Guide to Citizen Participation
in
Local Cultural Policy Development
for European Cities

Authors
Jordi Pascual i Ruiz
Sanjin Dragojević

With an Introduction by Philipp Dietachmair

Interarts Foundation_Barcelona
ECUMEST Association_Bucharest
European Cultural Foundation_Amsterdam

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Forward by: Corina Şuteu
Edited by: Hanneloes Weeda_European Cultural Foundation
Copy editor & production by: Ştefania Ferchedău_ECUMEST Association
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European Cultural Foundation
5 Jan van Goyenkade
1075 HN Amsterdam, The Netherlands
www.eurocult.org

South East Europe TV Exchanges
95 Avenue du Diamant
B-1030 Brussels, Belgium
www.seetv-exchanges.com

ECUMEST Association
9-11 Selari St.
(Curtea sticlarilor)
030068 Bucharest, Romania
www.ecumest.ro

Interarts
272 Carrer Mallorca,
9th floor
08037 Barcelona, Spain
www.interats.net

Foreword

by Corina Şuteu
President of the ECUMEST Association, Bucharest; Director of the Romanian Cultural Institute, New York

This book aims to identify concretely who the makers and shakers of local cultural policies are in today's Europe, and, by doing so, to put forward the theoretical premises that frame the future evolution of local urban policies - those that directly influence the individual's level of cultural participation and well being. Culture, as a fourth pillar of development in relation to human rights, and urban space as *the* place for cultural participation, are only two of the key issues discussed in the guide.

However, the reshaping of local cultural policies and the shift from the traditional top-down model, where cultural policies in Europe were supposed to be the mere implementation of the enlightened vision of elitist administrators, to a new process that actively renegotiates the relationship between the individual, society and the state's capacity to respond to citizens' cultural needs, has only now begun to earn the attention it deserves, within the global context. This is partly due to the fact that, ever more, the 'users' are also the 'shapers' of the present world, a fact which local cultural policies can not ignore. And also because the once pioneering Anglo-Saxon preoccupation with communities and their active role in shaping democratic behaviour through cultural emancipation has, in fact, become commonplace. Moreover, a not very large, but very strong intellectually motivated circle of experts has been dedicating its energy and faith to independently supporting and furthering the Council of Europe's and UNESCO's efforts on the issue of the relationship between local and regional development and cultural policy.

It is, indeed, difficult to stand back and put such a complex matter as 'citizen participation in local cultural policy development' into a coherent perspective. This guide owes this rare possibility to the astute perception of a small group of NGOs and individuals, and the generous financial support of the EU. The importance of the guide to assess and comprehend this complex phenomenon - by offering tools to understand past processes in order to empower future ones - and to legitimise it further, will be revealed in time.

Contents

Introduction

Establishing a proactive, responsible citizenry and fostering citizens' participation in European policy-making is easiest activated on local level. Policies developed and implemented on local level concern the immediate personal living environments of European citizens. Locally responsible public administrations and political decision-makers work closer to their citizens, are often better able to reach their citizens, and are more accessible for them. The relation of the average EU citizen to the mayor of his/her hometown is likely to be more immediate and direct than to a representative of an EU institution in Brussels. Nevertheless, citizens experience the impact of EU policies and indeed of any standard set at European level most directly where it concerns individual ways of living in their cities and municipalities. Belonging to Europe, as well as developing a certain 'personal ownership' of the European Union as common polity of its citizens has first and foremost to start close to our hearts and minds – hence on a local decision-making level. This implies that political decisions made on EU level and European values endorsed across the continent, ideally also have to permeate local cultural policies.

A vibrant, diverse and inspiring cultural life to which citizens of all local communities and subcultures have access and can connect with, makes up a substantial part of the social fabric that determines functioning and attractive living localities – the quality of life that a place offers. What makes an individual a *citizen* (or not) of a particular town or place is largely determined by cultural aspects. The specific cultures of the communities we were born, raised and educated in and the local cultures of the place(s) we have been residing in since and that we live in at the moment, shape our perception of representing a fully-fledged citizen of a locality. There, we cultivate local lifestyles, participate in local cultural life and contribute to the cultural patchwork that our hometowns are made of. Whether the local communities we live in are closed or open, boring or inspiring, vibrant or dying, satisfying or disillusioning and, last but not least, poor or wealthy, is also dependant on how a city or town approaches its cultural affairs and sets its policies. European citizens should have a fundamental 'personal interest' to participate in local cultural policy-making. At the same time, policy-makers need to encourage and safeguard civic participation in cultural policy development in order to continuously nourish 'the cultural arena as a crucial component of democratic life, parallel to formal structures and institutions, such as parliament'[1].

The 'diversity' aspect in the 'Unity in Diversity' motto of the EU is firmly ingrained in the broad variety of local cultural communities across Europe. Maintaining, developing and interconnecting these cultural diversities on local level are socio-political challenges of the highest relevance for the integrating European Union and further upcoming enlargements. To cherish local cultural diversities and communicate their specificities to all present and future EU citizens in an inspiring way is an essential tool to foster their sense of belonging to the European project. In return, this may increase social cohesion among EU citizens. It may also contribute to a better handling of current integration challenges, by complementing the politically charged route with a more citizen based one. Improving the individual perception of the richness of shared European cultures and the benefit of common values based on them may also counteract citizens' current reservations against the culturally 'other' and unknown entering the Union in past and future enlargement rounds.

European cities are greenhouses of cultural resources, but also form the basis of challenges stemming from the local diversity of indigenous or immigrated cultural communities living in them. Cities have therefore to assign special importance to local cultural development policies. They are the places which have all the potential to pool an inspiring mix of local cultural specificities and promote European Union values in a way which makes immediate

[1] Francois Matarasso, *Many Voices*: The importance of cultural diversity in democratic society, Speech about cultural diversity and European Cultural Policy, Vara, Sweden, 2006; http://homepage.mac.com/matarasso

sense to their citizens. By doing so, cities take over an essential role in complementing political EU integration measures on an overall community level. Their policies in the field of culture ideally target the softer issues of making EU development more tangible and relevant for its citizens. Furthermore, cities host creative potential, they are the powerhouses of the European Union's creative competitiveness on global scale. The substantial economic, social and cultural advantages that this 'civic creativity' brings with it, however, still need to be further developed and carefully safeguarded. This calls for the creation of up-to-date local cultural policy frameworks, which encompass all citizens concerned by them. Cities can only achieve these goals by means of an inclusive, democratic and 'participative' formation of new cultural policies, which provide clear meaning to everybody living in them.

This guidebook introduces various concepts and practical approaches for such a 'participative' elaboration of cultural policies and pools the experience of several European cities in this field.

Citizen participation in culture-based local development

Over the past 20 years many cities in the Western countries of the EU, in the new EU member states and also in the candidate countries, have increasingly tackled the issue of citizen participation in culture-based local development. Part 1 of this guide discusses the term 'cultural participation', the meaning of which ranges from the cultural involvement of activist organisations, to the attendance of local cultural activities by a certain audience, or the everyday culture practised by a city's inhabitants. The contents of this guide, however, focus on processes of cultural policy formation. The guide shows how cities across Europe have managed to directly cooperate with organised civil society and local inhabitants to this end. The issues addressed cover the establishment of cooperation between city officials and civic stakeholders representing the local cultural field, as well as fostering cultural policy dialogue between the city and its citizenry as such.

As Jordi Pascual argues in his text for this guide, 'the participation of citizenry in elaborating, implementing and evaluating policies is no longer an option, but a characteristic of advanced democracies'. Despite still existing deficiencies, citizen interaction and civil society involvement have meanwhile become rather mainstream in decision-making processes – especially in Western European cities.

In the 1990s, the formulation of local cultural policies in a 'participative' way, gradually also became an essential ambition of civil society based cultural organisations in the new democracies of Central and Eastern Europe. Firstly, a handful of strong, independent actors and NGOs dealing with various new fields of cultural expression started to establish an alternative scene especially rooted in urban civil society. Unconventional art productions and innovative creative approaches opened new thematic areas which allowed for the development of a vital cultural alternative to the output of the established public institutions. International contacts and support, as well as the involvement of a highly motivated young generation of cultural activists, helped these NGOs to become important actors of an otherwise non-existent contemporary cultural life in the cities of Central and Eastern Europe.

On a policy level the collapse of the formerly centralised systems of governance, along with increasing democratisation and administrative decentralisation, urgently required the reactivation or complete redevelopment of decision-making processes for culture at local level. Local actors developed more and more a sense of taking matters into their own hands and solving problems directly, on the spot, instead of referring to the super-ordinate levels of former decision-making structures. Despite the increasingly vital role civil society based organisations played in delivering cultural services to urban communities, they often did not have a sufficient say in the ongoing processes of cultural policy reform in their cities. Time and time again the outdated structures of cultural city administrations were too occupied with managing the ongoing crises of the public funded cultural institutions under their

responsibility. The integration of new civil society based players to cultural policy reform and the alignment of decision-making processes to local citizens' requirements was an entirely new concept for post-socialist city administrations, which met with certain reluctance.

The *European Cultural Foundation*, the *ECUMEST Association* and its local partners in Central and Eastern Europe have been conducting programmes in the past six years that have been addressing precisely these deficiencies. The *Policies for Culture*[2] initiatives have assisted local cultural NGOs to establish communication links with the authorities and to become involved in decision-making processes at city level. The projects connected public authorities, public funded cultural institutions, independent cultural organisations and other potential stakeholders (media, private sector) in a process of balancing differing points of view on issues of mutual interest in the field of local cultural development.

At the same time organisations such as the *Interarts Foundation* and several civil society or city-based European networks[3] for the arts and culture have been broadly collecting, researching and disseminating experiences of predominantly Western European cities in the field. A comparative exchange of best-practice knowledge and a broad promotion of mechanisms to secure citizen participation in local decision-making for culture, however, have rarely taken place on an overall European level (especially between East and West).

While the actual development and day-to-day 'maintenance' of a vibrant cultural life is still most effectively safeguarded by cities and their inhabitants, exchange of knowledge and pinpointing the importance and 'added-value' of 'participative' local cultural policy-making for the European Union, needs to be complemented by civic actions on an overall European Community level. Furthermore, knowledge exchange and sharing practical experience throughout the EU may further encourage cities and local civil society organisations to look beyond the local cultural remit and participate in Europe as a cultural project as such. This is why the three organisations mentioned above have launched the project 'Active Citizens – Local Cultures – European Politics' which has resulted in the 'Guide to Citizen Participation in Local Cultural Policy Development for European Cities' at hand.

The project has collected a broad range of experiences in 'participative' local cultural policy-making in cities of Eastern and Western Europe. It has analysed current achievements in the field and pooled practical skills available across Europe. The practice-based contents of this guide build on the outcomes of a fact search and collection realised throughout 2006. This search was based on the recorded practice of several European cities that have taken part in the programmes of the organisations which have published this guide. In addition, the results of a working meeting gathering city representatives and high-level experts for a comparative analysis or 'mirroring' of the current state of European knowledge and practice in the field of civic participation for the development of urban cultural polices have been incorporated[4].

Guide to Citizen Participation in Local Cultural Policy Development for European Cities

The guidebook at hand aims to establish principles of civic participation as self-evident standard measures of all present and future cultural policy-making processes in cities across Europe. To this end it tries to establish a flexible methodological framework which shows what the different local actors concerned (culture professionals – decision-makers – civil society/citizens) have to take into consideration when designing new cultural policies for their cities, in an inclusive and 'participative' way. Giving local cultural communities a central role in the policy-formation dialogue, and involving all civic and public stakeholders concerned in the

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[2] www.policiesforculture.org

[3] e.g. Eurocities Network (www.eurocities.org), Association of European Cities & Regions for Culture (www.lesrencontres.org), Eurocult21 Project (www.eurocult21.org), etc.

[4] The proceedings of this meeting, which took place in September 2006 in Barcelona, and all background papers presented there by city representatives and individual experts are available from www.policiesforculture.org.

discourse on urban cultural development should become a European standard principle for all cities across the continent.

The results of the Barcelona working meeting have shown that differing approaches to civic participation in local cultural policy-making are being applied in European cities. It has become obvious that local cultures and traditions also influence the way urban policies are designed. This also concerns the level and actual modes of civic engagement in local cultural decision-making in the different examples of urban practice included in this guide. The following chapters try to do justice to the diversity of approaches, by introducing several different principles and concepts of civic participation in local cultural policy-making. The aim is not so much to propose a rigid and exclusive how-to-do-it methodology, but to *inspire* the reader to find solutions which can work in his/her own specific local context.

This guidebook was made for civil society based cultural organisations, professionals working in both the independent and publicly financed cultural sphere, and especially for decision-makers who are responsible for cultural policy development in the local authorities and public administrations of cities across Europe. Furthermore, this publication addresses civil society and city-based European networks dealing with culture, all relevant EU decision-making bodies and indeed any interested EU citizen.

The guide consists of two different parts. The first chapters introduce a number of concepts and notions of culture and citizen participation in contemporary European cities. An in-depth understanding of the more abstract principles presented in part one, is essential for putting the practical steps proposed in part two into practice. Both parts are underpinned by examples, introducing the experience of some of the cities researched and the proposals made at the Barcelona experts meeting. This should allow readers to identify workable measures and realistic ways to functioning in their own urban environments.

In the first chapters Jordi Pascual introduces a number of concepts and issues currently determining the European discourse on civic participation in local cultural policy development. These should be taken into consideration before entering concrete planning measures as outlined in the second part of this guide:

Culture and human rights → Building the fourth pillar: culture → Playing the local/global challenge → Diversity in motion → The meaning of participation in policy-making → Towards a new notion of citizenship → Cultural mapping and planning → Institutional innovation.

Following this, Sanjin Dragojević proposes a series of subsequently realised measures and practical questions to consider when establishing participative local cultural development processes. Decision-makers, culture professionals and civil society involved shall regard the following essential steps of taking action:

Diagnosis of problems and opportunities, advantages and disadvantages → Definition of main aims and priorities of action → Definition of key players → Critical points of action → Point of departure → Mapping cultural resources → Undertaking the development of a strategic plan, or not? → Main dangers and how to overcome them → basic tools, instruments and measures → Procedures of monitoring and phase evaluation.

In order to fully cover the complexity and broad range of issues to be touched upon when talking about civic participation and urban cultural policy development, a selected list of essential further reading proposals will conclude the guide.

The theoretical concepts and practical measures introduced in this guidebook are further accompanied and illustrated by a film documentary. A TV programme featuring examples and experience of cultural activists and local decision-makers in the cities of

Barcelona, Lille, Zagreb and Timişoara will be shown by broadcasters across Europe in 2007. This documentary has been produced by *SEE TV Exchanges* from Brussels.

Part 1

On Citizen Participation in Local Cultural Policy Development for European Cities

by Jordi Pascual i Ruiz

Jordi Pascual i Ruiz is a researcher in cultural policies and local development. He is the coordinator of the "Working Group on Culture" of United Cities and Local Governments (UCLG), for the Institute for Culture – Barcelona City Council, the main aim of which is to disseminate Agenda 21 for Culture (www.agenda21culture.net). Jordi Pascual i Ruiz is the author of several articles and research reports on cultural policies and local development, including: "Local cultural strategy development in South-East Europe. Building on practice and experience" (*Policies for Culture*, 2003), "Culture, connectedness and social cohesion in Spain" (Canadian Journal of Communication, 2002) and "Third system: arts first! Local cultural policies, third system and employment" (Interarts Foundation - European Commission, 1999).

On Citizen Participation in Local Cultural Policy Development for European Cities

Culture and human rights → Building the fourth pillar: culture → Playing the local/global challenge → Diversity in motion → The meaning of participation in policy-making → Towards a new notion of citizenship → Cultural mapping and planning → Institutional innovation.

