their essential role in society – this had been urged individually by several of us as scholars of culture and cities – is a symbolic conquest that should always be appreciated. It is an enormous merit, although one that is still not recognised by central governments who continue to see themselves as the source of all life and impose their often suffocating grip on local decisions (in the name of national equality, redistribution of national income or whatever happens to be the bien-pensant cause of the moment), always in a determinative way. It is an enormous merit which tends to be relativised by the proliferation of ideas in the Agenda, all on the same plane with no hierarchy of values (sometimes with no clear values or merely ones completely out of their time), without any indication of the need for complementarity between them and no ordering by time. What does in fact come first; cultural diversity as human heritage or cultural rights? And why should local governments be privileged, as stated in principle 4, at a time when civil society has risen (and had already risen when the Agenda was agreed) to the main level of national and international forums, enjoying the privilege of a protagonism that was clear when Agenda 21 for culture was signed and from which it seems almost to have been excluded, regardless of principle 8? Obviously the document was written and signed by local governments themselves, and it is understandable that they should have given themselves a central role. Even so, it is hard to understand why a culture-oriented (and not municipality-oriented) agenda doesn't give the necessary emphasis to what seems to be the most important cultural acquisition of the   century: the rise of civil societies to national and international forums at which the future of humanity, or at least its current state and condition, is decided.

Many ideas are on the same plane with no hierarchy of values (sometimes with no clear values or merely ones completely out of their time), without any indication of the need for complementarity between them and no ordering by time.

And some of the contemporary hues that the Agenda shows, some demonstrations that it is in tune with the spirit of its time, are suddenly cancelled. Thus principle 9 as reinforced by principle 12 does not hesitate to say that cultural inheritance is the bedrock underlying the identity of peoples. As a result at the beginning of the 21st century, a terminology and an ideology from two centuries before are taken up again, materialized in the word identity. Nowadays sociology and anthropology have long abandoned the idea of identity, as a fact settled and defined once and for all in the lives of individuals and nations, and in its place they have put the concept of identification. As can be seen, the identity of human beings is, like that of nations, dynamic. Only peoples without history have identity, in the sense given to the word up to the middle of the 20th century. But today we know that even peoples without history have… a history. And in the Agenda there returns a discourse that was

present in the lives and the imaginary of generations and generations in the 19th and 20th centuries (not to mention for a long period prior to that) and on whose behalf vile crimes were committed. Identity, like frontiers, always collects its tributes in blood, to adapt a remark made by Claudio Magris, the Italian Príncipe de Asturias prize-winning author. Formal society frequently assumes these dissimulations: a prize is given to an author whose ideas are soon forgotten because they in fact contradict preconceived positions that have held sway for a long time. The author gets a prize for his ideas and then it is pretended that they never existed. The Agenda fortunately doesn't refer to cultural roots, another illusion and torment of the 20th century. But still there is identity there, perhaps anchoring the ghost of roots. As the document tries to keep everyone happy, principle 9 states that culture "enables" the creation and innovation of its own forms, in an attempt to make up for the stress given to settled and archaic identity. But culture doesn't "enable" innovation: it lives on it, it cannot live without it. The approach revealed by that "enables" shows who it is in fact that enables things; not culture itself but the legislator, the Agenda's proponent, which recognizes a reality and enables it to happen. That legislator is, in fact, local government, using a terminology that betrays its centralist when not authoritarian origins. Nevertheless, no one needs that authorization anymore. In the 21st century, the Agenda seems unaware of a study that was commissioned by UNESCO from Lévi-Strauss and published in 1953 under the title Race and History, in which one of the most defiant people of the 20th century warned against the terrible mistake of trying to preserve cultural diversity instead of preserving the conditions that had brought it into being. This would thus open up a space for innovation and recognize it as essential. If the conditions are preserved, diversity and hence heritage will be too, even though they may become different. But the Agenda seems to pretend not to recognize this core cultural principle which is so important nowadays. By doing this it opens the door to real strengthening cultural policies on the one hand and their opposites on the other in what can be seen as a supposed democratic exercise, but which ends up by broadcasting contradictory signs to cultural agents that can lead them to inertia or to the tragic repetition of the same thing.

And why "to foster the public and collective character of culture" (commitment 37) if human rights, and therefore cultural rights, are declared with the clear purpose of protecting and sheltering the individual against the dominant and frequently oppressive presence of the collective, particularly that powerful collective known as public or mass and, behind both, the State? At that very instant, the Agenda abandons all ambiguity and ambivalence: it does not mention, as its prior logic would lead us to expect, similar support for the individual who should be equally protected "in all their manifestations". The Agenda seems to suppose that only the cultural events that "support socialization" deserve to be protected and that we should consider "cinema, live shows, parties, etc." as events of this type. What should we think of cultural events that might be disturbing because they instigate thinking, because they question and interrupt the established circuit of received wisdom? As in the 19th and 20th centuries, construction of the house is still starting with the roof. The house in question is sociality (which the Agenda reduces to the social level in whose name everything is done) and the roof is the collective, which according to the Agenda should have been made without its pillars – individuals – being settled and strong. At a single stroke, the Agenda reverses its initial proposition which is committed to human rights. It is not what it seems. It appears to be, in fact, more committed to the "human-rightists", as Michel Maffesoli defines them:

those who dress themselves as interpreters (to create limits) of certain clear principles, plainly understandable by everyone. Both entities, individual and collective, fit into the Agenda, as they complement each other in society. The creations of both of them are of different kinds and serve different purposes. To privilege the collective over the individual, or not mention the individual as worthy of getting the same attention, is to close the door to the possibility of art works that are fundamental for the history of human society being written, painted or composed. To simply privilege the works that "facilitate" community living is to insist on the domestication, if not of culture (which is already essentially domestic), then certainly of art, one of the most perverse effects of the awakening of cultural policies in the second half of the past century. In this observation there is no defence of any fundamentalist individualism, but rather an allusion to a post-collectivist condition, as it was seen in the darkest times of the 20th century.

The Agenda keeps on mixing clear purposes –being present in every developed country's constitution such as copyright protection – with others that are harmless but which unveil bleak memories. That is what commitment 35 does, highlighting the need for "inviting creators and artists to commit themselves to the city and the territory by identifying the problems and conflicts of our society, improving coexistence and quality of life, increasing the creative and critical capacity of all citizens and, especially, cooperating to contribute to the resolution of the challenges faced by the cities". This stands as an unnecessary exhortation. The purposes of such a proposition are laudable in their essence and should be promoted by everyone. We shouldn't even need to mention them. As has been mentioned, these groups of creators and artists whose function would be "to identify social conflicts" and "to expand the critical ability of the public" (critical in relation to what and based on what?) makes us think of a modern version of the USSR's "citizen patrols" (often confused with the function of the civil stool pigeons) that would go through the big Soviet cities in order to find conflict and restore order by telling people what to do and how they should do it. The era of those who hold truth and knowledge has long been over. It may be that this is just a small error in the drafting, in a commitment that could simply be deleted. But it might also be the mark of an interventionism that is seeking to make a comeback. By doing this the Agenda once again makes the tragic mistake of seeing culture and art as means and not as ends in themselves. Once more the spirit of the 19th century and the first decades of the 20th century has laid its hold on the Agenda. In addition, it confuses culture and art, as it adopts the 19th century belief that "everything is culture", when this couldn't be further from the truth, at least in what concerns art. If culture can be the identification and the resolution of society's problems and conflicts, art doesn't exist for that purpose. The autonomy that art secured in the second half of the 19th century, and which the first totalitarian half of the 20th century tried to take away from it, was once again regained in the second half of that same century, an advance too important to be relegated by the Agenda to a single paragraph.

The Agenda keeps on mixing clear purposes with others that are harmless but which unveil bleak memories.

