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Local policies for cultural diversity

United Cities and Local Governments -
Committee on culture

Cités et Gouvernements Locaux Unis -
Commission de culture

Ciudades y Gobiernos Locales Unidos -
Comisión de cultura

"Local policies for cultural diversity"

Study commissioned by the Division of
Cultural Policies and Intercultural Dialogue of
UNESCO to the Institute for Culture,
Barcelona City Council, as Chair of
United Cities and Local Governments'
Committee on culture

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Presentation by Carles Martí, Councillor for Culture - Barcelona City Council and President of United Cities and Local Governments' Committee on culture

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Presentation

As Councillor for Culture of Barcelona City Council, and Chair of the Committee on culture of the worldwide organization, United Cities and Local Governments, it gives me great pleasure to present this study, "Local Policies for Cultural Diversity", which was commissioned to the Barcelona City Council's Institute for Culture, by the Division of Cultural Policies and Intercultural Dialogue of UNESCO at the beginning of this year 2006.

Cultural diversity is one of the main characteristics of cities throughout the world. Today's globalization process enables the cultural production of all cities to be circulated with greater facility around the planet. At the same time, the desire for better urban governance leads every city to promote proximity with the inhabitants, and the participation of a broader spectrum of agents (public, private and associative) in local cultural policies. Finally, migration and technologies transform cities into spaces where people of different origins have the challenge of living together in creative conviviality. Cultural diversity is a reality. As urban history demonstrates, and the study shows, diversity is an essential constituent of both cities and culture.

Some two years ago, cities all over the world began promoting the Agenda 21 for culture as a reference for their local cultural policies. This document was approved in May 2004 and has been adopted by United Cities and Local Governments as a guideline for its programmes on culture. The Agenda 21 for culture includes cultural diversity as one of its guiding principles alongside human rights, participative democracy, sustainability and peace. We believe it is more necessary than ever today to reaffirm the relationship between these concepts.

We hope that this study will prove useful for cities all over the world in their considerations regarding cultural diversity at the local level, and in the role of culture in the development of the city and each of its inhabitants. We further hope to be able to renew the relationship established with UNESCO and to work together again on new projects. I wish you a fruitful read.

Carles Martí
Councillor for Culture of Barcelona City Council
Chair of the Committee on culture of United Cities and Local Governments

Exploring local policies for cultural diversity

Paper prepared by Jordi Pascual in the framework of the study "Local policies for cultural diversity" commissioned by the Division of Cultural Policies and Intercultural Dialogue of UNESCO to the Institute for Culture, Barcelona City Council, as Chair of United Cities and Local Governments' Committee on culture.

0. Executive summary

0.1. INTRODUCTION

The Division of Cultural Policies and Intercultural Dialogue of UNESCO commissioned a study on local policies for cultural diversity to the Institute for Culture – Barcelona City Council, as Chair of the Committee on culture (CC) of United Cities and Local Governments (UCLG). UCLG forms the largest association of local governments in the world and has a decentralised structure with regional sections in Africa, Asia-Pacific, Europe, Euro-Asia, Middle East – West Asia, Latin America and North America. UCLG has a Committee on culture, which was constituted in Beijing on 9 June 2005, as the meeting point for cities and local governments that place culture at the heart of their development processes. UCLG's Committee on culture is chaired by Barcelona City Council and vice-chaired by the city councils of Stockholm and Buenos Aires. The Committee on culture is made up of cities such as Amman, Brazzaville, Córdoba, Diyarbakir, Essaouira, Kazan, London, Porto Alegre, Quito, Rio de Janeiro, Rome, Toronto, Turin and Venice, as well as several associations of municipalities.

0.2. OBJECT OF THE STUDY AND METHODOLOGY

The main aim of the study was to investigate what types of public policies at a local level support the diversity of forms of cultural expressions. The study mainly analysed the policies and programmes developed by departments for culture, although the enhanced role culture plays in local policies also allowed the inclusion of policies and programmes developed by other municipal departments.

The study was developed following to three strands: the writing of several reports, the desk-analysis of case studies, and the desk-analysis of websites/portals. The World Secretariat of UCLG sent a Circular whose aim was to involve as many member cities of the Committee on culture in the study as possible, offering the cities an opportunity to provide case studies dealing with "local policies for cultural diversity". The Circular included a brief template to be used by cities to elaborate a case study. In parallel, three reports were commissioned and written by three well-known researchers on cultural policies and governance, in alphabetical order, Nancy Duxbury (with Derek Simons and Katie Warfield, Creative City Network of Canada), Annamari Laaksonen (Interarts Foundation), and Colin Mercer (Cultural Capital Ltd); each researcher covered a number of thematic and geographical areas. A synthesis report was written by Jordi Pascual. The full study can be downloaded from several websites.[1] We strongly recommend reading the four papers that compose the study.

[1] The full study is downloadable from:

- http://www.cities-localgovernments.org

- http://www.agenda21culture.net

0.3. NOVELTY AND DIFFICULTIES

"Cultural diversity" appeared as a keyword in the international debates on culture at the end of the 1990s. The concept is not yet adopted by a vast majority of cities, but today cities and local governments use concepts such as "cultural development", "cultural participation" or "cultural vitality" (popular during the 1980s), or "democratisation of culture" or "cultural democracy" (appeared during the 1960s or 1970s). The approval of UNESCO's Declaration (2001) and Convention (2005) on Cultural Diversity, and the approval of the Agenda 21 for culture (2004) have created a diversity *momentum*. A growing number of citgies express a concern for cultural diversity, especially those which have undergone a cultural planning process during the last months.

The reaction to the appearance of cultural diversity in the urban policy debate is generally positive but the difficulties it entails are not neglected. Dorothea Kolland states that "we are asked to celebrate diversity, difference and richness of difference while growing urban centres struggle with problems of discrimination, segregation and cultural conflicts. Although many of these problems are many times more social in nature than cultural, the cultural and religious tensions are part of our daily life. (...) The metropolis of the world gather together people guided by widely differing ethnical notions and fundamental values, ideas and values with deep societal and often religious roots, instilled as self-evident cultural traditions" (quoted from the paper written by Annamari Laaksonen, 2006, 7). Cultural diversity is still a very difficult concept that can lead to many misunderstandings.

Conditions to understand cultural diversity are not equal. The "local basis" to undertake actions to support cultural diversity varies: history, geography, characteristics of the population and vitality of the 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 create the conditions and 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* has recently made a strong call 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".

Cultural diversity is a new and difficult concept but many cities and local governments have already taken it into account, with diverse meanings.

0.4. MANIFOLD MEANINGS

An attempt can be made to classify the manifold meanings cultural diversity can have at a local level.

1. The "cultural diversity" considerations that are found in municipal departments for culture are related to "sizes" (cities have searched for a balance in the sizes of cultural agents, from small to large) and "sub-sectors" (from heritage to contemporary creation). With regard to the sizes, many cities explain the cultural life is based on a "dynamic system" in which small-scale neighbourhood-based or experimental initiatives, often non-institutional, live together with large projects conceived for international projection or purely consumption purposes, the concept urban "cultural ecology" could be used. With regard to the sub-sectors, and although the cultural resources of the 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 the "traditional culture", often referred to as folklore of the city, the region or the nation, and new media and Information and Communication Technologies (ICT), as they attract the genuine interest of young people, have also become new sub-sectors, or a transversal dimension, of local cultural policies.

2 Another way to understand "cultural diversity", more recently included in local cultural policy-making, is 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 the 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 reaches 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 it achieves in many other public policies.

3. Finally, the appearance of the "cultural diversity" framework, understood in anthropological / ethnic terms, is changing the ways cities support local culture, with more attention paid to the presence of "minorities" in the cultural ecosystem of the city. A balance is sought between "native" cultural agents (if they still exist / 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 difficult because the terms used are not satisfactory to all agents concerned, and because terms "freeze" a dynamic reality: urban culture. Sometimes, due to repression of freedom of speech or, more generally, lack of democracy, the cultural production of the city does not allow the continuity (preservation and promotion) of original / native / first cultures that were born in that territory, and prevent the development of (as the 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, direct or indirect result of immigration processes, and that 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 discourses and/or marginalised from democratic governance and funding mechanisms.

Many cities are undertaking "mapping" and "diagnosis" exercises to know more about their cultural diversity. Cities can more easily than nation-states adapt the cultural diversity concern to their policies. There are many examples of cities that think and re-think their "official" histories, in exhibition or multimedia projects, such as the MIME (Malmoe, Tampere and Nottingham in 2001), or in large urban events, such as "Rotterdam 2001 European Capital of Culture".

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 (see the recent book of Jude Bloomfield and Franco Bianchini) and hybridisation (see the paper written by Nancy Duxbury) are today the answers of many cities to the (local) challenges of cultural diversity (mainly posed as "ethnic" in those cities); this is specially happening in those cities in industrial and post-industrial countries whose population is growing in ethnic diversity as a result of recent immigration. Other cities, however, respond to their (local) cultural diversity challenges with policies to create the basis to produce and distribute their cultural content, and foster the development of local cultural industries that can ensure the presence of these cities / cultures in the world; the focus of cultural diversity in these emerging cities (from Asia to Latin America) is rather "content diversity in the global market". Further research is needed to identify, understand and disseminate the cultural policies of these cities and local governments, which are under-represented in this study.

The concepts of a "local cultural ecosystem" or "cultural ecology" (although not yet widely used) are growing as keywords (Nancy Duxbury, Derek Simons and Katie Warfield, 2006; Jordi Martí, 2006; Colin Mercer, 2006). Many cities think these concepts facilitate the understanding of cultural diversity, allow the implementation of cultural diversity considerations into policies and place the ethnic understanding of cultural diversity in a broader context.

It is crucial to state, as Colin Mercer writes in his paper, 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" (Mercer, 2006, 1).

These considerations just illustrate that, also at a local level, cultural diversity is a concept to be handled with care. And point to the democratic governance of cultural policies as a crucial point.

0.5. SQUARING THE SUSTAINABILITY TRIANGLE

Culture is becoming, more than ever, at the centre of urban policies, partly thanks to the cultural diversity *momentum*, but also due to other factors: expectations on exporting capacities of creative industries, the debate on intellectual rights, the society du spectacle, the concern for human rights...

A "triangle" of sustainable development (economic concern + social inclusion + environment) was developed in the second half of the 1980s (Brundtland's report as the most well-known document) and was successfully consolidated in the 1990s. This triangle is used today in local / national / global strategies as a pattern for analysis and public action for (sustainable) development.

Many people have advocated for culture to "square" this triangle. The intrinsic values of culture, as memories, creativity, excellence, critical knowledge, rituality (and maybe others), are becoming more important for human development, democratic governance and global understanding. There is a strong basis to make such a claim, and many come from non-cultural sectors.

The cultural sectors need strong images to raise awareness on the cultural dimension of human development, and to secure a role for culture in public action. Today, it is difficult to advocate for culture without creating solid bridges with the other spheres of governance. The "fourth pillar" offers such a strong image and creates those solid bridges. The fourth pillar argument has its origins in the work of Jon Hawkes *The fourth pillar of sustainability. Culture's essential role in public planning*.

The diversity of uses, meanings and understandings of cultural diversity need a unifying force, and the local departments for culture have a crucial role to play, in order to make the case for the intrinsic values of culture, and to create bridges with other spheres of governance.

0.6. LOCAL POLICIES

The aforementioned papers that compose this study account for several policies and programmes that support cultural diversity at a local level. It has been found interesting to classify these policies and programmes as follows, in five sub-chapters. This scheme squares the sustainability triangle and adds governance as a connecting concept.

1. *Cultural rights and the intrinsic values of culture*. As Annamari Laaksonen states in her paper, "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, the Agenda 21 for culture can be considered as a Declaration of cultural rights at a

local level; in fact, a municipal council that adheres to the Agenda 21 for culture makes a commitment with the citizenry to promote cultural rights and its local implementation through policies and programmes. A local cultural strategy could also be based on cultural rights. Departments for culture have a crucial role to play in order to promote cultural rights and to relate these concepts into specific policies and programmes; the intrinsic values of culture, as memories, creativity, excellence, critical knowledge, rituality (and maybe others) can be interesting ways.

2. *Cultural diversity and social inclusion*. Urban policies understand cultural participation in several ways; while some cities understand it as an increase in the number of visitors to cultural institutions and events, some cities widen these concepts to promote the involvement of citizens in cultural production and/or cultural mediation processes. In an increasingly diverse society, education in cultural diversity and fostering intercultural competencies become priorities, not only for the department for culture, but also for the educational authorities. Furthermore, the growing importance of cultural diversity has increased the need to link cultural policies to social policies: departments for social inclusion are including culture as a dimension in their programmes, and do not take for granted existing differences in knowledge, language and values of the population. The role of grass roots civil society initiatives is crucial; very often policies have a stronger impact when there is a sincere co-operation between the administration and leading grass roots agents. There is a wide range of activities that contribute to "greater public awareness and knowledge of cultural diversity and culturally diverse arts initiatives", as Nancy Duxbury, Derek Simons and Katie Warfield (2006, 11) describe in their paper.

3. *Public spaces as areas of conviviality and interaction*. Diversity has reinforced the use of public spaces for cultural activities. The concept of "public space", somehow neglected in the late XXth century, is again important, although its "cultural" management is more difficult than ever. Societies have created all kind of ritual "events", traditionally linked to seasonalness and the religious calendar but today, globalisation is producing new "events" with a strong physical presence in public spaces (like urban parades / carnivals). Moreover, during the last two decades, a new generation of cultural spaces have appeared in brownfield areas, with seeds in grass roots social and cultural associations very highly committed to the diversity of cultural expressions. The definition / discussion of the brief of any new cultural facility / event with a broad range of (diverse) stakeholders, and the co-operation between, at least, the Department for Culture, the Department for Urban Planning and the neighbourhood, in a deliberative approach, becomes crucial to provide responses to the challenges of public space, cultural practices and conviviality.

4. *Culture, the creative industries and the economy.* Job growth in the cultural sectors has been significantly above the average during the last decade. Leisure management, creative industries and cultural tourism are sectors of exceptional growth. Cultural content is at the centre of the knowledge society. The concept of "productive diversity" is extremely appealing. "Cultural diversity – of people, of skills and practices, of products, of markets and tastes – is good for innovation and building the capacity for sustainability in a creative knowledge economy" states Colin Mercer. "For immigrants involved in transnational activities and their home country counterparts, success does not so much depend on abandoning their culture and language to embrace those of another society as on preserving their original cultural endowments, while adapting instrumentally to a second (…). Cultural diversity can be a vital stimulus to cultural entrepreneurship, opening up new cultural and creative markets", states Kevin Robbins. Some cities have developed specific programmes to promote employment of ethnic minorities, as well as the creation of specific places or facilities (cultural districts, incubator sites…), to promote new projects, especially in the areas of audio-visual, but also in cultural tourism, events management, design, fashion or crafts. There is a growing co-operation between municipal departments for economic development and culture. Diversity is productive.

5. *Governance of culture at a local level*. As the study illustrates, cultural considerations are growing in several departments in a City Council (education, social inclusion, economic development...). Co-ordination is of paramount importance, and this is compatible with a leading municipal Department for Culture, the explicit formulation of the municipal cultural policies, the support for culture from the higher levels of the municipal government (Mayor, Plenary Council) and the partnerships with a civil society committed to and active in cultural projects. Cultural diversity deserves a strong policy architecture, in which all citizens can participate in the elaboration of deliberative cultural policies (Bogota, Genoa, Montreal), and a co-ordination between agencies and spheres of government (as the Australian ILAP) is ensured. Cultural planning and a local cultural strategy have proved to be suitable to: (a) create a picture / map of all cultural resources of the city, and ideas to enhance their role in urban vitality, (b) foster cohesiveness in the cultural sector, (c) generate new partnerships and shared responsibility between the cultural sector and other urban agents. The Agenda 21 for culture could be the starting point of a local cultural strategy, a local council on culture or other instruments. The governance of culture at a local level is also related to a "relational" approach chosen by many public authorities, in which involving all stakeholders and inhabitants is a priority.

0.7. INDICATORS

The interest in cultural indicators has grown in recent years. A vast number of reports have been written, at local, national and international levels. At local level, the research in cultural indicators is especially active in the Anglo-Saxon areas: the United Kingdom, Australia and Canada. At national and international level, IFACCA, the International Federation of Arts Councils and Culture Agencies, published the report "Statistical Indicators for Arts Policy" which provides a very good conceptual basis for further research. The research for local cultural indicators is an urgent task that needs to find space in the agenda of international networks of cities in order to, at least, connect existing initiatives, avoid duplication of work, understand foreign frameworks and contribute to refining policy objectives.

This study could not analyse in detail the cultural indicators already implemented by cities, as this aim clearly surpasses the existing possibilities. Limitations of time and resources are directly correlated to the weakness of structures dealing with cultural indicators, and inversely correlated to the pressure from a growing number of agents to "find the good" cultural indicators as soon as possible. The current situation prevents this study from suggesting a set of indicators of local cultural development, and to select, among these indicators, which could be used to evaluate the support to the diversity of forms of cultural expressions

This study, though, suggests a framework to describe local cultural policies. This framework will be presented to the UCLG's Committee on culture in October 2006. The framework is conceived to emphasise the importance of qualitative information on cultural policies. This framework aims to be a step in the search for suitable indicators of local cultural development that includes cultural diversity as a constitutive element. This will necessarily be a long-term process.

0.8. CONCLUSIONS

Diversity is constitutive of culture. It challenges many of the official discourses on culture and cultural policies, especially those that were based on homogeneity and/or have democratic deficits. Diversity provides a new set of conceptual lenses to describe current local policies; and it will probably articulate new cultural policies. We are probably living a situation in which the paradigm that articulates cultural policies is changing.

Cities are including cultural diversity considerations in their local policies, while diversity has manifold meanings: contents, actors or ethnic. The concepts of a "local cultural ecosystem" or "cultural ecology" facilitate the understanding and allow the implementation of cultural diversity considerations into policies.

Governance becomes a crucial priority; between the local government and the citizens, with a "relational" approach that allows citizens to participate in cultural life, and in deliberative cultural policies; between a leading municipal department for culture that bases its work on the intrinsic values of culture and co-operates with those departments/agencies (education, social inclusion, economic development...) that include cultural considerations in their work; between the several tiers of government (international organisations, national governments, local authorities) in long-term accountable programmes.

1. Introduction

The Division of Cultural Policies and Intercultural Dialogue of UNESCO commissioned a study on "local policies for cultural diversity" to the Institute for Culture –Barcelona City Council, as Chair of the Committee on culture (WGC) of United Cities and Local Governments (UCLG).

UCLG was founded in May 2004, and acts as the united voice and world advocate of democratic local self-government. UCLG forms the largest association of local governments in the world and has a decentralised structure with regional sections in Africa, Asia-Pacific, Europe, Euro-Asia, Middle East – West Asia, Latin America and North America. The cities and its associated members are located in more than 120 UN Member States. Among the direct members of United Cities and Local Governments we find over a thousand municipalities and 112 national associations[2].

United Cities and Local Governments adopted the Agenda 21 for culture as a reference document for its cultural programmes and assumed the role of co-ordinator of the process subsequent to its approval. UCLG's Committee on culture was constituted in Beijing on 9 June 2005 and is the meeting point for cities and local governments that place culture at the heart of their development processes.

The programme 2005-2007 of the Committee on culture aims "to promote the role of culture as a central dimension of local policies through the dissemination and implementation of the Agenda 21 for culture"[3] and unfolds as four sub-aims: (1) to develop the political framework of cities and local governments, (2) to guide the development and implementation of services to cities, (3) to develop institutional partnerships in culture, and (4) to promote research and development in culture. UCLG's Committee on culture is chaired by Barcelona City Council and vice-chaired by the city councils of Stockholm and Buenos Aires. The Committee on culture is made up of cities such as Amman, Brazzaville, Córdoba, Diyarbakir, Essaouira, Kazan, London, Porto Alegre, Quito, Rio de Janeiro, Rome, Toronto, Turin and Venice, as well as several associations of municipalities.

2. Methodology

The study has been developed following to three strands, as agreed in the terms of reference: (1) commission of reports, (2) case studies, and (3) analysis of websites/portals.

2.1. REPORTS

Three reports were written by three researchers on cultural policies and governance, in alphabetical order: Nancy Duxbury (with Derek Simons and Katie Warfield, Creative City Network of Canada)[4], Annamari Laaksonen (Interarts Foundation)[5] and Colin Mercer[6]. Each researcher covered a number of thematic and

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2   See http://www.cities-localgovernments.org for more information.
3   See http://www.agenda21culture.net.
4   Duxbury, Nancy; Derek Simons, and Katie Warfield; 2006; "Local policies and expressions of cultural diversity: Canada and the United States".
5   Laaksonen, Annamari; 2006; "Local Policies for Cultural Diversity. With emphasis on Latin America and Europe".
6   Mercer, Colin; 2006; "Local policies for cultural diversity: systems, citizenship, and governance. With an emphasis on the UK and Australia".

geographical areas[7]. We strongly recommend reading the excellent papers written by Nancy Duxbury – Derek Simons – Katie Warfield, Annamari Laaksonen and Colin Mercer.

2.2. CASE – STUDIES

The World Secretariat of United Cities and Local Governments sent a Circular[8] whose aim was to involve as many member cities in the study as possible, and to offer the cities an opportunity to provide case-studies dealing with "local policies for cultural diversity". The Circular included a brief template to be used by cities to elaborate a case study. Cities were asked to deliver case studies by 25th March 2006. The city of Buenos Aires provided three case studies. The tight deadlines prevented more cities from UCLG's Committee on culture from providing further case studies. Other case studies were located in databases and websites, such as Eurocult21 and Dubai-Best practices. 21 case studies are reproduced in annex 1.

The papers written by Nancy Duxbury, Derek Simons and Katie Warfield; Annamari Laaksonen, and Colin Mercer provide more than 50 examples of programmes and projects related to "local policies for cultural diversity". These examples of programmes and projects could also be considered as case studies and experiences.