Summary

There are several forces today that are threatening the autonomy of culture and the critical content that constitutes its very essence; cultural fundamentalism and the instrumentalisation of culture, for example, have grown to be quite forceful influences in European cities. These threats are contested by the emphasis that is being laid on the relationship between culture and human rights. Today, more than ever, the process of human development, which is individual to each person, remains incomplete without the contribution of culture that broadens the possibilities of choice and allows each individual greater freedom. If there are rights to culture, then the door of public responsibility, and thus the need for cultural policies is wide open. The relationship between culture and human rights has created a cultural diversity *momentum* and is generating a new paradigm, whereby the participation of the citizenry and the implementation and evaluation of policies is no longer an option, but a characteristic of democracy. One of the main challenges of our societies is to give visibility to and to legitimise the processes of construction and reconstruction of citizens' *imagineries*, or narratives - the origination of new cultural forms. Cultural mapping, cultural planning and institutional innovation are building the fourth pillar of development (i.e. culture). The process towards cultural citizenship is slow. Courage and leadership are needed, as well as a new alliance between the cultural spheres and the citizenry.

1. Culture and human rights

"Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits".

This is Article 27 (1) of the Universal Declaration of Human Rights (1948)[5]. Do European citizens know that this right exists? What does "cultural life" mean exactly? And what is "participation"? Which "community" is the Declaration referring to? How are European states implementing this fundamental right? And cities? What are the policy implications of this article? Are there obstacles to monitoring its implementation? These questions, sadly, are not raised very often and, therefore, neither are they answered.

The concept of "culture" is extremely complex to define and its semantic field of meaning is so broad that it inevitably leads to misinterpretations or misunderstandings. Contemporary definitions of culture, such as those made by UNESCO or by *Agenda 21 for culture*[6], and the growing importance of the paradigm of cultural diversity (see below) illustrate that the understanding of "culture" may be heading more towards its original meaning of a "dynamic process", one that creates freedom. The definition of culture as a dynamic process is mirrored in debates on the validity, necessity, and even urgency of linking culture to human rights. Eduard Delgado stated in 2001 that "cultural policies guided by

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[5] www.un.org/Overview/rights.html
[6] www.agenda21culture.net. See also Box A: below

values take into consideration that culture is a human right, with roots in the most basic part of human dignity" [2001, 54]. This is probably the keyword: human dignity. We are living in an age of rising fundamentalism and relativism that often infringe upon the respect for the human dignity of individuals. The appeal that culture is associated to human rights can prevent anyone from using culture, or cultural diversity, to justify oppression or exclusion, or commit outrages to human dignity. But not only fundamentalism is a danger for cultural freedom. The "passage" from fordism to post-fordism, from modernity to post-modernity, has been accompanied by a new role for culture, as a "last resource" or a "regulatory element" in society. Culture is expected to create jobs, to improve the image of the city, to regenerate neighbourhoods... Today, culture is "required" to play a role in society. Mass consumption, commodification, cultural "theming" and iconic buildings belong to this "requirement". Therefore, it is not surprising that there is a fear that culture might lose its autonomy and the critical content that constitutes its very essence. An example of this fear of instrumentalisation is the text *European Cultural Policies 2015. A Report with Scenarios on the Future of Public Funding for Contemporary Art in Europe,* by iaspis & eipcp [2005]. There are fears of 'dumbing down' culture in an overwhelming *societé du spectacle* (Guy Débord) that hides inequality and uses culture as the *last resource* (George Yúdice), that invites us to *amuse ourselves to death* (Neil Postman). Some cultural strategies elaborated by European cities during the last decade follow the paradigm of instrumentalisation; of course, these strategies do not use this all too dangerous word, but an analysis of the programmes and the actions they prioritise, or an evaluation of the actions implemented (a few years later, if this has taken place at all), often show the success of this paradigm, at the expense of other programmes and actions that might promote cultural access and cultural participation. Cultural rights are rarely considered when a city elaborates a cultural strategy.

The main notion we are concerned with here, is that the human development project, which is individual to each person, remains incomplete without contributions from the field of culture. In its dynamic diversity, we may add, culture is said to broaden the possibilities of choice and allows each individual greater freedom. Article 3 of the Universal Declaration on Cultural Diversity[7] is clear:

> *"Cultural diversity widens the range of options open to everyone (...) as a means of access to achieve a more satisfactory intellectual, emotional, moral and spiritual existence".*

This formulation relates culture, or cultural diversity, to the definition of freedom proposed by Amartya Sen, Nobel Prize Winner for Economics in 1998, as a process that widens options. Concerning Sen: "freedom means 'enhancing the lives we lead and the freedoms we enjoy,' in other words, 'expanding the freedoms we have reason to value,' so that our lives will be 'richer and more unfettered' and we will be able to become 'fuller social persons, exercising our own volitions [capacities for deliberate choice] and interacting with – and influencing – the world in which we live.' (...) In his view, positive freedom is 'intrinsically important as the pre-eminent objective of development,' that is, of public policy" [Garrett, 2003].

This definition of freedom lies at the base of the work of the United Nations Development Programme and the calculations of the Human Development Index. Mark Malloch Brown, UNDP administrator for several years, has said: "Human development is first and foremost about allowing people to lead the kind of life they choose - and providing them with the tools and opportunities to make those choices" [UNDP, 2004]. It is also said that cultural freedom is achieved in an individual in a process that relates emotion to critical knowledge, and each individual with society and his territory. A personal disposition, we might even say an individual responsibility, is no doubt necessary to conquer the spaces of

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[7] http://unesdoc.unesco.org/images/0012/001271/127160m.pdf

freedom. In this sense, *Agenda 21 for culture* states that "the cultural identity of each individual is dynamic" (article 13). But, as Sen explains, there is a fine line to walk between "raw capacity", "capability" and "activity". Policies are needed to fill the spaces in between.

The Universal Declaration of Human Rights, and the International Covenants, on Civil and Political Rights (1966)[8], and on Economic, Social and Cultural Rights (also 1966)[9] form the foundation of the relationship between culture and human rights. But it has been more recently that UNESCO, in the Universal Declaration on Cultural Diversity (2001), and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005)[10], has offered the clearest link between culture and human rights, as far its capacity for implementation is concerned. Article 2.1 of the 2005 Convention says:

> *"Cultural diversity can be protected and promoted only if human rights and fundamental freedoms, such as freedom of expression, information and communication, as well as the ability of individuals to choose cultural expressions, are guaranteed. No one may invoke the provisions of this Convention in order to infringe human rights and fundamental freedoms as enshrined in the Universal Declaration of Human Rights or guaranteed by international law, or to limit the scope thereof".*

The recognition of the link between culture and human rights, and therefore the central place of culture in attaining full human development, opens the door to public responsibility, and thus the need for cultural policies to walk the fine line from "raw capacities" to "capabilities" to "activities". More than ever, contemporary phenomena require a personal analysis that can only be provided by access to, and practice with, cultural activities. If freedom and development involve culture, therefore, the public institutions need to find the laws and the policies, and later on the programmes and the projects, to guarantee that all citizens / inhabitants can attain, with and through culture, full human development. Cultural policies are said to create the opportunities that no other public sphere provides. Cultural policies could be based on the so-called intrinsic values of culture, which include concepts such as memory, creativity, critical knowledge, rituality, excellence, beauty, and diversity (and maybe others). It has been written [Baltà and Pascual, 2005] that "reasoning culture from the perspective of human rights, understanding that everyone has the right to have access to cultural works, to express themselves creatively or be able to generate new creative forms from interchange with other people, gives strength and legitimacy to the reflections on cultural policies and the importance of culture in the public space, which are not obtained if culture is interpreted solely as a means or resource at the service of other ends".

Another way to express this "fundamental shift" has been set out by John Holden [2006, 23]: "Throughout the twentieth century we – the public – were defined by two things: our nationality and our work. In these circumstances culture was both a reassurance and a decoration. It was a reassurance because we lived in relatively homogenous societies with clear identities; the cultural markers were obvious and well understood. It was a decoration because it was offered as compensation for work, a leisure pursuit, something affordable after the serious business of the day was done. In the twenty-first century all that has changed. Our nation states are far from homogenous; every individual citizen is now part of a minority; and we no longer define ourselves by our work – most of us will have different jobs, take career breaks, get re-educated, adjust our roles when children come along, and so on. In these circumstances we, the public, *need* culture more and more to make sense of our lives, and to construct our individual and collective identities".

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[8] www.ohchr.org/english/law/ccpr.htm
[9] www.unhchr.ch/html/menu3/b/a_cescr.htm
[10] http://portal.unesco.org/en/ev.php-URL_ID=31038&URL_DO=DO_TOPIC&URL_SECTION=201.html

Lastly it must be pointed out that linking culture and human rights, even though they both have the individual as their central subject, also shows the importance of the social sphere, or the community. It is interesting to quote article 29 of the Universal Declaration of Human Rights (UDHR), which is all too often forgotten:

"Everyone has duties to the community in which alone the free and full development of his personality is possible".

This article has been controversial, among other issues, because of the usage and reach, of the concept "community". If this article was to be agreed today, writers may wish to turn the singular "community" into the plural "communities", reflecting the reality of contemporary culture, especially plural in our cities, but also the reality of cultural history, which has always been shaped by plural societies (even when national narratives have pretended to mask or neglect this).

2. Building the fourth pillar: culture

The Australian researcher Jon Hawkes has formulated the need to structure a new "pillar" for sustainability and local development, in his document *The fourth pillar of sustainability. Culture's essential role in public planning* [2001]. According to Hawkes, actions for the development of societies rest on four pillars: the economic pillar has to do with creating wealth; the social pillar redistributes this wealth, whilst the third pillar, the ecological, watches over responsibility for the environment; and the circle of development cannot be squared without the fourth pillar - culture.

The framework proposed by Jon Hawkes is extremely powerful. The metaphor it suggests is based on the "triangle" of sustainable development (economic concern + social inclusion + environment) that was developed in the second half of the 1980s (Brundtland's[11] report being its key document), was successfully consolidated in the 1990s and is used today in local, national and global strategies as a pattern for analysis and public action. For example, the Lisbon strategy[12], the foundation of the European Union for its policies until 2010, is based on this virtuous triangle.

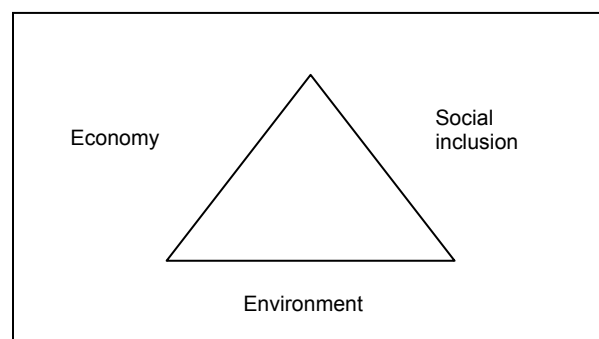
Figure 1. The old triangle of development

Today, there is a strong basis for claiming that culture becomes the fourth pillar of development. Cultural agents need strong metaphors and images to raise awareness of the

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[11] See UN Department of Economic and Social Affairs [Division for Sustainable Development] www.un.org/esa/sustdev/

[12] See http://ec.europa.eu/growthandjobs/index_en.htm

cultural dimension of human development, and to secure a solid role for culture in public action. Furthermore, it is difficult for anyone to advocate for culture without creating bridges with the other spheres of governance. The "fourth pillar" offers such a strong image and creates solid bridges.
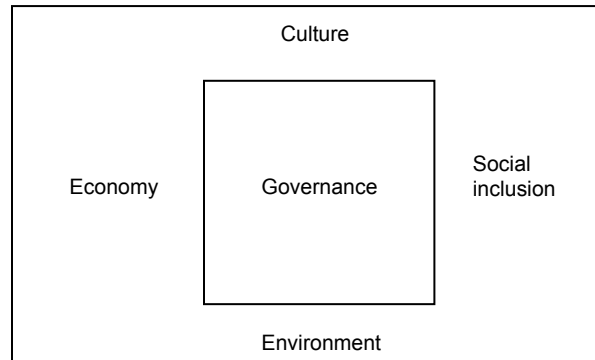

Figure 2. The new square of development

The goal proposed by Hawkes is to create the conceptual bases for culture to become (the fourth) axis of local policies, which is why he prefers to use the words *framework*, *perspective* or *sieve,* rather than *policy*. In his own words: "Our public planning procedures need a standard method of assessing the cultural impact of all proposals. If it is accepted that cultural vitality is as essential to a sustainable and healthy society as social equity, environmental responsibility and economic viability and that culture resides in all human endeavour, then we need a way to ensure that all public activity is evaluated from a cultural perspective"[13]. Hawkes continues, "rather than the creation of a discrete Cultural Policy, the most effective way forward is the development of a Cultural Framework that can be applied to all policy. Ideally, every activity, program, policy and plan of an entity (for example, a local government council) should be evaluated as to its likely and/or achieved impact on each of the four sustainability domains (acknowledging, of course that there is a significant overlap)" [2001, 32].

The intrinsic values of culture (memory, creativity, critical knowledge, rituality, excellence, beauty, diversity, and maybe others) are becoming more important for human development. Public policies are increasingly recognising this fact and acknowledging it in their agendas.

How can cultural rights be implemented? As Annamari Laaksonen states [2006]: "the rights-based approach to policy planning is essential since it provides the normative framework for parameters in which any activity by public administration should be conducted to the policy-making. (...) The ambit of cultural rights is larger than themes related to artistic expression and creativity, and therefore illustrates the necessity of finding defining mechanisms to uphold and promote social responsibility, and ways of assuring participation, access to culture, the right to express and interpret culture, and preservation and education as principles in policy-making". Although cultural rights are often said to be very abstract, *Agenda 21 for culture* can be considered as a declaration of cities for cultural rights. In fact, a municipal council that adopts *Agenda 21 for culture* makes a commitment with the citizenry to

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[13] In some way this proposal can be related to the commitment *Agenda 21 for culture* makes in article 25: "To promote the implementation of forms of 'cultural impact assessment' as a mandatory consideration of the public or private initiatives that involve significant changes in the cultural life of cities".

promote cultural rights and its local implementation through policies and programmes. See boxes A and B.

Box A. Agenda 21 for culture

Agenda 21 for culture was approved by cities and local governments worldwide on 8th May 2004, as a guiding document for local cultural policies. The world association of cities, United Cities and Local Governments – UCLG[14], adopted *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.

      Agenda 21 for culture has 67 articles, divided over three large sections: principles (16 articles), undertakings (29 articles) and recommendations (22 articles). The "principles" section describes the relationship between culture and human rights, diversity, sustainability, participative democracy and peace. The "undertakings" section focuses on the scope of local government responsibilities, and gives a detailed description of the request for centrality of cultural policies. The section on "recommendations" advocates for the renewed importance of culture, and demands that this importance be recognised in the programmes, budgets and organisational charts of the various levels of government (local / regional / national) and by international organisations.

      Today cities are using *Agenda 21 for culture*, on the one hand, to advocate for the importance of culture in local development to national governments and international organizations, and, on the other hand, to reinforce local cultural policies. Adopting *Agenda 21 for culture* holds great symbolic importance: it expresses a city's commitment to make culture a key part of urban policies and is a sign of solidarity and cooperation with cities and local governments worldwide.