And the Agenda has made another mistake which is far from being its least important. Etymologically speaking an agenda is the organization of a series of initiatives and compromises to be achieved within a specified time. And if there is one thing that the Agenda doesn't do, it is to establish goals together with deadlines for reaching them – except for a single instance in Recommendation 49 which suggested "to fulfil, before 2006, a proposal for a system of cultural indicators that support the deployment of this Agenda 21 for culture, including methods to facilitate monitoring and comparability", something which would not appear to have been accomplished in a very satisfactory way. Nevertheless, this should have been the guideline in every single case: to define actions and set deadlines. To implement measure Y until year X, measure H until year Z and so on. By not doing this, the Agenda reveals its true nature: it is a declaration of principles, a wish list, everything in fact other than an agenda. Not that it is useless as an inspiring discourse. But the times require something more committed to action, something which is more effective than that.

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Maybe it is the sum of all these things combined with others that, at least in Brazil and in São Paulo where this article has been written, means Agenda 21 for culture is not mentioned and possibly never has been mentioned by a public cultural manager. Not, at least, in any public speech, though perhaps in some seminar for specialists. Not as an integrating part of public discourse, or as part of a government platform. If asked about it (and previously informed about the subject), every public manager in the city of São Paulo or the federal government will state that they comply with all the Agenda's proposals. They will not be lying: after all, the Agenda is so broad and says so many things that any initiative can always be put under its umbrella. But the truth is that it doesn't exist as an active presence in people's minds, maybe because it is seen as being superfluous or inexpressive. In fact, there are four, and only four, local government recommendations:

46. All local governments are invited to submit this document for the approval of their legislative bodies and to carry out a wider debate with local society.

Neither in São Paulo nor Brazil was the Agenda's invitation accepted or even executed in the first and second parts of the proposal.

47. To ensure the central place of culture in local policies and promote the drafting of an Agenda 21 for culture in each city or territory, in close coordination with processes of public participation and strategic planning.

Despite a current initiative aimed at reclaiming through culture part of the city's old downtown area, which today is given up to cheap prostitution and open-air drug use, the city of São Paulo ignores the core founding role of culture and does not recognize its centrality in its government make-up and decisions. Not before 2004, the year the Agenda was signed, and not since then. Not under a social democrat government, nor under a so-called leftist government. And in neither local government nor federal government; as it is now, so it was before, and as it was before, so it is now. Culture remains as a potential add-on that is only to be considered in exceptional cases, when it might pay electoral dividends. At the moment, as mentioned above, a project to set up a number of cultural facilities in a large part of an old downtown area of the city is being formulated. São Paulo is a city that runs away from itself, which means that it has already had five distinct "downtown areas" in its history, with the one in question forming part of the second. Each of them is abandoned to the degradation of a rising tide of filth, lawless street vendors and the architectural deterioration that transforms old middle-class buildings into vertical slums. Of the new cultural projects, of which there are seven, only one is in progress and that is being run by the state government, not the local government. The other six are as the name says: projects. The result of this activity is an unknown. Can cultural frequentation rescue the profile of the deteriorated area? Until now, what has been seen is that the three existing cultural institutions already in this area, an art museum, a language "museum," and a premium quality concert hall, are visited by people from the most affluent social classes and who live in other areas of the city, who arrive at these three institutions by car with the windows closed, and who quickly exit their cars with closed windows, escaping any real or imaginary danger about them, without any interaction with their surroundings. They do not spend one penny at the local stores, they do not walk along its poorly lit and threatening streets, they do not look sideways, they do not speak to anyone. There is no doubt that it is much better that the local government of São Paulo has thought about culture as a central instrument in the attempt to revive the area. But while this is being done there, the rest of the city remains culturally abandoned to fend for itself. Apparently, no localized initiative can be successful if the whole city does not benefit, for instance, from an educational cultural activity that is sustainable. And, for the time being, these cultural initiatives seem to be able to do little to prevent, for example, four delinquents from shooting a pregnant woman alone in her car while they attempted to steal it. Or to prevent organized crime from instilling terror in the city, as they did in 2007, when people were too fearful to go out on the streets, because that's what organized crime wanted.

48. To make proposals for agreeing the mechanisms for cultural management with other institutional levels, always respecting the principle of subsidiarity.

No real (or alleged) proposals for agreements with other institutional levels about cultural management were made. Not with other institutional levels, and much less so with the partner that the Agenda itself acknowledges as being more important, civil society. On the contrary, mechanisms for cultural management, such as municipal and state incentive laws that allow local tax deductions for companies and people that support culture and thus play active roles in cultural dynamics, are monitored and limited to the greatest extent possible even though they are guaranteed by law. Despite statements to the contrary, the active participation of civil society in cultural management does not seem to interest municipal administrators (or federal ones). At this precise moment in Brazil, a strong movement is forming

in opposition to a federal government initiative aimed at abolishing the current tax incentive law for culture, which the government judged to be overly tolerant and open to the "interference of the private sector", and replacing it with another law that is to return the central control of the country's culture to the State. Attempts are being made to have a dialogue with the federal government about this bill, and it is possible that an agreement will be reached. But the simple fact that a bill of this nature has been proposed is, in itself, troubling.

49. To fulfil, before 2006, a proposal for a system of cultural indicators that support the deployment of this Agenda 21 for culture, including methods to facilitate monitoring and comparability.

Nothing to say, because nothing exists.

Nor is there anything to report on the "recommendations to the governments of States and Nations" (paradoxically in greater number than those intended for local governments, in an implicit acknowledgement – and reinforcement – of the former's power over the latter, which in the city hold cultural potentiality without holding cultural power).

It should be pointed out that Agenda 21 for culture was not the starting point of a movement for culture but the result of at least 15 years of movements in the attempt to call the attention of society and the world to the founding role of culture. Hence it is now difficult to attribute to it a role as an instrument that would bring about change. It is the consequence of thinking about culture. The newspapers do not discuss it, nor do the TV stations. Nor do the speeches of politicians mention it. Strictly speaking, it is not necessary to speak of it. What is necessary is for it to act.

But the real question seems to be this: was Agenda 21 for culture operational from the beginning? As impressive as its merits are as the herald of a new way of considering culture (and, as has been said, these merits are by no means derisory at the symbolic level), in practical terms the Agenda is null. Because it was never a real agenda, a list of things to do within a given time frame.

Five years on, the Agenda is calling for renewal. It needs to be systemized, to assume a more synthetic format, to perform the conceptual (if not ideological) updating that could have been done before. Cultural dynamics move too quickly for a five-year-old document to maintain a real connectivity with the spirit of the times.

And if it does urgently need to be more synthetic, the means to include objects absent from the first version must be found, such as education. There is no cultural development without education, not only for culture but also with culture – at least in underdeveloped countries whose cultural panorama is precarious and subject to all types of accidents. What does the Agenda have to say about this? And if the first version of the Agenda mentions management three times, it does not mention cultural management training once, which is, however, a fundamental chapter in the conditions for this sought-after development, which will not be achieved if the current level of amateurism and deceptive self-sufficiency continues, involving most public or private cultural managers.

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Above all, the Agenda should set goals and define time frames. A few fundamental universal and public cultural goals could and should be set out. Just as an example; provide all public libraries of the cities that joined the Agenda with the appropriate tools for connecting to the Internet. And in a fixed time frame; for example, by 2012 or, since there is a crisis now, by 2015. Probably every city that committed to the Agenda has a library. But do all the libraries have Internet access in an adequate proportion to their users? This would be an essential measure in order to put into practice another clear vector of the contemporary cultural scene, the desire to immediately connect to others, to the life of the world. Is it unviable for some local governments? Probably. Not for economic or operational reasons, but for ideological motives. Be patient; it has to be proposed anyway. While defined goals, such as this one and others, and relevant timeframes are not set, the Agenda, like various other international documents, will be toothless.