2.3. WEBSITES AND PORTALS

The terms of reference listed a number of websites and portals, where previous research could be consulted. This strand was enlarged with visits to other websites and portals not originally included in the list. After the consultation of the information contained in these websites and portals, the information is presented in annex 2, in two chapters: (a) websites and portals on urban indicators; (b) websites and portals with case-studies related to local policies for cultural diversity.

3. Definition

The following paragraphs describe the main results of the study in the local policies for cultural diversity with regards to its definition.

3.1. NOVELTY OF THE CONCEPT

(a) "Cultural diversity" appeared as a keyword in the international debates on culture at the end of the 1990s. The concept is not yet adopted by a vast majority of cities. Although "cultural diversity" is a new concept for cities and local governments, its contents could have already been taken into account in urban cultural policies.

(b) Today, cities and local governments still use, as a priority, the concepts that appeared during the 1980s, such as "cultural development", "cultural participation" or "cultural vitality", or even concepts that appeared during the 1960s or 1970s, such as "democratisation of culture" or "cultural democracy".

(c) The documents UNESCO has approved in 2001 and 2005 on cultural diversity will have to be developed by national and local policy-making during the next years. These documents are the seeds of a new "framework" to analyse the reality, as a new set of conceptual "lenses" to describe current local policies; and it will probably articulate new cultural policies.

(d) Research circles have already started analysing local cultural diversity and how urban cultural policies are adapting to the new concept. The European network of researchers in cultural policies Circle has just published the book *Metropolises of Europe: Diversity in Urban Cultural Life*, edited by Dorota Ilczuk

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and Yudhishthir Raj Isar[9]. Jude Bloomfield and Franco Bianchini wrote the book *Planning for the Intercultural City* in 2004[10]. At a national / continental scale, the Council of Europe has undertaken research with the "Cultural Policy and Cultural Diversity" project summarised recently by Kevin Robbins (2006)[11] and ERICarts, in preparation for the 2007 UNESCO World Report on Cultural Diversity is "assembling information and data on how cultural diversity is interpreted in national cultural policy frameworks and structures in Europe"[12].

(e) Some organisations are analysing how the new concept of "cultural diversity" could have an impact on the cultural policies of cities; an example is the German Association of Municipalities; see case study 1.19.

(f) Maybe the subjacent question is whether the new "concept" will become a new "paradigm" or not. The lever is in building two bridges: between research and policy action, and between the different tiers of policy action (from international organisations to the local level, with the nation-state in a crucial role). The relation between the research/academic circles and the local cultural policy circles is not strong. In the last decade, initiatives of national scope and international recognition have emerged to fill this gap; excellent examples are the Creative City Network (Canada) or the Cultural Development Network (Victoria, Australia). The programme 2005-2007 of UCLG's Committee on culture has also identified the gap between research and policy-making as one of its main priorities.

3.2. PRE-CONDITIONS OF THE ANALYSIS

(a) Cities and local governments do not understand cultural diversity in the same way; this statement is induced from the papers written by Nancy Duxbury, Derek Simons and Katie Warfield; Annamari Laaksonen, and Colin Mercer, as well as the case-studies, and the consultation to websites and portals.

(b) The "local basis" to undertake actions to support cultural diversity is not equal. History, geography, characteristics of the population and vitality of the civil society, among other factors, differ from one city to another; the "conditions" to understand cultural diversity are not equal. Furthermore, cities have different levels of legal competencies, that is, national and/or regional juridical frameworks.

- As Nancy Duxbury, Derek Simons and Katie Warfield state, "[p]olicy and practice is deeply embedded in a locale's socio-demographic history and contemporary context as well as general policy orientations from regional/national authorities within which the local policy and actions are situated" (2006, 2-3)[13].

(c) 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. These create the conditions for local governments to design policies for cultural diversity. Some nation-states restrict or prevent the possibilities of local governments to deploy policies for cultural diversity.

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9   Ilczuk, Dorota, and Isar, Yudhishthir Raj; 2006; Metropolises of Europe: *Diversity in Urban Cultural Life*, Circle and Pro-Cultura, Circle Publication n. 14. "This book contains detailed and comprehensive case studies of policies for cultural diversity in Barcelona, Budapest, Rome, Tallinn, Warsaw, Berlin, Helsinki, Moscow and Zagreb and also deserves wide circulation" (Mercer, 2006, 3).

10   Bloomfield, Jude, and Bianchini, Franco; 2004; *Planning for the Intercultural City*; Comedia, Stroud. "The book is, in turn, part of a larger research project – The Intercultural City: Making the Most of Diversity - led by Comedia and funded by the Joseph Rowntree Foundation" (Mercer, 2006, 3).

11   Robbins, Kevin; 2006; *The challenge of transcultural diversities. Cultural policy and cultural diversity*, Strasbourg, Council of Europe Publishing..

12   See http://www.ericarts.org.

13   Nancy Duxbury, Derek Simons and Katie Warfield (2006, 2-3) detail in their paper "the arenas of influence shadowing and surrounding local initiatives". They include: "socio-political differences between Canada and the United States, immigration policies and settlement realities; economic patterns, inequities, and divides; fiscal situations and policies of governments; cultural and political relations and policies; cultural funding patterns and stability; historical policies, politics, and "lived experiences"; and identity-based politics—all influence current dynamics and developments regarding expressions of lived cultural diversity. At a local level, issues of city competitiveness, changing economic conditions, shifting settlement patterns, and urban regeneration/revitalization initiatives also play roles".

- UNDP's Human Development Report 2004 *Cultural Liberty in Today's Diverse World* states: "Accommodating people's growing demands for their inclusion in society, for respect of their ethnicity, religion, and language, takes more than democracy and equitable growth. Also needed are multicultural policies that 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".[14]

(d) Spontaneously, in official speeches and documents, the reaction to the "celebration" of cultural diversity is positive, but the difficulties it entails cannot be neglected. "We are asked to celebrate diversity, difference and richness of difference while growing urban centres struggle with problems of discrimination, segregation and cultural conflicts. Although many of these problems are many times more social in nature than cultural, the cultural and religious tensions are part of our daily life. Dorothea Kolland indicates that the metropolis of the world gather together people guided by widely differing ethnical notions and fundamental values, ideas and values with deep societal and often religious roots, instilled as self-evident cultural traditions" (Laaksonen, 2006, 7). Cultural diversity is still a very difficult concept, not always welcome, that raises many misunderstandings.

(e) As Colin Mercer writes in his paper: "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" (Mercer, 2006, 1).

(f) Maybe one of the main challenges for the concept of "cultural diversity" to become a new paradigm will be how diversity is recognised and legitimised by governments as the constitutive basis of "cultures". The task of deconstructing / reconstructing collective identities is easier for local governments (and difficult for some nation states), as cities cannot defend teleological discourses on the "cultural identity" of their citizens: cities have been always been the point of destination of immigrants, the identity of cities is obviously dynamic, and official discourses recognise this fact.

3.3. DEFINING THE CONCEPT

(a) The definitions of "cultural diversity" in the "Universal Declaration on Cultural Diversity" and the "Convention on the Protection and Promotion of the Diversity of Cultural Expressions" (2001 and 2005, UNESCO) are broad, and they do not help in focusing its meaning. "Cultural diversity refers to the manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used" (Article 4.1, "Convention").

(b) The ERICarts Institute[15] is "assembling information and data on how cultural diversity is interpreted in national cultural policy frameworks and structures in Europe" and states that "cultural diversity is being defined as:

- the *pluralistic ethno-cultural identity* and origin of cultural creators, producers, distributors and audiences;

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14   UNDP – United National Development Programme; 2004; *Cultural Liberty in Today's Diverse World - Human Development Report 2004*; New York, United Nations.

15   In preparation for the 2007 UNESCO World Report on Cultural Diversity. See ERICarts website (http://www.ericarts.org/web/index.php, consulted 12 May 2006) "Research Project in Focus".

- *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."

(c) Municipal departments for culture have normally been aware of local "cultural diversity", although they have not always been expressed with these terms. Cities have searched, at least since the 1970s, for a balance in the sizes of cultural agents (small and large) and a balance in the diversity of cultural sub-sectors (from heritage to contemporary creation). These considerations are always found in municipal departments for culture. Another way to understand "cultural diversity" have more recently been included in local cultural policy-making, such as the involvement of a diversity of actors (public, NGO, private) in the local cultural system; this consideration has led to the creation of new bodies / instances for a democratic management of diversity (local councils for culture), and sometimes to the appearance of new funding instruments. Finally, a balance of the origins, affiliation or allegiance is appearing as a central consideration of local cultural policies; although this is probably the most difficult case.

(d) The concepts of "local cultural ecosystem" or "cultural ecology" (although not yet widely used) are growing as keywords (Nancy Duxbury, Derek Simons and Katie Warfield, 2006; Jordi Martí, 2006[16]; Colin Mercer, 2006[17]). These concepts facilitate the understanding of cultural diversity, allow the implementation of cultural diversity considerations into policies, and place the ethnic understanding of cultural diversity in a broader context.

3.4. MAPPING

The following paragraphs describe the ways cultural diversity can be understood at a local level.

(a) Sizes. Cities recognise their cultural ecology is based on a dynamic system in which small-scale neighbourhood-based or experimental initiatives, often non-institutional, live together with large projects conceived for international projection or purely consumption purposes. Local cultural policies promote new operators to appear through subsidies and grants.

- The case study of Buenos Aires "*Opción Libros. Programa de Fomento de la Diversidad Bibliográfica*" aims to create the conditions for small publishing houses to be presented in bookshops (see case study 1.3).

(b) Sub-sectors. Although the cultural resources of the cities differ, at least three main cultural sub-sectors have been present in local cultural policies: heritage, libraries and the arts. Each city finds its own balance in weighting these cultural sub-sectors. Libraries are probably the most widely known sector, as international organisations such as IFLA have provided guidance in establishing standards, which have been nationally detailed in legislations, and monitored with ad-hoc instruments. Recent concern for local identity and cultural diversity has led cities to paying attention to the "traditional culture", often referred as folklore of the city, the region or the nation. Furthermore, new media and Information and Communication Technologies (ICT), as they attract the genuine interest of young people, have also become new sub-sectors, or a transversal dimension, of local cultural policies.

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16   Martí, Jordi; 2006; Interacció 2004, una edició entre fórums; Interacció 2004, Barcelona, Diputació de Barcelona. Diputació de Barcelona.

17   Colin Mercer explains the cultural ecosystem in the following terms: "As has been demonstrated in various studies commissioned by local and regional government agencies in Australia, Canada, the UK and the USA, people, skills and institutions in the public funded cultural sector feed into the commercial creative industries – and vice versa - and form an environment and range of local amenity which attracts both inward investment and skilled workers for the knowledge economy, especially, though not exclusively, in urban areas. As with biological diversity in natural ecosystems, cultural diversity is crucial to the cultural ecosystem and this concept is enabling local authorities to make new and dynamic connections – rather than policy and operational demarcations – between public investment in culture and the broader creative industries and economy" (2006, 5). Duxbury-Simons-Warfield describe the cultural ecology with these terms: " Culturally vibrant communities tend to operate within holistic systems in which all parts are nurtured and evolve to ensure the long-term survival of the whole. Cultural connections to wider issues and community dynamics are fostered and cultural efforts are rooted in the socio-economic fabric of the community. This encourages innovation, flexibility, and creativity through means such as achieving long-established cultural goals through new partnerships (e.g., between different cultural communities or between public and private sector) and integrating creative activity and business to create new products and services such as cultural tourist destinations, animated heritage sites, hybrid media, and special events" (2006, 9).

(c) Actors. During the last two decades, cities have evolved from the direct provision of cultural services to an enabling / relational stance, keeping a core number of cultural services in the public administration and fostering a range of partnerships with private and social agents. The participation of non-public agents reaches sometimes the elaboration and the monitoring of cultural policies.

- The concept of "cultural agency" is used by Nancy Duxbury, Derek Simons and Katie Warfield (2006, 7) to describe "the illustrated expression of citizen-driven change that directly affects policy directions". This concept has similarities to article 11 of Agenda 21 for culture, when it mentions that "[t]he autonomous initiative of the citizens, individually or in social entities and movements, is the basis of cultural freedom".

- The field of creative industries is probably the one which has experimented the appearance of new public-private partnerships, for example, in Manchester, the Creative Industries Development Service – CIDS has implemented a range of programmes to support the creative industries[18].

- In more general terms, the new "diversity" of instruments that are used to promote local cultural production goes from subsidies and grants to support not-for-profit initiatives to market-oriented mechanisms such as micro-loans or venture-capital funds.

(d) Origin / affiliation / allegiance. The appearance of the "cultural diversity" framework, understood in anthropological / ethnic terms, is changing the ways cities support the local cultural ecosystem. More attention is paid to the presence of "minorities" in the cultural ecosystem of the city. A balance is sought between so-called "native" cultural agents (if they still exist / recognised as such in the city), the "national culture",[19] and those agents that are the direct or indirect result of immigration. It results extremely difficult to use concepts such as "origin", "affiliation", "allegiance" or "ethnic", because they tend to freeze realities and identities, and can be easily instrumentalised for different purposes.

- Local governments and cities might support cultural diversity by guaranteeing the continuity of original / native / first cultures that were born in that territory. This concept is similar to article 23 of Agenda 21 for culture, which suggests the undertaking of cities "[t]o promote the continuity and the development of indigenous local cultures, which are bearers of a historic and interactive relation with the territory".

- Local governments and cities might also support cultural diversity to guarantee new inhabitants (that have their cultural roots in other territories) are recognised and become "cultural citizens". Article 24 of Agenda 21 for culture suggests the aim is "[t]o guarantee the cultural expression and participation of people with cultures from immigration or originally rooted in other areas. At the same time, local governments undertake to provide the means for immigrants to have access to and participate in the culture of the host community. That reciprocal commitment is the foundation of coexistence and intercultural processes, which in fact, without that name, have contributed to creating the identity of each city".

(e) Gender. Women are still under-represented as cultural actors. Some cities have launched projects to combat any discrimination based on gender, but there are very few examples of cultural policies that are attentive to gender issues.

- The South Westphalia Women's Art Forum (see case study 1.9) "was established in 1997 with the object of less-ening or eliminating discrimination against women artists engaged in art as a business" in Hagen (Germany).

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18   See www.cids.co.uk: "The Creative Industries Development Service (CIDS) works to help new and established creative businesses in and around Manchester, whilst also taking a strategic overview of the sector – developing new projects in response to industry needs."

19   There are also growing references to post-national allegiances, for example, the references to European culture found in many European cities during the last years.

(f) Although cultural diversity needs to be analysed as a wide concept, with its manifold meanings, it seems there are three main articulative poles (we follow the scheme suggested by ERICarts): an understanding based in the production of diverse products or the attention to diverse cultural sub-sectors, an understanding based on the actors that are involved in local culture, and an understanding based on ethnic terms; in fact, the latter has areas of overlapping with the former two, but it seems the *momentum* forces to identify separately the ethnic diversity. The three of them are found in a vast majority of cities, with different degrees.

3.5. RECOGNISING DIFFERENCE AND DIVERSITY

(a) Cities are the places where persons from different origins meet, interact and create new cultural expressions. The dynamism of cultures, though, is not always recognised by national discourses and official national histories. The cultural diversity concern often invites cities to think and re-think their "official" histories.

- The case study 1.15 "Rotterdam 2001 European Capital of Culture" illustrates how a prestigious event can be used by a city to make visible the diversity of (sometimes hidden) cultural expressions.

- The programme of urban cultural imaginaries, promoted by the Convenio Andrés Bello, has provided an original methodology for citizens to express their imaginaries and images of their city[20].

- The Migrating Memories – MIME project took place in Malmoe, Tampere and Nottingham in 2001. "Migration and immigration are nothing new to our three cities, but although the new citizens make up part of our society, their stories are rare-ly to be found in our museums. The MIME project aimed to change that. Now the project's documentation has become a museum exhibit". See case study 1.13.

- The Wordz Out project was developed in Nottingham in 2004. Young African-Caribbean worked with performance poets, rappers, MV's, DJ's... and made seven short films that illustrate "the black community is not one homogenous group but an eclectic mix of Bajans, Jamaicans, Black British and mixed race". See case study 1.21.

(b) Today, in many cities there is a shift from the extremes of "multiculturalism" and "assimilationist" policies to interculturality.[21] Colin Mercer states that "[a]s Jude Bloomfield and Franco Bianchini have cogently argued, there has been a perceptible shift, especially at the local/urban level, from generic and often limited strategies of 'corporate multiculturalism' and purely integrationist strategies to an 'intercultural practice' which <<does not seek to integrate 'others' into a given order but to remake the civic culture and public sphere so they reflect the diversity of the city and its citizens>>" (Mercer, 2006, 3-4).

(c) Similarly, Nancy Duxbury, Derek Simons and Katie Warfield (2006, 4) state "[h]ybridization is a dominant pattern that characterizes diverse arts and cultural initiates in Canadian and U.S. cities. What is meant by hybridization is a quality that moves far beyond the equal-but-distinct policies of Canadian multiculturalism and far beyond, as well, the principles of racial and ethnic tolerance in the U.S. While multiculturalism creates a space for communal but separate access of resources, and tolerance creates a space for communal but apathetic affections towards each other's existence, hybridization connotes some measure of cross-cultural negotiation, relation, and accord—a sort of 'third culture building process' ".

(d) Understanding cultural diversity in ethnic terms is often adopted by those cities in industrial and post-industrial countries whose population is growing in diversity as a result of recent immigration (or not so recent, but not yet recognised or legitimised); these cities have a proven capacity to produce

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20   Five books of the collection have been already published: Bogota, Quito, Barcelona, Montevideo and Santiago de Chile. More information on the programme can be consulted in http://www.cab.int.co/cab42/index.php?option=content&task=view&id=215&Itemid=0.

21   Although, as all concepts, "interculturality" can also be controversial.

and distribute cultural content, nationally or globally. The tendencies towards the predominance of interculturality and the legitimisation of hybridisation does not mean all cities and local governments all over the world are explaining their cultural policy with these terms.

(e) The world hosts many other realities, and local governments in post-colonial contexts search the roots of their original contribution to global cultural diversity, focus their cultural policies towards original / native / first cultures and often use the concept of identity as keyword. These local governments normally need to create the basis to produce and distribute their cultural content,[22] and foster the development of local cultural industries that can ensure the presence of these cities / cultures in the world. Further research is needed to identify, understand and disseminate the cultural policies of these cities and local governments, which are under-represented in this study.

4. Policies

The following paragraphs are based on the terms of reference, and develop a framework to analyse local policies for cultural diversity. This framework is as follows:

1. Cultural rights at a local level, and policies based on the intrinsic values of culture. Policies to guarantee, protect or promote the cultural rights.
2. Policies that relate cultural diversity with social inclusion.
3. Policies that foster the use of public spaces as areas of conviviality and interaction.
4. Policies that relate the cultural sectors, the creative industries and the economy.
5. Strategies to ensure culture finds a central place in the urban policies: governance of culture at a local level.

A cultural pillar, or squaring the sustainability triangle

This framework 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 report as the most well-known document), was successfully consolidated in the 1990s and is used today in local/ national / global strategies as a pattern for analysis and public action.
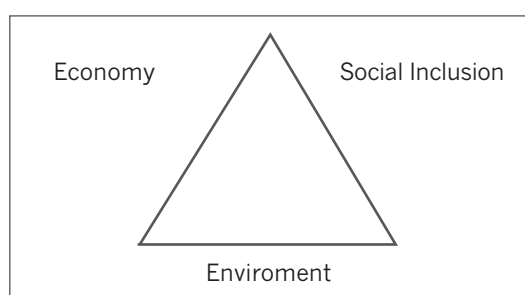
The intrinsic values of culture, as memories, creativity, excellence, critical knowledge, rituality (and maybe others), are becoming more important for human development, democratic governance and global understanding. The knowledge society has its basis in the intrinsic values of culture (otherwise it is just a brand). Public policies are increasingly recognising this fact in the agendas, although adequate structures and resources do not always follow.

There is a strong basis for claiming for culture to become the fourth pillar of development. The cultural agents still need strong metaphors and images to raise awareness on the cultural dimension of human development, and to secure a solid role for culture in public action. Today, it is difficult to advocate for culture without creating bridges with the other spheres of governance. The "fourth pillar" offers such a

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22   There are several sources that could to be explored in further detail in order to obtain information on the relation between indigenous issues, local identity and local cultural policies; for example, the Development Gateway section dedicated to indigenous issues http://topics.developmentgateway.org/indigenous.

strong image and creates solid bridges. The fourth pillar argument has its origins in the work of Jon Hawkes *The fourth pillar of sustainability. Culture's essential role in public planning.*[23]
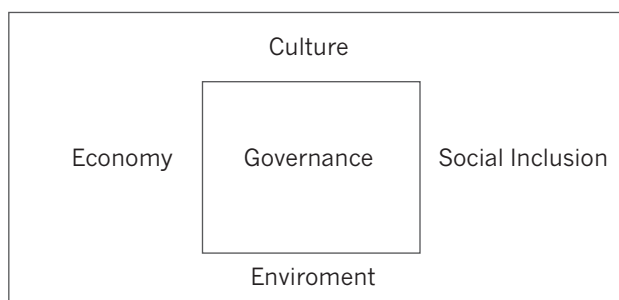

Figure 2. The square of development

Local governments have an essential role to play in the cultural diversity debate. Colin Mercer has expressed this assumption in these terms: "[A]ny 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, 2006, 2).

The following chapters are also based on this assumption: if culture, and cultural diversity, are to play a role in the sustainability debate, a solid fourth pillar needs to be built: cultural policies and governance of culture need to become a priority of local government.

4.1. CULTURAL RIGHTS AND POLICIES BASED ON THE INTRINSIC VALUES OF CULTURE

(a) "[T]he 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 (…). [C]ultural rights refer to human rights related to cultural aspects. 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. (…) Cultural rights have traditionally received less attention than other human rights. Reasons for this can be found for example in the difficulty of defining culture but also in the supposed distance between culture and legislation. Cultural rights have been considered dangerous for social cohesion because they foster the role of minorities and highlight the difference and richness of different cultures. When other human rights aim at constructing conditions of equality and universal values that apply to everyone, cultural rights tend to recognize difference and needs for specialized protection" (Laaksonen, 2006, 2-3).