On 24 October 2006, UCLG's Working Group on Culture adopted the document "Advice on local implementation of the Agenda 21 for culture". This document provides general recommendations that may be useful. The document encourages each city or local government "to consider the value of the issues raised in the following paragraphs to their policymaking processes".
Chapter 3 has been reproduced below:

      a) Political leadership at the highest level of local government.

      b) The adoption of the tools by the local government as a whole, not just by the services, areas and/or departments responsible for culture.

      c) Local government as a catalyst of cultural processes: reinforcing civil society, fostering consensus and establishing mutual responsibilities.

      d) The encouragement and stimulation of the democratic participation of citizens in the formulation, exercise and evaluation of public policies on culture.

      e) The transparency of information, and the communication to citizens through various channels.

      f) Technical rigour and clear argumentation, utilising experts in the research and development of cultural policies and cultural management.

      g) Recognition of different cultural needs and demands made by people and organizations in a territory, including both cultural agents and the rest of the citizenry.

      h) The cultural resources of a territory include the "classic" sectors (heritage, arts, libraries), as well as those to be found within the creative industries, the media, education and sport.

      i) The reinforcement of the cohesion of the cultural sector by means of objectives and actions that bring attention to the intrinsic values of culture.

      j) The reinforcement of culture as a public sphere based on freedom of expression, critical knowledge, diversity, participation and creativity. This sphere is nourished by agents and professionals in culture as well as by the cultural expressions of citizenry.

      k) The coordination between the process of cultural planning and the strategic plans of the city or any other integrated local planning process (such as Local Agenda 21, Local Area Agreement, Integrated Local Area Planning...).

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[14] www.cities-localgovernments.org

l) Cross-sectoral applicability, bringing a cultural perspective to the urban project as a whole, with objectives and actions that show how culture impacts on, and is impacted by, activities in areas such as education, health, urban planning and economy.

m) The establishment of programmes for innovation, laboratories or specific units for the development of key projects.

n) The establishment of application and monitoring procedures for the commitments agreed upon.

o) The establishment of a system of cultural indicators.

p) The consideration of the training needs in cultural policies/ management/ mediation, derived from the centrality of culture in society.

q) The relationship of the local cultural process with the regional, national and international public administrations, in order to contextualize the priorities and orientate the securing of new economic resources.

r) The participation of the city in multilateral networks and associations dedicated to cultural cooperation, exchanging good practices and advocating the importance of culture in national and international programmes.

More on Agenda 21 for culture can be found at www.agenda21culture.net.

Box B. Four tools for local implementation of Agenda 21 for culture

The document "Advice on local implementation of the Agenda 21 for culture" (see box A) also suggests four "specific tools" that a city may consider so that "the general considerations have an impact on city life". Excerpts of chapter 4 are reproduced below:

1. *Local cultural strategy*.
The development of a local cultural strategy involves the debate, drawing up and approval of a document that describes the cultural priorities of a city. The most effective process would be one that engages all the cultural agents in a territory along with the citizenry and the public administration. The process usually begins with an audit and assessment of the cultural resources of a city and the economic, social and territorial trends. The local cultural strategy can then be formed into a document, debated and approved by the municipal plenary or by authorities such as councils or commissions with the participation of the citizenry. The document normally consists of a mission statement, various objectives and several actions. The document establishes mutual responsibilities between local government, cultural agents and civil society. A local cultural strategy normally includes an implementation timetable, follow-up and evaluation indicators for each objective and action, as well as monitoring procedures.

2. *Charter of cultural rights and responsibilities*.
A local charter of cultural rights is a document that specifically defines the cultural rights and responsibilities of the inhabitants of a territory. Such a document would be based on the Universal Declaration of Human Rights and other recognised international texts that cover human rights and culture. The effective development of a local charter of cultural rights relies on active participation by the cultural agents of a territory, the citizenry, the administration and experts in human rights. The document would normally be approved by the municipal plenary and implies the creation of a person or organization to guarantee the fulfilment of the Charter and to be the mediator in the often complex situations related to cultural rights and responsibilities.

3. *Culture council*.
A culture council is a public body that addresses the cultural issues of a city. Such a council would normally reflect the diversity of cultural agents: different sectors (heritage, arts libraries…), different dimensions (large agents to small initiatives), different structures (public, private, associative…) and other variables. Normally, the council would debate, and issue opinions on the most relevant cultural themes of the city. The authority of such councils is variable: there are strictly consultative councils, through to councils with the capacity to take executive decisions.

4. *Cultural impact assessment*.

Local development projects often have their economic, social and environmental impacts assessed and evaluated, but their cultural impacts are rarely analysed. *Agenda 21 for culture*, in article 25, promotes the implementation of forms of "cultural impact assessment" of initiatives "that involve significant changes in the cultural life of cities". A cultural impact assessment is a document developed in consultation with the citizenry and cultural agents that analyses the contributions (both positive and negative) that a local development project could generate in the cultural life of a city. Given the effect that all projects can have on cultural life, it is likely that "cultural impact assessment" could be considered as a process to be applied to all policy and programme making.

3. Playing the local / global challenge

The world of culture has suffered historically from an excess of localism, a lack of international frames of reference, a mirror with which to "observe" the reflection of the cultural characteristics of our cities and territories and thus to be able to ponder the idiosyncratic. Globalisation obliges us to broaden the territories of action: if a rights-based approach to policy planning is applied also to culture, the idiosyncratic context becomes secondary to the human dignity of all inhabitants living in a territory. As Arjun Appadurai and Katerina Stenou expressed [2000], "as far as cultural pluralism is concerned, globalisation has introduced at least three major complications. It has deeply intensified the tensions between migration and citizenship. It has exacerbated the national politics of identity. And it has intensified pre-existing tendencies towards nationalist xenophobia" (see box C).

Box C. Globalisation and cultural pluralism

UNESCO's World Cultural Report 2000 published the article "Sustainable pluralism and the future of belonging", by Arjun Appadurai and Katerina Stenou. Excerpts of chapter 2 "Globalization and cultural pluralism" are reproduced below:

"First, migration is an ancient feature of human history. But the politics of migration began to change in the era of modern imperialism in which several European nation-states sought to practice democracy at home and imperialism abroad. In the era of globalization, this contradiction takes fresh force as population movements interact with new ideologies of open frontiers and free trade as well as with new forms of ethno-nationalism. (...) Labour flows (both high- and low-end) have produced a whole new world of migrants and citizens who are partial citizens. (...) Partial citizens open up questions of rights and duties in the grey zones of national legal and political norms about citizenship. Globalisation has made it increasingly difficult to treat migrants as absolute non-citizens. In turn, this means that the idea of 'the people', with some sense of historical, cultural and physical intimacy, is called into question, and the boundaries of national citizenship become, to some extent, blurred.

Second, cultural minorities – especially refugees, guest-workers and other underprivileged groups – are increasingly enabled to articulate their cultural rights as human rights in national or international courts. (...) Globalization affects these debates over citizenship in two ways: First as an economic force that provides incentives for economic migration, and second as a circuit through which such discourses as those of 'human rights' spread rapidly to new national and cultural contexts.

This leads to the third complication that globalization introduces into the problem of cultural pluralism, namely the problem of xenophobia. As migrant groups, driven or seduced into new national societies by the forces of globalization, press ever stronger cultural demands in the name of cultural rights, they force the implicit ethnic bases of all nationalisms into view (...). Through the world we now see societies in which several generations of migrants are dealing with the tensions between a new host country and a land of origin and memory (...)".

Over the centuries, the semantic meaning of the concept of "culture" has broadened. Originally, the meaning was "dynamic" and can be etymologically drawn back to the "cultivation" of an individual. In the 19th and 20th centuries, conceptions configured by knowledge systems which are "complete, incomparable and marked out by boundaries" [Crehan, 2002, 54] predominated, and its main subject became the community (or the nation); in conceptions that were imposed, or at best proposed, from each economic or political centre towards its peripheries, generating homogeneity. In the early 21st century, a certain return towards the original meaning of the concept of culture as a dynamic process can be detected whose subject is, again, the individual. Globalisation is certainly affecting the configuration of territorial cultural identities, i.e. the historic relationship between local and global, and reducing the capacity of the traditional centres of power to impose their visions, which tend towards homogeneity. Today, many affirm the compatibility of intersecting territorial identities, explain how human creativity is multiplied through new forms and promote an abundance of temporal identifications based on gender or age. Raj Isar [2005] recently argued the need to make the cultural diversity of each territory explicit, so that the policies foster knowledge of otherness with a critical explanation: "Cultures overlap. Basic ideas may, and do, recur in several cultures because cultures have partly common roots, build on similar human experiences and have, in the course of history, often learned and borrowed a great deal from each other. In other words, cultures do not have sharply delineated boundaries. Nor do cultures speak with one voice on religious, ethical, social or political matters and other aspects of people's lives". The challenge, Raj Isar argues, is to understand 'our' culture, "in fluid and open, rather than in fixed and essentialised terms".

Cities feel comfortable with these arguments. States and nations somewhat less. The local sphere both demands and needs to distance itself from the standardising or identitarian impulse that has characterised most modern states. Today's cities are the spaces where globalisation becomes clearly and immediately obvious. The essential cartographies of cities look very much alike, and that allows them to act in the world today both with the universalistic formula "think global, act local", and with its diversalist complement "think local, act global".

The political implication of the growing relevance of cities and local governments needs to be taken into consideration. For a long time, local governments were not acknowledged as important agents in national or international governance (for example, cities were not consulted in the drafting of new state legislation that directly concerned their competences, and their participation in international bodies was similar to that of non-government organisations). From the first decades of the 20th century, and especially the end of the Second World War, cities have been increasingly active internationally, with exchanges of best practices in urban policies and management, the promotion of decentralisation and municipal autonomy, through twinning, peace and reconciliation initiatives (local diplomacy), and cooperation in development projects (decentralised cooperation). In recent years, there has been "a gradual acceptance of the legitimacy and right of the cities, especially their democratic governments, to act in international political, economic and cultural life. The acknowledgement of that right today is a factor for the democratisation of international relations and indispensable for making the agreements and programmes of the international conferences and organisms effective" [Borja and Castells, 1997, 374]. At the end of the 20th century, cities had won a place on the international scene. The unification of world municipalism (United Cities and Local Governments) in May 2004, has undoubtedly been a milestone. A number of recent United Nations reports have repeatedly revealed the need for states, international and inter-governmental bodies to listen to the voice of cities and to work with them on the implementation of their strategies, since city authorities are the closest democratic institution to citizens. For example, the report on the relations between the United

Nations and civil society, known as the Cardoso Report [2004][15], or the more recent report drafted by Jeffrey Sachs [2005] on the Millennium Development Goals[16] and the world struggle against poverty. These reports recognise that cities and local governments have a priority role as elements of democratisation and efficiency. Far from displaying identitarian or homogenising impulses that have characterised the majority of modern states, the roadmaps of cities are essentially very similar. The primary concerns of cities and local governments are associated with coexistence, conviviality and the creative capacity in their territories. Cities and local governments are aware that a large part of the future of democracy and welfare is dependent on the existence of public spaces and spheres, and the possibilities of citizens and residents to "participate". Cultural life is one of these basic public spheres. Most participation takes place in contexts of proximity, in squares and streets, neighbourhoods and cities, relating the local and global scope, memory and innovation, in a tense creative debate which could also be labelled as "local" intercultural dialogue.

4. Diversity in motion

The local – global challenge exists in every city and it is two-fold: with an external *wild horse* - the challenge to be "competitive" in the global economy; and an internal *wooden (Trojan) horse*, which is cultural diversity augmented by migration and mobility and fed by new media. Using internal diversity as an asset to respond to globalisation is perhaps an answer… but mainstreaming this answer is taking time, because it challenges national narratives on identity and continental (in our case, European) narratives are not yet ready for such a discourse.

"Cultural diversity", a fundamental component of the new paradigm of cultural policies, appeared as a keyword in international debates on culture at the end of the 1990s. The approval of UNESCO's Declaration (2001) and Convention (2005) on Cultural Diversity created the current diversity *momentum*. The reaction to the appearance of cultural diversity in the urban policy debate is generally positive, but the difficulties it entails should not be neglected. Cultural diversity is still a very difficult concept that can lead to many misunderstandings.

Conditions to understand cultural diversity are not equal: history, geography, characteristics of the population and vitality of civil society, among other factors, differ from one city to another. Furthermore, cities have different levels of legal competencies, that is, national and/or regional juridical frameworks. The founding conception of the nation-state (unitary state, decentralised state, federal state), as well as the definition of national policies (laws and regulations that recognise, protect or promote the cultural diversity) are of paramount importance for local cultural policies, as these can legitimise local governments to implement policies for cultural diversity. Some nation-states restrict or prevent the possibilities of local governments in the deployment of policies for cultural diversity. UNDP's Human Development Report 2004 *Cultural Liberty in Today's Diverse World*[17] made a strong plea to "recognize differences, champion diversity and promote cultural freedoms, so that all people can choose to speak their language, practice their religion, and participate in shaping their culture so that all people can choose to be who they are".

An attempt, though, needs to be made in order to classify the manifold meanings of cultural diversity. The ERICarts Institute, in a process of "assembling information and data on how cultural diversity is interpreted in national cultural policy frameworks and structures in Europe" states that "cultural diversity is being defined as:

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[15] www.un.org/dpi/ngosection/cardoso.html
[16] www.un.org/millenniumgoals/
[17] http://unpan1.un.org/intradoc/groups/public/documents/unssc/unpan021953.pdf

- *a diversity of artistic and other cultural content,* which diverse audiences can have access to through the media or other distribution channels;
- *the diversity of actors* which are involved in decision-making, regulating and/or funding creators and their works;
- the *pluralistic ethno-cultural identity* and origin of cultural creators, producers, distributors and audiences".

These can be considered three main poles of cultural diversity (in fact, the first one has areas that overlap with the other two, but it seems the diversity *momentum* forces us to identify ethnic diversity separately). UCLG's Working Group on Culture, in its report "Local policies for cultural diversity", used a very similar scheme in order to classify how cities today understand cultural diversity. See box D.

Box D. Local policies for cultural diversity

The report "Local policies for cultural diversity" (2006), edited by UCLG's Working Group on Culture, tried to classify how cities understand cultural diversity in the following way, in three main "poles" of meaning:

- The "cultural diversity" considerations that are found in municipal departments for culture are related to "size" (cities have searched for a balance in the size of cultural agents, from small to large) and "sub-sectors" (from heritage to contemporary creation). With regard to size, many cities explain that cultural life is based on a "dynamic system", in which small-scale neighbourhood-based or experimental initiatives, often non-institutional, coexist with large projects conceived for international projection or purposes of pure consumption. The concept urban "cultural ecology" could be used. With regard to the sub-sectors, and although the cultural resources of cities differ, at least three main cultural sub-sectors have been present in local cultural policies: heritage, libraries and the arts. Recent concern for local identity and cultural diversity has led to cities paying attention to "traditional culture", often referred to as folklore of the city, the region or the nation. New media and information and communication technologies (ICT) have also become new sub-sectors, or a transversal dimension, of local cultural policies, as these attract the genuine interest of young people.

- The involvement of a diversity of actors (public, NGO, private) in the local cultural system. Many cities have evolved from the direct provision of cultural services to an enabling / relational stance, keeping a core number of cultural services in their public administration and fostering a range of partnerships with private and social agents, sometimes leading to the creation of new bodies / instances, to allow for a more efficient management of cultural policies. The participation of non-public agents ensures the elaboration and sometimes the monitoring and evaluation of cultural policies through, for example, local councils for culture. It seems that gender does not (yet?) appear as a crucial dimension, receiving the attention it does in many other public policies.