There is one option to explore through Agenda 21 for culture; that it is adopted and promoted now, in a new updated version, by civil society. In Brazil, over the last 15 years the activity of benevolent employer organizations or, put more simply, businessmen and hence belonging to the second sector, have multiplied alongside their counterparts in the exclusive environment of the third sector. These organizations are active, increasingly interested in the public good and place themselves way, way above the partisan political interests which, at this time and here at least, seem to spend more time eroding the country's scarce resources with one economic scandal after another. These entities have already organized themselves into a movement for education and are changing the direction of things in this field. They still have not thought about culture. Can the activists of the Agenda face this challenge? If they do, you can be sure that their efforts will not merely result in the distant echoes of specialized seminars that do not pass beyond the walls within which they are held, as happens now. The Agenda's commitment to the city being the focus, source and destination of cultural activity was correct. Betting all its chips on local government was a conceptual mistake at the time, a fallback to the old mode of seeing the res publica. Governments, local or otherwise, can no longer do it all alone (and never could). More than that; society no longer wants them to do it all alone. The participation of civil society on an equal footing with local governments, sharing tasks, resources, and decision-making power, is indispensible if we truly intend to get somewhere. There is still time to correct this error.

The Morning After: Cultural City Development after the 'Creative Hype'

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Abstract

Massive challenges accompany Europe's increasing urbanisation, argue Gottfried Wagner and Philipp Dietachmair (European Cultural Foundation). Urban planning must take greater account of local cultural policies and how they are developed. Development solutions will have to go beyond the fashionable hype surrounding the role played by the 'creative class'. There is no size-fits-all urban cultural policy: regard must always be paid to the specificities that make up a city's unique DNA. Joint thinking by a diversity of professionals is essential. Experimental projects in (local) cultural policymaking and arts management training are currently being carried out by the European Cultural Foundation in (often post socialist) transition countries. Indications are that success depends on the creation of an open, interactive, collegial and trust-based learning environment – one that involves interaction between civic, public and policymaking stakeholders.

Introduction

Today, approximately 75% of the European population lives in urban contexts. Forecasts suggest the figure will go up to 80% or higher by 2020.[1]

Massive cultural alterations and challenges accompany these developments and have an impact on all sectors of public life in Europe's cities. It was therefore suggested that local cultural policy development might have to develop progressively into an indispensable, if not key feature of socio-economic urban planning and management.

The following text looks first at a few fundamental positions in this respect - provocatively, yet also stemming from comparative practice. Secondly, it discusses cultural policy development in the context of cities in the EU neighbourhood.

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1   www.eea.europa.eu

I. Some Positions

EXCHANGE BETWEEN GOTTFRIED WAGNER (GW) AND PHILIPP DIETACHMAIR (PD)

FETISH CREATIVITY? Creativity is a competitive advantage, but it also has become a fetish; it can be used against others ('elimination' of competitors - a simplistic approach) or with others (progress that serves all, which is a more complex approach). The latter is a challenge that pays off in the longer run. Creativity related to culture and arts has always aimed at sharing, as a human 'win-win' game (indeed, fun!) that enriches our common global heritage. Sharing/having their share made cities famous and attractive sustainably. GW

> *FACTS – NOT ASSUMPTIONS*. Indeed, recent years have seen a tremendous hype regarding the role of the 'creative class' in urban development contexts worldwide. Some books have turned into proper 'bibles' for city developers tapping into the 'creative capital' as a central urban resource. Fine, if we take that as an indicator of substantially greater attention being paid to the role of the arts and the cultural field in tackling pending urban dilemmas. However, many of these assumptions, which were probably quite workable at first, have not been tested in (hard!) practice. Such thorough reality-checks in East and West, North and South have demystified 'creative simplifications' in complex urban contexts. It is time to refine the analytical and methodological framework; and maybe also the inherent political assumptions that stem from a Darwinist model of competition. PD

QUICK AND DIRTY? Of course, cities must forcefully develop their creative potential - without fooling themselves. There is more needed for growth than creativity, and more than creativity prescribed by the fashion doctor. Cities must be generous and patient with their creative assets; gains can flow from the sources of the seemingly useless, unexpectedly and often late. Feverish instrumental overkill dries up these sources. Art, science, need humble generosity. Don't invest in quick returns only. GW

Cities must be generous and patient with their creative assets; gains can flow from the sources of the seemingly useless, unexpectedly and often late.

> *GENUINE PARTICIPATION.* Any functioning change needs real participation (and time) by the key stakeholders across the board, as well as a genuinely felt sense of shared interests by the citizenry at large. Individual citizens living in our cities are the carriers and beneficiaries of vibrant cultural community life. Hence the starting point and central subject of inclusive urban cultural development and policymaking are the various communities interacting within the urban space, comprising a wide range of citizens. Developing a viable urban cultural life which harvests creativity requires strong, supportive and long-term policies. By the way, the conditions for that are still utterly uneven across the wider continent of Europe. PD

Developing a viable urban cultural life which harvests creativity requires strong, supportive and long-term policies.

RISK-TAKING VS. ENGINEERING.[2] Social engineering failed in many systems, and cultural engineering fails too. Cultural development is a mix of 'change towards the expected' at very different societal levels; and yes, participation, but also risk-taking on a larger scale, allowing for the 'luxury' of thinking, breeding and experimenting: the city as a laboratory of future excellence. Aristocracy did it; bourgeois Maecenas did it. How can modern governance allow for it, without suffocating creative revolutions with participatory, democratic or authoritarian bureaucracy? Without a deep tolerance for the as yet 'intolerable', it is hard to conceive of not being 'killed in the middle of the road'. GW

HOWEVER AVANT-GARDE YOU MAY BE, MAKE SENSE TO THE CITY'S INHABITANTS! Many cities and towns had to 'reinvent' themselves and replace the classical local economies of a declining industrial age. As inspiring as new international hotspots for arts and culture may be, the risk of failure is high. Failing can mean: creating mere copies of such success stories – being detached from local realities. Failing can mean: investing substantial amounts of taxpayers' money for short-term effects and ultimately sterile 'cultural theme parks' in an attempt to replace a city's battered image with that of a fashionable creative hub. Failing can mean: missing out on citizens' real aspirations, lacking authenticity and rootedness in the local fabric. Any cultural urban development project (e.g. a bid to the European Cultural Capital scheme or a new spectacular art museum) must make sense to the people who live there! PD

SPACE AND TIME. The appropriation of difference in public spaces is an issue of struggling for the right balance between confrontation and hospitality.[3] Cities need to re appropriate public spaces and fight the paradigm of citizens being charged, under surveillance, for every free move they make. Intimacy, which is essential for cultural encounter, cannot be secured by privatisation; and public space, which is essential for 'sharing' communities, cannot be reduced to shopping malls, celebratory domes or cyberspace financed by ads. Making space available is costly. Understanding difference is a sine qua non for capitalising on diversity. There is no fast track to cultural integration. GW

There is no fast track to cultural integration.

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2   Dobricic (2008).

3   www.almostreal.org

SPACE FOR PEOPLE AND SPACE BETWEEN DISCIPLINES: NO PILLARS! Urban life gets more and more complex. Viable urban development solutions need to be found for cities growing speedily and diversely as well as for dangerously shrinking cities. There is no size-fits-all general urban cultural policy. Yet there is the one 'no silos!' rule that has proven comparably vital: No urban policy field can act detached from its neighbouring disciplines any more. This is particularly true of cultural policies, which became more and more indispensable for other urban policy areas, such as economy, housing, social policy and equality policies. They all flow together in the concept of a true sharing of urban space, and shared public spaces. PD

There is no size-fits-all general urban cultural policy.