(b) From the late 1990s, a growing number of cities have fostered the development of "human rights in the city".

- A European Charter of Human Rights in the city and a series of conferences have been organised (Barcelona 1998, Saint-Denis 2000, Venice 2002 and Nuremberg 2004, with Lyon as host of the conference in 2006). Several cities have approved local charters to guarantee human rights at a

23   Hawkes, Jon; 2001; The fourth pillar of sustainability. Culture's essential role in public planning, Cultural Development Network, Melbourne, 69 pp. http://www.cultureandheritage.govt.nz/cwb/pdfs/Jon%20Hawke%20-%20Fourth%20Pillar%20of%20Sustainability.pdf. Consulted 18 January 2005.

local level. Specific monitoring instances have been created, or the local ombudsman has been given the attributions to monitor its implementation. Under the auspices of UNESCO, an International Coalition of Cities against Racism has been created. There is a growing interest in cultural rights, and cultural practices of inhabitants in these processes.[24]

- In Latin America, and especially in Brazil, some cities have also developed local charters of human rights in the city; the concern for "cultural rights" of these charters is wider and deeper than in the European ones.

- In Canada and the US, the concept of "cultural democracy links cultural diversity and the arts with notions of citizenship, opportunity, and rights" (Nancy Duxbury, Derek Simons and Katie Warfield, 2006, 6).

(c) The Agenda 21 for culture (see annex 3) can be considered as a Declaration of cultural rights at a local level. The Agenda 21 for culture was agreed by cities and local governments from all over the world to embody their "commitment to human rights, cultural diversity, sustainability, participatory democracy and creating conditions for peace"; cultural rights are mentioned in several of the articles. The document was approved by the 4th Forum of Local Authorities for Social Inclusion of Porto Alegre, held in Barcelona on 8 May 2004 as part of the first Universal Forum of Cultures. United Cities and Local Governments (UCLG) adopted the Agenda 21 for culture as a reference document for its programmes on culture and assumed the role of co-ordinator of the process subsequent to its approval.[25]

(d) A municipal council that adheres to the Agenda 21 for culture signs a commitment to the citizenry which implicitly promotes cultural rights at a local level. This document mentions "cultural rights are an integral part of human rights" and that "no one may invoke cultural diversity to infringe upon the human rights guaranteed by international law, nor to limit their scope". UCLG's Committee on culture recommends the Agenda 21 for culture to be considered as a reference by cities wishing to elaborate a "Local Cultural Strategy", and will present a more specific document in October 2006.

(e) The Agenda 21 for culture could also be used by cities and local governments to elaborate a "Local Charter of Cultural Rights". The preparatory work undertaken for the project of Charter of Cultural Rights and Commitments of Barcelona is explained in the paper of Annamari Laaksonen (2006, 20-22).

(f) Departments for culture have a crucial role to play in order to promote cultural rights and to relate these concepts (very often too abstract) into specific policies and programmes. The intrinsic values of culture, such as memories, creativity, excellence, critical knowledge and rituality, and other might be an interesting way to make cultural rights operational.

(g) The Agenda 21 for culture (article 5) suggests a "deliberative" approach for cultural policies: "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". Any deliberative approach for the elaboration, implementation and evaluation of cultural policies needs to consider the composition of the representation and decision making bodies. "Do these bodies reflect the human / ethnic diversity of the inhabitants of the city?" is often asked. It is reasonable to think that those cities that develop policies for cultural diversity have decision-making bodies that reflect the human diversity, although it has been impossible to find specific information on these issues.

(h) A co-operation between the municipal Department for Culture and the Department for Civil Rights could become the lever for the processes of recognition and promotion of cultural rights at a local level; this interdepartmental co-operation is still rarely found.

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24   The International Coalition of Cities against Racism is an initiative launched by UNESCO in March 2004 to establish a network of cities interested in sharing experiences in order to improve their policies to fight racism, discrimination and xenophobia. See http://www.unesco.org/shs/citiesagainstracism. In the Call for a European Coalition of Cities Against Racism (http://unesdoc.unesco.org/images/0014/001453/145364e.pdf), cultural diversity is found as one of the 10 points in the Plan of Action: "Promoting cultural diversity: To ensure fair representation and promotion for the diverse range of cultural expression and heritage of city dwellers in the cultural programmes, collective memory and public space of the city authority and promote interculturality in city life."

25   UCLG's Committee on culture, constituted in Beijing on 9 June 2005, is the meeting point for cities, local governments and networks that place culture at the heart of their development processes. See http://www.cities-localgovernments.org/uclg/index.asp?pag=template.asp&L=EN&ID=205.

4.2. POLICIES THAT RELATE CULTURAL DIVERSITY WITH SOCIAL INCLUSION

(a) Urban policies understand cultural participation in several ways; while some cities understand it as an increase in the number of visitors to cultural institutions and events, some cities widen these concepts to promote the involvement of citizens in cultural production and/or cultural mediation processes.

- These different orientations establish the conditions for cultural indicators to become strictly based on measuring cultural consumption (in the best cases, still rare, cultural consumption is detailed by age, gender, socio-professional condition, etc.) or to include more sophisticated measurements (involvement of citizens in amateur cultural practices, existence of outreach/educational/mediation cultural practices, use of public spaces for cultural activities...), that normally assume more complex instances local observatories; see the Observatories of Piedmont or Montevideo as references).[26]

(b) "When people are excluded from the possibility of participating in cultural life, this can have profound consequences on the well-being and sustainability of social order. *"How much damage can be done to people's self-confidence, to their self-assurance when they experience at an early age that they're not really welcome in society, that equality of development opportunity is not for them, that they have to come to terms with living in their own community in poor neighbourhoods from which there is no escape, they are condemned to hanging around uselessly without work, perhaps trying some little deal. They react by developing an exaggerated tribal pride"* [quote from Dorothea Kolland, 2005]. (...) Participation is based on respect and as a good part of public policies, offers a universe of possibilities for people to operate simultaneously in different cultural realities. (...) It's important to highlight other values such as creativity and diversity, sustainability and solidarity that form part of the group of conceptual elements that condition the practice and formulation of cultural rights at the local level (Laaksonen, 2006, 7).

- "The ring of sound. Intergenerational Choir Project" (Birmingham) took place in a "local community [that] was fractured with particu-lar distrust between older and younger residents. (...) Lisa Richards, the Regeneration Officer for Perry Common, under-took a large-scale consultation exercise to ask local residents about ways to take steps to combat the fractured sense of community. Her research highlighted the need for more community activity, as well as the need to make links between older and younger residents, and lead to a small singing project in the school holidays, *Kingstanding Sings*." See case study 1.6.

(c) Education in cultural diversity, fostering intercultural competencies, and "conduits for cultural knowledge" are closely related concepts. As Nancy Duxbury, Derek Simons and Katie Warfield (2006, 11) describe, the "conduits for cultural knowledge" refer to the infrastructure to transmit cultural knowledge, and include universities, research institutes and networks to public schools and kindergarten curricula. There is a wide range of activities that contribute to "greater public awareness and knowledge of cultural diversity and culturally diverse arts initiatives".

- The World Music Centre in Aarhus (Denmark), a programme under Aarhus Music School, "gives room for experimentation in relation to creating positive cultural interactions, using music and dance as cultural icebreakers". See case study 1.5.

- The European Network of Cultural Administration Training Centres is granting a high priority to cultural diversity in 2006. The Annual Conference (Bratislava, 18-21 May 2006) discussed "the practical consequences of the cultural diversity in our teaching programmes".[27]

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26   See http://www.ocp.piemonte.it. See also the description of the Montevideo Urban Observatory, in annex 2.

27   "What does it means for us for my department to implement the UNESCO Convention in our curricula? How this legal instrument will influence my teaching methods and my curricula? In teaching cultural diversity, what do trainers need? How do arts management courses deal with diversity of art forms from different communities? How should the teaching of cultural policy reflect a diversity of cultures? How can artists be encouraged through policy to "share the cultural space"? What does the UNESCO Convention mean for our curricula? (...) This Conference aims at preparing us for the challenges and problems, which we will face when implementing the UNESCO Convention not only in the curricula for artistic programmes but also in the cultural policy and management programmes". Quoted from Conference reader, see also http://www.encatc.org/activities/events.lasso#1.

(d) Social inequality is growing and precariousness becomes more and more prevalent in many cities around the world. "At Banlieues d'Europe we have been insisting for the last sixteen years that social and cultural problems are closely linked. That the fight against exclusion always needs a cultural dimension, that in these times of rapid changes in our values and representations, culture, or rather the highlighting of diverse cultural expressions, is an essential factor of meaning, of the search of landmarks, of creativity, of innovation".[28]

(e) Poverty and inequality of access to public services might have a dimension related to culture. Combating poverty has often become a priority objective of urban policies. The growing importance of cultural diversity has increased the need to liase cultural policies to social policies. Departments for social inclusion are *including culture* as a dimension in their programmes, not taking for granted existing differences in knowledge, language and values of the population.

- The "SAMPAD's ante-natal music and movement project" (case study 1.7) illustrate how the challenges of intercultural communication in healthcare can overcome scepticism with proper mediation and creative content.

(f) Although it is not yet mainstream, the co-operation between the Department for Culture and the Department for Social Affairs in the City Council becomes an important step.

- The neighbourhood of Neukölln "has been described as the 'Bronx' of Berlin since it is one of the most conflicted areas of the city. The area has a significant foreign population (78% of the total population from 130 different countries), which represents a great challenge for the social and cultural cohesion of the area. (...) "[T]he Department of Culture of the district has a vital and complex role. The department is considered to function as *"a communicator and a mediator that aims at creating an area of transcultural contact (...). [A]rt is used not only in sociocultural activities but also as a vehicle and place of future development and innovative conceptualisation. In other words, as an experimental laboratory that tries different models and possibilities to influence the form people perceive and interact with their urban environment. We understand the cultural work as an activity of interconnection, as a system of cooperation between all the parties of the community. We understand the sociocultural work as a motor for the urban renovation. We insist that the innovative power of art have to be the essence of our work in order to differentiate it from traditional social work of our community"* (Laaksonen, 2006, 12).

(g) "Commitment to service" (leadership and volunteerism) is characteristic of those organisations that work at the crossroads of cultural and social development. "Willingness to serve is characteristic of volunteers in arts organizations in general but is especially characteristic of smaller arts organizations. This willingness becomes even more central to organizations which deal with cultural diversity, since they tend to be funded at levels lower than [those] provided to the arts and cultural sector as a whole (...). Concrete steps can be taken to encourage service. These include providing awards and other forms of recognition, which are quite common at the local level" (Nancy Duxbury, Derek Simons and Katie Warfield, 2006, 8-9).

(h) Cultural agents claim culture should never be instrumentalised and defend the autonomy of culture and, specially, the arts, from its political instrumentalisation for any purpose (including "social"). Cultural agents cannot be seen as instruments, but as urban agents that provide an original contribution to the city and the society that nobody else provides, as urban agents that need to be respected in their autonomy, values, methodologies and timing.

(i) During recent years, the arts, specially an important number of visual arts agents (curators, artists...) have expressed a special concern for "public spheres" through the concept of "relationality". This concept could be defined as those practices that have made it necessary to critically re-think and re-invent the

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28 See "Editorial", Banlieues d'Europe, Network News no. 121, 7th April 2006.

social functions of art and its institutions. The growing cultural diversity in urban landscapes is often the take-off for these visual arts projects. The world of contemporary art is very actively engaged in debating issues related to cultural diversity and urban governance. Although these agents and processes rarely meet the policy-making debates at short-term, they are crucial in order to promote the critical content that is intrinsical to cultural processes.

4.3. POLICIES THAT FOSTER THE USE OF PUBLIC SPACES AS AREAS OF CONVIVIALITY AND INTERACTION.

(a) Nearly all cities use the public spaces for cultural activities. These activities might be organised by the City Council, or by not-for-profit or private initiatives (in these cases the City Council facilitates the conditions). Societies have created all kind of ritual "events"; traditionally linked to seasonalness and the religious calendar; today, globalisation produces new "events" (a few might acquire the status of "traditions" in the future) that search their legitimisation from the citizenry with a strong physical presence in public spaces.

- The case study 1.1 of Buenos Aires, on *"Atlas de fiestas, celebraciones, conmemoraciones y rituales de la ciudad de Buenos Aires"*, a project aiming to collect information on the traditional festivities and events in that city.

(b) Not-for-profit activities have always taken place in public spaces the world over. In the last decade, these activities have been recognised as genuine cultural activities, although during the period 1960s – 1980s these activities were ignored if not scorned. The growing concern for "cultural diversity" has been of paramount importance to upgrade the consideration of these activities in cultural policy making. Carnivals are probably the most frequently used concept, although they are not necessarily promoted with this name; these activities are potential events in which heritage and contemporary creation can meet and evolve.

- The cities of Lyon (*le Défilé*), Brussels (*Zinneke Parade*) and other have promoted urban parades, as events that re-invent the rituals in a way that fits to the characteristics of contemporary and metropolitan societies.[29]

- "A common pattern among long-running ethnic or cultural festivals, such as Chinese New Years festivals, is their gradual metamorphosis from a mono-ethnic festival into a pluralistic celebration, through the establishment and fostering of intercultural relationships. The Vancouver Chinese New Years Festival is a good example of this pattern, which initially celebrated specifically Chinese culture and now also showcases Brazilian, Afro-Canadian, Japanese, and Aboriginal cultures." (Nancy Duxbury, Derek Simons and Katie Warfield, 2006, 4).

(c) The planning of new cultural facilities or new public spaces is very often connected to urban regeneration processes: nearly all cities with an urban regeneration strategy have inaugurated new cultural facilities aiming to provide new services for the population, as well as to change the image of the neighbourhood or the entire city. The key planning instrument for a successful new cultural place (facility or space) is the brief, that is, the document that specifies the mission, the objectives and the actions of the new place, as well as the steps required to be followed to transform the plans into tangible reality. How to relate the brief with cultural diversity? Bloomfield and Bianchini state that "the cosmopolitan re-imagining of the city is more likely to succeed through diversifying the cultural range of planners, architects, designers, and artists commissioned, fostering intercultural collaboration between them and including diverse cultural traditions within the brief" (quoted by Colin Mercer, 2006, 6).

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29 Citizens, associations and schools from a neighbourhood work together with artists to create their own contribution to a parade that every two years takes over the streets of the city centre. See for example http://www.zinneke.org and http://www.ledefile.org. Citizen participation, contemporary creation and public space meet together in these parades.

- The Kodja Place Museum and Tourist Facility in the rural Shire of Kojonup in Western Australia, "integrates stories from pioneering and farming communities, the Indigenous Noongar and Wadjela people, and migrant Australians (...). As a concept, in its development, and in its ongoing contribution to the community, this project is a testament to Australian multiculturalism" (Mercer, 2006, 8).[30]

(d) Brownfield spaces have become places of cultural production that combine artistic work and involvement with the neighbourhoods, using a wide range of programmes. The seed of the use of brownfield spaces for cultural production often comes from grass-roots social and cultural associations; these associations have the recognition and the promotion of the diversity of cultural expressions at the very heart of their daily activities.

- The network Artfactories is an international resource platform dedicated to arts and cultural centres born from citizen artistic initiatives and based on involvement within communities. The website has identified more than 150 centres around the world.[31]

- The "Circo Volador (Flying Circus): Youth and Popular Culture in Mexico City" (see case study 1.16) is also an example, mentioned in the Dubai Urban Best Practices, of cultural development in a popular neighbourhood.

(e) The "ownership" of spaces/venues by a specific cultural community is an extremely difficult issue. In some cities/areas/moments the focus is in the interaction between communities, while in other cities/areas/moments the challenge is to allow a community to be identified with their specific spaces.

- Some cities prepare public spaces to facilitate the interaction between ethnic communities, such as Clissold Park (North East London) and Cannon Hill Park (Birmingham), two examples of ways of "countering (...) the ethnic segregation of public space". In these areas "people go outside their normal segregated experience and share a common space, within which social and cultural interaction and overlap takes place" (Mercer, 2006, 6, quoting also Bloomfield and Bianchini).

- Conversely, some cities find it necessary to create physical spaces for members of a specific cultural community. This is the case of Helsinki, where Veranda, a new space for cultural happenings in Swedish. As case study 1.10 reproduces, "[t]he Swedish minority culture is under tremendous pressure and is getting more privatized all the time. This is due to the fact that the language is spoken mostly at home and in school, while opportunities to use the language in everyday life, in society, are rapidly shrinking". A discussion about "Swedish rooms and spaces" has been going on since Helsinki was the European cultural capital in 2000. A cultural living room, named Veranda, opened in 2003 in the Lasipalatsi Media Centre. It "was meant to create a relaxed atmosphere for all kinds of small-scale cultural happenings in Swedish. It provided a new open attitude towards anyone who wanted to take part in the programs and happenings".

What these two examples share is the "relational" approach chosen by the public authorities. Listening to the different stakeholders and creating the conditions to guarantee a "cultural security / comfort" of communities that share the same living space.

(f) The co-operation between, at least, the Department for Culture, the Department for Urban Planning and the neighbourhood, in a deliberative approach, becomes crucial to provide responses to the challenges of public space, cultural practices and conviviality.

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30   "It demonstrates how diversity, inclusiveness and mutual respect can work for and unite a community, and is a commendable example of reconciliation. This project won the 2003 Strength in Diversity award for Local Government in the 'rural' category." (Mercer, 2006, 8).

31   See http://www.artfactories.net. The website provides a description of each centre or "artfactory" all over the world (for example, in Brazil, France, Indonesia, Palestine, Senegal...).

4.4. POLICIES THAT RELATE THE CULTURAL SECTORS, THE CREATIVE INDUSTRIES AND THE ECONOMY.

(a) Job growth in the cultural sectors has been significantly above the average during the last decade. Leisure management, creative industries and cultural tourism are sectors of exceptional growth. Cultural content is at the centre of the knowledge society. ICT strategies rely heavily not only on connectivity, but also on the capacity of cities to produce original content. Cultural amenities make cities and territories more attractive to residents and visitors. Science and universities share with the cultural sectors the concern for talent, innovation and creativity. As globalisation and continental integration grow, many cities struggle to find new economic basis; "knowledge intensive", "creative industries" and "culture" have a growing importance in the agenda of municipal Department of Economic Development, which sometimes liase or integrate policies with the Department for Culture.

(b) The concept of "productive diversity" is extremely appealing. Following Colin Mercer, "[i]n both the UK and Australia the 'creative industries agenda' has been crucial in giving momentum not only to the strategic recognition of the economic role of culture but also to broader social and cultural policy issues such as cultural diversity. This is part of a general shift from a 'deficit funding' to an 'investment' approach to culture and the arts, and away from an 'economic impact of the arts and culture' approach towards a 'creative industries/creative economy' approach. This new approach which, in the context of cultural diversity has been called 'productive diversity' in the Australian context, has been supported by recent research, and a general increase in the knowledge base, which shows that cultural diversity – of people, of skills and practices, of products, of markets and tastes – is good for innovation and building the capacity for sustainability in a creative knowledge economy and is also good for the texture and quality of amenity and interaction of urban areas especially" (Mercer, 2006, 4-5).

(c) Kevin Robbins writes in the recent report *Transcultural Diversities: Cultural Policy and Cultural Diversity* that "the development of transnational businesses and enterprise may now be regarded as a new - and growing - form of immigrant economic adaptation… What we are seeing is the emergence of new kinds of enterprises, and of diverse kinds, operating on the basis of transnational economic and social networks…Whereas, previously economic success and social status depended exclusively on rapid acculturation and entrance into mainstream circles of the host society, at present they depend (at least for some) on cultivating strong social networks across national borders… For immigrants involved in transnational activities and their home country counterparts, success does not so much depend on abandoning their culture and language to embrace those of another society as on preserving their original cultural endowments, while adapting instrumentally to a second… From one perspective, what has emerged is the fact that cultural diversity can be a vital stimulus to cultural entrepreneurship, opening up new cultural and creative markets" (quoted by Mercer, 2006, 9-10).

  • The Chocolate Factory (Borough of Haringey, London) is a hub of small enterprises, some of them connected to Bhangra music. See Mercer (2006, 10).

(d) Some cities have developed specific programmes to promote employment of ethnic minorities (often suffering higher unemployment than average) through training and education schemes. These programmes have been initiated by the Local Development Agency, and/or the local Department for Economic Development.

(e) Some cities have fostered the creation of specific places or facilities (cultural districts, incubator sites...), to promote new projects in the cultural field, specially in the areas of audio-visual, but also in cultural tourism, events management, design, fashion or crafts. New programmes (venture-capital funds) have been analysed and implemented to provide to these projects with the tools to find their place in the market. Quotas for "positive discrimination" for minorities could have been used, but they

have not been identified in this study. Again, these programmes have been initiated by the Local Development Agency, and/or the local Department for Economic Development

(f) Information and Communication Technologies (ICT) have been used to foster the involvement of minorities in cultural activities.

- As Bloomfield and Bianchini argue "[t]he arts, crafts, electronic media and IT are among the main sectors young people want to work in and can also provide significant employment growth. Diverse sources of 'cultural capital'…in street and youth sub-cultures, such as the informal know-how developed in the club scene, from scratch and synthesising to DJ-ing, are strongly developed among Black and Asian youth" (quoted by Mercer, 2006, 11).

(g) Libraries and community centres are the facilities where the Department for Culture can promote these programmes.

- The case studies 1.14 (Malmoe Library services) and 1.20 (Nottingham City Council) exemplify how libraries can become the first "contact point" between immigrants[32] and the local cultural services.

- The cultural project in the neighbourhood of Kontula,[33] in Helsinki, funded by the Urban programme (European Union) provides Internet access, offers a "digital" pictures album and organises a festival, among other activities.