- Finally, the appearance of the "cultural diversity" framework, understood in anthropological / ethnic terms, is changing the ways cities support local culture, with more attention being paid to the presence of "minorities" in the cultural eco-system of the city. A balance is being sought between "native" cultural agents (if they still exist and/or are recognised as such in the city), the "national culture" agents, and those agents that are the direct or indirect result of immigration. This consideration of cultural diversity is extremely complex, because the terms used are not satisfactory to all agents concerned, and because terms "freeze" a dynamic reality: urban culture. In some cities, due to repression of freedom of speech or, more generally, democratic deficits, the cultural production of the city does not allow the continuity (preservation and promotion) of the original / native / first cultures that were born in that territory, and prevent the development of (as *Agenda 21 for culture* states), "indigenous local cultures, which are bearers of a historic and interactive relation with the territory". In other cities, it might happen that new inhabitants, the direct or indirect result of immigration processes, who have some of their cultural roots in other territories, are not yet recognised as "cultural citizens", and that the cultural diversity they bring

is either not legitimised by official discourse and/or is marginalised through democratic governance and funding mechanisms.

European cities that have recently undertaken "mapping" and "planning" exercises have had to deal with the cultural diversity paradigm. Cities can, more easily than nation-states, adapt the cultural diversity concern to their policies. Analysing diversity in a historical perspective, all cities have undergone (and are undergoing) intercultural / hybridisation processes. Cities are the places where persons from different origins meet, interact and create new cultural expressions. It seems that interculturality and hybridisation are today the answers of many cities to the (local) challenges of cultural diversity.
More on the report "Local policies for cultural diversity" can be found at www.agenda21culture.net.

It is crucial to state, as Colin Mercer [2006a, 1] has written, that "diversity is actively *constitutive* of culture, not an element of 'additionality' to it. In spite of the homogenising tendencies of national cultures in the modern period, especially since the late eighteenth and early nineteenth centuries in Europe and elsewhere, it is clear from the historical evidence and reality, that all cultures are diverse and hybrid in their formation – if not in the ways in which they are *retrospectively* constructed and imagined by nation states and their citizens".

And perhaps this is maybe one of the main challenges for the concept of "cultural diversity" to become a real paradigm of cultural policies: how diversity is (will be) recognised and legitimised by governments as the constitutive basis of society. The task of deconstructing / reconstructing collective identities is not easier for local governments (but certainly it is more difficult for some nation states). Cities cannot defend teleological discourses on the "cultural identity" of their citizens. Cities have always been the point of destination of immigrants, who, after a few years, become inhabitants and citizens. The identity of cities is obviously dynamic, and official discourses normally recognise this fact. Appadurai and Stenou [2000] say: "the question of loyalty and attachment for the people living within any particular national territory must be separated from the question of their rights as citizens". The world needs successful political constructs to allow this separation. Europe can play an important role in this process of deconstructing / reconstructing collective identities. But it is taking too much time...

5. The meaning of participation in policy-making

Cultural participation can be understood in several ways. The following paragraphs focus solely on the involvement of citizens and civil society in the design and development of policies, and are not intended to treat the issue of cultural participation in the sense of the active involvement of organised civil society in cultural production, the attendance of cultural activities by the public at large, or even everyday cultural and social practices.

The involvement of the citizenry and civil society in policy-making has grown during the last two decades. Unilateral policies are disappearing. The participation of the citizenry in elaborating, implementing and evaluating policies is no longer an option, but a characteristic of advanced democracies. The existence of a strong civil society is the very backbone of democracy and it is marked by a concern for human solidarity.

Grassroots civil society is exerting an indisputable global leadership in certain topics such as development aid, sustainability and human rights. Policy papers, campaigns and reports of Oxfam, Greenpeace, Medecins sans Frontiers, Amnesty International, to name but a few, are helping to set the agendas of international organisations, public institutions and private agents. The rise of new social movements demanding a more participative democracy is a response to a certain fatigue with political regimes, which are based solely on formal elections and/or monopolistic media mediation. The success of the different editions of the

World Social Forum, from its foundation in 2001 in Porto Alegre, can be understood as a grassroots response by citizens to a strictly economic globalisation which hinders development based on human rights. Civil society is internationally connected by means of networks such as new platforms for interaction, coordination, cooperation and action in several fields. Culture is not yet as tightly connected on a global scale, although the World Cultural Forum[18] can be seen as its most important seed. On a European scale, the process is more advanced, with an exceptional increase in international cultural cooperation and networking over the past two decades, with organisations such as the European Forum for the Arts and Heritage – EFAH and the European Cultural Foundation articulating the voice of civil society in the construction of Europe as a cultural project.

Ulrich Beck [1994] has referred to the need to promote public participation in local cultural spheres through participative techniques, if necessary restricting the role of the experts and inviting the people and the citizens directly concerned with the issues to be dealt with. Shalini Venturelli [2003] has wondered about the fundamental issue of cultural policies, today: "Yet the most significant question about any culture is not the legacy of its past, but the inventive and creative capacities of its present. The real issue is also less about the handful of giants that dominate the history of art (the aesthetic claim to culture), or the essentialist qualities of cultural practices (the anthropological claim), or the size of markets for mass produced cultural products (the industrial claim). Instead, the most significant issue confronting us today concerns the possibilities available for most people in a society to participate in originating new cultural forms. Hence, the environmental conditions most conducive to originality and synthesis as well as the breadth of social participation in forming new ideas comprise the true tests of cultural vigour and the only valid basis of public policy". Kaufmann and Raunig [2002] propose that "the criteria of transparency and participation are empty unless they are related. (...) The mechanisms to make transparency effective are neither consensus nor majority voting systems but the activation of as many individuals and partial public spheres as possible". One of the main challenges of democracies is to give visibility and to legitimise the processes of construction and reconstruction of the citizens' *imaginaries*, or narratives. *European Governance. A White Paper* published by the European Commission in 2001 defined governance as the "rules, processes and behaviour that affect the way in which powers are exercised at European level, particularly as regards openness, participation, accountability, effectiveness and coherence". It is important to note how these five principles are related to each other, and that they can be applied to all tiers.

The notion of participation cannot be solely restricted to public administration. It is a wider phenomenon in the sociology and management of organisations. For example, Pindado, Rebollo and Martí [2002, 17] write that "in recent years both the world of companies and that of the public administrations and associations have shown a growing interest in providing incentives for participative practices. The former, the companies, began first and concepts such as work groups, quality circles or others are now familiar to us (...). Also some public administrations, usually councils, have in recent years promoted participative practices by the citizens on a local scale, whether forums and meetings to deliberate projects, local agenda 21, participative processes, citizens' workshops, sectorial and territorial councils, or other types of practice. Lastly, there are many associations that have shown an interest in providing incentives for this kind of practice and, through the participation of their social bases and their members, achieving a higher degree of activity, or the possibility of constructing and boosting new associative projects, or a greater public presence, more resources and more social and political legitimacy".

The growing number of experiences that relate local government and participation, according to Pindado, Rebollo and Martí, can be grouped into two broad types, according to the long-term goal, but also to the subjacent values of the process: participation to legitimise

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[18] See www.forumculturalmundial.org

or participation to transform. "In the first case, participation as legitimisation, those who promote or boost the participative practices are aiming for the initial positions, goals, and interests to emerge stronger, but they are not too interested in changing them. In the second case, the aim is not to stay 'as we are and where we are', but to strengthen a project enabling citizens to suggest and negotiate changes and transformations" [2002, 18]. In this latter case, the processes of participation can be genuine educational processes for all the agents that take part in them, naturally including the public administration itself.

The participation of citizens in cultural policy-making is an emerging field that will need to learn from the experiences in other fields. There are documents and charters, such as the "Participation Charter", aiming to guide the development of participation in European cities. This charter (see box E) was elaborated "as a result of debates, work, and concrete experiences' exchange among elected members, public officials and inhabitants involved in the Urbact Participando network[19]".

Box E.   The Participation Charter

The Participation Charter is a political commitment document for the development of participation in European cities, as a result of debates, work, and concrete experiences, exchange among elected and public officials and inhabitants involved in the URBACT Partecipando network.

The Charter refers to the principles that were suggested already by other European Union documents, i.e. the Recommendation by Council of Europe (Rec 2001/19 of the Committee of Ministers to member states on the participation of citizens in local public life) and the Saarbrucken Declaration, signed at the *European Conference on Urban Future* in 2005.

The cities signing the Charter wish to move ahead concerning the above mentioned documents, by adding concrete commitments to the principles announced, aiming to support inhabitants' participation in the implementation of public policies (governance).

The general shared objectives of the cities who are signing are:
- To widen participation and local democratic spaces (integrating representative democracy and participatory democracy);
- A strategic vision of local development oriented towards environmental, social, economic and political sustainability;
- The *empowerment* of citizens to improve social networking, solidarity, social justice, as well as the ability to make shared decisions in the common interest and recognize the value of "common wealth", territorial patrimony and public spaces.

There are difficulties to the participation of citizens in policy-making: the weakness and fragmentation of civil society organisations, the reluctance of certain public officials to share or explain some of their power, the lack of transparency surrounding opportunities for participation, the differences between official policy objectives and citizens' motivations... Several voices have used these difficulties to discredit, or to fight against, participation of citizens in policy-making; they are the more likely to understand "participation" as an instrument of legitimisation, and not as a learning experience. The main challenge, though, is the lack of continuity and the lack of understanding of the multi-layered complex scene. One-off consultation exercises and opportunistic processes undermine not only the credit of the promoting organisation, but also undermine democracy. Participation in cultural policy-making needs to become a long-term commitment.

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[19] http://urbact5.urbact.eu/en/partecipando/index

There are already many examples proving that the participation of citizens in designing cultural programmes, facilities and events has proved to be successful, if and when adequate time and resources are allocated. The result is always a more solid cultural project, and an enhancement of democracy. A set of examples is found in planning new cultural facilities. An outstanding example is the building of the *Condition Publique* (Roubaix, Lille Métropole, France), one of the *maisons folie* inaugurated in 2004, in a pro-active process open to all neighbours and citizens[20]. Another interesting *maison folie* is that of Wazemmes, which includes a *hammam* because the local community specifically asked for it. Often as a response to demands from grassroots cultural civil society, the commissioners of new cultural facilities have offered different methodologies and tools to try to involve cultural agents and the citizenry: workshops, seminars, debates, exhibitions... These consultations are more often used in planning "local facilities" such as libraries or cultural centres than in planning "metropolitan facilities", such as an auditorium or a museum. Another set of examples is obtained in those cultural events designed and produced together with the inhabitants of the neighbourhood. In Brussels (the *Zinneke*)[21] or Lyon (*le Défilé*)[22], the neighbourhood residents actively participate in contemporary events, working, learning (and enjoying!) closely with artists. Several very interesting projects have been described and analysed in recent books with significant titles *Planning for the Intercultural City* by Jude Bloomfield and Franco Bianchini [2004], and *Réenchanter la ville* by Jean Hurstel [2006].

These experiences (the participation of citizens in designing cultural programmes, facilities and events) have prepared the ground for a growing number of participative or deliberative practices in policy-making, which deserve special mention. There are cities with a strong cultural civil society that have created independent networks, such as Culture Montréal (see box F). Set up in 2001, this organisation has influenced the cultural policies of Montreal, and works with the municipality in several endeavours related to cultural development; it is probably a good example of what John Keane [1998] refers to: "democracy is a system in which civil society and state institutions tend to function as two necessary moments, separate but contiguous, distinct but interdependent".

Box F.   Culture Montréal

Culture Montréal is the cultural network of Montreal (Québec, Canada). The following paragraphs are excerpts from its website.

In the spring of 2001 more than 200 people of various Montreal cultural backgrounds participated in twelve workshops and a plenary session, the first series of professional meetings with the Montreal cultural milieus. On 10 October 2001 almost 400 people attended the Montreal Culture Summit. Based on the theme *Culture at the Summit,* this gathering was the culmination of all the reflection and consultation processes. It laid the ground for citizens to come together to promote culture at the heart of Montreal's development. The official foundation of the organization on 28 February 2002 capped a decade-long period of reflection involving the Montreal cultural community.

The **mission** of Culture Montréal is "Culture at the Heart of Montreal's Development".

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.

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[20] www.laconditionpublique.com
[21] www.zinneke.org
[22] www.ledefile.org

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.

Actions. In order to pursue its mission and the main objectives behind it, Culture Montréal will work with the cultural community, the political and civil decision making bodies, and citizens to continuously engage in the following actions: *Unite:* To run an organization that will be a dynamic meeting place for the mobilization of people who support Culture Montréal's mission and objectives. *Inform:* Develop expertise and support public intervention through documentation, research, and analyses activities, and promote information dissemination through the organization of events and networking. *Raise Awareness:* Encourage popular support and recognition of culture through multilateral actions that take the characteristics of the urban fabric and the diversity of Montréal cultural practices into account. *Concert:* Maintain close relations with the different milieus and partners, at the local, regional and national level in order to favorish the establishment of cultural priorities on the territory. *Intervene:* Bring common concerns and issues before public and private decision making bodies; stimulate the participation of the Montréal cultural milieus in the community, in networks and the consultation and decision making processes.

Culture Montréal:
- Publishes several "opinion" documents: briefs, editorials, speeches and points of view.
- Has several committees that define the organisation's directions and operational guidelines
- Commissions and disseminates research and analysis, as the report elaborated by Richard Florida on the cultural vitality of the city [2005].
- Organizes public meetings with numerous guests and speakers, including the event *Montréal métropole culturelle* Summit, planned for 7-8 November 2007.
- Edits a digital newsletter *Info Culture Montréal* and the magazine *Montréal Cultures*.
- Is financially supported by its members, the Ministère de la Culture et des Communications, the Cirque du Soleil and the Ville de Montréal.
For more information on Culture Montréal go to www.culturemontreal.ca.

Another example of the participation of citizens in cultural policy-making has occurred in the elaboration of a local cultural strategy in the city of Zagreb. As Andrea Zlatar explains in the article written for the project *Active citizens, local cultures, European politics* (see box G), at the early stages of the local cultural strategy, the municipality opened participative discussions with "new types of collectivity" (independent, youth, sub-cultural) that discovered new narratives, "hidden heterotopias". Other very interesting experiences have been fostered by the *Policies for Culture* programme (see box M), in, for example, Timiş County (Romania) or Plovdiv (Bulgaria).

Box G. Zagreb's Hidden Heterotopias

"What is the role of the Croatian capital in the country's overall cultural development? This is a legitimate question. Is it possible to speak about Zagreb's cultural identity (or, better still, cultural identities)? Is there any strategy or cultural policy at the city level? How can the notion of culturally sustainable development be extended from the national to the city level? We had questions like these in mind when we formulated our strategy" writes Andrea Zlatar, former responsible for culture of the local government of Zagreb.

As other cities in Central and Eastern Europe, Zagreb experienced urban tensions during the 1990s; on the one hand, a bitter privatisation process that "did not take into account those features distinctive to cultural enterprises and the possible harmful effects of privatisation", namely "most of the larger publishers were ruined and the network of bookshops devastated". On the other hand, the city experienced the emergence of many new young dynamic independent projects, which lie the heart of a

vibrant cultural life, and guarantee cultural sustainability, a fact sometimes forgotten, if not ignored or even neglected.

In the early stages of the elaboration of its cultural strategy, Zagreb had the courage to openly confront the difficulties that independent initiatives face: they are "threatened by the fact that the State and City only co-finance their cultural activities, while publicly owned cultural institutions receive funding for programmes, salaries and overhead. (…) We have to take into account the relationships between institutional and non-institutional cultural production. Formulating cultural policy in Zagreb has to be participatory, encompassing the entire cultural sector".

Andrea Zlatar suggests that cultural planning needs to involve the "new types of collectivity", (1) whose "goal is not the achievement of a founding idea or desired end or purpose, but the very process of production", (2) that "break down the boundaries between art as a separate sphere of action and everyday life", and (3) that promote a creative tension between "the personal and the collective". Independent youth culture very often incarnates these characteristics, and, as Zlatar states, they need to be involved as fundamental agents in the processes of cultural planning.