RESTLESS AUTHENTICITY. To be or not to be isn't normally the alternative for cities in 'creative' competition. Instead, the demand is to be specific within the cultural mainstream. Futile every-city aspirations all too often overcast the specificities that make up a city's non-interchangeable DNA – which will have been harshly tested by history and economics. Scars can sharpen minds, and dust can enrich the prism's colours. Restlessness (often of incomparable historic impact) grows in peculiar places, and needs encouragement as opposed to standardisation. Cities of that kind make the absolute majority of the hinterland. It all depends on whether they play their role rebelliously authentically or as if flattened out to indistinctiveness. GW

GENIUS LOCI - REVISITED. Not every city in Europe can be a second Bilbao. Not every mid-sized or small town can become an internationally praised centre of the global art circus. However, for its inhabitants every urban settlement has a distinct feel and identity influencing their life and creating their locally genuine lifestyle. Every town has a particular past and present, the 'soul' for citizens' quality of life there (good or bad). As in many of the transitional urban contexts (across the EU neighbourhood) in which the European Cultural Foundation is working, local specificities might still be hidden, forgotten, destroyed, taboo or even painful at first sight. Nevertheless, to truly engage a city's cultural actors in tapping into locally ingrained cultural resources, ideas and potential (probably less focused on immediate return) will always deliver more sustainable solutions, a stronger sense of distinctiveness than cost-intensive models imported from somewhere else. PD

AGENDA 21 FOR CULTURE is well placed to move on towards recuperated 'quality parameters' on new levels vs. parameters of quantity and fashion. GW

PROFESSIONAL COMMUNITIES – SHARED RESPONSIBILITIES. Joint thinking by a diversity of professionals (artists, art organisations, related infrastructure, experts, universities, etc.) is essential in urban cultural policies. Where the development of such communities of professionals has been delayed or disrupted (e.g. in the transition countries of the EU neighbourhood) decision makers will sometimes fail to find counterparts in the practising cultural field whom they can invite to participate in policymaking. An unorganised, dispersed professional field lacks sufficient weight, thrust and coherence to genuinely question, debate and inform the making of real participatory urban cultural policies. At the same time, local cultural administrations and political decision-makers in the field of urban culture need cutting-edge knowledge, skills and working methods to be taken seriously and really share responsibility for successful cultural planning processes with the professional field. PD

II. Some Predicaments from Practice in the EU Neighbourhood (PD)

by Philipp Dietachmair

Based on its undertaking of promoting cooperation for the cultural integration of Europe (beyond EU borders), the European Cultural Foundation (ECF) has for several years been involved with the post-socialist or otherwise transitional challenges of South East-, Central- and Eastern Europe and more recently Turkey. The underlying philosophy is one of a shared culture at all levels, and of citizen engagement in policymaking. The ECF invests in building the conditions and capacities for creative individuals to work together across borders/boundaries in a collegial spirit.

We set up numerous working coalitions with local 'agents of change', mostly in cities; they are incubators and the main public arenas of culture-related and culture-driven transformation in the EU Neighbourhood,[4] and hubs for international cultural cooperation. Our assistance aims at systemic action. Up to 2006, more than 20 ECF supported local initiatives in smaller towns and larger cities in South East Europe realised local cultural policy debates involving civil society and local administration alike – mostly for the first time ever.[5] Today, several regions and cities in Anatolia, Moldova, Russia (Kaliningrad Oblast) and Ukraine are undertaking 'acupunctural' but in-depth and long-term cultural capacity development processes; we support them through partner organisations.

While preconditions for change and local challenges differ greatly from city to city, some patterns appear to be generally valid for (in most of our cities, post-socialist[6]) transition in cultural policymaking.

The starting point for development processes in such cities is often characterised by a mixture of fresh, sometimes challenging artistic ideas and alternative creative concepts that are vigorously present in the new independent local scenes with inspiring force. Their encouragement, however, is often combined with a huge frustration about petrified, at times openly corrupt, conceptually outdated local cultural administrations that are overwhelmed by the challenges of a collapsing system (and public-funded cultural infrastructure). At the same time, those emerging scenes of cultural NGOs as well as civic activists promoting social change through the arts, as well as new generations embarking on contemporary artistic expressions, often remain widely dispersed, largely unorganised, and structurally weak. The result is a sometimes quite diffuse demand for change coming upon them from above. A fatalistic atmosphere of deep distrust between the various individual and organisational players and stakeholder levels is accompanied by an enormous need to acquire new knowledge, up-to-date management and policymaking skills (especially in the public sector) and (international) cooperation channels to master these challenges.

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4   http://ec.europa.eu/world/enp
5   www.policiesforculture.org
6   In this article the focus is on the Balkans, Central and Eastern Europe; Turkish projects have only recently started.

The field usually has little appreciation for the previous (often entirely politicised and ideologically charged) cultural policies. Many policymakers are often initially reluctant to understand the deep need for cultural policy reform: reform often happens in unguided transition towards a free market (cultural) economy. However, civil-society-based cultural scenes of Eastern European cities forcefully demand local cultural (policy) reform and development. Naturally, the focus of influential international donors (such as the Soros Foundation) on civil society development and participation (through contemporary arts and culture) had its share in bringing these independent players to the fore as well.

The ECF in shared ownership with its local partners assists cities to activate participatory processes with a holistic capacity-development approach addressing different policy levels and players.

In this situation, the ECF in shared ownership with its local partners assists cities to activate participatory processes with a holistic capacity-development approach addressing different policy levels and players: a multi-layered and long-term concept. It supports local and predominantly cultural initiatives rooted in civil society, but progressively also publicly funded cultural institutions, in strengthening their human and organisational capacities (through arts management training, strategic advice, elaboration of organisational development plans, structural support, etc.). This is intertwined with a community-based approach whereby local professionals reach out to their external working environment (colleagues) and the responsible city authorities, including policymaking bodies (e.g. through knowledge and awareness building, advocacy, lobbying campaigns, roundtables and public debates).

Some features have repeatedly proven to be critical for this work – even if ready-made models cannot seriously be designed in an all-encompassing manner and in circumstances that are still turbulently marked by (post-socialist) transition.

NEW KNOWLEDGE & SHARED LEARNING

Arts management training and the development of a body of knowledge in (local) cultural policymaking are still relatively young disciplines even in Western Europe. Given the ideological importance assigned to cultural education, some socialist countries (e.g. Yugoslavia) knew teaching and academic analysis in the field of (public) cultural administration even before cultural management emerged in the West.[7] Still, contemporary books and learning concepts/materials available to professionals and administrators in Eastern European cities (and in their own language!) remain scarce. Local cultural (policy) development in the transitional urban contexts of Eastern Europe represents a singular phenomenon, and calls for the development of new knowledge bodies and learning materials. The ECF's local experts and trainers, in cooperation with academic partners, have tried to answer this demand to some extent by formulating and publishing new analysis and training materials (in various languages).[8]

7   Dragicevic–Sesic (2009).

8   Arts Management in Turbulent Times (Dragicevic-Sesic & Dragojevic, 2006); The Arts, Politics & Change (2006); Guide to Citizen Participation in Local Cultural Policy Development for European Cities (Pascual & Dragojevic, 2007); Strategic Planning for Cultural Organisations (Varbanova, 2009), Cultural Policy in Turkey (2009). All available via www.eurocult.org

Success in applying newly developed materials largely depends on the creation of an open, interactive, collegial and trust-based learning environment – one that involves civic, public and policymaking stakeholders alike. Ideally, new approaches in this respect will replace the usual top-down, frontal and passive teaching traditions and rigid conceptual planning frameworks prevalent in many of our project locations. Such attempts to trigger shared learning and joint action requires experienced trainers who are familiar with local sensitivities and challenges, and capable of animating sometimes very heterogeneous groups throughout a long, complex and difficult process.

SYSTEMIC THINKING & SOLIDARITY OF THE PROFESSIONAL COMMUNITY

Systemic thinking focuses on the relation between different actors (or obstacles to their interaction) in total rather than looking into the issues of individual groups and stakeholders alone.[9] A typical phenomenon we regularly meet is indeed fundamental isolation and lack of communication between different stakeholder levels (independent scene, artists, public sector, local administration, policymakers, academia, etc.). Frequently, these levels are even further fractionalised by segregation, personality driven competition and power struggles from within their own constituency.

Often we mark the beginning of a capacity development project with a public forum (sometimes the first-ever of its kind on the spot). This makes the process accessible; stakeholders can express opinions, get to know different players and take a look at the various ends and actual issues of 'the system culture' in a particular city.

In the next step, we launch a long-term series of organisational capacity building workshops; if successful, these motivate a critical mass of local cultural activists and organisations to really become the driving force behind the envisaged local (cultural) policy development changes. Arts management skills and strategic advice deployed in such training processes tend to have a positive effect on strengthening individual management capacities and the organisations of those involved in a project.