(h) The work of Richard Florida[34] brings to the debate of urban policies interesting cultural concepts to suggest a "creativity index" which is closely related to the economic growth of cities. The "creativity index" of Richard Florida is based on three concepts: tolerance, talent and technology. Tolerance is measured with a number of statistical components: artists in workforce, inhabitants born in a foreign country and presence of gay population. Talent is measured with educational statistics (population with a university degree). Technology is measured with innovation indicators such as patents.

4.5. STRATEGIES TO ENSURE CULTURE FINDS A CENTRAL PLACE IN THE URBAN POLICIES: GOVERNANCE OF CULTURE AT A LOCAL LEVEL.

(a) A large number of municipal departments shape the cultural policies of the city. In another words, the action of several departments in a City Council has a growing cultural dimension and an impact on the cultural development of the city. This fact is more evident when "cultural diversity" becomes one of the challenges of cities.

- "[S]preading and integrating cultural diversity considerations broadly through civic structures and processes" can be observed in several cities like Montreal (Nancy Duxbury, Derek Simons and Katie Warfield, 2006, 6).

The support to the diversity of forms of cultural expressions goes often beyond the cultural area/sector/department and is closely related to social and economic aspects. To express it in the words of Mercer (2006, 4): "Arts and cultural services divisions are increasingly joining up their work with agencies responsible for health and wellbeing, education, economic development, environmental management, and social services. This is an approach that has become known in both Australia and the UK as cultural planning."

(b) The existence of a municipal Department for Culture, the explicit formulation of the municipal cultural policies, the support for culture from the higher levels of the municipal government (Mayor, Plenary

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32   Including "temporary" immigrants, such as asylum seekers or refugees.

33   See http://www.kontu.la/. "The Culture Urban project combines several related projects. The objective of these projects is to enhance the quality of life and identity for everyone in the Kontula suburban area through the use of culture and information technology. The main organizer is City of Helsinki Cultural Offices and the project partners are local associations and non-profit organizations."

34   Florida, Richard; 2002; The rise of the Creative Class, New York, Basic Books. See also Florida, Richard; 2005; The flight of the Creative Class: the New Global Competition for Talent.

Council) and the partnerships with a civil society committed to and active in cultural projects have proved to be pre-requisites for cities that have excelled in the consideration of culture in the development of the city.

(c) Cultural planning and a local cultural strategy have proved to be suitable to: (1) create a picture / map of all cultural resources of the city, and ideas to enhance their role in urban vitality, (2) foster cohesiveness in the cultural sector, (3) generate new partnerships and shared responsibility between the cultural sector and other urban agents.

- Some local cultural strategies are based on, or mention as a document of reference, the Agenda 21 for culture: Barcelona[35], Montreal[36], Bogota… United Cities and Local Governments' Committee on culture is engaged to produce a document to develop the Agenda 21 for culture locally (it is planned to be presented in October 2006).

- The city of Genoa (see case study 1.4) has launched a long-term cultural policy with the name of "Pacts for Culture: a process for sharing and participation in Genoa".

(d) "The multifaceted, unpredictable, and sometimes difficult nature of change and adaptation to support a diversity of cultural expressions (…) stresses the need for flexibility, adaptability, and ongoing public dialogue in developing urban policies and governance processes. Diversity often raises difficult issues, even though diversity also provides previously unimagined opportunities to transcend issues that may have once seemed intractable" (Nancy Duxbury, Derek Simons and Katie Warfield, 2006, 14).

(e) Cultural diversity deserves a strong policy architecture. The United Kingdom and Australia have developed "local agreements for development" with a solid cultural content based in cultural planning.

- "In Australia the approach has been adopted by the Australian Local Government Association (ALGA) as a key component of Integrated Local Area Planning (ILAP).

- In the UK it takes the form of the combination of Cultural Strategies – which all local authorities are required to develop – with Sustainable Community Strategies developed by Local Strategic Partnerships (LSPs) and supported by Local Area Agreements between Central Government, Local Government and the LSP."

These approaches are dealt with in more detail in section 4 of the paper written by Colin Mercer.

(f) The Australian "Integrated Local Area Planning" or ILAP provides an excellent guidance for culture, and cultural diversity, finds a central place in the urban policies (quoted from Mercer, 2006, 14):

- "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).

- Co-ordination between agencies and spheres of government to ensure that related programs, capital expenditures and regulatory processes are effectively linked, and focussed on the key issues and priority needs identified by strategic planning.

- Effective corporate planning and management on the part of the responsible local Council to drive both the planning process and the implementation measures."

(g) At national level, during the following years, "mapping" and "diagnosis" exercises will probably be launched in order to create an increased knowledge basis for future policy-action with regards to cultural diversity. The paradigm of cultural diversity will probably drive to new cultural policies. National governments might decide to create adequate governance structures for these new cultural policies,

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35   See http://www.bcn.es/plaestrategicdecultura.
36   See http://ville.montreal.qc.ca/portal/page?_pageid=65,106529&_dad=portal&_schema=PORTAL

with national platforms involving central government, regional-local governments, and civil society agents, with guidance documents and adequate funding. At international level, an exchange of information between the different national approaches would be needed; the governing bodies of the Convention on Cultural Diversity could provide the ground for these exchanges.

5. Indicators

In the recent years the interest in cultural indicators has grown. A vast number of reports have been written, at local, national and international levels. At local level, the research in cultural indicators is especially active in the Anglo-Saxon areas: the United Kingdom, Australia[37] and Canada. At national and international level, IFACCA, the International Federation of Arts Councils and Culture Agencies, published the report "Statistical Indicators for Arts Policy"[38] which provides a very good conceptual basis for further research. We strongly recommend reading the document written by Christopher Madden, research analyst of IFACCA.

5.1. THE WORK OF IFACCA

Two key issues emerge in the development of cultural indicators (IFACCA, 2005, 8): analytical issues and co-ordination issues.

With regard to analytical issues, Madden states that "[c]ultural indicators, as with other social indicators, are still largely under development, particularly in their relevance to policymaking and program delivery. There are therefore reasons to be wary of cultural indicator frameworks that have been developed to date." Common analytical problems include: "Confusion about what indicators are and how they should be used", "Lack of quality data", "Frameworks are unwieldy", and "Policy objectives are vague".

With regards to the co-ordination issues, Madden states "[t]here appears to be little contact between agencies that are currently developing cultural indicators. Two key problems that might be mitigated by better sharing and co-ordination are: 'Multiplicity of work' and 'Differences in approach'."

Madden also suggests, in the chapter 'How to' develop indicators, that "there are at least five distinct stages of indicator development:

1. Conceptualisation – consideration of the theoretical foundations and institutional context of the proposed indicators.
2. Selection – exploration of possible indicators and delineation of key indicators.
3. Definition – definition and description of the indicators chosen at (2).
4. Collection – collection of data and 'population' of indicators.
5. Ongoing management and evaluation – implementation of an information management system to collect data over time and to evaluate and re-evaluate the indicator system within the policy or program cycle."

The report of IFACCA is full of extremely valuable considerations with regards to the development of cultural indicators. A few of them are reproduced below.

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37   "There has been a significant enhancement of the knowledge and research base relating to the outputs and especially outcomes of cultural participation and experience in the form of new indicators for evaluating the impacts cultural activity. In the UK especially, performance assessment regimes such as Best Value (a statutory requirement under the Local Government Act 1999), Comprehensive Performance Assessment, Public Service Agreements, and, most recently, Local Area Agreements, have led to the development of a wider range of indicators measuring outcomes (rather than just outputs) such as human and social capital as well as the more traditional economic and other impacts" (Mercer, 2006, 5).

38   International Federation of Arts Councils and Culture Agencies (IFACCA); 2005; Statistical Indicators for Arts Policy, IFACCA, D'Art Report number 18, Sydney, http://www.ifacca.org/ifacca2/en/organisation/page09_BrowseDart.asp.

- Nancy Duxbury (2003; 8-9)[39] discusses a number of high-level and conceptual considerations that are particularly relevant in cultural indicator development. She argues that questions of intent and meaningfulness must permeate indicator development, including due consideration of the following:
  - Why are indicators being developed?
  - Why are indicators needed?
  - What is it important to measure?
  - What is being indicated?
  - How should indicators be chosen?
  - What conceptual frameworks, administrative processes, and governance realities should be considered?
  - Can what we want to measure be measured?
  - Is an indicator really an indicator, or just a statistic?

  She suggests that questions such as these are often neglected in the rush for results.

- Colin Mercer (2004)[40] outlines similarly high-level, conceptual considerations, including:
  - Indicators need to rest on a robust knowledge base, both quantitative and qualitative, which is constantly refreshed by research, both pure and applied.
  - Indicators should be firmly related to or embedded in a policy framework or strategy from which they gain meaning and currency.
  - Indicators or suites of indicators should be integrated and share a plausible common currency with other policy domains.

The research for local cultural indicators is an urgent task that needs to find space in the agenda of international networks of cities in order to, at least, connect existing initiatives, avoid duplication of work, understand foreign frameworks and contribute to refining policy objectives.

5.2. COMPONENTS

In the case studies analysed by Annamari Laaksonen (2006, 22-23) a number of common elements "related to the role of culture in local development and social cohesion" are listed. "These elements include: Access; Civic participation (cultural goods and services, educational activities, community action); Cultural democracy; Sustainability; Memory; Diversity (policies, access, participation, action plans, initiatives); Connectivity and digital inclusion; [and] Networking. Based on the idea of cultural rights, these elements can be further elaborated to possible indicator fields such as:

- Mapping of needs and priorities (the three policy priorities citizen find important)
- Offer of diversified cultural services (number of movie theatres that show movies in original languages, number of exhibitions of foreign-based artists; age, gender and origin of visiting artists, etc.)
- Number of officially protected cultural properties and restoration projects
- Diversity in information: access to internet, images in local media
- Physical access to cultural services (cultural centres and entities but also cultural events and activities in hospitals, prisons, schools, day-care centres, residences for elderly people)
- Budget resources addressed to multicultural projects

39   [This reference is reproduced from IFACCA, 2005.] Duxbury, N., 2003, Cultural Indicators and Benchmarks in Community Indicator Projects: Performance Measures for Cultural Investment?, Strategic Research and Analysis, Department of Canadian Heritage, http://www.culturescope.ca/ev_en.php?ID=3707_201&ID2=DO_TOPIC.

40   [This reference is reproduced from IFACCA, 2005.] Mercer, C., 2004, 'From Data to Wisdom: Building the Knowledge Base for Cultural Policy', Insight, no. 3, http://www.policiesforculture.org/insight/insight3_mercer.html.

- Time devoted to rituals, events and activities (by the citizen)
- Existing number of cultural organisations, their budgetary information and number of active and passive members"

In the paper written by Nancy Duxbury, Derek Simons and Katie Warfield (2006, 3), "a set of possible indicators was developed relating to the reoccurring systems of arrangements observed in situations exhibiting vibrant culturally diverse expressions and related to these policy goals; however, *the authors caution against using these patterns as universally applicable factors"* [italics in original]. Duxbury, Simons and Warfield (2006, 15-16) "point to areas to consider as possible indicators regarding local support for expressions of cultural diversity at a high-level. As a preliminary exploration into the development of supportive systems of arrangements, these indicators refer to general conditions and structures. They do not specify the more detailed aspects nor most appropriate (sub)dimensions to focus on within each category, the issues and options of measurability of these aspects, nor possible measurements. Nonetheless, we hope these high-level suggestions are of value as part of this initial exploratory investigation of the local dimensions of support for culturally diverse expressions.

Indicators relating to the local authority

1. Funding support for intercultural events and initiatives
2. Explicit budgeting by local authorities for diverse cultural activities
3. Presence of art/cultural plans, policies, or sensitivities that support diverse expressions: (a) at the corporate level of a local authority, and/or (b) in cultural departments of a local authority, and/or (c) in civic departments of a local authority of a primarily non-cultural nature
4. Support for the creation of built environments and the programming and operation of facilities that support intercultural and convivial interaction
5. Encouragement of public use of urban space as (a) places for cultural expression, and (b) sites for intercultural gatherings
6. Recognition and encouragement of leaders and volunteers working towards aims of supporting culturally diverse expressions

Indicators relating to conditions in the community

7. Culturally diverse neighbourhood-based organizations
8. Culturally diverse organizations operating on a city-wide or region-wide basis
9. Cultural initiatives that reorient or reframe basic cultural categories
10. Decentralized public media oriented toward and accessible to diverse citizens (versus centralized media oriented toward passive audiences)
11. A commitment to service among citizens
12. Presence of diverse and well-supported leaders and volunteers
13. Economic and fiscal resources (public, foundations, private) attentive to the widest array of cultural enterprise oriented to diversity across communities
14. Innovative cross-cultural partnerships, especially across public/private boundaries
15. Explicit encouragement of a balance of endogenous and exogenous cultural tourism
16. Explicit encouragement of intercultural industries
17. Adaptable and culturally-sensitive built environments that (at least) permit and (ideally) encourage creative work by diverse users
18. Urban regeneration or adaptation initiatives that centre on the arts and diversity
19. Diverse forms of cultural knowledge transmission, from formal university-based research into conditions of diversity to informal individual mentorship or apprenticeships

5.3. A FRAMEWORK FOR LOCAL CULTURAL POLICIES

This study could not analyse in detail the cultural indicators implemented by cities, as this aim clearly surpasses the existing possibilities. Limitations of time and resources are directly correlated to the weakness of structures dealing with cultural indicators, and inversely correlated to the pressure from a growing number of agents to "find the good" cultural indicators as soon as possible. The current situation prevents this study from suggesting a set of indicators of local cultural development, and to select, among these indicators, which could be used to evaluate the support to the diversity of forms of cultural expressions.

This study, though, suggests a framework to describe local cultural policies. The following paragraphs are a preliminary exploration, some ideas that need to be discussed in networked structures.

The framework is conceived to emphasise the importance of qualitative information on cultural policies, and the need to clarify their conceptual foundations. This framework aims to be a step in the search for suitable indicators of local cultural development that includes cultural diversity as a constitutive element. This will necessarily be a long-term process.

Framework for local cultural policies

Cultural practices and infrastructure

1. Definition of culture and cultural diversity / identity

2. Diversity of cultural supply. Cultural facilities and events

3. Audiences and users

4. Policies and programmes to promote citizen participation in culture

Culture and social inclusion

5. Policies and programmes on culture and education

6. Policies and programmes on culture and equality of opportunities

7. Policies and programmes on gender equality

8. Policies and programmes to promote the role of civil society in cultural life

Culture, territory and public areas

9. Policies and programmes on culture and urban planning / urban regeneration

10. Use of public spaces for cultural projects

11. Territorial balance of the cultural supply in the city

Culture and economy

12. Policies and programmes which associate culture, creative industries and economic development

13. Diversity of economic and financial instruments in support of culture

14. Policies and programmes on culture, local media and information and communication technologies (ICT)

Governance of cultural policies

15. Recognition and implementation of cultural rights at a local level

16. Adhesion to the Agenda 21 for culture

17. Competencies in culture of local governments, derived from national or regional legislation

18. Municipal department(s) with responsibilities in culture

19. Existence of a formulated local cultural strategy. Mission and objectives

20. Existence of participative structures, such as municipal culture councils

21. Evaluation of cultural policies. Use of statistics and cultural indicators

22. Presence of culture in local plans / local development strategies

23. Co-ordination between local agencies and departments with responsibilities in culture

24. Participation of local government in the definition of provincial / state / country cultural policies

25. Participation of local government in international networks and international cultural co-operation projects

This framework will be presented to the UCLG's Committee on culture in October 2006[41].

6. Next steps

This study suggests several strands so as to continue the analysis of local policies for cultural diversity, as a long-term process related to the implementation of the Agenda 21 for culture within the Committee on culture, and in co-operation with the Division of Cultural Policies and Intercultural Dialogue of UNESCO.

(1) Exploration of suitable indicators of local cultural development based on the suggested "framework to analyse local cultural policies". Comparison with cultural indicators used in several cities.

(2) Programme to collect case studies on local cultural diversity, especially in those world regions that are currently un-represented. Portal / database of local policies for cultural diversity. Use of the framework for local cultural policies as a mechanism to periodically collect this information.

(3) Analysis of the governance architecture of cultural policies at a local level: departments, agencies, bodies... How these governance structures reflect cultural diversity?

(4) Study of the policies and programmes elaborated and implemented by "other" local departments that contribute to the promotion of cultural diversity.

(5) Feasibility study of an Observatory for local cultural policies / cultural diversity, connecting existing initiatives and networks.

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41 See the Circular sent in the three official languages of UCLG, English, French and Spanish, respectively:
   - http://www.cities-localgovernments.org/uclg/upload/newTempDoc/EN_221_cglu_wgculture_circular6_eng.pdf
   - http://www.cities-localgovernments.org/uclg/upload/newTempDoc/FR_221_cglu_wgculture_circular6_fr.pdf
   - http://www.cities-localgovernments.org/uclg/upload/newTempDoc/ES_221_cglu_wgculture_circular6_esp.pdf

Local policies and expressions of cultural diversity: Canada and the United States[1]

Paper prepared by:

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"Urban environments are not just places for individual opportunity; they are also unique crucibles for transformation because of their density, inherent cultural complexity, variety of subcultures, and multiple information systems... The adaptive environment of successful cities provides an antenna for the future. Cities change the world because they support and enhance economic and social mobility for diverse groups... Most people want a wider world, and that is the lure of a great city... Improvements in our lives, increments of civility, are gained through well-known mechanisms: contact, communication, access to education, inclusiveness, alternatives to violence, open information, and public grace. Increasing our knowledge of transformative urban culture will contribute to successful urban development."

Jennifer James,
The City as Transformative Environment, Urban Land Institute's World Cities Forum.
March 2005 (pp. 6-9).

"In alien soil
Sprouting amidst maple leaves
Age-old traditions."

Mamata Niyogi-Nakra, artistic director of Kala Bharati Dance Montreal

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1   Time did not permit a study of local policy arrangements for cultural diversity in cities in Mexico.

2   This paper was prepared by researchers at the Creative City Network of Canada's Centre of Expertise on Culture and Communities, which is located at Simon Fraser University–Harbour Centre. The Centre's activities are focused around three research areas: culture as the fourth pillar of sustainability, the state of cultural infrastructure in cities and communities, and the impact of that infrastructure. The Creative City Network of Canada is a Vancouver-based national nonprofit organization that operates as a knowledge-sharing, research, public education, and professional development hub in the municipal cultural planning field (www.creativecity.ca).

1. Introduction

As cities in Canada and the United States become much more pluralistic, the range of cultural formations and types of expressions multiplies. Cultural diversity is both the context and field for cultural development at the local level. This paper examines how local cultural policies and actions related to expressions of cultural diversity manifest themselves in medium to large cities in Canada and the U.S. The paper is part of a project exploring urban responses to supporting expressions of cultural diversity in cities around the world, initiated by UNESCO and managed by United Cities and Local Government's Committee on culture.

DEFINITIONS

Cultural diversity

This paper follows UNESCO's broad definitions of *cultural diversity*: "the manifold ways in which the cultures of groups and societies find expression... [and] are passed on within and among groups and societies," which are made manifest through multiple modes of creation, production, delivery and appreciation (UNESCO, 2001, 2005). These definitions encompass the broad, pluralistic and diverse nature of culture, acknowledge multiple cultures, and consider the multidimensional means and varied processes through which culture is transmitted.

Policy

In this paper, our approach to exploring local policy related to supporting a diversity of forms of cultural expression considers policy as *a system of arrangements* (Alderson, 1993). This approach includes but also looks beyond bureaucratic processes of legislation, cultural plans, and programs, to examine the means through which things get done. Our focus on systems of arrangements looks at how particular initiatives are made possible, and the enabling conditions that frame, support, and shape these actions. Disputatious and even disabling conditions and limitations are also considered in this approach.

This expanded definition of policy is used to consider more holistically the messy and complex circumstances—the essential *arrangements* of non-profit organizations, private industries, local artists or artist collectives, ethnic or cultural collectives, and neighborhood or community organizations—from which emerged so many of our observed diverse expressions of arts and culture.

METHODOLOGY

Through a scan and analysis of local policies, plans, and projects in selected cities in Canada and the United States, this paper provides a high-level observation of the main patterns and trends in how a diversity of cultural expressions are supported at the local level. In Canada, the cities of Vancouver, Toronto, Montreal, Ottawa, and Winnipeg were reviewed. In the United States, the cities and metropolitan regions of New York, Los Angeles, San Francisco, Silicon Valley, Seattle, Houston, Chicago, Philadelphia, Boston, and Miami were reviewed. These cities were chosen because projects and policies supporting culturally diverse expression within them exemplify important widespread patterns, and because many are national "gateway cities" for immigrants and thus are sites of concentrated (and growing) cultural diversity[3].

Using primarily Internet resources to scan these selected cities, we observed numerous activities and initiatives enabling vibrant expressions of cultural diversity, developed out of and in response to specific conditions and needs of the local community, each with specificities and issues to consider and address. Out of this broad array, we selected a range of case studies that meaningfully enabled/addressed issues of culturally diverse expressions in the locale(s). We then assembled and reviewed these "snap shot" observations—the "high tide" marks—of diverse forms of cultural expressions which had emerged from specific geographies, amidst distinct people and groups, under specific political and economic frameworks, at this point in history.

In considering these cultural expressions, we examined not only the physical manifestations of arts and culture

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3   We also recognize that a range of effective and sometimes innovative policy and practice has been developed and implemented in smaller communities and regret that time did not allow further investigation of these initiatives.

(the festivals, galleries, etc.), but also strived to identify and account for the common experiences, interactions, and relationship-building methods that led to the various visible expressions. The scope for examining these systems of arrangements was broadly considered, and often incorporated formal or informal partnerships among government authorities, civil society, NGOs, and private agents.

We attempted to synthesize these observations as broadly as possible, trying to take into account of multiple dimensions of a vast field of activity while acknowledging inherent limitations of such an overview approach. In examining the systems of arrangements in which the initiatives were developed and implemented, we discovered seven key reoccurring patterns. Various initiatives are briefly presented in this paper to help illustrate these recurrent factors; a list of organizational and project websites is presented in Annex A and a more detailed list of projects is presented in Annex B.