As an example, "during the spring of 2005 a series of public meetings was organised to look at independent culture and youth culture, to deal with the relationship between the city's cultural policy and independent culture, and problems of space related to independent culture and youth culture. The discussions were at times difficult and confusing, but they revealed the completely different viewpoints from which the speakers observed and interpreted what for all of us, if only for a while, is one shared reality (…). The discussions' final goal — a joint declaration on the need to guarantee space for independent cultural activity and youth culture — was achieved: the declaration was signed by the main political parties, both in government and opposition, and in the next four years of Realpolitik we will be able to observe its results (or maybe we should say destiny)." Many cities fear an open discussion. What the experience of Andrea Zlatar shows is that open discussions reveal the essence of the city, and open discussions involving the youth and independent cultural sector, are crucial to discover the invisible cities we share, "a different and other Zagreb, invisible to the ordinary passer-by". To put it in Andrea Zlatar's own words, the discussions allow the emergence of hidden heterotopias: "according to Foucault's definition, heterotopic spaces are a type of *localized utopia* (…) The power of a heterotopia lies in its ability to challenge reality, to juxtapose itself with it, to erase it [and] differ from classical utopias in that they are localized in our everyday life".
The full paper written by Andrea Zlatar is available at www.policiesforculture.org

A major theme of *Agenda 21 for culture* is the participation of citizens and civil society. Article 5 states that "the main principles of good governance include transparency of information and public participation in the conception of cultural policies, decision-making processes and the assessment of programmes and projects", and article 19 mentions the commitment "to implement the appropriate instruments to guarantee the democratic participation of citizens in the formulation, exercise and evaluation of public cultural policies". Article 11 states that "cultural policies must strike a balance between public and private interest, public functions and the institutionalisation of culture. Excessive institutionalisation or the excessive prevalence of the market as the sole distributor of cultural resources involves risks and hampers the dynamic development of cultural systems. The autonomous initiative of the citizens, individually or in social entities and movements, is the basis of cultural freedom".

6. Towards a new notion of citizenship

Translating citizen participation into the practice of cultural policies is one of the challenges of the (yet emerging) paradigm of cultural policies based on human rights and cultural diversity. Prior to any exploration of how this paradigm is built up (see below, through cultural mapping and planning), it is necessary to analyse the conceptions of citizenship that articulated cultural policies in the past, with the guidance of Franco Bianchini [2006] and his

paper written for the *Active citizens, local cultures, European politics* project: "West European urban cultural policies since the end of World War II have embodied different conceptions of culture and citizenship. However subsequent conceptions have not replaced preceding ones but rather been grafted on producing sometimes contradictory justifications for urban cultural intervention. The history of urban cultural policy-making in liberal democracies in Western Europe, since the mid-forties can be divided into three broad phases, reflecting the different conceptions of citizenship outlined earlier. The dominant conception which lasted from the end of the war until the late 1960s was that of *social citizenship*. In the second phase from the late 1960s to the mid 1980s, the more innovative and radical notion of *emancipatory citizenship* emerged in many cities alongside social citizenship. In the third phase, from the mid 1980s to the present day, many city authorities, forced to respond to economic restructuring, growing inter-urban competition and fiscal pressures from neo-liberal central governments, assigned a secondary importance to both social and emancipatory citizenship. They prioritised the international image and locational attractiveness of the city to foreign firms, seeking short-term economic returns on cultural investment". For a more detailed analysis, see box H.

Box H. The conceptions of citizenship

The conceptions of citizenship that articulated cultural policies in the second half of the twentieth century in Western Europe have been described by Franco Bianchini [2006]:

- *Social citizenship* (late 1940s – late 1960s) was based on the aim to "provide cultural services as an extension of the welfare state" and understood "culture in traditional, narrow terms, mainly as building-based institutions of high culture, usually located in city centres". The keyword was 'democratisation of culture', based on the power of experts to define cultural value and the role of the state to 'civilise' the majority of people, by making culture more widely accessible to them. (...) This conception of culture presumed a social obligation on the part of workers to seek self-improvement, by actively acquiring scientific and critical competences, thus raising labour productivity and the overall cultural level of the society. However, it unproblematically assumed that the culture in which workers participated was inherited and given, that they would not leave their mark on it, and shape it in turn. (...) The conception of a homogenous, national culture, handed down by intellectual elites was retained.

- *Emancipatory citizenship* (late 1960s – mid 1980s) "placed a greater emphasis on the importance of popular participation in cultural activities as a means for social emancipation and community development. The definitions of 'culture' widened to include more contemporary and popular cultural forms such as electronic music, video, photography, comics and murals. A new infrastructure of neighbourhood cultural centres - combining adult education with youth and arts activities - emerged in many cities (...). The two main strategies for the implementation of emancipatory urban cultural policy objectives were interventions to create a common civic space and place identity and to empower disadvantaged individuals and groups to express their voice, constitute themselves as self-conscious communities and make their presence felt in a revitalised public sphere".

- "A shift to the right in the political climate in most West European countries, and growing pressure on the financial resources of local government helped downgrade the earlier emphases on both social and emancipatory citizenship (...). New economic justifications emerged in many cities. (...) A lively, cosmopolitan cultural life was increasingly seen as an ingredient of city marketing and international competitiveness strategies, designed to attract ostensibly mobile international capital and specialised personnel (...). A rhetorical commitment to social and emancipatory citizenship was maintained [but] we would argue there was no conception of citizenship at all underpinning the urban cultural policies exclusively focussed on international economic competitiveness".

The full paper written by Franco Bianchini is available at www.policiesforculture.org

Bianchini suggests to move towards a new notion of citizenship, "to confront the destructive features of international competition which have distorted attempts at culturally-led urban regeneration since the mid-1980s". This new notion should not have a communitarian approach, "which assumes that a preconstituted consensus exists", but "an open-ended system (...) constructed through the self-organisation of autonomous actors in civil society with the city offering training, and actively soliciting projects and ideas in all areas of urban policy (....). However, a more integrated approach to urban cultural policy-making is needed. This would rest on a very broad anthropological definition of 'culture' as 'a way of life'. Such a strategy would audit and deploy all the cultural resources of the city, from its physical layout and design, its architectural and industrial heritage, local craft traditions, skill pools, arts, to the public spaces, educational and cultural institutions, tourist attractions and images of the city which the interaction of myths, conventional wisdom, cultural and media representations produce. It would cut across the divides between the voluntary, public and private sectors, different institutional concerns and different professional disciplines. It would involve the development of more consultative and open approaches to policy-making and the provision of more broadly-based forms of training for policy-makers. (…) To establish a more explicit and intellectually grounded legitimation for cultural citizenship in the city, we need to retrieve the radical idea of the city as a *project* for the widening of cultural horizons and enhancing the capacity to redesign everyday life and the public sphere".

In his inspiring document "Cultural value and the crisis of legitimacy", John Holden states that "the 'cultural system' has become a closed and ill-tempered conversation between professionals and politicians, while the news pages of the media play a destructive role between politics and the public". Holden affirms "the problems are clearly systemic, but the solutions must start with the cultural professionals. (…) This will require courage, confidence and radicalism on the part of professionals in finding new ways to build greater legitimacy directly with citizens. The evidence so far suggests that such an approach would be successful and would serve the aims of all concerned – politicians, the professionals themselves, and above all the public" [2006, 10].

Mikel Etxebarría [2005, 10] has also clearly expressed the challenge. "Citizen participation in public policies in the local sphere, as at all levels of administration, is one of the deficits of our public policies. We are all aware that it is not always easy to foster and carry out processes of citizen participation. The rise of individualism and the lack of clear, recognised interlocutors are, among others, reasons that explain the difficulty of the processes of citizen participation, but it is also true that the inherent inertia of administration and the excessive political reticence are also elements which, inside the administration itself, hamper the processes of citizen participation. The processes of drafting strategic plans have meant an advance in the processes of participation by strengthening the work of coordination and leadership of the administration in the territory, but it is also true that this participation has generally come down to the economic, social and cultural agents, both public and private, acting in the territory, whilst the participation of citizens, the end receivers of public action, has not been much taken into account. In the case of culture, most of the receivers of our public cultural action are, apart from the creators, professional associations, etc., the citizens who are mostly neither associated with nor integrated into the cultural entities. We have to make a great effort to reach them and encourage and enable their participation in the processes of definition of public cultural policies of which they are to be the receivers".

Any programme to promote participation of citizens in cultural policy-making needs to reconsider the composition of the agents of participation. In the cultural sphere there is a certain tradition of discussion between the public sector and the cultural agents that represent the cultural organisations, private and NGO, at any stage of the cycle: training, creation, production, dissemination, circulation, conservation. But today this is no longer enough. Today there is a clear need to broaden the base of participation and thus, indirectly, the "cultural resources" of a territory (see boxes J and K on cultural mapping and planning). On

the one hand, towards organisations and associations that, strictly speaking, do not act as cultural agents, as for example, local media, new technology companies, neighbourhood associations, schools and training centres, etc. On the other hand, it is important to approach the citizens directly, both those who use and "consume" culture and those who do not (as examples: the residents living close to a cultural facility, the trade-unions, sports practitioners, and many others!). Ideas and tools exist for this purpose. There is no further excuse for the lack of involvement of citizens in cultural policy-making. The cultural agents have developed their analysis and their programmes following a logic of isolation and elitism. If culture is to be at the centre of our societies, we must equip ourselves with the processes that help to relate our plans, programmes and policies to the citizens as a whole. It is just a matter of engagement with the citizenry.

Today, bottom-up initiatives (from NGOs, grassroots movements and associations, international networks, public-interest foundations) and top-down initiatives (from the public institutions) meet in the field of cooperation in policy-making. Hence the need to promote the "please touch" principle that Eduard Miralles suggests in the article written for the project *Active citizens, local cultures, European politics* (see box I).

Box I.   "Please touch"

Eduard Miralles, Head of External Affairs at the Culture Department of the *Diputació* (Province) of Barcelona, has extensively advocated for a new relationship between culture, policies and citizenship. He suggests the adoption of the "please touch" principle in relations between the state (in its several tiers of government) and society. Whilst this principle originated in South-West Europe, it could be relevant to other regions as well.

"The dialogue between the sphere of the administration of the state (even at a regional, provincial or local scale) and the sphere of organisation of society has been traditionally based on theoretical and superficial respect – to prevent themselves from mutually and reciprocally 'touching' each other as a guarantee of survival – which conceals at least two structural illnesses which should be cured urgently: the insufficiency of formal legitimising mechanisms of democratic representation and the corporate temptation of some fossilized associations, with a decreasing social mass and excessive levels of dispersion and fragmentation. Just as without a 'strong' state (and yet decentralised, participatory and subsidiaristic) democracy is weak, without an organised, flexible and dynamic society, democracy is incomplete. Thus, it is necessary to defeat the ancestral 'do not touch' taboo as an essential condition for a real democratic re-foundation. 'Please touch' means, in this sense, accepting as just and necessary the proposal of programmatic initiatives and the introduction of structural correcting mechanisms from one party to the other. In the same way that the organised society has the right and the duty to tell the administered society what this does or does not do and the way it should do it, the administered society can and must do the same with reference to associations. Also, or above all, at a local scale".

Eduard Miralles suggests the need to critically assess the wealth of the cultural association movement, because: (a) it "is, in general, heterogeneous, discontinuous and incomplete: traditional and scarcely renewed associations with relatively low rates of participation coexist with groups of scarce structural formalisation where there are young people undertaking aesthetic projects of notable interest"; (b) "the relative vitality of the professional association movement in the arts and culture (associations that generally do not formulate their action at a local scale) contrasts with the low or null presence of the association movement linked to cultural consumption or practice"; and (c) "an excessive degree of endogamy, a trend towards reiteration and, in short, a generalised lack of attractions and quality in the events and proposals of the cultural association movement".

By the same token, local cultural policies need to be challenged, as they do not sufficiently involve the third sector in their elaboration, implementation and evaluation. Miralles highlights "the perverse effects of low profile policies (…). Local policies for culture have generally approached the issue of associations, participation, association movements, volunteering and/or the 'organised' society from a

strictly tactical and conjunctural point of view". In some cases, participation is solely understood "as a logic of management of cultural services and facilities rather than a central element of the 'programme' of the cultural policy itself".

Miralles suggests cultural facilities can play a role as instruments for the generation of an organised cultural citizenship, but "neither are the facilities the exclusive tool for the generation of an organised cultural citizenship, nor is the only function of cultural facilities to be close to the citizens". To be more specific, the strategic importance of local spaces for culture in the construction of organised citizenship adheres to at least three fundamental reasons: (a) their "systole-diastolic" dynamic with reference to the cultural agents and initiatives of the area. They have a special capacity, derived from their symbolic potential, to capture unorganised people and poorly structured initiatives and return them to their environment with greater consistency and added value; (b) they have a fundamental role in the guided transfer from the passive usage of a service or attendance at an activity to the more or less active formulation of proposals and, in short, the more or less autonomous assumption of total or partial responsibilities in management, and (c) similarly, they occupy a strategic place in the transition between the personal initiative, the informal group with scarce organisational consistency and the solidly structured association".
The full paper written by Eduard Miralles is available at www.policiesforculture.org

7. Cultural mapping and planning

Implementing new cultural policies for citizenship relies on coherent and sustainable processes of cultural mapping and planning. These processes are not yet mainstream in Europe. Although some European cities have used these concepts in the elaboration of their cultural strategies during the last decade, only a few have been successful on the long term, and are making full use of these concepts. It is not surprising; it reflects the weaknesses of cultural agents, the tensions in the cultural field (especially the "requirement" to instrumentalise culture) and, overall, the need to work with a long term perspective, on a step by step basis, learning from failures. *Eppur si muove*.

Let us first differentiate between mapping and planning, using the ideas and texts of Colin Mercer [2002, 2006]. Mapping would be the first step, and it involves identifying and recording the resources. Planning is about using the resources for development.

Box J.   Cultural mapping

Colin Mercer has advocated widely for cultural citizenship and has provided clues to some of the tools that allow cities and nations to progress towards this objective. In the paper written for the project *Active citizens, local cultures, European politics*, Mercer [2006b, 2-3] explains what cultural mapping is:

"It is crucial to participatory policy-making and to getting the community and citizenry actively involved as both subjects *and* objects of the planning process. In this context we are talking about *cultural* mapping which involves citizens in discovering or rediscovering values and resources for cultural policy and development.

Cultural mapping has been best described by the prominent Australian aboriginal academic and activist, Marcia Langton, in the following terms: «Cultural mapping involves the identification and recording of an area's indigenous cultural resources for the purposes of social, economic and cultural development. Through cultural mapping, communities and their constituent interest groups can record their cultural practices and resources, as well as other intangibles such as their sense of place and social value. Subjective experiences, varied social values and multiple readings and interpretations can be accommodated in cultural maps, as can more utilitarian 'cultural inventories'. The identified values of

place and culture can provide the foundation for cultural tourism planning and eco-tourism strategies, thematic architectural planning and cultural industries development».

What might this mean in the context of participatory cultural policy development? One answer to this lies in the key tool of 'cultural capital assessment' or 'community cultural assessment'. This is a research and consultation tool which is aimed not simply at objectively evaluating the culture of a community or region but also at involving citizens.

As Amareswar Galla has put the case, «this is with the aim of ore sustainable and vibrant communities, more cohesive community networks, greater community confidence and direction founded in a sense of self and place, and an increased community capacity for holistically addressing its own needs….It requires an inclusive framework that recognises the cultural aspirations of different sections of the community, including groups that may otherwise be marginalised culturally, socially and economically».