A collegial group spirit is essential for the next steps, which range from organisational/human capacity building to the more systemic development of (policymaking) capacities on multiple levels. Ideally, this spirit originates in the training series. New confidence gained in these sessions allows participants to be more self assured in entering into debate with local administrators; it also helps them gradually to become a real force in local cultural policy development processes. Increasing solidarity among a number of key professionals from sufficiently profiled local cultural organisations (a solidarity emerging from learning together closely and repeatedly) can give project groups surprising weight and newfound appreciation in commencing reform processes. The core of such processes is the transformation of individual capacities into collaborative capacities and practice.

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9   Fritjof, Capra (1997).

INTERNATIONAL LINKS & INSPIRATION FROM 'OUTSIDE THE BOX'

Establishing cooperation across borders and lively links with partners in the wider Europe represents at the same time a goal and an effective means of urban cultural capacity development for the EU neighbourhood.

Professional exchange (excursions, study visits, placements, etc.) and international cooperation – firstly at a concrete project level, and secondly aiming at long-term working partnerships – are a central source of inspiration for developing and motivating structural reform in EU neighbourhood cities. Exposing emerging professionals to new and largely differing working realities can result in a deeply enlightening exchange of new concepts and professional approaches. If translated into lasting working relationships across the continent, such new professional links and channels can become a stabilising structural factor in city development.

PASSION, FLEXIBILITY & PERSISTENCE

Developing capacities for viable cultural development and achieving successful bottom up policy reform is a cumbersome task for cities in transition. The complexity of structural challenges, prevailing fatalistic attitudes, lack of resources, and vicious turbulence can endanger the processes of reform. Even small steps forward sometimes call for an almost inexhaustible sense of optimism and long-term thinking. Relentless passion for the arts, a strong will to develop new cultural paradigms as well as flexibility and inventiveness in structural adaptations are key (but not self-evident) qualities for change.

While the independent cultural sector in cities of the EU neighbourhood often display more of these key virtues for real progress – particularly passion, imagination and flexibility – consolidation can only happen in coalition with public institutions and local policymakers, whose positions in administrations are far from easy.

To negotiate compromises that will lead to working coalitions for real cultural development requires persistence. This can be significantly facilitated by offering international assistance, insights and solidarity from cities facing comparable challenges around the world. Agenda 21 for culture is therefore a leading reference framework for all EU Neighbourhood cities undergoing processes of local cultural policy reform and development.

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Biographical notes

Marie-Eve Bonneau

A graduate in art history of the Université du Québec à Montréal and Paris X–Nanterre and in cultural organizations management of the HEC Montréal, Marie-Eve Bonneau has been working at the Direction du développement culturel (ville.montreal.qc.ca/artandculture) since 2005. She has participated in the implementation of the Cultural Development Policy and in the elaboration of the Action Plan 2007-2017. She can be reached at the Direction du développement culturel, Ville de Montréal : culture@ville.montreal.qc.ca.

Simon Brault

Director General of the National Theatre School of Canada, Simon Brault is also Vice-President of the Canada Council for the Arts. Elected President of Culture Montréal in 2002, Simon Brault received the Keith Kelly Award from the Canadian Arts Conference in 2009 in recognition of his involvement in cultural development. He has recently published an essay entitled *Facteur C : l'avenir passe par la culture*.

Asma Chaabi

She made Moroccan history when she was elected the first woman Mayor of a major city Essaouira in September 2003. Her natural leadership, high energy and motivation, corporate background and international education came to a perfect synergy in the service of Essaouira and its citizens. Since taking office, Mrs. Chaabi has worked tirelessly to provide new services for her constituents, improve the city's infrastructure, bring new private investments and promote Essaouira as a World Class destination for artists, filmmakers and casual tourists. Mrs. Chaabi serves on several Foundation Boards and non-governmental organizations. She focuses on women and children issues and on the underprivileged. In May 2009, Mrs Chaabi was elected President of the IWF (International Women Forum) in Hong-Kong's Cornerstone Conference. Mrs. Chaabi is a member of the Political Bureau of the Party of Progress and Socialism (PPS); a center left political party in Morocco.

Jean-Robert Choquet

He has been the director of cultural development of Ville de Montréal since 2004. Among other things, he has led the elaboration of Montréal's Cultural Development Policy and played a pivotal role in the organization of the Rendez-Vous November 2007. Mr. Choquet is also a member of the monitoring committee of the Action Plan 2007-2017. Prior to his present appointment, he was general director of the Union des artistes and Ville de Montréal's director of communications. He can be reached at the Direction du développement culturel, Ville de Montréal : culture@ville.montreal.qc.ca.

Catherine Cullen

Since 2001, she has been Deputy Mayor in charge of Culture for the City of Lille, France. For the last 30 years, she has created, managed or supervised cultural projects and events, based on her experience of different cultures and artistic activities. After several years in publishing, editing and journalism, she became editor in chief of LIBER, the first European cultural supplement issued by *Le Monde, El Pais, Frankfurter Allgemeine Zeitung, The Times Literary Supplement and l'Indice.* She was also advisor to the French Presidency for the implementation of the Paris based Académie Universelle des Cultures. A free lance writer and translator, she has also contributed to many national and international meetings on various aspects of culture.

Philipp Dietachmair

Philipp is Senior Programme Officer at the European Cultural Foundation (ECF). He develops and manages local cultural policy- and capacity building programmes for the Eastern Neighbourhood states of the EU, Turkey, the Western Balkans and the Mediterranean. Next to his work for ECF, Philipp Dietachmair pursues PhD research studies in Cultural Entrepreneurship at the University of Utrecht.

Kurt Eichler

Kurt is the head of the cultural department of the city of Dortmund (Kulturbetriebe Dortmund). He is the chairman of the nationwide Fonds Soziokultur and the umbrella association for youth culture in Northrhine-Westfalia, and a member of the executive board of the German society for cultural policy (Kulturpolitische Gesellschaft). He studied regional planning, theatre and communication sciences and obtained a Dipl.-Ing. degree.

Elisabeth Gateau

Elisabeth Gateau is the first Secretary General of United Cities and Local Governments (UCLG). Building on her past experience as a local elected official in France, she previously held the position of Secretary General of the Council of European Municipalities and Regions (CEMR), the European section of UCLG. She then went on to oversee local government issues at the Secretariat of the European Convention, which prepared the draft Constitution of the European Union. In July 2004, Elisabeth Gateau's longstanding contribution to regional and local politics received special recognition through the Emperor Maximilian Prize award that acknowledges the outstanding efforts made to implement of the principle of subsidiarity and the Council of Europe's Charter for Local Self-Government. Elisabeth Gateau has dedicated her first and second terms as Secretary General to setting the basis for a strong UCLG by: increasing the role and influence of local government in global governance and making UCLG the main source of support for democratic, effective, innovative local government close to the citizen.

Carles Giner Camprubí

Carles Giner Camprubí is a cultural manager. Since 2007, he has been Secretary of Barcelona Council of Culture. Since 1988 he has developed numerous projects in the public, private and association fields. He coordinated the updating of the Barcelona Strategic Plan for Culture (2006). He has collaborated with several universities and has been speaker in congresses on cultural management and policies.

Sergius Gonzaga

He has held the position of Councillor (Secretario) for Culture at Porto Alegre City Council since 2005. He is Professor of Brazilian Literature at the *Universidade Federal do Rio Grande do Sul.* He had previously been Director of the Instituto Estadual do Livro and worked as cultural commentator on several TV channels. He has published many works. His latest book, *O Hipnotizador de Taquara*, was released in October 2009.

Irena Guidikova

Irena was born in Sofia. She studied in Bulgaria (Masters in Politics, Sofia University, 1992) and the United Kingdom (Masters in Political Philosophy, University of York, 1994). Since November 1994, she is a staff member of the Council of Europe, where she has held this consecutive positions: manager of a youth research programme; project officer for a project on democratic institutions and the future of democracy; member of the Private Office of the Secretary General; Head of Division, Directorate of Culture and Cultural and Natural Heritage.