Our observations and underlying patterns were then considered in terms of how they relate to five policy goals: involving citizens in cultural practices; fostering the use of public spaces as areas of conviviality and interaction; relating cultural diversity and social inclusion; relating cultural sectors, creative industries, and the economy; and ensuring culture finds a central place in urban policies and governance at the local level. Finally, a set of possible indicators was developed relating to the reoccurring systems of arrangements observed in situations exhibiting vibrant culturally diverse expressions and related to these policy goals; however, the authors caution against using these patterns as universally applicable factors.

A NOTE ON CONTEXT

Policy and practice is deeply embedded in a locale's socio-demographic history and contemporary context as well as general policy orientations from regional/national authorities within which the local policy and actions are situated.[4] Some arenas of influence shadowing and surrounding local initiatives include: socio-political differences between Canada and the United States, immigration policies and settlement realities; economic patterns, inequities, and divides; fiscal situations and policies of governments; cultural and political relations and policies; cultural funding patterns and stability; historical policies, politics, and "lived experiences"; and identity-based politics—all influence current dynamics and developments regarding expressions of lived cultural diversity. At a local level, issues of city competitiveness, changing economic conditions, shifting settlement patterns, and urban regeneration/revitalization initiatives also play roles.

The broad strokes of these contextual factors were considered as part of this research, but the high-level nature of the scan obscures particularities of place and limits our ability to provide more detailed observations and assessments of their influence in this paper.

2. Systems of arrangements / Patterns of cultural diversity

Through reviewing a large number of "snap shot" observations of innovative and dynamic projects and initiatives underway at this time in cities across Canada and the United States, we allowed these incidences to both illustrate and indicate the systems of arrangements underlying and supporting this activity. In doing so, we identified seven key reoccurring patterns in the systems of arrangements relating to and enabling vibrant and powerful expressions of cultural diversity: hybridization; cultural democracy; cultural energy/agency; public service; cultural ecology/economic sustainability; cultural space; and conduits of cultural knowledge. In different ways, elements of each of these underlying patterns incorporate or address ideological contexts, local policies and practices of support, and characteristics found within the organizations themselves.

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4   Throughout the United States and Canada, local actions and approaches are influenced by an intermingling of federal, provincial or state, regional and municipal initiatives, local dynamics, the varying influence of supra national bodies such as UNESCO or trade laws (especially important to cultural industries for example), and initiatives connecting governments, academies, non-profits, private companies, and individual agents. Altogether, they collectively shape and define the shifting contours of the landscape on which local policy and practices develop and initiatives are implemented.

2.1. HYBRIDIZATION

Hybridization is a dominant pattern that characterizes diverse arts and cultural initiates in Canadian and U.S. cities. What is meant by *hybridization* is a quality that moves far beyond the equal-but-distinct policies of Canadian multiculturalism and far beyond, as well, the principles of racial and ethnic tolerance in the U.S. While *multiculturalism* creates a space for communal but separate access of resources, and tolerance creates a space for communal but apathetic affections towards each other's existence, *hybridization* connotes some measure of cross-cultural negotiation, relation, and accord—a sort of "third culture building process."[5] The examples we observed necessitated an active will and desire to coordinate mandates, resources, funding, or, more interestingly, cultural knowledge in order to promote new forms of mixed, intercultural, or hybrid cultural relations. From our observations of arts and cultural initiatives in Canadian and U.S. cities, these mutually beneficial hybrid relationships may range in scale from the individual to the institutional.

We found that cultural festivals are quite often the sites of cultural hybridization. A common pattern among long-running ethnic or cultural festivals, such as Chinese New Years festivals, is their gradual metamorphosis from a mono-ethnic festival into a pluralistic celebration, through the establishment and fostering of intercultural relationships. The Vancouver Chinese New Years Festival is a good example of this pattern, which initially celebrated specifically Chinese culture and now also showcases Brazilian, Afro-Canadian, Japanese, and Aboriginal cultures.[6] The same pattern holds for Miami's Asian Culture Festival or its Afro Roots Festival. The Montreal Monde Arab Festival is a dance, music, and theatre festival showcasing hybrid cultural performances such as *Les Orientales*, a fusion of Chinese and Tunisian music, or *Liaisons*, which combines the music of Scotland and Egypt. [7]Such festivals (and many of the organizations presenting within them) are typically supported by local authorities through project and operating grants, logistical and other assistance, and the use of public space for the event, which may include the use of a park or the street closures.

Apart from festivals, we also observed a form of hybridization that was characterized by expressions promoting the natural and explorative evolution of classic ethnic forms of cultural expression rather than the "museumification" of cultural expressions (Ashworth, 1998).[8] We believe these forms qualify as hybridity as they reflect the real-time, evolving, and experiential condition of the ethnic and cultural experience in Canada or the U.S. For example, Toronto's Ballet Creole, while focusing on traditional and contemporary performing arts of the Caribbean and Africa, has more recently aimed to establish dynamic new artistic tradition in Canada through "creolization" or fusion of diverse dance and music traditions.[9] The Finding Family Stories Initiative in Los Angeles was a three-year project by Japanese and African American museums to integrate programming across cultural and institutional lines[10].

Apart from intercultural initiatives, various cultural groups also promote the arts and cultural identity through co-operation or partnerships around media such as ethnic or hybrid radio or television. In the United States, the Television Race Initiative "is a multi-year media effort designed to stimulate and sustain community dialogue on issues of race relations through a 'virtual link' of high profile documentary films on the Public Broadcasting Service" (The President's Initiative on Race, 1999). In Canada, the 1986 Task Force on Broadcasting Policy formally recognized the importance of multicultural media in Canada. The Taskforce created two key initiatives which have spun off numerous ethnic radio and TV stations: a special class of broadcast licenses for minority groups and a class of licenses for "community broadcastings" for "non-profit organizations such as university student radio stations and community groups in remote locales" (Fraser, 1994).

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5   Casrnir (1999) describes the notion of third-culture building as ""the construction of a mutually beneficial interactive environment in which individuals from two different cultures can function in a way that is mutually beneficial to both"

6   See, also, the Taste of Danforth Festival and the Caribana Festival in Toronto.

7   See, also, the Dance Immersion Showcase and The Cross Currents Festival in Toronto.

8   Ashworth describes the process of museumification as the shift in the function of artifacts, spaces, buildings and elements—and here we will add other forms or artistic performance—that has occurred on purpose, in order to transform the meaning of the conserved schemata or/and use the conserved schemata as tourist/economic resources.

9   See, also, Toronto's Arabesque Dance's contemporary forms of Arabic dance and Diaspora Dialogues, a charitable society fostering the fiction, poetry, and drama of Toronto's range of ethnic communities.

10   See, also, The interdisciplinary Tigertail Productions in Miami.

2.2 CULTURAL DEMOCRACY

In Canada and the U.S., prevailing approaches to cultural diversity have often evolved away from equating ethnicity with celebrations (as part of Canada's cultural mosaic, or the melting pot of the U.S.) toward cultural expressions that breach systemic gender-based, racial, and ethnic biases and invoke fundamental rights of expression, access, and equitable support. The impetus for this change has often been diverse groups calling attention to their exclusion from rights and privileges routinely enjoyed by other sectors in society.

Cultural democracy refers to the protection or expansion of citizens' rights, especially on questions of social and cultural equity and issues of access, via the mechanisms of arts and culture. Typically, we found the phrase is used as a more politicized variant of community arts, emphasizing that grassroots cultural organizing in a highly corporatized society is inherently oriented to social change (*Declaration of Cultural Human Rights*, 1984). Building on this, we have expanded the notion of cultural democracy to also include efforts within and across civic institutions to better reflect the cultural needs and wants of the citizenry. In all cases, cultural democracy links cultural diversity and the arts with notions of citizenship, opportunity, and rights, ensuring that the arts of diverse cultures dedicated to social change are supported, from grassroots organizations to civic levels.

Thus, we see cultural democracy as present in two areas. In one direction, more institutional, we see efforts towards an enshrinement of cultural considerations not only within a separate realm or agency such as a department of arts and culture but also within many different levels of governance and structure. From the direction of the grassroots, we see public programming embodying the ideas of cultural democracy such as is offered by a range of not-for-profit organizations, many receiving public support for these services.

Cultural governance

Four local strategies to address or incorporate cultural democracy concerns within governance structures are: an overarching civic policy promoting diversity; the incorporation of cultural diversity considerations within cultural plans; cultural funding with distribution guidelines considering issues of access, inclusion, and participation; and spreading and integrating cultural diversity considerations broadly through civic structures and processes.

The City of Montreal has established one of the most ambitious and innovative diversity programs of any Canadian metropolis, perhaps because its diverse population comprises the largest number of refuge status immigrants of any Canadian city (Ley & Germain, 2000). At the conclusion of the City's first Summit on Culture in 2002, Montreal entrenched *intercultural relations* as one of five key axes of the City's future cultural endeavors (Summit de la Culture – Montreal, 2001). From the initial Summit on Culture, *interculturalism* has underscored several key municipal policies and led to the establishment of an Intercultural Council, Office of Intercultural Affairs, and various Standing Committees on Intercultural Affairs. Furthering the ideology of the cultural priorities of the Summit, the recently established Montreal Charter combines both the right of citizens to their diverse heritage and their right to equal access to culture[11].

Many cultural plans in both the U.S. and Canada incorporate considerations and strategies regarding the support of culturally diverse expressions (see, for example, Dreeszen, no date; City of Montreal, 2005; City of Toronto, 2003; City of Vancouver, 2003). From the perspective of cultural funding, many culturally diverse municipalities across Canada and the United States allocate a portion of municipal funds directly to cultural budgets, details of which encourage cultural access, inclusion, and participation. The City of Los Angeles is exemplary in this respect.

In addition, cultural diversity considerations are gradually becoming embedded throughout municipal structures, and are no longer exclusively seen as the purview of the "arts and culture staff" or, alternately, of departments addressing issues related to refugee, immigration, or multicultural relations. Art plans addressing cultural diversity have been developed in departments that previously were firmly situated outside the cultural sphere (see, for example, the City of Seattle Department of Transport's *Art Plan*)[12].

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11   "ARTICLE 6: Development of citizens must evolve within a physical, cultural and social environment that protects and enhances the community. ARTICLE
12   Montréal's diversity represents a great resource that is further enhanced by fostering the inclusion of and harmonious relations among its communities and persons of all origins" (Montreal City Charter).

Public programming

In the second area, we see grassroots organizations with operational mandates tailored to the specific cultural needs of the local communities in which they are situated. For example, the mandate of S.U.C.C.E.S.S. in Vancouver is to "promote the well-being of Canadians and immigrants of Chinese and other ethnic origins, and to encourage their full participation in community affairs in the spirit of multiculturalism." S.U.C.C.E.S.S. promotes various cultural celebrations and offers a range of services including: public education, training for language and employment, services for families, seniors, women and youth, and community consultation and liaison services.

Ideally, these two areas intersect in cultural events or organizations that reflect or model a form of democratically organized assembly that encourages access, participation, benefits for all, and equality of cultural expression. However, the actual success of these endeavours can be difficult to read. Cultural equity and balancing available resources are not clear-cut issues and are often contentious (see, for example, Wolff, 2005). Some argue that plans for cultural diversity—often oriented toward cultural tourism and creative economies—still elide systemic racial, ethnic, gender, class and other categorical injustices (see, for example, Kastely, 2003, on San Antonio's efforts; and Hamlin & Winn, 2006, on San Francisco's proposed cultural plan).

2.3 CULTURAL AGENCY/ENERGY

Strong and admired Canadian and U.S. cities that boast diverse arts and culture scenes exhibited a strong spirit of what could be termed *cultural agency*. Cultural agency or cultural energy is not simply the existence of a culturally aware populace but it is also the illustrated expression of citizen-driven change that directly affects policy directions. In a sense, cultural agency could be conceived of as the flipside of cultural democracy: whereas cultural democracy is the consideration—within the existing policy framework—of diverse expressions of arts and culture, cultural agency is the manifestation and initiation of change from *outside* the existing policy framework.

From our observations, cultural agency emerged in three different forms: (1) local municipal policies that used citizen-driven initiatives as models of success or emulation; (2) citizen-driven initiatives that reframed policy to be more inclusive of diverse forms of expression; and (3) the creative and innovative use of cultural events so as to be more inclusive of diverse people or groups.

Local municipal policies using citizen-driven initiatives as models of success/emulation

Cultural agency is illustrated through several examples where local municipal policies or programs turned to citizen-driven initiatives as models of success or emulation. This process is well illustrated through the evolving authority of the Museo del Barrio in New York. Its former director, Susana Torruella Leval, argues that mainstream cultural institutions can no longer look to culturally specific institutions only for artifacts, but rather as models of interchange and affirmation (Leval, 1995).

Citizen-driven initiatives reframing policy to be more inclusive of diverse forms of expression

In several cities, graffiti, which was (and still often is) considered a criminal act, has gained authority and legitimacy through the efforts of culturally active citizens. In Winnipeg, graffiti is high art in the space of the Graffiti Gallery, while in Vancouver and St. John's the act of graffiti has received enough public acceptance that the city now dedicates "legal walls" to the public practice of the art form[13].

Creative and innovative use of cultural events to be more inclusive

Open and flexible guidelines, cultural venues, and cultural events encourage creative and innovative interpretations, diverse performances, and other diverse expressions by culturally active citizens and

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13   See, also, Gallery Gachet in Vancouver (funded in part by municipal funding) which aims, through a process of redefining stigmas, "to use the canvas of the outside world to educate and demystify the public on issues related to mental health and to advance the artistic discourse around these issues" (Gallery Gachet website).

collectives. For example, the Word on the Street Festival in Vancouver—a festival that has the open mandate to celebrate °ßliteracy and the printed word°®°Xhas created a "legitimized" place within its event for networking among writers and editors of 'zines (underground magazines), which often act as a forum for the publication of minority voices. Stretching the notion of a cultural venue, the Internet also provides a venue for cheap, open, dialogic, and accessible web-forums such as blogs, wikis, and listervs, which foster dialogue and subsequent cultural agency. Webhosts such as MySpace and Zed (a CBC program/online site) provide free virtual galleries and performance space to showcase art, animation, and especially culturally diverse music[14].

2.4 PUBLIC SERVICE

One of the fundamental qualities we found in organizations making an impact is a commitment to service: the allocation of resources and energy to non-remunerable activities that generate benefits for others. This commitment must permeate the organization, and key individuals must be committed to transcending multiple barriers to achieving organizational goals. Our conception of service as a recurring pattern within culturally diverse enterprises encompasses what is more commonly categorized under rubrics of leadership or volunteerism[15].

Willingness to serve is characteristic of volunteers in arts organizations in general but is especially characteristic of smaller arts organizations. This willingness becomes even more central to organizations which deal with cultural diversity, since they tend to be funded at levels lower than that provided to the arts and cultural sector as a whole.[16] Service can be self-consciously picked up as an organizing principle for organizations such as Seattle's Isangmahal Arts Kollective, an all-volunteer group dedicated to Filipino and Asian Pacific American artists.

Concrete steps can be taken to encourage service. These include providing awards and other forms of recognition, which are quite common at the local level. For example, the City of Vancouver bestows annual Cultural Harmony Awards to local individuals and organizations. *The Miami New Times* includes a "best promoter of cultural diversity" category in its "best of Miami" annual series. On a national level, the Jeremy Dias Foundation supports youth who are addressing issues of discrimination in their schools and communities through the Awards Canada Youth Diversity Initiative.

2.5 CULTURAL ECOLOGY / ECONOMIC SUSTAINABILITY

Culturally vibrant communities tend to operate within holistic systems in which all parts are nurtured and evolve to ensure the long-term survival of the whole. Cultural connections to wider issues and community dynamics are fostered and cultural efforts are rooted in the socio-economic fabric of the community. This encourages innovation, flexibility, and creativity through means such as achieving long-established cultural goals through new partnerships (e.g., between different cultural communities or between public and private sector) and integrating creative activity and business to create new products and services such as cultural tourist destinations, animated heritage sites, hybrid media, and special events.

Neighbourhood cultural ecology

Some (U.S.) examples of cultural ecological thinking on a neighbourhood level are:
- The *Minneapolis Youth Farm and Market*, supported by the local business-development association, operates an area known as La Placita, a vacant lot that has been turned into a market space, performance venue, and a place "to explore conflict as well as communality" for diverse communities in this primarily Latino neighbourhood (Borrup, 2004).

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14   Correspondence and interview with Rebecca Webster, Toronto artist and employee at Toronto Harbour Front Centre.

15   This category arises out of observation that leadership attributes such as vision, ability to listen, delegation, communication skill and organizational ability (see Boston Indicators Project, 2004, for a good overview of issues relating to leadership) recursively depend upon the organization being led.

16   "'It's public funding, so shouldn't there be a way for the city to match the diversity of the population with the diversity of the arts organizations that are funded?' asks Pamela Wu-Kochiyama, director of the Asian Pacific Islander Cultural Center, which gets about $100,000 from the city to mount an annual Asian arts festival. 'If 35 percent of the population is Asian, and we get 5 percent of the arts money, does that seem fair?'" (cited in Hamlin, 2006).

- Seattle's *ArtWorks*, originally founded to help clean up the busway in Seattle's industrial district south of downtown, was so successful in its original reclamation project that the area is now known as the Urban Art Corridor. Following on this success, ArtWorks has developed additional initiatives to reach out to at-risk youth while enriching the local community.

- The *Bronx Council on the Arts*, supported by many private and public partners, received $1.5 million in 2003 to centralize its programs under an asset-based approach centered on its Cultural Venture Fund.

Cultural tourism

A growing dimension of culture-driven tourism attracts experience seekers who wish to learn about and experience other cultures (both at home and abroad). Communities are responding to this growing market and economic opportunity in various ways. Some are building on their residents' and communities' cultural diversity, strategically tying their innate cultural diversity to cultural tourism policies and strategies, and pursuing cultural, urban revitalization, and other initiatives that support this goal. For example, Winnipeg's annual folk festival, Folklorama, has gained national recognition for its success of catering to both local and non-local visitors, and showcasing both local and visiting artists offering a diverse array of cultural traditions.

Ongoing issues in this context are authenticity of cultural expression, i.e., the influence of tourism, on the evolution and nature of expression of these cultures, and the equitable distribution of revenues from this industry (see, for example, Grazian, 2003, on Chicago's civic branding strategy as "home of the blues").

Intercultural cultural industries

Economic sustainability of expressions of cultural diversity is also supported through *intercultural* cultural industries. For example, Canadian cities are home to several prosperous for-profit diverse operations. Music Multi-Montreal is a multicultural music organization, music label, urban radio station, and host of an annual multicultural music festival. Channel M in Vancouver is a multiethnic television station which provides a buffet of multilingual local and imported programming throughout the day in Cantonese, Mandarin, Punjabi, Korean, and Tagalog.

2.6 CULTURAL SPACE/CULTURAL INFRASTRUCTURE

Cultural space refers to how diverse values and interests adapt, evolve, and are integrated into the built environment. Cultural space was observed as important in three ways: the creation or adaptation of spaces for diverse users; places purpose built for diversity; and larger scale placemaking or remaking.

Creating or adapting spaces for diverse users

Highly accessible, multi-use spaces (indoors and outdoors) accommodate diversity primarily through *programming* and *public use*. These spaces can range from micro-environments of individual rooms or parks, to the "edge spaces" of alleyways or abandoned postindustrial lots. For example, the Roundhouse Community Centre (Vancouver), a former railroad locomotive repair shed, was extensively refurbished for multiple community art and recreation uses by a partnership of civic agencies (primarily the Parks Board) and private developers. It includes a black box theatre with rolling seating, a large exhibition space with moveable walls, and other smaller multipurpose rooms that accommodate programming developed by or in conjunction with staff trained in cultural diversity. A much more informal but nonetheless significant use of *outdoor* public space is the "Tam-Tams," a weekly, massive outdoor drum circle in Parc Mont-Royal in which masses of participants from Montreal's numerous cultures gather without supervision or hierarchy to create prolonged and infinitely complex rhythmic music.

Reclamation of public space can resonate with cultural history which must be sensitively acknowledged in any initiative. For example, there are many powerful attachments to the Cornfield in Los Angeles, located on the ancient site of a Tongva village, an 1871 Chinese massacre, a major irrigation canal for the new city

from 1871 to 1904, and more recently marked by Dodger Stadium, the Hollywood freeway, and long-abandoned railway beds. The site is now the Los Angeles State Historic Park, with its vexed history represented in The Great Wall of Los Angeles, sponsored by Social and Public Art Resource Center.

As the U.S. and Canada increasingly diversify, the importance of spaces that can be adapted in multiple directions will increase.

Places purpose-built for diversity

Purpose-built architecture deploys specific cultural signifiers to incorporate cultural values, aesthetics, and practices in built space. A Canadian example of architecture embodying cultural significance is the First Nations House of Learning at the University of British Columbia, which features a Longhouse that integrates traditional Coast Salish longhouse aesthetics with contemporary meeting space design. The architecture of the Chinese Cultural Centre of Greater Toronto comprises an art gallery, several studios and classrooms for cultural education programs, and (in development) a large Chinese garden. These spaces create environments that encourage the sharing of knowledge and culture in a "home away from home," and also serve to affirm a particular cultural presence in a locale.

Larger-scale placemaking or remaking

Placemaking (and remaking) at the scale of the street or neighbourhood involves transforming the physical environment into something culturally meaningful and collectively personal. This process can take many forms and raise difficult issues such gentrification and displacement. In this paper, we focused on urban development or revitalization projects focused on diversity and cultural participation. In the United States, nonprofit community development corporations, such as the Bronx Overall Development Corporation or the Point Community Development Corporation, often lead redevelopment initiatives in which art and cultural diversity are central. These initiatives are often facilitated through community-based arts organizations such as Pregones Theatre (see South Bronx website). In Canadian cities, various levels of government directly involved in redevelopment are also likely to encourage art-based diversity initiatives as part of regeneration strategies, such as Vancouver's Downtown Eastside Cultural Plan[17].