(…) This is an architecture for cultural policy *in action* where there is a simultaneous discovery/re-discovery of the community cultural resource base and a framework for making decisions on how to mobilise those resources – participatory cultural policy in other words".

Planning is the process by which the agents, the goals, the activities, the resources and the expected results that make up a project are related. We do planning in many spheres of our daily activity as individuals, though we do not give it that name. Planning is used particularly in the sphere of organisations, including the ones in charge of municipal cultural policy, even if not explicitly. "Cultural planning does not mean the planning of culture. Rather it means ensuring that cultural considerations are present in all processes of planning and development" as Colin Mercer says [2002, 7]. A more extensive definition of cultural planning can be found in box K.

Box K. Cultural Planning

The following paragraphs are also reproduced from the paper written by Mercer [2006b, 6-8] for the project *Active citizens, local cultures, European politics*.

"Cultural planning does not mean 'the planning of culture' but, rather, ensuring that 'the cultural element', cultural considerations, cultural resources, are there at every stage of the planning and policy development process. It is a crucial mechanism for citizen involvement in real and tangible cultural policy development.

If culture is about identities, lifestyles, conduct, ethics, governance and the ways in which we go about our daily lives, this should not be too difficult to countenance. If we agree to have policies about culture or link culture to development objectives then we are also consenting, explicitly or implicitly, to a logic of planning. Planning, that is to say, is not just about 'hard infrastructure' but also about soft and creative infrastructure: people and what they can and cannot do.

Cultural planning is, as Franco Bianchini has put it, a 'difficult art'. It can be glib and superficial, producing a mask of leisure and entertainment to conceal the most profound social and economic inequities. Cultural Planning at its worst can produce the best so-called cultural centre in the world surrounded by decaying neighbourhoods, deserted streets, minimal public transport, homeless families and bankrupt businesses. This is not cultural planning.

A slightly better but far from satisfactory version of cultural planning designates what goes on *after* the physical planners have done their work: cultural planning, that is, as beautification and aesthetic enhancement. This is not cultural planning. Neither of these will do. Neither are cultural planning in any real sense of the term.

So what is an effective definition of cultural planning? Let me offer this as the bottom line: *cultural planning is the strategic and integral use of cultural resources in community development*".
The full paper written by Colin Mercer is available at www.policiesforculture.org

Local governments have an essential role to play in the articulation of a new paradigm for cultural policies. Colin Mercer has expressed this assumption in these terms: "Any response both to the potential and the threat of the reality of globalisation (in economic, social and ethical terms) has to be firmly grounded not in negative gestures of dismay but in the development of indigenous and endogenous capacity to make places, to make products, to make experiences, memories, narratives, stories and images which assert *this is where, who and what we are and how we distinguish and know ourselves* (...). Local Government and local policies are both the 'engines' and the drivers for effective participation in this field. This may not conform simply to the logic of 'service provision' or 'subsidisation': it may be another role of facilitation, intermediation or brokerage" [Mercer, 2006a, 2].

8. Institutional innovation

Implementing new cultural policies for citizenship needs institutional innovation, or, in other words, a new policy architecture. Eduard Miralles [2004] has raised awareness of the inverse relation between the scale of the "cultural" project and the real involvement of cultural managers, and ironically wrote: "Culture is beginning to be too important to be left in the hands of cultural policies (...). Whilst the presence of those traditionally considered 'cultural managers' – regardless, in this case, of their technical, political or polytechnic profile – in 'strategic' cultural projects is usually in inverse proportion to the importance of those projects, the presence of the managers of departments traditionally considered 'hard' – economy, town planning, etc. – comes in direct proportion". Furthermore, the presence of culture in local planning instruments is not yet optimal. The "requirement" placed on culture, associated with its instrumentalisation, tends to prevail. The culture departments or sections almost never intervene in such processes and instruments, and are often ignored or forced to assume commitments undertaken in other spheres. At the same time, the cultural sector maintains inertias: excessive internal compartmentalisation, agents too enclosed in their conceptual silos and practices designed for internal logics without thinking of the citizens.

Departments for culture need to take a stand and demand a more leading role. Cultural rights as their foundation, cultural diversity as a challenge and an opportunity, and the intrinsic values of culture (memory, creativity, critical knowledge, rituality, excellence, beauty, diversity, and maybe other) might be successful keywords. If departments of culture do not assume a leading role, culture will be swallowed up by economic, social or environmental agendas. More than ever, courage is key to proclaim the crucial importance of culture, and the (in our case) municipal department for culture needs to become a loudspeaker.

John Holden [2006, 58-59] suggests the institutional innovation means "national policy should be clearer and braver about setting the terms of its cultural objectives, and clarifying the right of citizens to be enthused and delighted by culture – a right that is explicit in Article 27 (1) of the United Nations' Universal Declaration of Human Rights". Holden also suggests that "politicians should show more leadership in their engagement and enjoyment of culture", that "there should be a new statutory obligation for local authorities to invest in the creation of cultural value, unconstrained by numerical definitions or the need to address other priorities of local government", that "regional policy needs to lose its obsession with economic development and to encompass a much broader set of concerns", that "more explicit 'risk capital' is needed in culture, not only for cultural production but for institutional

innovation", and that "a new research and development agenda is needed that capitalises on the growing interest in cultural value. One aspect of such a new regime would be to focus on issues of organisational capacity for change, as much as on the outputs and outcomes of cultural endeavour". Finally, Holden [2006, 53-54] also suggests that a richer dialogue to "abandon or explain cultural jargon when communicating with the public" is needed, as well as "the sector as a whole to have a voice, and to provide a forum where the public can interact" (perhaps, in this latter case, as Culture Montréal is doing, see box F).

Training needs to be added as an important strand of institutional innovation. Are local governments prepared to undertake "facilitation, intermediation or brokerage" tasks? Are civil servants and cultural managers ready to engage in difficult alliances? Are cultural organisations ready to involve a more diverse citizenship?

National governments are creating new institutional frameworks. Colin Mercer has advocated creating the *enabling policy conditions* for a new generation of cultural policies. The national governments surely have the most important responsibility (as the programmes they launch could be compulsorily implemented by local governments), although national federations of municipalities also play an important role. Valuable initiatives such as the ILAP (in Australia) and the LSP – LAA (in the United Kingdom) are explained in box L.

Box L.   Towards an architecture of governance for participatory cultural policy making

Colin Mercer [2006b] makes a plea for local governments to "create the *enabling policy conditions*" for a new generation of cultural policies that are "to be realised in a participatory context", that foster "the development of new forms of citizenship" and, at the same time, "proactively mobilise the forms of human, social and cultural capital which is the resource base to which cultural policy crucially contributes". This new generation of cultural policies needs to rely on "developing a coherent policy and planning architecture – *an architecture of participatory governance* we might say - for cultural policy. (…) This is a 'stakeholder' architecture involving citizens, the community, government, NGOs and the private sector". It is also a matter of setting in motion processes of cultural mapping and cultural planning in which the community – the citizenry – is not just the passive 'object' of planning but also the active 'subject'.

Europe needs to observe and adapt to this regional context the practices in cultural planning that are in place in other regions of the world. Australia and New Zealand are among those very interesting areas from which European cities and states can learn. Colin Mercer believes "one such generic policy and planning architecture in which participatory cultural mapping and planning can find their proper place is that of *Integrated Local Area Planning* (ILAP) as developed in the 1990s by the Australian Local Government Association (ALGA)".

Mercer affirms "the discussion paper which launched ILAP in Australia - *Making the Connections: Towards Integrated Local Area Planning* - published by the ALGA in late 1992, effectively summarises the issues, the objectives, the stakes, and the stakeholders involved in this approach. Integrated Local Area Planning (ILAP), the paper demonstrates, combines the following approaches: (a) strategic planning which considers in broad terms the **full** range of physical, environmental, economic, social *and cultural* conditions, issues and needs in the local area concerned. (emphasis added); (b) co-ordination between agencies and spheres of government to ensure that related programs, capital expenditures and regulatory processes are effectively linked, and focused on the key issues and priority needs identified by strategic planning, and (c) effective corporate planning and management on the part of the responsible local Council to drive both the planning process and the implementation measures". [See Australian Local Government Association, *A Guide to Integrated Local Area Planning* (ALGA, 1993)]

In his paper, Mercer also explains the most recent developments of community planning in the United Kingdom, which "provides a model of the possible benefits of linking together elements of a local policy

and governance architecture for participatory cultural policy". Every local authority in England needs to produce a *Sustainable Community Strategy*. (…) A *Sustainable Community Strategy* is developed by a *Local Strategic Partnership* (LSP) which is made up of Local Government representatives, community groups, business, police, health, education and other service providers and consumers. In many areas cultural interest groups and consortia have been formed to be represented on, or to lobby, the LSP. In addition to developing the Community Strategy (including incorporating the existing Cultural Strategy) the LSP is responsible for drawing up the *Local Area Agreement* (LAA). The LAA is a 3 year funding agreement in which priorities have been identified and agreed by Local Government and community stakeholders (citizens) and the documentation has specific outcomes identified such as 'Enrich individual lives, strengthen communities and improve places where people live through culture and sport including libraries and the historic environment'. These outcomes are evaluated by specific *performance indicators* relating to the take up of cultural opportunities, and participation in cultural activities and amenities by ethnic groups. While it is too early to evaluate the success or otherwise of this mechanism which is still being rolled out to Local Government, it is clear that it is providing an important opportunity to get cultural policy onto mainstream public policy agendas and at the same time opening doors for more sustained citizen participation. Arts Council England, for example, (the national funding body for the arts) has recognised the strategic importance of LAA's".
For further information, see www.communities.gov.uk/laa.

Civil society organisations are also crucial in the institutional innovation. National networks of practitioners emerge and become solid platforms to advocate for culture. In Canada, the Creative City Network[23] has brought together municipal culture technicians "to connect the people who share this working environment so we can be more effective in cultural development in our communities by sharing experience, expertise, information and best practices". In Australia, the Cultural Development Network of Victoria[24], created in 2000, brings together "communities, artists, local councils and advocates a stronger role for participatory arts and cultural expression to build a healthier, more engaged and sustainable society".

International networks can also develop frameworks for those local governments who feel interested. *Policies for Culture*, a civil society initiative run by the ECUMEST Association (Bucharest) and the European Cultural Foundation, is a regional framework programme which aims to encourage a participative principle in the design, implementation and evaluation of new effective cultural policies throughout South East Europe (see box M).

Box M. *Policies for Culture*

Policies for Culture has been active since the year 2000. The programme is structured around the triangular working relationship between civil society, the executive, and the legislature in the policy-making process affecting the cultural sector. It is based on the recognition that public policy in the field of culture can only have a sustainable impact if the civic stakeholders whom it is to affect participate in its formulation. Emphasis is placed on finding channels of communication between these levels (which are not used to interacting); and, by encouraging participative policy-making in the field of culture, on empowering the independent sector to voice its opinions. The programme has facilitated the development and supported the implementation of a variety of local initiatives aimed at turning theory into concrete action in the form of action projects.
A few examples are:
   - Construction of a local cultural strategy of the city of Plovdiv (Bulgaria) and setting up an effective structure for an active social dialogue;
   - Clubture - Policy Forum: Towards a new position for the independent, not-for-profit and non-institutional cultural sector in the policy-making process. Multimedia Institute, Zagreb, Croatia;

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[23] www.creativecity.ca
[24] www.culturaldevelopment.net

- Platform for a New Impact of Culture in Montenegro. Nansen Dialogue Centre Podgorica, Montenegro.

More information on each one of the (more than 20) projects, the network (more than 100 partners) and the overall programme can be found at www.policiesforculture.org.

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Part 2

How to create participative (urban) cultural policy

by Sanjin Dragojević

Sanjin Dragojević is a lecturer in Sociology of Culture and the Sociology of Mass Communications, Media Policy and Cultural Policy at the Faculty of Political Science. He also lectures in Strategic Cultural Management at the Academy of Dramatic Arts in Zagreb. He is a consultant in cultural policy, cultural management and cultural information systems for a number of international organisations such as UNESCO, the Council of Europe and the European Cultural Foundation. Sanjin Dragojević lectures on several international courses in Vienna, Krems, Dubrovnik, Amsterdam and Belgrade and serves on editorial boards of academic and cultural reviews. He has published in Croatian, English and Russian.

How to create participative (urban) cultural policy

> *Diagnosis of problems and opportunities, advantages and disadvantages → Definition of main aims and priorities of action → Definition of key players → Critical points of action → Point of departure → Mapping cultural resources → Undertaking the development of a strategic plan, or not? → Main dangers and how to overcome them → Basic tools, instruments and measures → Procedures of monitoring and phase evaluation.*

Introduction

Towns today are more competitive then ever. The sea, which we once regarded as being dangerous and full of threats, has today been replaced by the main square of the town or city, which mirrors and provokes wishes, dreams, passion and melancholy. It is the aspiration of citizens that leads to the development or degeneration of a city or urban space. The formerly settled territory South of the Mediterranean, in North Africa, for example, once thriving, is becoming emptier and emptier. Time has taught us that we are literally walking on the remains of others. And our voices are very often just whispers of our ancestors. We learn about ourselves mainly by watching the space used by and before us.

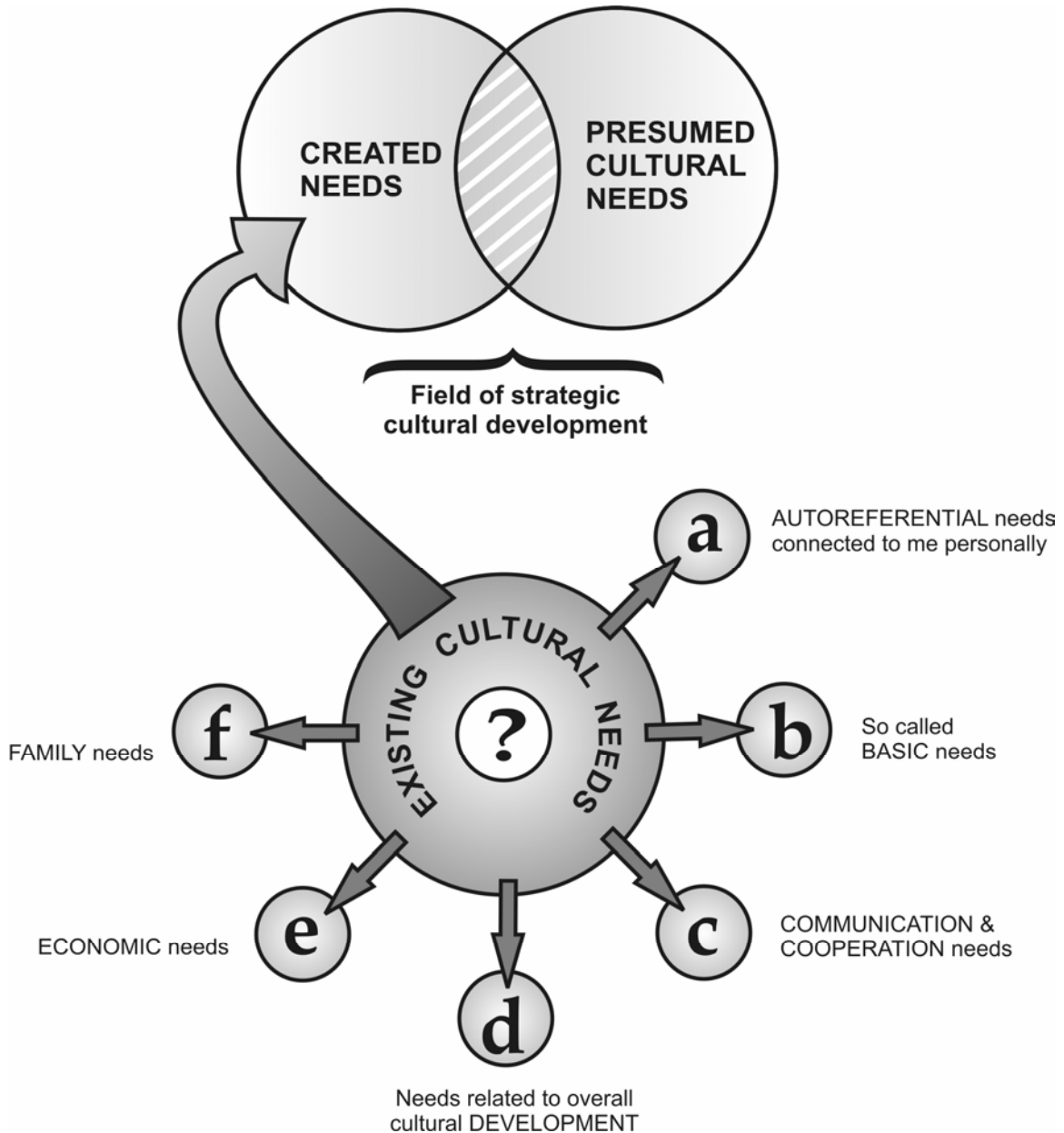## *1. Diagnosis of problems and opportunities, advantages and disadvantages*

Every city faces problems. Even *crisis*. Crisis has to be understood as a challenge, and overcoming the crisis, as a creative process. Quite often we need to apply *crisis management* to undertake the process of extensive city development. The main characteristic of a city in *crisis* is the high level of unpredictability. This can be overcome by so-called *adaptable strategic planning*. The realisation that the town or city mobilises our minds, but also our dreams and that it can lead to real creative moments, is the main source to overcome such deep crisis that is usually caused by uncontrolled, chaotic development. That is the reason why urban planning adopts a primary position in the list of issues we have to cope with. If experts and decision-makers do not feel, recognise or share this consciousness of the *crisis* at hand and the need for crisis management, they will resist working together and urban growth will be realised in a quite disharmonious and diverging way.