Jon Hawkes

Jon is a Cultural Analyst with the Cultural Development Network and author of *The Fourth Pillar of Sustainability.* He has been Director of Community Music Victoria, a Fellow of the Community Cultural Development Board, Director of the Australian Centre of the International Theatre Institute, Director of the Community Arts Board and was a founder member of Circus Oz and Australian Performing Group. He can be contacted on jonhawkes@bigpond.com.

Bettina Heinrich

Bettina has more than 20 years of work experience in the field of cultural policy and practice. She has managed a government-supported training programme for senior employees of cultural institutions and administrations in the Federal Republic of Germany's new states, worked for the University of Applied Sciences in Potsdam, and for the German Association of Cities. From 2007 to 2009, she was Head of Department for Fundamental Cultural Policy Issues and Deputy Head of the Directorate for Cultural Affairs, at the Senate Chancellery of the Governing Mayor of Berlin. She can be reached at b.t.heinrich@gmail.com

Aunty Joan Hendriks

Aunty Joan Hendriks is a respected Elder and local Traditional Owner and Founding Chair of the Quandamooka Combined Aboriginal Organisations Forum. 'Aunty' is a term of respect within her community. The Forum would be pleased to provide further information about the culture and the 'Quandamooka Aboriginal Community Plan.' Please direct enquiries to the Quandamooka Forum Secretariat via nsiiho@bigpond.com.

Christopher Hudson

Christopher Hudson is a company director with Community Cultural Development New South Wales and works with the Local Government and Shires Associations of NSW, Australia. Christopher is interested in how arts practice works to create cultural change in organisations. He believes this phenomenon has relevance for cultural policy, especially as it applies to government.

Hernán Santiago Lombardi

The Minister for Culture of the Government of the City of Buenos Aires was born in Capital Federal and studied at the faculty of Engineering, Buenos Aires University, where he graduated as a Civil Engineer in 1988. He holds a Master in Marketing Management in Tourism (Glion Institute of Higher Education, Switzerland, 1990) and another in Economics (Higher School for Economics and Business Management, Buenos Aires, 1995-1997). He also participated in the Tourist Management Seminar (University of California, Berkeley, USA, 1993). At a national level, he was Minister for Tourism, Culture and Sports (2001); Secretary of State for Tourism (1999-2001) and Secretary for Tourism at Buenos Aires City Council (1999). Moreover, in 2002 and 2003 he was Advisor to the Government of Tierra del Fuego and the Government of the Province of Neuquén.

Jordi Martí

He is the Councillor for Culture, Barcelona City Council and the President of the Committee on Culture of United Cities and Local Governments (Agenda 21 for culture). Previously he was deputy director at the Centre for Contemporary Culture of Barcelona – CCCB (2004-2006) and general manager at the Institute for Culture (1999-2003 and 2005-2006). He has been a lecturer at the Pompeu Fabra University, the University of Barcelona, Ramon Llull University and the University of Salamanca, and a speaker at international culture policy and management seminars and congresses in Spain, Brazil, Panama, Costa Rica, Argentina and Uruguay. He has a degree in Educational Sciences from the University of Barcelona and has degrees in cultural management at the University of Barcelona and at Esade business school.

Lupwishi Mbuyamba

Executive Director of the Observatory of Cultural Policies in Africa. The observatory is located in Maputo (Mozambique). He is also the Chief Technical Advisor of the International Centre of Bantu Civilization – CICIBA. Musician and Musicologist, educated in Arts and Humanities, he is currently President of the International Federation for Choral Music. He held several professional international positions: President - International Music Council of UNESCO, President - International Society for Music Education.

Christine M. Merkel

Christine is the Head of the Division for Culture and Memory of the World of the German Commission for UNESCO, Coordinator of the German Coalition for Cultural Diversity and Vice-Chair of the Council of Europe Culture Committee. One of her recent landmark activities was the design and management of the international Essen/RUHR.2010 Conference of April 2007 "Cultural Diversity – Our Common Wealth", which initiated among other things the Under40 Pilot Programme of Young Professionals on Cultural Diversity (2008-2010, more under www.unesco.de).

Biljana Mickov

She is a culture researcher and manager, adviser of the Regional Minister for Culture in Vojvodina, Serbia. She works at the Museum of Contemporary Art of Vojvodina and Cultural Center of Novi Sad. She has worked at the City of Novi Sad's culture sector since 1997. She holds the European diploma at project management for culture (supported by UNESCO and EU Commission, Brussels. 2007- 2008). She was born in Novi Sad, Serbia, the place where she lives.

Jordi Pascual

He is the coordinator of the Committee on Culture of United Cities and Local Governments. Jordi is a geographer and cultural manager. He was a member of the European jury for the European Capital of Culture in 2010, 2011 and 2013. He is Professor of Cultural Management and Policies at the Open University of Catalonia and has published several books and articles on cultural policies, local development and international cooperation.

Paz Sánchez Zapata

Director General for Culture at the Institute for Culture and the Arts of Seville (2006-2009) and responsible for the programmes, festivals, institutions, and cultural and artistic facilities of the City Council. She had previously worked at the Government of Andalusia as Director of the Official Tourism School of Andalusia and in interregional cooperation projects, among others. She holds a degree in Biology (1976-1981) and a postgraduate degree in Business Management (1988-1989) and in Tourism Management.

Madeleine Sjöstedt

She is Vice Mayor of Stockholm, responsible for Culture and Sports issues. She is also chairman of the city's Culture Committee as well as the Sports Committee. Mrs. Sjöstedt has a degree in Law, with a specialisation in democracy and human rights, and has for many years, worked with different kinds of aid and development issues. Before engaging full time in politics, she was head of the organisation Cultural Heritage without Borders, an organisation that works with the restoration and preservation of the cultural heritage in the Balkan region. Mrs Sjöstedt is a member of the Swedish Liberal Party and has extensive experience in politics at both local and national level, as well as internationally, for example through her position as chair for IFLRY, International Federation of Liberal and Radical Youth.

Judy Spokes

Judy is currently Senior Advisor, Cultural Services with the Redland City Council. She was the Founding Director of the Cultural Development Network, which commissioned Jon Hawkes' influential publication, The Fourth Pillar of Sustainability: Culture's Essential Role in Public Planning. Judy can be contacted via: judy.spokes@redland.qld.gov.au.

Teixeira Coelho

He is Professor at the University of Sao Paulo, former Director of the Sao Paulo Museum of Contemporary Art, current chief curator of Sao Paulo Museum of Art and Coordinator of the Observatorio Itáu Cultural for Cultural Policies. He was also Director of the Department of Information and Artistic Documentation at Sao Paulo Department of Culture. As a writer, he received the 2007 Portugal Telecom Award for Literature for his book *História natural da ditadura*. He is also the author of the *Diccionario Crítico de Política Cultural* (Gedisa, 2009) and the novels Niemeyer: um romance and Furias da mente (published by Iluminuras, Sao Paulo), among others. He contributes to several newspapers, including *Folha de São Paulo* and *Estado de São Paulo* (Brazil) and *Punto de Vista* (Argentina).

Gottfried Wagner

He has been the Director of the European Cultural Foundation (ECF) since January 2002. He was previously the Director of KulturKontakt Austria, a non-profit organisation for educational and cultural cooperation with Central, Eastern and South-East Europe. He has also worked for the Austrian Ministry of Education, Science and Culture, with responsibility for educational cooperation with Central and Eastern Europe. He has a degree in Philosophy and German Literature from the University of Vienna.

Annex 1. Cities, local governments, networks, organisations and institutions related to Agenda 21 for culture (1 April 2009)

The Agenda 21 for culture is the first document that advocates for cultural development by cities and local governments. United Cities and Local Governments (UCLG) adopted the Agenda 21 for culture as a reference document for its programmes on culture and assumed the role of coordinator of the process subsequent to its approval. UCLG's Committee on Culture is the meeting point for cities, local governments and networks that place culture at the heart of their development processes.