2.7 CONDUITS FOR CULTURAL KNOWLEDGE

Conduits for cultural knowledge refers to *how* cultural understandings, beliefs, and traditions are transmitted. The focus here is on the conduits or communication infrastructure, not on the nature of the cultural knowledge itself. Cultural knowledge transmission may take place through organizations such as university research institutes and networks, public schools and K-12 (kindergarten to grade 12) curricula, non-academic research institutes, partnerships between educational institutions and other organizations, and various programs and initiatives. This activity contributes to greater public awareness and knowledge of cultural diversity and culturally diverse arts initiatives.

University and colleges may support cultural diversity through their breadth and inclusiveness of courses, such as the Tisch School of the Arts at New York University, or through specific research initiatives or projects, such as the University of Chicago's Cultural Policy Center. Independent non-profit organizations also play a role, such as the Community Arts Network, Cultural Initiatives Silicon Valley, the Urban Institute, and Americans for the Arts in the U.S. Examples in Canada include the Metropolis Project, the School of Community and Regional Planning at the University of British Columbia, and the Cultural Pluralism and the Arts program at the University of Toronto at Scarborough (see also Sandercock, 2003).

Public schools and K-12 education also incorporate arts and cultural diversity knowledge into their education

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17   Vancouver's Downtown Eastside neighbourhood is the site of a major revitalization process which is striving to ensure that the existing social and cultural fabric is strengthened through this process, and not displaced. These efforts include extensive community involvement in the development processes and, among other policies, a cultural policy and planning process to frame and guide the evolution of the neighbourhood.

curricula. [18]Most provincial ministries of education[19] dedicate some regard to cultural diversity education, if not an entire policy (see, e.g., Ontario Ministry of Education and Training, 1993; British Columbia Ministry of Education, 2001). Local organizations can play an important role by identifying and meeting the specific cultural needs of a community (e.g., Inner City Arts and Art Share in Los Angeles).

Cultural knowledge may also emerge from non-academic research institutes, or partnerships between educational institutes and organizations such as community centers, not-for-profit organizations, and independent initiatives. For example, in Montreal, the Fenêtre sur le monde (Window to the World) Program established by the Kala Bharati Indian dance company supports a team of dancers who visit and teach high school students traditional Indian dance techniques.

Non-academic institutes promoting cultural knowledge may also provide apprenticeships, education, mentoring, or training opportunities in diverse cultural and arts traditions. Many of these types of cultural knowledge programs support the sharing of Aboriginal knowledge and cultural traditions. For example, the Squamish Nation partnered with the Roundhouse Community Centre in Vancouver to establish The Uts'am Witness Program, in which participants may spend a camping weekend on Squamish Nation territory to experience a traditional Witness ceremony and return from the visit with knowledge of Squamish culture. The Witness Program is based on "the principle of sharing many voices, building inter-cultural awareness and strengthening our relationship to the land. Our mission is to celebrate nature and culture in a meaningful way" (Uts'am Witness Program website).

3. Observed practices and policy aims

How can these observations and patterns underlying successful initiatives and situations help inform policy to support expressions of cultural diversity? How might indicators of these systems of arrangements relate to overarching policy goals such as:

- Involving citizens in cultural practices;
- Relating cultural diversity and social inclusion;
- Ensuring culture finds a central place in urban policies and governance at the local level;
- Fostering the use of public spaces as areas of conviviality and interaction; and
- Relating cultural sectors, creative industries, and the economy?

These goals, by nature, are not mutually exclusive and frequently overlap in practice and implementation. We found they are reflected in a range of initiatives in Canadian and U.S. cities, and in the efforts of local authorities to support and respond to these initiatives.

INVOLVING CITIZENS IN CULTURAL PRACTICES AND RELATING CULTURAL DIVERSITY AND SOCIAL INCLUSION

From our review of the patterns of arrangements encouraging and supporting culturally diverse expressions in cities in Canada and the United States, we found that all of the seven reoccurring patterns or factors tend to underlie and contribute to the goals of involving citizens in cultural practices and relating cultural diversity and social inclusion. We saw these two goals as closely linked because, in part, initiatives to involve citizens (broadly conceived) tended to overlap with, or target specifically, the involvement of socially or economically marginalized groups in society. This points to the interconnected nature of local cultural initiatives, which may simultaneously strive to build links and enhance connections with a broader society, address or overcome inequities in society, provide avenues for addressing current conditions, and (perhaps) help to envision and shape a better future.

18   For a brief overview of community arts in public education in the United States, see Green (1999).

19   In Canada, education is a provincial responsibility, managed locally through local school boards.

Highly participatory community art projects and related initiatives provide meaningful points of engagement for a community, whether geographically or otherwise defined. Intercultural festivals and diverse and innovative citizen's media including 'zines, blogs, and other cultural activities take involvement by a broad array of citizens to a new level, sometimes redefining cultural identity and what counts as meaningful culture. Culturally vibrant cities are ensuring that citizens who participate in diverse cultural activities as leaders and as volunteers are recognized and appreciated, thereby encouraging more citizen involvement at a grassroots level. Within civic bureaucracies, artist residencies and other innovative tools are breaking down traditional compartmentalization, as gateway cities refocus their energies to take fuller advantage of the novel opportunities afforded by diverse populations.

Physical points of engagement, sharing, and meeting are also important to these goals. Networks of public library branches, or Montreal's network of *les maisons de la culture* provide circuits for the transmission and sharing of cultural expressions as well as a point of neighbourhood engagement and identity. Similarly, public schools, or nonprofit societies addressing gaps in curricula related to cultural diversity provide "gateways of access" to knowledge and opportunity and serve as important potential points of engagement, expression, and sharing.

ENSURING CULTURE FINDS A CENTRAL PLACE IN URBAN POLICIES AND GOVERNANCE AT THE LOCAL LEVEL

The goal of *ensuring culture finds a central place in urban policies and governance at the local level* was most directly embodied in initiatives related to cultural democracy, both from the grassroots action perspective and in the efforts of local authorities to acknowledge and address cultural diversity issues and needs for expression within governance structures. Examples of city-wide/corporate initiatives, individual cultural plans and strategies, and other means to incorporate and integrate cultural considerations within "non-cultural" planning processes and departments all play important roles.

Information sharing conduits and networks, such as the Creative City Network of Canada or the local policy listserv of Americans for the Arts, can help inform staff, elected officials, and community members of options and experiences of various municipalities in this regard (see., e.g., Creative City Network of Canada, 2005, 2006). In the end, however, initiatives must be rooted in the specificities and dynamics of each locale.

The multifaceted, unpredictable, and sometimes difficult nature of change and adaptation to support a diversity of cultural expressions (alluded to both in the cultural democracy and cultural energy/agency sections) stresses the need for flexibility, adaptability, and ongoing public dialogue in developing urban policies and governance processes. Diversity often raises difficult issues, even though diversity also provides previously unimagined opportunities to transcend issues that may have once seemed intractable. As well, the very local nature of local policy arrangements (as compared to, say, national policy) means that day-to-day living arrangements, tensions, and opportunities take on a higher degree of complexity and are often of a multidimensional nature, incorporating both rational and emotional components and attachments. These aspects make these efforts both highly necessary and necessitate highly social, collective, and inclusive processes.

FOSTERING THE USE OF PUBLIC SPACES AS AREAS OF CONVIVIALITY AND INTERACTION

Fewer incidences of local policies to foster the use of public spaces as areas of conviviality and interaction from a cultural diversity perspective were observed. In most cases, public use and interaction was conceptualized more generally and "all encompassing" rather than, for example, focusing on interaction among particular groups. As detailed in the cultural space/cultural infrastructure section, however, the creation of appropriate spaces for expression and convivial interaction is as important as informed programming with a specific focus on intercultural interaction, and flexible encouragement of citizen-driven cultural uses

of public spaces. Attention to the various needs and uses of urban space for cultural expressions, and sensitively and flexibly designing solutions to various space-related issues, is crucial. This goal is often intimately linked with the goals of *involving citizens in cultural practices and relating cultural diversity and social inclusion.*

Both multi-use, highly accessible spaces and culturally specific spaces play important roles as points of connection and interaction, as do culturally hybridized festivals, special events, and media. The adaptation of public space for cultural uses, such as Montreal's Tam-Tam or the Los Angeles Cornfield, creates accessible public spaces which are as important as culturally-specific purpose-built buildings such as Toronto's Chinese Gardens. At a slightly broader level, revitalization initiatives are frequently incorporating cultural centres as focal points for the "new" neighbourhoods (e.g., the development of the Roundhouse Community Centre in Vancouver and the new Pregones Theatre in the Bronx, New York).

RELATING CULTURAL SECTORS, CREATIVE INDUSTRIES, AND THE ECONOMY

Many local arrangements to *relate cultural sectors, creative industries, and the economy* involved "overarching," generalized approaches to integrating culture into regional economic development strategies or tourism plans (notably, additional means to integrate culture into local governance systems). However, many of these broader cultural development initiatives recognize and build on the cultural diversity of the locale. (The extent to which the organizations responsible for the vibrancy or this culturally diversity relate to or benefit from such overarching strategies is an important issue.) On a smaller scale, a range of "targeted" projects and initiatives, often linked with the goals of involving citizens in cultural practices and relating cultural diversity and social inclusion, produced avenues through which more cultural diversity-specific connections were formed (see the cultural ecology/economic sustainability section).

4. Indicators

Based on our field observations, we identified a range of aspects of observed systems of arrangements that help support culturally diverse expressions, which would also be useful to consider in relation to the five aims mentioned above. These aspects are meant to be suggestive, not exhaustive, and are divided into two general categories: those relating more directly to the local authority, and those relating more to conditions in the community. It is important to note that this division does not suggest that the two areas exist independently, and municipal–community connections within certain indicator areas would be of particular value.

These aspects are meant to point to areas to consider as possible indicators regarding local support for expressions of cultural diversity at a high-level. As a preliminary exploration into the development of supportive systems of arrangements, these indicators refer to general conditions and structures. They do not specify the more detailed aspects nor most appropriate (sub)dimensions to focus on within each category, the issues and options of measurability of these aspects, nor possible measurements. Nonetheless, we hope this high-level suggestions are of value as part of this initial exploratory investigation of the local dimensions of support for culturally diverse expressions.

INDICATORS RELATING TO THE LOCAL AUTHORITY

1. Funding support for intercultural events and initiatives
2. Explicit budgeting by local authorities for diverse cultural activities
3. Presence of art/cultural plans, policies, or sensitivities that support diverse expressions: (a) at the corporate level of a local authority, and/or (b) in cultural departments of a local authority, and/or (c) in civic departments of a local authority of a primarily non-cultural nature

4. Support for the creation of built environments and the programming and operation of facilities that support intercultural and convivial interaction

5. Encouragement of public use of urban space as (a) places for cultural expression, and (b) sites for intercultural gatherings

6. Recognition and encouragement of leaders and volunteers working towards aims of supporting culturally diverse expressions

INDICATORS RELATING TO CONDITIONS IN THE COMMUNITY

7. Culturally diverse neighbourhood-based organizations

8. Culturally diverse organizations operating on a city-wide or region-wide basis

9. Cultural initiatives that reorient or reframe basic cultural categories

10. Decentralized public media oriented toward and accessible to diverse citizens (versus centralized media oriented toward passive audiences)

11. A commitment to service among citizens

12. Presence of diverse and well-supported leaders and volunteers

13. Economic and fiscal resources (public, foundations, private) attentive to the widest array of cultural enterprise oriented to diversity across communities

14. Innovative cross-cultural partnerships, especially across public/private boundaries

15. Explicit encouragement of a balance of endogenous and exogenous cultural tourism

16. Explicit encouragement of intercultural industries

17. Adaptable and culturally-sensitive built environments that (at least) permit and (ideally) encourage creative work by diverse users

18. Urban regeneration or adaptation initiatives that centre on the arts and diversity

19. Diverse forms of cultural knowledge transmission, from formal university-based research into conditions of diversity to informal individual mentorship or apprenticeships

5. Conclusion

… we are all protagonists in the creation of a new cultural topography and a new social order, one in which we are "others" and we need the other "others" to exist. Hybridity is no longer up for discussion. It is a demographic, racial, social and cultural fact. The real tasks ahead of us are to embrace a more fluid and tolerant notion of personal and national identity, and to develop models of peaceful coexistence and multilateral cooperation across nationality, race, gender and religion. We need to learn each others' languages, histories, art, and cultural traditions.

Guillermo Gomez-Pena, *The New World Border*

This paper provides a beginning point to explore the nature of local systems of arrangements supporting a diversity of cultural expression, while also reminding us of the overriding importance of context and local specificities which play such a large role in determining what is needed and ensuring a good fit of policy and place. It also provides a point of departure to investigate in more detail the characteristics of successful design and implementation of contextualized and locally grounded policy and practices to support diversity of cultural expression at the local level.

Seven key reoccurring patterns observed in relation to successful initiatives re supporting culturally diverse expressions were: hybridization; cultural democracy; cultural energy/agency; public service; cultural ecology/economic sustainability; cultural space; and conduits of cultural knowledge. The examples presented in this paper aim to illustrate some current approaches to these challenges that have been developed in local communities across North America.

The breadth of cultural diversity is growing within cities and our conceptions of it must also be broad. Policy approaches must be encompassing rather than definitive in this context, must be flexible and adaptive to changing conditions, and must facilitate inclusion and participation of all types for an increasingly complex and diverse situation. Municipal funding is a necessity for not only arts and culture but other necessary social services, often interlinked. The spectrum of other options and means through which municipalities may offer support must also be considered.

In order for policy to be proactively supportive of this collective challenge, and not just reactive to growing problems, it must work simultaneously on multiple fronts, including:

- removing socio-economic barriers and building new bridges and pathways to full participation in society;
- attending to changing conditions for cultural expression, participation, and engagement in our society and supporting the conditions which best nurture a diversity of creation, expression, and sharing;
- ensuring that all citizens are educated to participate in our new multicultural context, through educational systems and more broadly through lifelong learning opportunities in various ways; and
- ensuring that communities have adequate public cultural infrastructure, that is, the much needed public spaces and programming capability to serve as points of connection, socio-cultural engagement, and collective learning in our communities.

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Annex A:

Websites

A Night for All Souls (Vancouver, Mountain View Cemetery): www.city.vancouver.bc.ca/commsvcs/nonmarketoperations/mountainview/allsouls/index.htm

Americans for the Arts (Washington, DC): www.artsusa.org

Arabesque Dance (Toronto): www.arabesquedance.ca

Art Share Los Angeles: www.artsharela.org/index.html

ArtWorks (Seattle): urbanartworks.org

Asian Pacific Islander Cultural Center www.apiculturalcenter.org

Ballet Creole (Toronto): www.balletcreole.org

Boston Indicators Project www.tbf.org/indicatorsProject

Bronx Council on the Arts – Cultural Venture Fund (New York): www.bronxarts.org/aboutbca.asp

Caribana Festival (Toronto): www.caribana.com

Centre for Cultural Exchange (Portland, ME): www.communityarts.net/readingroom/archivefiles/2003/09/center_for_cult.php

Centre for Indigenous Theatre (Toronto): www.indigenoustheatre.com

Centre for Law in the Public Interest Rethinking Urban Parks: Public Space and Cultural Identitywww.clipi.org/blog/archives/212

Changes: An Interview with Liz Lerman at the End of the "Hallelujah" Trail (article): www.communityarts.net/readingroom/archivefiles/2003/03/changes_an_inte.php

City of Vancouver – Cultural Harmony Awards: www.vancouver.ca/multiculturalism/culturalharmony/index.htm

City of Vancouver – Public/private Open space Interface: vancouver.ca/commsvcs/southeast/publicprivate.pdf

Community Arts Network (Saxapahaw, NC): www.communityarts.net/contact.php

Creative spirit Art Centre (Toronto): www.creativespirit.on.ca

Cultural Initiatives Silicon Valley: www.ci-sv.org

Cultural Pluralism and the Arts program at the University of Toronto at Scarborough: www.utsc.utoronto.ca/~cpa/index.html

Diaspora Dialogues: www.diasporadialogues.com

Drake Hotel (Toronto): www.thedrakehotel.ca/home.asp

Finding Family Stories: www.janm.org/exhibits/ffs/ffsindex.html

Folklorama (Winnipeg): www.folklorama.ca

Gallery Gachet (Vancouver): www.gachet.org

Inner City Arts (Los Angeles): www.inner-cityarts.org

Isangmahal Arts Kollective (Seattle) (blog): www.myspace.com/isangmahalseattle

Jeremy Dias Foundation (Canada): www.jersvision.org/english

Los Angeles Poverty Department (article): www.communityarts.net/readingroom/archive/perfcomm/lapd/

Los Angeles State Historic Park General Plans www.parks.ca.gov/?page_id=22984

The Metropolis Project (Canada): www.canada.metropolis.net/index_e.html

Miami New Times – "Best of Miami": www.miaminewtimes.com/bestof/

El Museo del Barrio (New York): www.elmuseo.org

MySpace: www.myspace.com/

Public Dreams (Vancouver): www.publicdreams.org

Roundhouse Community Arts and Recreation Centre (Vancouver): www.roundhouse.ca

San Francisco contentious culture plan: www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2006/02/28/DDGF8HEDVK1.DTL

Social and Public Art Resource Center: www.sparcmurals.org/sparcone/

S.U.C.C.E.S.S. (Vancouver): www.success.bc.ca

Tigertail Productions (Miami): www.tigertail.org/

Tisch School of the Arts at New York University (article): www.communityarts.net/readingroom/archivefiles/2005/05/getting_outside.php

University of British Columbia – First Nations House of Learning: www.longhouse.ubc.ca

University of British Columbia – School of Community and Regional Planning: www.scarp.ubc.ca

The Urban Institute (Washington, DC): www.urban.org

Uts'am Witness Program (Vancouver/Squamish): www.utsam-witness.ca

WagonBurner Theatre Group (article): www.communityarts.net/readingroom/archive/perfcomm/wagonburner/wagon-fieldnotes.php

Word on the Street Festival (Vancouver): www.thewordonthestreet.ca/vancouver.php

Zed (Canadian Broadcasting Corporation): zed.cbc.ca/

Annex B:

Key reoccurring patterns of diverse forms of arts and cultural expression and illustrative Canadian and U.S. examples

Key Reoccurring Patterns	Canadian Examples	U.S. Examples
Public Service	**Toronto**: The Jane Jacobs Prize: to discover and celebrate Toronto's original, unsung heroes by seeking out citizens who are engaged in activities that contribute to the city's vitality:Margie Zeilder 2003 winner (urbanspace president). **Toronto**: Centre for indigenous theatre: training institution with a mandate to develop Native theatre professionals. **Toronto**: The Centre for Spanish-Speaking Peoples serves immigrants from 22 countries and other members of diverse Spanish-speaking community. **Toronto**: Chinese Cultural Centre of Greater Toronto. **Vancouver**: SUCCESS; Chinese Cultural Centre of Greater Vancouver.	**Miami**: Dade arts and culture director: Michael Spring; commitment and leadership. **L.A.** Arts and Culture: Laura Zucker. Seattle: Isangmahal Arts Kollective (all-volunteer run). **San Francisco**: Estria Miyashiro, co-owner of design house (Tumi) and reknowned grafitti artist; heads Visual Elements city mural group, part of Eastside Arts Alliance ("arts activists of color"). **American Association of Museums**: by 1990 could report that all museums offer programs for school children, reaching three million pupils each year (Strom, 2001).
Cultural Democracy	**Montreal**: Montreal Charter; "Summet de la Culture"; Conseil interculteral, Bureau Interculturel, and Standing Committees on Intercultural issues **Vancouver:** Neighborhood houses and community centers (Collingwood House: Roundhouse Community Centre; Little Mountain Neighborhood House) **Vancouver:** Employs multicultural planners in city planning and has a Multicultural outreach program **Vancouver:** Public Dreams Society **Vancouver:** Paula Jardine, artist in residence at civic cemetery, "A Night for All Souls," to "revive the role of the urban cemetery in the life of an increasingly secular and multicultural community" **Toronto:** Days of Cultural Significance Policy; city motto "Diversity Our Strength"	**Seattle**: Bruner-Loeb Forum at the Seattle Office of Arts and Cultural Affairs: "A program whose mission is to integrate artworks and the ideas of artists into a variety of public settings, and to engage artists in the civic dialogue" **Miami-Dade** Culture Plan **San Francisco**: Contentious Culture Plan Citizen's Development Corporation (CDC) projects in Boston, NYC, Miami, Minneapolis Faith-based initiatives which also place emphasis on broad-based cultural participation **L.A.**: Catholic Project of Multiculturalism **Washington, D.C, Vermont, N. Carolina, LA**: Faith-based Hallelujah residencies **Boston**: The Pluralism Project (studying faith-based pluralism in the US) **L.A.**: Cornerstone Theatre **Portland, ME:** Centre for Cultural Exchange **LA:** Esperanza Peace & Justice Centre Community Arts Network; Webster's World of Cultural Democracy **Seattle:** ArtWorks — arts program uniquely able to reach out to at-risk youth while enriching our communities
Cultural Knowledge	**Montreal:** Kala Bharati Indian dance established program Fenêtre sur le monde; team of dancers visit and teach high school students traditional Indian dance **Vancouver:** UBC professor Leonie Sandercock action planning with Collingwood Neighborhood House **Montreal, Toronto, Vancouver:** Metropolis Project: research exploring immigration **Toronto:** Ontario Genealogical Society project on "Places of Cultural Worship" all 30 branches attempt to inventory all Places of Worship of any denomination **Most Provinces:** K-12 policies; Ontario Antiracism and Ethno cultural Equity in School	**LA:** Artshare Program at Los Angeles International Airport (LAX) **L.A.:** BLAST (Building Language & Art Skills Together); GIFT (Gang Intervention for Teens); FACT (Family and City Together); Los Angeles City Beautification program **LA:** Getty Multicultural Internships and LA County Board of Supervisors Internships **UCLA:** Center for Civil Society **Washington D.C.:** George Mason University partnering with Center for Arts and Culture **Princeton:** The Centre for Arts and Cultural Policy **University of Chicago:** Cultural Policy Centre **Washington DC:** Urban Institute, Americans for the Arts