It is difficult to keep in mind all the many relevant associated issues that we have to take into consideration. For example, the homeless people who may live in our very neighbourhood. If we would appreciate them more and provide them with the freedom to act and undertake their own small or larger businesses, we may be quite surprised at the result. The provision of active development programmes encompassing the fields of art and culture, could, in the shortest possible time, make it possible for them to construct new creative platforms and create their own 'spiritual' environment. At the same time, such developments would attract thousands of curious eyes, equally challenged and full of hope.

This type of reasoning, in a new structure of collectively united minds, souls and spiritual direction, is far removed from every-day reasoning. In fact, the most productive ideas come from a process of sharing. New urban vitality and development plans will have no success, if they do not enjoy the shared ownership of almost all citizens. Important is the inclusion of the most critical citizens in particular. These almost always express their interest in a development project out of a fear of losing previously achieved qualities and standards. And they often place themselves in the role of "informal" city authorities, out to promote or question the city's new shape growing before them.

In order to make a relatively simple analysis of the present day cultural situation in a town or city, we could conduct an analytical exercise as illustrated in **GRAPH 1**. This exercise will reveal the present day urban cultural *needs*. And, more importantly, it focuses on the future cultural demands that we would like to see accomplished in the coming period.

GRAPH 1 – Analysis of cultural needs

[a, b, c, d, e, f analysis]

CREATED NEEDS

PRESUMED CULTURAL NEEDS

Field of strategic cultural development

EXISTING CULTURAL NEEDS

?

a — AUTOREFERENTIAL needs connected to me personally

b — So called BASIC needs

c — COMMUNICATION & COOPERATION needs

d — Needs related to overall cultural DEVELOPMENT

e — ECONOMIC needs

f — FAMILY needs

2.   Definition of main aims and priorities of action

Aims and priorities have to be stated clearly, not in relation to the individual citizen, but primarily to different groups of people who feel that they share common characteristics. At the same time, we should avoid undertaking too many actions of short duration, in a very limited period of time, which will only bring about a feeling of exhaustion.

The aim does not have to be over-detailed. We should strive for between 5-10 main goals, clearly stating the priorities of action, for the first 3-5 years in particular. A successful formula is to combine *live on the street* projects, which bring fresh energy and expectations, with a possible one or two new *capital investments* in the field of culture, and to accompany these with sophisticated *educational programmes* of a long term nature, which will bring about a new type of professionalism, expertise and skill in already existing cultural institutions, organisations, artistic and cultural initiatives.

The achievement of these goals and priorities should be not only measurable but also *visible*, i.e. monitored and creatively explained (promoted) by the media, in specialised articles, interviews, and through various on the spot events and artistic interventions.

3.Definition of key players

Quite often we achieve visible results after ten, or even more years, and after hundreds, even thousands of attempts to find a way out of our "murky surroundings". Strong political will is required for any in-depth regeneration of a city or town, accompanied by a *new type of energetic and responsible leadership*. Non-experienced newcomers occupying high level positions in the city administration will most probably invest the larger part of their time in observing the situation, understanding procedural matters and getting closer to the town's internal cultural system. It is of utmost importance *to gather all relevant key players and to start a cooperation process* from the very beginning of the endeavour. What we could call a 'jumping developmental effect' is not possible without ensuring at least four preconditions:

1)   A CLEAR *APPROACH* OF HOW TO ACHIEVE CHANGE, I.E.:
    a.   top-down approach;
    b.   grassroots approach;
    c.   bottom-up approach; or
    d.   combined phasing and selection, according to the level of participative cultural policy and the inclusion of different groups of key players.

2)   AN ESTABLISHED GROUP OF *CORE EXPERTS* which will work on interdisciplinary, multidisciplinary and cross disciplinary methods *at the same time*, including particularly:
    a.   cultural policy and development specialists;
    b.   urban planning specialists;
    c.   organisers and producers of cultural life;
    d.   tourist operators;
    e.   basic cultural infrastructure specialists;
    f.   transport and communication specialists;
    g.   specialists in the history and symbolic capital of the location;
    h.   archaeologists;
    i.   writers who know the stories and legends related to the city;
    j.   private sector representatives;
    k.   most inventive artists dealing with urban regeneration;

l.   socio-cultural activists.

All these representatives form, in fact, the *soul* of the overall project and policy.

3) A CLEAR SELECTION OF *WORKING TASKS,* with precise time schedules and an enumeration of expected resources needed for their fulfilment (not only financial, but also informational, organisational, technical and spatial). Each schedule should always specify not only the responsible persons, but also give a short description of their tasks and the expected outcomes and results.

4) *PUBLIC VISIBILITY* AND THE APPRECIATION OF PUBLICITY. In the present day, in order to achieve participative policy-making, particularly in the domain of cultural policy, it is of utmost importance to include the media *from the very beginning.* We should be selective, trying to work with the best professionals in any particular field.
    Media coverage is also of utmost relevance for politicians, and it is important to realise that for most of them, it is an opportunity for their own public visibility. The same applies to parliamentarians, public (city) administrators, public figures and public opinion makers.
    Acknowledging the above, it is preferable to include new groups of interested citizens in the whole process, not forgetting students, parents, children, professionals dealing with education and professional formation, amateurs and youngsters belonging to particular subcultures.

4.   *Critical points of action*

Even if all the above measures are taken accurately into consideration, the process of adaptable strategic planning will nevertheless be faced, from time to time, with difficult decisions related to the high level of risk (or even failure). If we speak of making *participative* cultural policy, we are, in fact, reducing risk on the level of expertise, common willingness and the feeling of togetherness of the involved actors. However, at the same time, certain critical knowledge, abilities and requested skills are required to translate our hermetic, auto-referential language to the broadest possible group of supporters. To solve this (constant) problem, we firstly have to produce *different types of policy papers.*

TABLE **1** proposes a tool to analyse the different aspects of already existing cultural policy, leading to possible future action priorities. The most important end-task of this analysis is the definition of some strategic urban development *scenarios*. These scenarios, in fact, have to answer the question in which type of town we (that means citizens) would like to live. Finally, of course, after an *open public debate* we should opt for *one scenario*, which is, in most cases, some combined form of the previously proposed scenarios.

TABLE 1. Analysis of main cultural practices according to basic instruments of cultural policies.

Basic instruments of cultural policy	Good practice necessary to keep	Bad practices necessary to change	Concrete proposal of change within time schedule		
			1 Year	2-3 Year	3-5 Year
decision making					
legislation					
financing					
support (institutions & organizations – their own and independent programmes & initiatives)					
culture and education					
cultural participation					
cultural privatization					
cultural decentralization					

5.   *Point of departure*

Once we agree on the future scenario of the city's development, we are in fact ready to start working on completing a long-term strategy of urban development. The most desirable is to start with an overall strategy of cultural development, in the form of an umbrella paper containing *only* the most important strategic elements of future city development. However, preparing such a demanding operational paper is not possible without some preconditions of an analytical nature. Sometimes the willingness to embark upon a completely new path of development is evident within the town. In such situations it is most worthwhile to start preparing *a strategic plan*. In most cases, however, the situation is quite the opposite: there is no knowledge about, or vision of the future development scenario, or the developmental scenarios are contradictory and the support of the experts or general audience is quite low. That is why it is first necessary to map in detail the existing and potential cultural resources.

6.   *Mapping cultural resources*

Mapping the town's cultural resources focuses the attention on the wider elements, dimensions and possibilities of acting in the cultural field. Mapping is, at the same time, a process of identification, systematisation, registration and possible re/utilisation or vitalisation of cultural assets. The process should be conducted as widely as possible, and include the tangible infrastructure like, museums, theatres, galleries, archives, libraries – generally all cultural facilities. At the same time it should pay attention to the urban space as a resource. This includes particularly monuments, churches, squares, old industrial zones, different types of neighbourhoods, as well as the area surrounding the city. Maybe the most important part of the mapping process is linked to the different stories, narratives, legends, ceremonies, social rituals (such as processions), carnivals and feasts a city has to offer. Lastly we have to map the different artistic and cultural, traditional and new skills and art crafts, fashion and design.

This whole process is aimed at redefining the cultural offer and facilitating the process of the city's self-identification. Most important is the inventiveness required to combine the different elements of the cultural resources diagnosed by the mapping process. Even so, it is always necessary to keep in mind the quality of the mapping and the current usage of the cultural resources. The highest level of quality, expressivity and authenticity in one word – excellence, are always expected from the cultural and artistic field. The ultimate goal of mapping is to *change* cultural life and practice into such a direction to ensure common and broad utilisation, and the enjoyment and celebration of cultural diversity and richness, concentrated in the city and in the surrounding urban area.

7.   *Undertaking the development of a strategic plan, or not?*

The simple answer to this question is: yes. However, at the same time we have to respond to the following additional issues:
  a.   who will initiate the preparation of the strategic plan(s)?
  b.   how will the process of strategic planning on different levels (national, regional, urban) be coordinated?
  c.   which type(s) of strategic plan(s) should we expect?; who will make them?; who will use them, in which manner for which purposes?; who will evaluate them, how and in which period of time?

Quite often one encounters the theory that the best solution for every period of strategic planning is to undertake the process on all three levels (national, regional, city)

simultaneously. In reality, however, we very rarely come across such a situation. Another point of view argues that every type of planning process has its own quality and scope of action. The national strategic plan, for example, deals primarily with the most important aims and priorities of cultural development, including in its scope of action the largest and most important parts of the cultural infrastructure, as well as huge reconstruction and new construction projects.

On the regional level, it is commonly assumed that one will find the most advantageous interrelationship between the territorial scope of planning and the optimal utilisation of cultural resources. Overall, territorial units are usually not too big, which gives the people involved a sense of responsibility for the strategic plan: they feel linked to the priorities and are able to cope with the size of action.

Thirdly, urban strategic planning in the centre has to pay attention to the wishes of citizens, as well as to the improvement of their quality of life. Present-day strategic planning in Europe is most often related to urban planning, and takes the complexity of the process into account.

Even when it is clear for which territorial unit a strategic planning process will be undertaken, a choice has to be made between general framework planning, or planning focused on organisational diagnosis, auto evaluation and organisational strategic planning. Particularly in turbulent times, in which there is no feeling of internal stability, and an inadequate allocation of resources, a lack of skilled people, and a prevailing feeling of apathy, the last form – the *organisational* approach – is the most desirable one[25].

Thus, if we pass again to the questions posed at the beginning of this chapter, we are now able to answer the following: The most appropriate point of departure is that the public authorities on different levels simultaneously initiate a process of *coordinated* strategic planning. The initiator could be the non-profit sector, or even the private sector, especially where a segment of urban strategic planning is concerned. The matter of coordination is one of utmost importance if we want to achieve a systemic cultural shift and development.

It is the procedural complexity and the duration of the process that are the main enemies of a coordinated approach. Most productive is to have a high level of expectation from the urban level, being the most operative one and the one where quick results are expected.

The strategic plans themselves can be divided into three groups:

1) The first is the single plan, the so called *umbrella strategic plan*, which treats only the most important elements of the document (vision, mission, aims and goals, combination of strategies, basic programmes, as well as taxation of concrete tasks).

2) The second group is the *full implementation paper,* particularly oriented towards improving different systemic fields of cultural activity and fields of cultural policy, such as: artistic creativity, renovation and reconstruction, cultural education, inter-sectorial cooperation, international cultural cooperation, cultural animation and mediation, preservation of cultural monuments, cultural diffusion (libraries, cultural centres), cultural consumption, cultural production, development of creative industries and cultural tourism etc. In other words, different fields of activity which some cities feel as being priority ones, are covered by such a paper.

3) The third group consists of an *institutional or organisational strategic plan*. In the end, the highest expectations are always attached to this subject, especially in the process of the implementation of the artistic and programmatic parts of the strategic plan. This

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[25] More about this question can be found in the book *Art Management in Turbulent Times: Adaptable Quality Management* by Milena Dragićević Šešić and Sanjin Dragojević; Boekmanstudies / European Cultural Foundation, Amsterdam 2005.

group of strategic plans has to be very precise and to cover all the necessary dimensions of organisational operation. Particular attention should be paid to:

a.   the human resource development plan;
b.   material resource planning: information, space, technical facilities, financing (fundraising and lobbying, complete budget plan);
c.   the development of public relations and organisational identity;
d.   marketing concept and strategies;
e.   control, monitoring and evaluation.

8.   *Main dangers and how to overcome them*

If we want to develop participative cultural policy we have to think about how the basic steps are communicated. Quite often we, as citizens, do not know in which type of city we would actually like to live. Maybe we are aware of the prevalent problems, but we cannot see how to solve them, within which period of time, and who will actually do so. To cope with such challenges, the best solution is to choose suitable examples from European towns that match the urban regeneration aim. Indeed, different European cities have developed different patterns of development. The size of a town can be a decisive factor in choosing the example; on the other hand, it could be the inventiveness of ideas, or the unique mix of important cultural infrastructure, the overall concept of cultural life and the use of creative potential of the city.

Of course, in using or even copying any example, we have to keep in mind that, in the end, we will be respected for the originality of our achievements and approach. The most successful method to implement *change* is to ensure that the action or initiative is visible and that it touches the gross of the population. The so-called French school of urban planning might decide to erect a new cultural institution, like a museum crowned by a superb promenade. Others may opt for a big celebration, festivities in the city, part of which might include proposals for a new urban image and development.