CITIES AND LOCAL GOVERNMENTS THAT ARE USING THE AGENDA 21 FOR CULTURE IN THEIR URBAN POLICIES

Abidjan	ci	
Abrantes	pt	
Alcobendas	es	
Alhaurín de la Torre	es	
Amman	jo	*
Arcos de la Frontera	es	
Arenys de Mar	es	
Ares del Maestre	es	
Aubagne	fr	
Bajos de Haina	do	
Bamako	ml	*
Barcelona	es	*
Barcelona (Diputació)	es	*
Bari	it	
Belo Horizonte	br	
Berlin	de	
Bilbao	es	*
Bissau	gw	
Bobigny	fr	
Bogotá	co	
Bologna	it	
Brazzaville	cg	*
Bruc, el	es	
Buenos Aires	ar	*
Buenos Aires (Provincia)	ar	
Burgos	es	
Burguillos	es	
Cáceres	es	
Calafell	es	
Campdevànol	es	
Casarano	it	
Chacao	ve	

Colombes	fr	
Colomiers	fr	
Copenhagen	dk	
Córdoba	es	*
Córdoba	ar	
Corpus Christi	us	*
Coruña, A	es	
Créteil	fr	
Cuenca	ec	*
Cuenca (Diputación)	es	
Dakar	sn	
Desamparados	cr	
Dijon	fr	
Diyarbakir	tr	*
Dortmund	de	
Eivissa / Ibiza	es	
Eindhoven	nl	
El Atef	ma	
Essaouira	ma	*
Escazú	cr	*
Faro	pt	
Ferrara	it	
Ferrara (Provincia)	it	
Ferrol, el	es	
Gandia	es	
Gavà	es	
Gaza	pna	
Gaviao	pt	*
Genève	ch	*
Genova	it	
Getafe	es	
Gijón	es	
Girona	es	
Gironde (Conseil Général)	fr	*
Goteborg	se	
Goziantep	tr	
Granada (Diputación)	es	
Granollers	es	
Guédiawaye	sn	
Helsinki	fi	
Huesca	es	
Huy	be	*
Jun	es	
Junín	ar	
Kazan	ru	
Khan Younis	pna	*
Köln	de	
Lecce (provincia)	it	
Leipzig	de	

Lille	fr	*
Ljusdal	se	
Lleida	es	
Loire-Atlantique	fr	
Lomé	tg	
London (Greater London Authority)	uk	*
Lyon	fr	*
Machala	ec	
Macerata	it	
Malmoe	se	
Maputo	mz	
Mar del Plata	ar	
Mataró	es	
Medellín	co	*
Mendoza	ar	
Migjorn, es	es	
Modena	it	
Montevideo	uy	
Montréal	ca	*
Morón	ar	
Murcia, Región de	es	
Nanterre	fr	
Nantes	fr	*
Nord (Conseil Général)	fr	
Nova Iguaçu	br	
Novi Sad	sr	
Ouagadougou	bf	
Olot	es	
Palmela	pt	
Pays d'Aubagne et de l'Etoile	fr	
Pays Pyrénées-Mediterranée	fr	
Paz, la	bo	
Pécs	hu	
Pineda de Mar	es	
Plaine Comune	fr	
Ponta Delgada	pt	*
Porto Alegre	br	*
Puerto de la Cruz	es	
Puerto Montt	cl	*
Pyrénées Orientales (Conseil Général)	fr	
Quimper	fr	
Quito	ec	*
Ramallah	pna	*
Rambouillet	fr	*
Reading (Borough Council)	uk	
Recife	br	
Redland City	au	
Rhône-Alpes (Conseil Régional)	fr	*
Riga	lv	

Rio de Janeiro	br	*
Roma	it	*
Roma (Provincia)	it	
Roubaix	fr	
Sabadell	es	
Saint-Dénis	fr	
Saint-Étienne Métropole	fr	*
Sainte Anne	fr	*
San Miguel de Allende	mx	
San Salvador - OPAMSS	sv	
Sanaüja	es	
Sant Mateu	es	
Santander	es	
Santisteban del Puerto	fr	
Sâo Luís	br	
Sâo Leopoldo	br	
Sédhiou	sn	
Seine-Saint Denis (Conseil Général)	fr	*
Serra d'en Galceran, la	es	
Sétif	dz	
Sevilla	es	*
Silves	pt	*
Spezia, la	it	
Steve Tshwete	za	
Stockholm	se	*
Stuttgart	de	
Strasbourg	fr	*
Tallinn	ee	
Tandil	ar	
Telde	es	*
Torino	it	*
Toronto	ca	*
Toulouse	fr	
Tournefeuille	fr	
Tripoli	lb	
Venezia	it	*
Victoria	au	
Vilanova, la	es	
Vila-real	es	
Villa el Salvador	pe	
Vitória	br	
Vojvodina	sr	
Wanganui	nz	
Zaragoza	es	
Zouk Mikael	lb	
Zubía, la	es	

ASSOCIATIONS AND NETWORKS OF LOCAL GOVERNMENTS THAT ARE USING THE AGENDA 21 FOR CULTURE AND/OR HAVE DISSEMINATED THIS DOCUMENT

ADMP - Association des Directeurs des Affaires Culturelles de Midi-Pyrénées	fr	
Asociación Chilena de Municipalidades	cl	*
Associació Catalana de Municipis i Comarques	es	
Association des Maires du Sénégal	sn	
Association of Palestinian Local Authorities	pna	
Arts et la Ville, les	ca	
Bureau de CGLU pour le Liban, la Syrie et la Jordanie - UCLG Office Lebanon, Syria, Jordania	lb	*
CCRE - CEMR - Council of European Municipalities and Regions	int	
Centre of Expertise on Culture and Communities, Simon Fraser University	ca	
CGLU - Africa	int	
Citta Unite - CICU	it	*
Cités Unies France - CUF	fr	*
Cités Unies Slovaquie	sk	*
COMURES - Corporación de Municipalidades de la República de El Salvador	sv	*
Coordinamento Agende 21 Locali Italiane	it	
Creative City Network of Canada	ca	
Cultural Development Network - Victoria	au	
Deutscher Städtetag	de	
Educating Cities, International Association of	int	
Eurocities	int	
FAL - Foro de Autoridades Locales	int	
FAMP - Federación Andaluza de Municipios y Provincias	es	
FAMSI - Fondo Andaluz de Municipios para la Solidaridad Internacional	es	*
Federación Colombiana de Municipios	co	*
FNCC - Fédération Nationale des Élus à la Culture	fr	
FEMICA - Federación de Municipios del Istmo Centroamericano	int	
FEMP - Federación Española de Municipios y Provincias	es	
FLACMA	int	
FMC - Federació de Municipis de Catalunya	es	
Indian Heritage Cities Network Foundation (IHCN-F)	in	
Interlocal	int	
Local Councils Association of Punjab	pk	
Local Government Association of New South Wales	au	
Mercociudades	int	
Metropolis	int	
National Municipal League of Thailand	th	
Rencontres, les	int	*
Sigma	int	
Territoires et Cinéma	fr	*
UCLG-ASPAC	int	
UCLG-MEWA	int	*
Union of Local Authorities of Israel - ULAI	il	

NATIONAL AND INTERNATIONAL ORGANISATIONS AND INSTITUTIONS THAT HAVE GIVEN SUPPORT AND/OR DISSEMINATED THE AGENDA 21 FOR CULTURE