Key Reoccurring Patterns	Canadian Examples	U.S. Examples
Cultural Knowledge	Boards Guidelines for Policy Development and Implementation 1993; Diversity in BC Schools 2001	**Venice, CA:** Social and Public Art Resource Center (SPARC) **LA:** Center for Law in the Public Interest **Saxapahaw, NC:** Art in the Public Interest **Bainbridge Is, WA:** Centre for the Study of Art & City **LA:** ARTS FOR ALL: arts education throughout LA County schools **LA:** Inner City Arts (founded in 1989 after arts ed eliminated in LA pub schools), NEH Humanities Focus Grants **National Endowment for the Arts:** Faculty Humanities Workshops: program supports local and regional professional development programs for K-12 teachers and faculty at post-secondary institutions
Cultural Ecology/ Economic sustainability	**Montreal:** Sadie Bronfman Centre for the Arts **Montreal:** Music Multi-Montreal: multicultural org: music label, festival, radio centre-ville etc **Vancouver:** Vancity Enterprises; Scotiabank Dance; HSBC festival support; TD Jazz Festivals **Winnipeg:** Folklorama tourism focused festival with educational component **Calgary:** Epcor Centre for the Arts receives gas and electricity from Epcor—major energy provider in Canada **Toronto:** Japan Foundation of Toronto (serves to promote a greater awareness and appreciation of art and culture from Japan—arts and culture, Japanese language and studies)	**Chicago:** Chi-town Blues Fest as form of endogenous and exogenous cultural tourism **Minneapolis** Youth Farm and Market **LA:** Not A Cornfield Art Project; transformed an industrial Brownfield site into a cornfield for one agricultural cycle; LA State Historic Park **Miami:** Knight Found Neighborhood Partner **New York:** Bronx Council on the Arts' Cultural Venture Fund: developing arts-related entrepreneurial ventures **LA:** 1995 formed 1st cultural tourism bureau in US **Silicon Valley:** Cultural Initiatives Silicon Valley (see, e.g,, Moriarty, 2004; Alvarez, 2005) State-level Initiatives **Louisiana:** Vision 2020 = State master plan, designates tourism and entertainment as core industries, primary focus on cities (New Orleans, Shreveport, etc) **Maine:** Creative Economy Initiative (because only programs that inspired ME's rural youth) **Texas:** commercial and not-for-profit cultural activities generate $63.7 billion/yr., 600,000 jobs (Strom, 2001) *National-level Initiatives* Partners in Tourism: coalition of national cultural organizations (includes: American Association of Museums, National Assembly of State Arts Agencies, NEA, NEH, National Trust for Historic Preservation)
Hybridization	**Montreal:** Monde Arab Festival; Black History Month; Semaine Contre le racisme **Montreal:** Q Theatre: performance as a medium for social and moral issues **Vancouver:** Chinese New Year Festival; Robbie Burn's and Chinese New Year as: Gung haggis fat choy Fundraising Dinner **Toronto:** Cariban; Taste of Danforth: evolved into multicultural festivals **Toronto:** CanAsian Dance Festival, Cross Currents (Annual festival of new works by culturally diverse writers hosted by The Factory Theatre), Dance Immersion; Inside Out (queer film and video from around the world) **Toronto:** Arabesque Dance; Ballet Creole:	**Miami:** Asia Cultural Fest; Afro Roots Fest **LA:** Finding Family Stories (California African American Museum, Chinese American Museum, Japanese American Museum) **San Francisco:** (a)eromestiza: Queer/Asian/Latino; features live performance, video, and installation by queer, Pinay, API, and mixed heritage women **New York:** Assimilartist: performance art concerning politics of the body and race **New York:** Gallery Arts India: Cultrual specificity of bathroom practices **LA:** La Pochha Nostra: Nude "post-Mexican Romantic" art **San Francisco:** Gigi Otalvaro-Hormilosa, AKA

Key Reoccurring Patterns	Canadian Examples	U.S. Examples
	"creolization" of diverse dance and music traditions **Toronto:** Diaspora Dialogues city through the eyes of ethnic communities. **Hybrid Media:** Channel M, Vancouver; Zed TV; MySpace (new media showcase for artists)	"Devil Bunny in Bondage" (queer/Filipino/Columbian) **Miami:** Tigertail Productions, since 1979: Tigertail projects reflect the socio-economic range, diversity, and profile of Miami-Dade
Cultural energy/ Cultural Agency	**Montreal:** enhabitation; anonymous artistic reactions to gentrification **Richmond, BC:** public library system: services in English and Mandarin; donations from patrons; largest on-line library of Chinese texts **Winnipeg:** Art City; organization to permit space for street youth to practice art free of charge **Winnipeg:** graffiti gallery; specializing specifically in graffiti art (redefining art) **Toronto:** The Creative Spirit Art Centre opened in 1992 with the goal to provide art education and studio space to people with disabilities. The art centre is an environment where the disabled can create, exhibit and sell their art; sale and display of art pays dividends for the disabled in the form of their confidence, dignity, and self-esteem; specializing in art brut, outsider art	**New York City:** Museo del Barrio; leading Latino cultural institution, recently expanded its mission to represent the diversity of art and culture in all of the Caribbean and Latin America **LA:** LA State Historic Park site **LA:** LA Poverty Dept (LAPD): skid row theater **LA:** WagonBurner Theatre – aboriginal members are collectively organized, live around the country, and assemble when projects arise. **Maine:** Maine Indian Basket Makers Alliance (basket making associated w/ poverty, redefined as identity) **Seattle:** Youth Works
Cultural Spaces	**Montreal:** Maisons de la culture; Tam-Tam Drum festival: **Montreal:** Arts Interculturel: theatre, gallery space, etc **Vancouver:** hybrid public art (Jade Canoe at Vancouver International Airport) **Vancouver:** Sun-Yat Sen gardens classic Chinese garden on verge of low-income area **Toronto:** classic Chinese garden to be built in heart of city part of CCCGT with City of Toronto **Vancouver/St. John's:** legal graffiti walls (graffiti murals) **Vancouver:** Storyscapes: Kamala Todd **Winnipeg:** Oseredok Ukrainian Cultural & Educational Centre, founded in 1944, is the largest Ukrainian cultural centre **Winnipeg:** Urban Shaman gallery; Aboriginal art gallery **Toronto:** A Space has developed a curatorial practice that is inclusive of diverse aesthetics, politically engaged, and technically innovative **Toronto:** Artscape—involved in creation and planning of arts and cultural communities and clusters; revitalization projects including: Queen Street West (Toronto), Liberty Village (Toronto), The Distillery Historic District (Toronto), and Governors Island (New York)	*Purpose built for diversity/city integration:* **DC:** Museum of the American Indian **Newark:** NJ PAC **Seattle:** Benaroya Hall *Adapted for diversity:* **Seattle:** Wing Luke Asian Museum **Phil:** 40th St **San Jose:** Mexican Heritage Plaza *Urban regeneration:* **Houston:** Row House Project **Miami:** Overtown **Boston:** Roxbury, Boricuas en Accion, Asian City Dev Corp **Philadelphia:** Village of Arts & Humanities ("identifiable place in distressed N. Phil": "…A living piece of sculpture, in which sculpture is a communal event (Lily Yeh)" **Strom** (2001): In 1994 8 cities were awarded federal Empowerment Zone designations, with $100 million fed tax incentives and subsidies. Of these cities Philadelphia, LA, Chicago, New York City and Detroit included culture as part of their city-building strategy. **New York City:** Pregones Theater central to South Bronx revitalization with a particular Puerto Rican/Latino focus **Shreveport, LA:** Downtown West Edge *Parks* **New York City:** Battery Park, Battery Park City **LA:** LA State Historic Park (CA Department of Parks & Recreation) – in neighborhood primarily people of colour living in poverty (see also Low, Taplin, & Scheld, 2005)

Local Policies for Cultural Diversity.
With emphasis on Latin America and Europe

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At the local level, culture can function as a fundamental exercise of citizenship, autonomy and liberty, but at the same time as a base of contradictions, fragmentation of societies and lack of communication between members of a certain community. In the world of today, citizens are more aware of their rights and possibilities and tend to point out the gap between the theorizing on culture and the practical outcomes that policies should have. Therefore, professionals working in the cultural sector constantly try to find ways to bring cultural policies closer to the daily realities that communities and individuals live with. In many parts of the world, central governments pass on to local authorities part of their responsibilities, this resulting at the same time in tackling some of the problems at the local level.

Culture has a significant role in the local development. The economic value of culture has a visible, direct impact in the well-being of the community, but at the same time in less visible but nevertheless fundamental way an impact in the social and political transformation, social cohesion and ways of communication. Culture can even be considered as the goal of development at the local level if development is understood as a possibility to develop the capacities and human existence in all of their dimensions in a sustainable and equalitarian form. *"Cultural development is supported by the multiplicity of social agents. Cities are privileged frameworks for cultural elaboration in constant evolution. Local societies constitute the spaces for creative diversity where the perspective of encounter with all that is different makes possible the whole process of integral human development"*[1].

Cultural programmes and initiatives that value interculturality can constitute and support local knowledge through richness and plurality of actors. Cultural policies at the local level have strong ethical dimensions from strengthening social phenomena such as democracy and equality, access and participation to the sense of belonging in the community. Furthermore, culture can also generate contrapositions and conflicts what brings a special challenge to the forming of cultural policies at the local level. Therefore, the indicators to measure inclusive actions should also include components on conflicts and discrimination.

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1   Closing conclusions of the International Dialogue on Culture and Development, San Fernando, Buenos Aires, 1 Deember 2005.

Local authorities and communities have reached a role 'of full right' as agents of international cooperation and local development. Culture functions as the heart of human development in communities and as one of the basic elements in the construction of social dialogue, and a form to introduce new ideas and technologies. Many cities and municipalities in the world have developed activities within the local – global framework (local particularities within a global context), one of the most visible and effective examples being the Agenda 21 for Culture, the first document on global scale on local cultural policies. This article intends to contribute to the process of further development of the Agenda 21 for culture and study and bring new insights into the interaction between cultural communities, local governance and universal cultural rights and local development -framework.

A set of practical examples will illustrate the importance of engaging local participation in the cultural rights work for successful policy-making. The fundamental concepts are rights, duties, access, participation and inclusive policy-making.

Furthermore, this article tends to reflect the idea that *"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".*[2]

1. Cultural rights and diversity

In the ideal of a pluricultural society, in the public sphere all citizens enjoy the same rights and in the private sphere have the possibility to choose the form of life of their own election, and to maintain cultural traditions (always when human rights are protected and respected, and fundamental freedoms guaranteed).

The understanding on cultural diversity has moved on beyond the recognition of existing differences to a more politically charged definition on the richness of the multiplicity of forms and expressions that people and cultural groups have. Cultural diversity as a framework for cultural rights approach is based on the balance between unifying processes such as the recognition of universally applicable human rights and the equality of people(s) and cultures, and particularisation that, far from being fragmentation of societies or construction of rigid and inflexible cultural categorisation (that can lead to minorisation or cultural ghettos), recognises the uniqueness of cultural expressions, their interaction and the changes that cultures go through. Globalisation without doubt does offer a challenge for the preservation of cultural diversity at the local level through re-examination of values and the rapid changing of social and cultural maps. Cultural rights offer a framework for the protection of culture and cultural diversity in its different forms and also tools to observe and measure the grades of social and cultural exclusion, and effectiveness of policies.

Cultural rights demonstrate their importance when multicultural societies are looking for forms of cultural and social cohesion, and harmonious sustainable co-existence. As new and changing socials contexts propose challenges for policy planning, cultural rights indicators can offer pragmatic tools to measure social cohesion and the impacts of inclusive policies. Simultaneously, local realities offer not only demands for new tools but also material for the formulation of rights and responsibilities in a participatory process.

Cultural rights are based on the idea that people should have certain rights that cover their possibility to express, consume, produce and participate in culture of their choice. Cultural rights, together with human rights promote the possibilities of people(s) to follow and choose the form of life of their own election. Therefore, cultural rights form part of international law and of human rights that are universal. This way cultural rights should not only form part of good governance but also be legally binding principles through which states and authorities guarantee the diversity and richness of cultural expression. They serve also as instruments to define the relationships between the members of the society. Cultural rights are instruments that ought to have a strong legislative and institutional support but that require above all conditions

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2   Laaksonen, Baltà, Staiger, 2005.

of access, participation and communitarian action that *"facilitate and strengthen the sense of inclusion and enjoyment of rights, as well as the sense of responsibility towards the community / society"*[3].

In general, cultural rights refer to human rights related to cultural aspects. 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"*[4]. Elaborating 'waterproof' and effective instruments, engaging civil action in the design of policies and elaboration of rights and responsibilities and assuring useful follow-up structures are all fundamental elements in any policy making. At the local level, *"an enabling and proactive environment for access, participation and community action facilitates and fosters the sense of inclusion and enjoyment of rights, and at the same time the sense of responsibility towards the community itself"*[5]. At the local level, assuring cultural rights can offer new contents to cultural policies, and tools for different socio-cultural problems. They can also be used in the facilitation of access and participation, and as instruments in the ways that different members of the community communicate or relate to each other.

Cultural rights have traditionally received less attention than other human rights. Reasons for this can be found for example in the difficulty of defining culture but also in the supposed distance between culture and legislation. Cultural rights have been considered dangerous for social cohesion because they foster the role of minorities and highlight the difference and richness of different cultures. When other human rights aim at constructing conditions of equality and universal values that apply to everyone, cultural rights tend to recognize difference and needs for specialized protection.

Cultural rights have been defined in different international and national legal documents. Examples of cultural rights are for example the right to take part in cultural life, intellectual property rights, protection of cultural heritage, the right to cultural cooperation, and the duty of the state to project, promote and develop local cultures. The most important tools related to cultural rights are the Article 27 of the International Declaration of Human Rights (United Nations, 1948) and Article 15 of the International Covenant on Economic, Social and Cultural Rights (United Nations, 1966) and to a certain extent also the recently adopted International Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO, 2005). In addition, cultural rights are listed or defined in many other not legally binding international, regional and local documents.

2. Cultural diversity and urban environment

More or less half of the world's population lives in urban areas, a fact that makes cities a shared space for coexistence for millions of people. According to a study on Urban Agglomerations of the United Nations in 2003, some of the biggest megapolis in the world are situated in Latin America (Mexico City, São Paolo, Buenos Aires, Rio de Janeiro and Lima)[6] and the tendency is towards growing[7]. Along with all the modern challenges these urban environments are facing in order to adjust policies to the needs and necessities of new situations; immigration, exclusion, urbanisation, changing social and ethnic maps and demands for infrastructural changes are some of the fact cities need to take into account. According to the Report of CEPAL (Comisión Económica para América Latina – Economic Commission for Latin America) on the Social Panorama of Latin America and the Caribbean in 2004, almost 147 million people with low

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3   Laaksonen, 2005.

4   Laaksonen, 2005.

5   Ibid.

6   Population Division of the Department of Economic and Social Affairs of the United Nations Secretariat. Urban Agglomerations 2003. http://www.un.org/esa/publications/wup2003/2003urban_agglo.htm

7   It is estimated that in 2030, 84,6% of the population in Latin America live in urban areas. Population Division of the Department of Economic and Social Affairs of the United Nations Secretariat. World population Prospects: the 2004 Revision and World Urbanization Prospects. http://:esa.un.org/unpp/8Panorama Social de América Latina 2004. Divisón de Desarrollo Social, Estadísticas y Proyecciones Económicas, CEPAL, Naciones Unidas, 2004. See also Quesada, 2005.

economic resources live in urban areas.[8] Many of these people are in danger of social and cultural exclusion and discrimination.

More than half of the population in Latin America is less than 24 years old and the problem of youth unemployment is a growing social problem in Latin American cities. The numbers of violence-related urban crime are increasing as well as the sense of insecurity leading to 'walled' societies where people live separated from each other. Susana Rotker calls these fragmentations of cities, due to reasons of poverty, violence, chaos and exclusion, fountains of *"citizenships of fear*[9]*"* At the same time Latin American cities are *"big laboratories of social innovation and cultural creativity in our countries. The new musicalities that define or identify us, the incredible mutations of the language we use, the new mechanisms of politic resistance and social solidarity, visual languages permanently renovated; all of these meet in the city their ferment and the best space of their realisation*[10]*."*

But still, culture has an enormous economic value for the region. Brazil has hold the sixth place in the world market of discographies (equivalent to 800 million dollars) and in Colombia cultural industries bring more or less 4 or 5 % of the BID, a value superior to several other sectors.[11] Economic differences do add a special flavour to Latin American cities. According to Néstor Garcia Canclini to understand a Latin American city is to understand how different 'cities' within a city, and the representations of multiculturality co-exist in an urban space.

Teixeiro Coelho has described the main features of Latin American cities, namely they "being informal, with a scant attention to institutions and rules; the degradation of land, air and water; high demographic concentrations in the peripheries; and an increasingly influential role of the mass media". However, he also lists positive facts such as solid structures that promote the birth of creative cities, the establishment of migrant communities and the experience of their geographical situation between the USA and Europe[12].

Teixeira Coelho proposes a series of basic elements to elaborate public policies to increase the quality of life. He *"proposes a series of measure that regard culture as an instrument for sustainability in cities*[13]*:*

- *To create a Statute for Culturally Sustainable Cities in favour of artistic creation*
- *To consider: culture should become central in cultural policies and instrumental for development.*
- *To act: grant recognition to civil society and their role in cultural policymaking*
- *To achieve an increased public awareness of the central role of culture*
- *To define the indicators of cultural sustainability in cities*
- *To consider identity as a fundamental cultural resource that contributes to transparency, openness and dynamism*
- *The recognition of the dynamic nature of objects such as landmarks and works of art, which should be regarded as a city's heritage in constant transformation in the same way as identities do not remain permanently unchanged*
- *A cultural re-education of civil society in order to reconsider the use of public space*
- *Cities to create Observatories of Creative Cities as independent, non-governmental research centres*

In Latin American cities, the role of culture is becoming decisive. The strategic plan of cultural policies in Bogotá, Colombia states that *"culture has played a preponderant role in the social and political transformation in the city through creativity, strengthening of associative links, civic participation, development of trust in institutions, solidarity, free exercise of citizen rights and duties, and the interlocution between citizens, and between citizens and authorities*[14]*."*

8   Panorama Social de América Latina 2004. Divisón de Desarrollo Social, Estadísticas y Proyecciones Económicas, CEPAL, Naciones Unidas, 2004. See also Quesada, 2005.
9   Rotker, 2000.
10   Hernández, 2003.

11   Canclini.
12   Coelho, 2004. see also Forum 2004 Documents: Workshop on Culture, Social Inclusion and Civil Society,
13   Coelho, 2004.
14   Cultural Policies in Bogotá 2004-2016.

According to the Index of Human Development of United Nations – Cultural Liberty in the today's diverse world ethnically diverse societies are not less capable to develop, and ethnic and cultural plurality are not automatically sources of conflicts, underdevelopment or contrary to national cohesion. Societies have never been as homogenous that we tend to think but it is true that in the past decades economic globalisation and strong urbanisation have intensified migratory movement and at the same time the cultural influences of people, and cultural goods and products. Approximately 186 million people are immigrants, approximately 3 % of the world population[15]. Cultural or artistic activities addressed to groups in danger of exclusion social, such as immigrant populations, have an important role in the processes of social cohesion.

Sairinen, Heikkinen and Manninen (2005) divide the relationship between an urban environment and cultural impacts in six different groups[16]: city as culture (the material base of different living modes and urban civilizations), city as a living environment (built cultural environment), culture as arts and events (the use of shared space for art and culture activities), culture as places of living and being (the changes in the urban space as a living environment), city as images, identity and communality (the external images, the sense of the shared 'nature' among the citizen and the production of identity) and urban planning as culture (the priorities given in the planning). This grouping reflects the changes that local environments go through and that pose challenges for the measurement of the impacts and forms of local policies. The authors indicate that cultural 'understanding' becomes even more important along the globalisation, cultural diversity and the mobility of life forms that people have.

3. Acting on responsibility: policies of support and diversity

In many context, culture also refers to 'forms of living together', coexistence. Public policies constructed and designed at the local level reflect the global in the local framework while adding the particularities of the local realities. The coexistence of 'old' and 'new' cultures constitutes a modern cocktail of simultaneous processes that have an impact in the development of the urban space.

We are asked to celebrate diversity, difference and richness of difference while growing urban centres struggle with problems of discrimination, segregation and cultural conflicts. Although many of these problems are many times more social in nature than cultural, the cultural and religious tensions are part of our daily life. Dorothea Kolland indicates that *"the metropolis of the world gather together people guided by widely differing ethnical notions and fundamental values, ideas and values with deep societal and often religious roots, instilled as self-evident cultural traditions[17]"* Local processes of dialogue and interaction are important because they foster processes based on local realities, and at the same time contribute to the knowledge on the role of culture in the development processes that highlight the important of policies of proximity, cultural rights and elements of coexistence.

Culture and development are not isolated or separated processes but culture is a process as well as is development itself. Following the model of Helen Gould[18] on the interaction between culture and development we can highlight the following aspects:

- *Culture as context*. Conditions that facilitate the relation between culture and development
- *Culture as content*. Cultural practices, beliefs and processes
- *Culture as method*. Cultural and creative activities of communication that can be used as cultural forms for social change
- *Culture as expression*. Cultural and artistic expressions that can serve as important instruments of social missions (even though it is not a precondition for expression). Different forms of expressions should enjoy of structures and policies of support

15 World Ogranization of inmigration. In fact, inmigration is slightly declining.
16 Sairinen, Heikkinen & Manninen, 2005.
17 Kolland 2005, 3.
18 Gould, 2005.