If we were to draw up a list of problems, the first would most likely be a lack of vision. Urban planning will take at least 5-10 years, before the new 'idea' of the city is completed. It is quite difficult to find a team of core professionals and experts that will stay together throughout the long duration of the project and remain interested at the same level right through the process. The answer to this challenge is that it is necessary throughout, to organise *open platforms* and *operative networks of cooperation* on the basis of competition, and to provoke grass root initiatives in building up cultural policy. All such types of initiatives have to have an integrated policy dimension. With such an approach it is possible to make a dynamic model of cultural policy, in which most professionals and people dealing with the fields of art and culture will be involved. A possible solution to counter the feeling of fatigue or disorientation is to open a *cultural debate club* in which the achievements are presented by the main actors, whilst at the same time some possible future paths of development can be discussed. [**SEE GRAPH 2**]

Since the whole process relies on very knowledgeable and skilful professionals, one of the priorities is continuous *investment in education and transfer of skills*. Training of trainers is only one of the methods. Parallel to this we name learning by doing, problem-solving learning and learning through research. It is always necessary to place particular attention on the diversity of the group and its actual and possible future abilities in defining and transforming overall cultural policy.

Finally, we continuously have to cope with the *research* side of the whole enterprise. It is important to produce a real *map of available resources*, which helps to propose adequate *future programmes*, *projects and initiatives*. Consequently, *monitoring and evaluation* and

mapping the *level of satisfaction and support* of new urban cultural policy among citizens are crucial.

GRAPH 2 – Possible division of roles for participative cultural policy
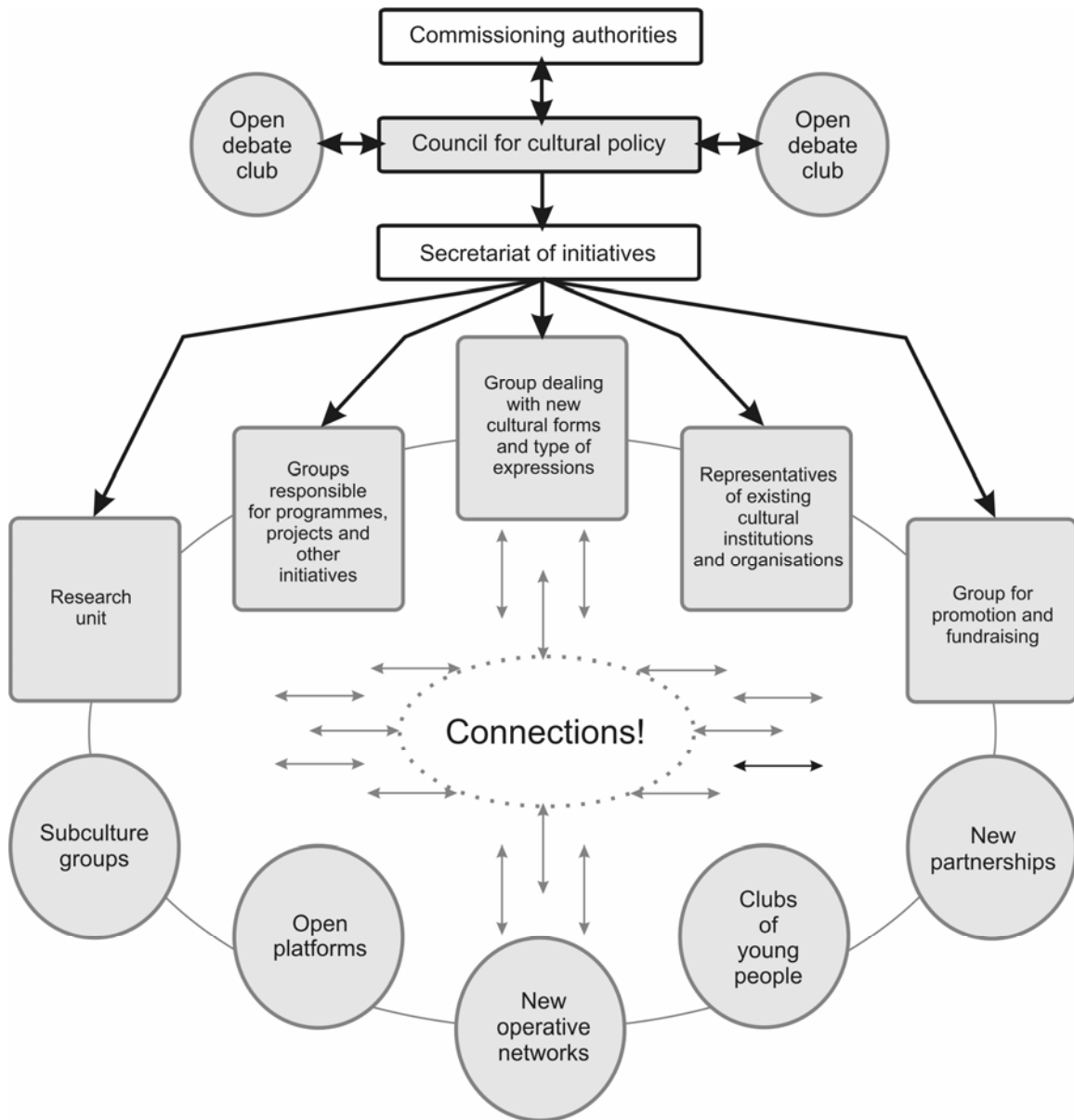
9. Basic tools, instruments, measures

Tools and instruments will primarily be dependent on the following set of questions:
1) in which period of time would we like to achieve our aims and goals?
2) who are the main subjects involved into the overall process?
3) how many programmes, projects and initiatives do we have, and how are they distributed over time"?
4) who are the responsible persons for every mentioned task?
5) what are the individual and cumulative expected results?
6) which deadlines should be achieved?

[all these questions can be found in table 2]

Tools, instruments and measures are also dependent on factors which are not of a "technical nature", such as the motives (individual and group) to take part in the operation; the scope of the operation over time; dealing with the possible critical moment in the realisation; understanding and support of all parties involved, as well as providing the available resources for each phase and for the entire period.

One of the most important tools to achieve success in defining and implementing participative cultural policy is related to the different types of "discussion forums" which are needed. For crucial decisions we need *meetings* with the most important "carriers" of the whole initiative, particularly with the commissioning authority, authors of concepts and ideas, other founders and representatives of different social groups. If such gatherings are organised in a flexible atmosphere, they can be operational, as well as allow for *brain storming sessions* at one and the same time.

Seminars, *workshops and trainings* should be held in parallel, not only to gather and accumulate already existing knowledge, but also to test the new point of view. Are we being inventive enough, could our ideas and concepts be realised in a suitable framework of time and money and, maybe the most important question, do we generate and codify new knowledge, by which we are really passing into a new phase of urban cultural policy?

In many cases it is necessary to organise *donor conferences,* which are far more effective than classical press or media conferences. Such events allow the possibility to bring together all relevant actors of the new city cultural policy, to underline their actual and potential specific roles in the process, as well as the level of their involvement and dedication. A donor conference can be organised around the achievement of a concrete cultural need, project or initiative. However, the sources collected have to be utilised in very short span of time, in accordance to the will expressed by the donors.

TABLE 2. **Time table map of urban participative cultural policies activities.**

Period	1st Year	2nd Year	3rd Year	4th Year
Aims & Goals				
Subject				
Programmes, projects, initiatives				
Responsible person				
Expected Results				
Deadline				

Sometimes the impetus for new participative policy can come from *international initiatives*. This is particularly true when we analyse very strong city networks such as Eurocities, prestigious European Union programmes such as the European Capitals of Culture, or specific programmes of international organisations devoted to this very purpose (like the programme *Policies for Culture* undertaken by the Romanian organisation ECUMEST and the European Cultural Foundation in Amsterdam). However, in all cases, city actors have to define the character, scope and content which is relevant on a European or on a global level. It is not by coincidence that most of the cities included into such schemes improved their position and chances for overall European cooperation in the shortest possible time.

Of course, for the completion of ambitious strategic plans which will ensure urban regeneration in the most inclusive way, we have, beside long term strategic planning, two more important instruments, namely *financing* and *regulation*.

As far as financing is concerned, it is preferable to try and ensure *mixed financing* as far as possible. If we are successful in this, we have in fact provoked shared and creative ownership within the city and the neighbouring area. It is literally true that every citizen can invest so much into the regeneration of the city: time, inventiveness, promoting a culture of sharing and living together, taking care of all the best sides of the urban space and being active in defining and solving those which are not so good or desirable. Such citizens' inclusion has to be accompanied of course by planned and predictable public funding, as well as private financing. If we really want to achieve a new wave of urban prosperity, the non-profit sector has to be fully involved because it has the facilities for operation. Very often local government can redirect local taxes to this specific issue. This is mainly done by means of special *regulations* according to which specific funds or foundations can be established, sometimes accompanied by the task of erecting a piece of missing infrastructure, or promoting different projects in a closed space or in the open air.

In some countries you find *annuity rents,* whereby the utilisation of historical monument space implies paying the rate for the reconstruction of the concrete object or space in use. This can be regarded as a particular *measure* in the field of arts and culture.

Quite often city authorities use the ownership of concrete cultural spaces to provoke the development of new audiences and the creation of new content. Think in this instance of open internet clubs, in which youngsters can hang out, create their music, develop their skills in new technologies, or just enjoy their free time. These are particularly successful if they are promoted by local funds for the development of creativity and creative industries.

In conclusion it can be said that the number of concrete tools, instruments, and measures can vary substantially from one case to another, not forgetting international programmes, schemes and platforms of collaboration.

10. Procedures of monitoring and phase evaluation

In the establishment of new and participative cultural policy, this phase is particularly important because of the need to evaluate:

7) whether we achieved our goals (are the goals too ambitious or not)?
8) whether our organisational approach is the appropriate one?
9) whether we gained the attention and stimulated the curiosity of citizens, as well as their support?
10) whether the main commissioners are satisfied with the past process?
11) which changes need to be made, by whom and in which period of time.

Good monitoring has to be procedurally clear. That is why we tend to engage independent experts from inside or outside the country who have not been included in the initiative, for the sake of objectivity. The first period of monitoring should start alongside the overall initiative. However, the first evaluation usually takes place after one year.

To conduct the delicate task of evaluation, we have, from the very beginning, to cooperate with the research/expert community to define the long term parameters of development. These could include:

1) achieving aesthetic excellence;
2) innovative approach to programmes and their realisation;
3) efficiency in utilising abandoned space for cultural and artistic events;
4) achieved level of accessibility and participation;
5) degree of understanding cultural policy of the city;
6) no. of activities outside the city – the effect of decentralisation;
7) degree of regional and international cooperation;
8) inclusion of different groups of people etc.

All these parameters have to be complemented by criteria and indicators. For the first parameter, for example, the criteria could be the use of non-verbal experimental theatre, and the indicator would be the level of satisfaction of the audience and their willingness to come to a performance by the same company again. For the second parameter, criteria could be the use of open air space or abandoned space for theatre, and an indicator could be the quantitative number of visitors over a span of time.

Evaluation is evidently one of the most difficult tasks for every programme and particularly for cultural policy as a whole. That is the reason why we have to conduct a phased evaluation; most commonly after the first year, in the middle of the project and at the end of the planned period (for example after 4 years).

Concluding remark

The richness of space is becoming one of its most appreciated aspects. There is no empty space. Every space has its own energetic quality. Sometimes, in the case of really beautiful towns or in superb parts of towns, we truly feel the collective magnificence of what human potential can achieve.

Our participative cultural policy will be successful only if the majority of people understand it, support it enjoy the cultural life it facilitates. That will bring them the feeling of shared values that is needed to be a constitutive part of overall urban life.

APPENDIX – CHECK-LIST OF RELEVANT ELEMENTS, DIMENSIONS AND QUESTIONS

Check-list	Notes

1   Diagnosis of the problems/opportunities advantages/disadvantages

☐ main aims and priorities of action

☐ key players

☐ critical points of action

☐ main dangers

☐ basic tools and instruments

☐ ensuring follow-up and procedural continuity

2   Collection of the relevant samples of the type of city we would like to live in

☐ analysis of instructive European examples

☐ mapping city resources

☐ which cultural resources are well developed, which are under threat to disappear and which are our potentials?

☐ what are the common images, narratives and spiritual heritage? how is our cultural and social capital structured? which are the basic components of these?

☐ analysis of short term, medium term and long-term needs and priority actions

3   Assessment of axiological and procedural basis of change

☐ common relevance of basic ideas and values promoted

☐ inclusiveness of the overall framework of action

☐ existing or non-existing collaborative schemes, initiatives, programmes and platforms

☐ where do we, as citizens, meet each other, and which places or possibilities do we have to debate general issues and particularly urban cultural policy issues?

☐ which procedures already exist (on the base of legislation, decision-making process, financial schemes, competitions, local support schemes, etc.)?

☐ are we able not only to undertake but also to accomplish our initiatives?

☐ do we have an integrated, holistic, intersectorial approach?

4   Connectivity with different actors and players

☐ experts and professionals

☐ public administration representatives

☐ representatives of the non-profit sector

● private sector

● representatives of different subcultures

● representatives of socially marginalised or unprivileged groups

● inclusion of people with special needs

● representatives of local sport clubs

● representatives of suburban or non-urbanised areas

● representatives of responsible specialists for urban planning and urban constructions

● pupils and students

● representatives of persons in the «third age»

5   Capacity building, strategic planning and organisational development abilities

● do we have long term educational programmes in the field of capacity building and strategic planning?

● do we organise occasional trainings and workshops to raise the skills and knowledge in the field of arts and culture (cultural policy and cultural development, cultural policy and cultural planning, public relations, project management, marketing and audience development, fundraising etc.)

- do we feel the need to accomplish a long-term strategic plan?

- do we know who and in which manner will undertake these tasks?

- do we need expertise and help from other places within or outside the country, particularly in some fields of arts and culture?

- is our plan to become a centre of excellence; in which area, why, with whom, how and in which period of time?

6 Public presentation and representation

- who is representing different aspects of cultural policy, arts, cultural activities and urban development; in which manner and purpose?

- which type of discourse is used?

- how are different parts of the population (children, students, artists, genders, marginal groups, immigrants etc) represented?

- What is the role of media in this process?

- do we promote the idea of an open and cooperative community and city?

- are our basic initiatives related to the European values and idea of European citizenship?

- are representatives of all three sectors visible according to our activities; particularly non-profit and private one?

- are we able to develop a «model or pattern of success»?

7 Implementation, evaluation, monitoring and transfer of knowledge

- do we follow basic idea, principles and actions stated in our most important documents or strategic plan?

- are we able to develop a coherent set of indicators by which our successes and failures could be judged, analysed and (im)proved?

- do we organise public and expert debates about the most important dimensions of our cultural policy and development?

- do we undertake complex, cyclical (every 3 or 4 years) evaluation of cultural policy?

- do we use in our monitoring and evaluation European expertise and European research and documentation

- do we archive all our relevant experiences, making them widely publicly achievable?

- do we try to reflect our experiences and codify them as new type of European expertise?

- do we organise different kinds of education, particularly with such formats aimed to transfer knowledge on local, national and international levels?

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[Back cover]

Establishing a proactive, responsible citizenry and fostering citizens' participation in European policy-making is easiest activated on local level.

Policies developed and implemented on local level concern the immediate personal living environments of European citizens. Belonging to Europe, as well as developing a certain 'personal ownership' of the European Union as common polity of its citizens has to start first and foremost close to our hearts and minds – hence on a local decision-making level. This implies that political decisions made on EU level and European values endorsed across the continent ideally also have to permeate local cultural policies.

In this book, two renown experts, Jordi Pascual i Ruiz and Sanjin Dragojević explore the conceptual framework and the theories behind citizen participation in local cultural policy development and the mechanisms of how participation can be realised on the city level.