Academica Group	sr
Aide aux Musiques Innovatrices - AMI	fr
Arcade	fr
ARCI	it
ARPE - Agence Régionale pour l'Environement (Midi-Pyrénees - France)	fr
Artfactories	int
Art4Development.Net	int
Asociación Plan Estratégico de Burgos	es
Association de Coopération Inter-Régionale - Les Chemins de Saint Jacques de Compostelle	fr
Banlieues d'Europe	int
Bilgi University - Istanbul	tr
Brandt Associados	br
Büro für Kulturpolitik und Kulturwirtschaft - Office for Cultural Policy and Economy	de
Canadian Cultural Observatory	ca
CANWA - Community Arts Network Western Australia	au
CEDEAO	int
CENTRAD	es
Centre Interdisciplinaire sur les Droits Culturels	mr
Centre for Local Government - University of Technology Sydney	au
Centro Internazionale di Studi sui Paesaggi Culturali	it
CIDOB	es
Chitalihste LIK Community Centre, Pleven	bg
Community Music Victoria	au
Consell de l'Audiovisual de Catalunya	es
Consejo Nacional de la Cultura y las Artes de Chile	cl
Convenio Andrés Bello	int
Cosmopolis - Vrije Universiteit Brussel	be
Council of Europe	fr
Creative Communities	uk
Creative Cultures	uk
Creative Exchange	uk
Creative Partnerships	uk
Cultideias	pt
Cultural Policy Institute - Moscow	ru
Culture Action Europe - EFAH	int
Culture Concepts	de
Culture et Dévéloppement	int
Culture Montréal	ca
Culture pour tous - Culture for all	ca
Democracy through Culture - Development Centre	ua
Design Connection - Brainport	nl
Development Gateway	int
Deutsche UNESCO-Kommission	de
Ebenes'Art - Association culturelle et artistique - Cameroun	cm

ECUMEST	ro
ENCATC - European Network of Cultural Administration Training Centres	int
ERICArts	int
EUKN - European Urban Knowledge Network	int
Euricur	nl
European Cultural Foundation - ECF	int
European Union	int
Expeditio - Center for Sustainable Spatial Development	me
Fabric, the - Regional Cultural Resource Center, Gabrovo	bg
Federation of Coalitions for Cultural Diversity	int
Fórum Cultural Mundial	br
Foundation for Urban Projects and Research	bg
FUNARTE - Ministério da Cultura de Brasil	br
Fundació Fòrum Universal de les Cultures	es
Fundació Interarts	es
Fundación Germán Sánchez Ruipérez	es
Government of Lesotho	ls
Graduate School of Creative Cities of Japan - Osaka City University	jp
Groupe 30 Afrique	int
Hóminus, Instituto	br
IFACCA - International Federation of Arts Councils and Culture Agencies	int
INCD - International Network for Cultural Diversity	int
INCP - International Network on Cultural Policies	int
Information + Cultural Exchange	au
Instituto de Cultura del Sur	es
Instituto Interuniversitario para la Comunicación Cultural (UC3M-UNED)	es
Instituto Saberes e Cuidados Ambientais - ISCA	br
Institut de Drets Humans de Catalunya	es
Isandla Institute	za
Istanbul 2010	tr
Itaú Cultural	br
Kyrgyz National University	kg
Kulturmanagement Network	int
LabforCulture	int
Ministère de la Culture, des Communications et de la Condition fémenine du Québec	ca
Ministério da Cultura de Brasil	br
Ministerio de Asuntos Exteriores y de Cooperación - AECID - Gobierno de España	es
Ministerio de Cultura - Gobierno de España	es
Mitsubishi UFJ Research and Consulting Co. Ltd.	jp
Mots à Màcher	fr
Municipal World	ca
Municipalidad y Cultura	int
NLI Research Institute	jp
Observatoire des Politiques Culturelles	fr
Observatorio de la Sostenibilidad en España	es
Observatorio Vasco de la Cultura	es

OCPA - Observatory of Cultural Policies in Africa	int
OEI - Organización de Estados Iberoamericanos	int
OIKOS - Observatorio Andaluz	es
Oscar Araripe Foundation	br
Österreichische Kulturdokumentation	at
PARCUM - Parlamento Cultural del Mercosur	int
Philippine Association of Museums	ph
Power of Culture, the	nl
Pro Cultura Foundation	pl
Proyecta Cultura	ar
Red Cultural del Mercosur	ar
Relais Culture Europe	fr
Roberto Cimetta Fund	int
SEGIB - Secretaría General Iberoamericana	int
Setepés	pt
Sinapsis	es
Technical University of Dresden	de
Terre est Ronde, la	fr
Topo, Agence	ca
UEMOA	int
UNESCO	int
UN-HABITAT	int
Universidad de Córdoba	es
Universidad de la Coruña - Interea	es
Univesitat de Barcelona	es
Universitat de Girona	es
Universitat Jaume I	es
Universitat de València	es
Université de Lyon 2	fr
Universiteit van Amsterdam - UvA (AMIDSt)	nl
University of Liverpool	uk
University of Queensland	au
URBACT	int
Urban Futures Ltd	uk
Xunta de Galicia	es

This list is elaborated with the available information, provided by cities, local governments, institutions and organisations. If you wish to make any contribution, observation or suggestion, please contact us.

In italics, cities and local governments that have communicated its formal adoption of Agenda 21 for culture

Official member of UCLG's Committee on Culture

Annex 2. Imaginary city map

▨ culture 21

Agenda 21 for culture	المفكرة الحملية 21	Axenda 21 da cultura	Kültür için Gündem 21	Agenda 21 för kulturen
Agenda 21 de la culture	Agenda 21 de la cultura	Agenda 21 della cultura	Agenda 21 za kulturu	Завдання на 21 століття для культури
Agenda 21 de la cultura	Agenda 21 für Kultur	Agenda 21 da cultura	Програма 21 за култура	文化のためのアジェンダ21

imaginary
city map

United Cities and Local Governments
Agenda 21 for culture
List of cities, local governments and organisations
1 April 2009

The Agenda 21 for culture, approved on 8th May 2004, is the first document that advocates for cultural development by cities and local governments. United Cities and Local Governments – UCLG adopted the Agenda 21 for culture as a reference document for its programme on culture and assumed the role of coordinator of the process subsequent to its approval. The Committee on Culture of UCLG is the meeting point for cities, local governments and networks that place culture at the heart of their development processes.

The Agenda 21 for culture celebrates its 5th anniversary on 8th May 2009. It is a pleasure to mark this celebration with a special proposal. A map of our imaginary city is the result. More than ever, the Committee on Culture expresses a sincere gratitude to all the persons and organisations that are working together in this endeavour.

plan de la ville
imaginaire

Cités et Gouvernements Locaux Unis
Agenda 21 de la culture
Liste de cités, gouvernements locaux et organisations
1 avril 2009

L'Agenda 21 de la culture, approuvé le 8 Mai 2004, est le premier document qui établit un engagement des villes et des gouvernements locaux en faveur du développement culturel. Cités et Gouvernements Locaux Unis – CGLU a adopté l'Agenda 21 de la culture comme document de référence de son programme en culture et joue le rôle de coordinateur du processus postérieur à son approbation. La Commission de culture de CGLU est le point de rencontre de villes, gouvernements locaux et réseaux qui situent la culture au cœur de leurs processus de développement.

L'Agenda 21 de la culture fête son 5ème anniversaire le 8 Mai 2009. Nous voulons marquer cette célébration d'une manière spéciale. Ce plan de notre ville imaginaire en est le résultat. La Commission de culture souhaite remercier tout particulièrement les personnes et organisations qui travaillent ensemble dans cette initiative.
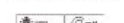
plano de la ciudad
imaginaria

Ciudades y Gobiernos Locales Unidos
Agenda 21 de la cultura
Lista de ciudades, gobiernos locales y organizaciones
1 de abril de 2009

La Agenda 21 de la cultura es el primer documento que establece un compromiso de las ciudades y los gobiernos locales para el desarrollo cultural. La organización mundial Ciudades y Gobiernos Locales Unidos – CGLU adoptó la Agenda 21 de la cultura como documento de referencia de su programa en cultura y asumió un papel de coordinación del proceso posterior a su aprobación. La Comisión de cultura de CGLU es el punto de encuentro de ciudades, gobiernos locales y redes que sitúan la cultura en el centro de sus procesos de desarrollo.

La Agenda 21 de la cultura celebra su quinto aniversario el 8 de mayo de 2009. Queremos marcar esta celebración de una manera especial, con este plano de nuestra ciudad imaginaria. La Comisión de cultura expresa una gratitud muy sincera a todas las personas y organizaciones que trabajan conjuntamente en esta iniciativa.

www.agenda21culture.net