In a shared cultural space such as an urban environment, access and participation in cultural life form an essential part of the exit of political action. Levefre reminds us that those that inhabit and co-habit in an urban space have a decisive role in the defining the future forms of co-existence in a city. The collective dimension of cultural rights strengthens collective action[19]. *"The contribution of the civil society is indispensable in order to help the people live their life in dignity and respect on all the levels of the human society in all parts of the world[20].*

Many experts indicate that in Latin America there is a lack of practical implications or insufficiency concerning the debate that relates culture, democracy, culture and rights within the framework of culture and/with development as indicates Marta Porto in case of Brazil[21]. She indicates that even thought the recent decades have witnessed political advances in social debates of other sectors; culture seems to have stuck in a "dispute of privileges" of theorizing with few practical outcomes or in marketing of big cultural businesses.

Tulio Hernandez indicates that *"in Latin America it is difficult to convince central governments of the importance to use adequate instruments and findings of social research for the design and execution of policies, and it is even more difficult at the local level – the level of local governments and cities – that generally is marked by the shortness of its periods of management, the strong rotation and variation of authorities, and the reiterated discontinuity in between governments that in majority of cases do not achieve to consolidate the follow-up of strategies and long-term programmes.[22]"* He continues by stating that research on cultural policies in cities in Latin America has concentrated around certain thematic tendencies, such as gathering basic knowledge on cultural infrastructure, equipment and consumption from the point of view of the city and its local offer, comparative or specific studies on concrete experiences of cultural management in cities, studies of symbolic representation and urban imaginary as an approach to the forms the citizen perceive and use the city, studies on internal cultural dynamics of groups and institutions that operate in the field of cultural life in the city and non conventional academic research practices. As a conclusion, he calls for an integration of strategic visions, empiric research, cultural 'thinking' and democratic processes.

Still, culture is also on a winning phase in Latin America. In many countries (and therefore, in cities) there are programmes linking cultural policy to national policy priorities, social cohesion, strengthening democracy, generating social participation and finding means to fighting social and political problems. Human Development Reports of Chile and Bolivia highlight these aspects at national level.

Karen Marie Mokate lists among the four possible associations useful for exploring equity in cultural policy the equality of access that is guaranteed through the generation of suitable conditions for cultural product circulation and possibilities of access to those products, as well as assuring the levels of quality of cultural goods and services no matter whom they are addressed to. She also highlights the role of capacity, as does Amartya Sen as one of the basic conditions for development, as a way to achieving the *"those experiences or benefits which are considered so important or basic that they must be within the reach of all.[23]"* These activities of capacity can include building awareness among the citizens in issues related to cultural coexistence.

Cultural policies based on human and cultural rights make it possible to regulate and harmonise coexistence and increase opportunities for dialogue, mutual comprehension and exercise of different activities related to interaction with the civil society[24]. Cultural rights can be considered differently at local, regional and international levels, and at the local level they can have a direct influence on public policies through the determination of obligations and responsibilities. *"The cultural perceptions of local realities have an impact in the conceptualisation and articulations of cultural rights for local necessities even thought universal human rights and fundamental freedoms always place the limits to this exercise.[25]*

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19   Laaksonen, 2004.
20   Promotion and defense of Economic, Social and Cultural Rights.
21   Porto 2005, 2. "é preciso lembrar a insuficiência histórica no Brasil do debate que relaciona cultura e retomada da democracia, cultura e direitos sociais e, conseqüentemente, cultura e desenvolvimento."

22   Hernandez, 2003.
23   Mokate, 2001, 25.
24   Cultural rights in the city, Interarts Foundation, 2003.
25   Ibid.

4. Access and participatory action

For participatory action and policies that promote access, cultural rights can serve as a starting point. Even thought cultural necessities are not homogenous, cultural liberty assured the possibility for individuals to indicate their cultural needs. Cultural consumption is one form of participation and participation can be fostered through images.

When people are excluded from the possibility of participating in cultural life, this can have profound consequences in the well-being and sustainability of social order. *"How much damage can be done to people's self-confidence, to their self-assurance when they experience at an early age that they're not really welcome in society, that equality of development opportunity is not for them, that they have to come to terms with living in their own community in poor neighbourhoods from which there is no escape, they are condemned to hang around uselessly without work, perhaps trying some little deal. They react by developing an exaggerated tribal pride.[26]"* Dorothea Kolland states the impossibility of young people from different cultural and religious backgrounds to understand the prevailing norms and ethics of the surrounding community if not introduced through education, parental guidance and proactive attitude by the society. Furthermore, she indicates how young people in marginalized areas end up building a self-constructed ghettos where *"the fundamental values and rights we prize, such as equality between women and men or the right to the free development of one's personality, have no currency[27]"*. The policies of participation help to fight social and political threats. Participation is based on respect and as a good part of public policies, offers a universe of possibilities for people to operate simultaneously in different cultural realities. As public policies are meant to foster equal opportunities, public institutions and social agents, together with access and participation are fundamental phases for the true enjoyment of cultural rights. It's important to highlight other values such as creativity and diversity, sustainability and solidarity that form part of the group of conceptual elements that condition the practice and formulation of cultural rights at the local level.

Participation in cultural life is considered many times as assistance in cultural activities but it does also mean an active collaboration in the design and implementation of policies, collective action and manifestation of cultural freedom. Participation forms an integral part of cultural rights and contains a component of human activity. Cultural policies should not be implemented or designed without the participation of the target population of these policies. Furthermore, the idea of cultural liberty gives the individuals the possibility of choosing no-participation or a mere passive cultural 'existence'.[28] Even though cultural groups and communities should be protected though effective measures, they should not have the absolute control over the will of the individual not to take part in activities or cultural life and she or he considers inadequate or harmful for her or his personal development, or for the development of the community. This way, the right to participate in cultural life is closely linked with educational activities of citizen awareness raising and building groundwork for cultural responsibilities, such as respect for others, no-discrimination, equality of conditions, social justice, preservation of diversity and heritage, and curiosity for other expressions.

Policies of cultural inclusion based on rights and responsibilities recognise the principle of *"regulating the public cultural space in terms of ensuring the respect for values. Only this way will cultural policies be able to link the political concerns with other areas of public realms building such as education, environment, health and quality of life security as well as to establish the role of culture as a centre-piece in value-oriented processes in our societies[29]"*. It has been demonstrated in many occasions that cultural participation has a direct link with the sense of belonging to a society through various of activities, and the sense of *representation*.

In a study carried out by the Comedia organisation in the United Kingdom, a direct link between social cohesion and participation in art of culture activities was demonstrated through different findings. *"First,*

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26   Kolland, 2005, 2.
27   Ibid.

28   Laaksonen, 2004.
29   Delgado, 2001.

arts participation was found to have a positive effect on social cohesion by bringing people together (particularly young and old), encouraging partnerships, promoting intercultural understanding, reducing fear of crime and promoting neighbourhood security. Second, it helped to empower communities by building organizational skills and capacities, by helping people to gain control over their lives and to become more active citizens and by regenerating neighbourhoods. Third, active participation in the arts had positive impacts on local image and identity by celebrating local culture and traditions, affirming the pride of marginal groups, encouraging involvement in environmental improvements and transforming negative perceptions of local authorities and agencies. The study concluded that participatory arts projects are essential components of successful social policy because they are flexible, responsive and cost-effective ways of addressing community development problems."[30]

The right to take part in cultural life can be described as a guarantee of equality of opportunities for free expression and communication, cultural action and creativity of individuals, groups, communities etc. in a climate of respect and progress. Their facilitate human expression and cultural coexistence in a environment of diversity and cultural freedom. Participation can be described as a universe of opportunities for people to simultaneously operate in different cultural climates and discourses. These maybe mainly local but in constant exchange with internal and external influences that enrich and complement the cultural climate. This conducts to the conclusion that the right to participate in cultural life is a collective right as long as the practice is voluntary and bonded with individual rights.

Stephen Marks[31] suggests a set of indicators to measure access as a part of the right to take part in cultural life. These elements include:

- Use of languages
- Education (including illiteracy and schooling for girls)
- Creation and conservation of culture
- Conservation
- Dissemination
- Protection of objects of cultural value
- Protection of movable cultural property

There are certain core elements of the Right to Take Part in Cultural Life that have been identified in several international meetings[32].The following shows some of these elements and possible indicators for their follow-up in cultural policies at the local level:

Access	·access by all to cultural services, and cultural places (including minorities) ·access by all to cultural education, expression, creativity
Participation	·participation of members of vulnerable groups in culture ·forms to foster participatory action
Freedom of expression	·censorship ·arenas for expression of opinion
Protection of cultural heritage	·number of restoration projects in the city ·cataloguing of cultural property
Creativity and co-existence	·multicultural art and culture projects ·multicultural education programmes
Human and cultural rights legislation	·measures taken to strengthen the implications of international instruments at the local level
Cultural diversity	·activities of cultural interaction ·number of cultural associations
Equality	·number of denounces of cultural discrimination equality acts

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30   Jeanotte, 2003.
31   Marks, 2003
32   Final Reports of the Experts' Meeting in Manila, February 2002 and Barcelona, November 2002. final report of the Congress on Cultural Rights and Human Development, Barcelona, August 2004.

Liberty of creation	·access to creation
Cultural identity	·mapping of sense of belonging to a group or community
Creativity	·creativity index
Cultural education	·curricular elements related to culture ·multicultural educational programmes
Cultural democracy	·representation in policy evaluation
Cultural and minority rights	·existing norms and legislations
Language policies	·programmes, initiatives, courses
Evaluation of cultural policies	·evaluations carried out ·means of participation in policy-making by the public at large
Access to means of communication and expression	·number and variety of means of communication
Access to information	·internet access
Freedom of belief, religion and expression	·existing legislation
Rights of cultural minorities to maintain and develop their culture	·legislation on minority rights ·policy action related to minority rights
Appearance of new cultural expressions	
Indication of place of production	

5. Local policies, indicators, action and engagement

The local level is a constant laboratory of cultural rights, and a space to find a balance between right and commitments. In the following case studies the starting point is the use of urban space (physical or virtual) and the culture-related activities that take place within it.

The following examples show a variety of initiatives at the local level from eight different countries to illustrate the dimension of cultural diversity, social cohesion and cultural rights in local policies. The examples represent a variety of cases from concrete programmes to cases where cultural diversity and social cohesion appear as key goals and objectives in policies. There are also examples on proposals developed by the civil society, some in collaboration with local authorities. In many cases, indicators on how to measure the achievements of these goals or proper evaluation have not been yet carried out. Some of the examples are more complete than others, and the less explored examples are included in order to show different models of management. Three examples from Europe are added to complete the five examples from Latin America.

5.1. MISUNDERSTANDINGS AND UNDERSTANDINGS IN COMMUNITY LIFE: NEUKÖLLN, BERLIN (GERMANY)

Berlin is a city with large infrastructure of cultural entities and equipments. However, after the unification the city has had several financial problems. In 2002 the financial deficit of the city reached 4,3 billion euros. This does obviously affect the financial capacity of the city, especially in the social and cultural sector.

Berlin is the biggest city in Germany. In the past years *"after the fall of the Berlin wall, the number of inhabitants was significantly affected by the increased immigration. Today Berlin has 3,4 million inhabitants (2,17 in Western Berlin and 1,28 in the Eastern part). In 2001, 436.000 foreigners were living in the city representing 184 different nationalities (13,1% of the population – 16,8 in Western Berlin and 5,8% in Eastern Berlin)[33]."*

The role of Berlin as capital of the federal state as well as of a city of millions of inhabitants gives a special flavour to its cultural policies. The federal government funds some of the cultural institutions in the city

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33   Interarts, 2003, 99.

and because of the duality of functions, added with the role of Berlin as a capital of one of the *länder* with several district, this means that the city does not have a clear concept of cultural policies[34]. There is a lot of "uncertainty about the multiethnic or sociocultural work" and *"the main actors of cultural and sociocultural themes can be found in active religious communities and NGOs, especially at the district level. What must be also highlighted is the role of the Departments of Culture (Kulturämter) of the administrations of the 12 districts. Their work is based on very different parameters due to diverse social and cultural traditions and regional particularities of this polycentric city. In fact, this diversity and decentralisation marks the parameters of the cultural policy of Berlin and its districts. While some districts have experimented a progressive increase in the 'bourgeois' lifestyle, others have experienced an increase in their social and cultural marginality. In general, many districts have started to recognise and instrumentalise the value of cultural programming and its utility to the reurbanisation and promotion of the neighbourhoods.[35]"*

The neighbourhood of Neukölln in Berlin has been described as the 'Bronx' of Berlin since it is one of the most conflicted areas of the city. The area has a significant foreign population (78% of the total population from 130 different countries), which represents a great challenge for the social and cultural cohesion of the area. Still, the social differences within the district itself are also significant the southern part being more prosperous and the northern part marked with high unemployment rate and low income.

"Neukölln has to face different kinds of challenges. The deficiencies and social exclusion are multidimensional phenomena where ethnic identity is a decisive factor in processes of exclusion. For those inhabitants of Neukölln that are not of German origin, their situation is often marked by the insufficient linguistic skills and lack of education that results in unemployment. Some primary schools have difficulties in finding three pupils with German as mother tongue. The young men form violent gangs while young women stay at home and are occupied with domestic responsibilities.[36]"

For all these reasons, the attempts to fight exclusion through social and cultural strategies are mainly concentrated on education and on children and youth. Therefore the Department of Culture of the district has a vital and complex role. The department is considered to function as *"a communicator and a mediator that aims at creating an area of transcultural contact*[37]. In this area *"art is used not only in sociocultural activities but also an a vehicle and place of future development and innovative conceptualisation. In other words, as an experimental laboratory that tries different models and possibilities to influence the form people perceive and interact with their urban environment. We understand the cultural work as an activity of interconnection, as a system of cooperation between all the parties of the community. We understand the sociocultural work as a motor for the urban renovation. We insist that the innovative power of art have to be the essence of our work in order to differentiate it from traditional social work of our community.[38]"*

Even thought at local level there are no general cultural policies or legal norms related to culture as a vehicle for urban renovation, there are several initiatives that the Culture Department carries out. One of the initiatives is a project in Gropiusstadt in the southern part of NeuKölln with 400.000 inhabitants of which 20% are of foreign origin. Keeping in mind that cultural activities for urban renovation cannot be implemented exclusively from outside, the project was started through an offer by the community to the Culture Department. The project consisted of several different phases[39]:

- *Networking* - with an objective to promote art and culture in order to "see beyond" the current situation and to find alternative model of action. A community centre was given as space for a platform of dialogue between different local groups.

- *Civic participation*. Different artistic and cultural initiatives (including collaboration with professional artists) to foster the collection of images and sensations on the neighbourhood made by the citizen.

- *Sustainability*. Collaboration with the objectives of Agenda 21 and between the citizen and local authorities in order to find a new integrated perspective.

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34   See Interarts 2003, 99-104.

35   Ibid, 104.

36   Ibid, 107.

37   Kolland, 2002.

38   Kolland 2002, 4.

39   Interarts 2003, 109-112.

- *Areale Neukölln.* A special artistic activity with collaboration of artists that carried out several artistic project in the neighbourhood.

In addition, through interviews and workshops the project identified behavioural norms and cultural manners in order to map out the elements of cultural misunderstanding between different communities. The overall objective of the project was to identify the values young people have in different communities (values such as 'obedience', 'respect', 'honour', 'shame', 'tolerance', etc.). The projects hold into a motto of "giving the invisible a platform" and through art and culture. The culture included participation of two artists who produced various materials from a variety of sources from conceptual studies to fairy tales and comics.

As a result, *"all the projects contributed to the fostering of civic participation, internal communication and identification with the new vision of the district. The cultural initiatives created a point of contact and interaction, and developed resources for coherent urban renovation. In this sense, the cultural policies of the district helped substantively to promote social cohesion in specific urban context"[40].*

5.2. THE MODEL OF SOCIAL DIALOGUE FOR THE CONSTRUCTION OF A REGIONAL CULTURAL STRATEGY FOR THE TIMIS COUNTY (RUMANIA)

This initiative *"aimed at stimulation the cultural development of Timis County through building of a cultural strategy of the Timis Country and of the City of Timisoara, based on the results of the investigation carried out with the support of the PHARE Euroart Programme and on a partnership and active involvement of local decision-making bodies and of the main cultural actors of the region. The project resulted in a model of dialogue between the different institutions involved, with a long-term impact at regional level, also replicable in other areas of Romania.[41]*

The Timis County is by tradition a multicultural and multiethnic space with many national minorities (Hungarians, Germans, Serbians, and others) and the cultural tradition promoted by the community. *"On the background of a mutual understanding – the veritable way of living of the inhabitants – the sentiment of community affiliation determined the conservation of specific traditions and spiritual values, the culture becoming, with the time, a prominent element in the development of the spirit of social cohesion of the inhabitants. The way the population behaves, the spirit of tolerance, the mutual respect and the pacific coexistence of the citizens belonging to different ethnic and denominational groups, makes of Timis a model that can be definitely be compared with the model of European civilisations.[42]"*

The project was implemented firstly in 2001-2002 and then in its dissemination period in autumn 2004. The activities included workshops in different areas (mass media, NGOs, minority organisations, cultural institutions), consultations with cultural policy decision-makers, analysis and proposals from different cultural actors and research on the cultural environment at the local level. These activities resulted in the proposed strategy for local cultural policies that was publicly discussed between different members of the community.

Acknowledging that the cultural elements at the local level go through constant changes and that this has an impact in the implementation of the strategy, the strategy itself has been published as such and the three partner institutions (the County Council, the Local Council and the Directorate of Culture) have *"acknowledged their responsibility for the results of the project and commitment to contribute, in partnership, to the implementation of the strategy. It has been suggested that the active involvement of civil society in devising the concrete implementation mechanisms and in following this implementation is desirable."*

The activities of the proposed strategy included the investigation of the cultural offer of different disciplines (written culture, performing arts, visual arts, movable cultural heritage, immovable cultural heritage,

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40   Ibid, 110.
41   Cultural Strategy for the Timis county: introduction
42   The Cultural Strategy of Timis.

popular culture and tradition, education and cultural research) and the economic, social and cultural impacts of education, tourism and mass media. The mission of the strategy was to develop a diverse cultural life as a defining element for the affirmation of the identity and social cohesion in the Timis area. The strategic directions included the following elements:

- Stimulating citizens participation in cultural activities by ensuring a better quality of their cultural environment (cultural education activities, access to culture, professional development in the cultural sector, development of cultural infrastructure, development of a unified cultural policy in cultural marketing)
- Support for the affirmation of a diverse cultural life (development of diverse cultural offer, encouragement of diversification of cultural offer and of innovative or alternative cultural expression forms, ensuring cultural cooperation)
- Preservation and promotion of cultural heritage and tradition (activities of conservation, preservation and promotion of the cultural heritage, preservation and promotion of the tradition and folklore specific to the area)
- Preservation of multiculturalism, as a key element for social cohesion in the area (support for the development of the associative cultural life of national minorities, encouraging the development of intercultural projects)
- Integration of the area in the national and international value circuit (development of the capacity for international cultural cooperation, affirmation of the region's cultural and artistic values in the national and international cultural circuits, development of cultural cooperation)

The Strategy did include the diversity aspect or culture as agent of social cohesion among their objective, these are usually those developed in multi-ethnic areas. The objectives of the strategy were also to get information about cultural consumption through the evaluation of its volume, structure and tendencies in the concerned areas, to investigate the structure and – to some extent elaborate basic indicators through the study of the impact of the cultural offer of the main cultural actors (cultural institutions, cultural industries, NGOs) and to identity the major problems in cultural sphere to elaborate proposal s of different decision-making bodies.

5.3. DIALOGUE ON CULTURE AND DEVELOPMENT AT THE LOCAL LEVEL: SAN FERNANDO (ARGENTINA)

The cultural administration of the metropolitan region in the Province of Buenos Aires organised, with the support of the Culture Institute of the Province of Buenos Aires and several other administration and organisations[43] in November-December 2005 in the municipality of San Fernando an "International 'Dialogue' on Culture and Development at the local level". The first session of a series of 'dialogues' (the rest taking place in 2006) offered an insight into the role of culture in development at the local level and in the fight against poverty. The objective of the meeting was to enlarge the vision of culture not such as a generator of artistic creation but also as a base of values. The organisation of the first dialogue was considered as a demonstration of an attitude of public administration to connect with the realities of cultural agents and activists.

The objective of the 'Dialogue' was to connect people with themes related to culture and development, and to strengthen the dialogue between citizens on cultural policies at the local level. The process of the 'dialogues' also underlines the importance of the design of regulatory frameworks that function as legal supranational instruments for the defence and protection of cultural rights. The conclusions of the Dialogue included some of the following themes[44]:

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43   The participating administrations and organisations included, among others, Proyecta Cultura, Culture Institute of the Provice of Buenos Aires, the Secretary of Culture of the City of Buenos Aires, FLACSO, Kine Foundation, MERCOSUR Culture Network, Interarts Foundation, the Organisation of Iberoamerican States, etc.
44   Bianchini, Laaksonen, 2005

- To give visibility to themes related to culture and development in the framework of local processes
- To strengthen local and international cooperation through active participation in fields of importance to international agenda
- To find complicities between different agents of cultural process
- To promote policies of proximity
- To produce alliances between public administration, researchers and activists from the cultural sector
- To connect local processes with the international agenda
- To connect the dialogues of San Fernando with other dialogues at international level and demonstrate common concerns
- To strengthen policies of inclusion, especially in the relation between public policies and youth
- Recuperation of public space and networking
- The role of education (formal, no formal, education of consumption, enjoyment of cultural goods and services)
- The essence of cooperation, and to connect different levels of action
- Financing of culture and generation of employment
- Access and participation (including physical access as well as participation in the design of public policies)
- Research in culture (the research should "serve for something")
- Cultural mapping (development of indicators on public policies on equality of access and information. The possible fields to measure could include some of the following topics:
  - Sustainability (cultural ecology)
  - Recuperation and protection of memory
  - Diversity (policies, access, participation, action plans, initiatives by cultural groups)
  - Connectivity
  - Creativity
  - Autonomy
  - Diversity of experiences
  - Models of management sustained in a theoretical form accompanied by daily practice
- Cities and urban environment and cultural tourism

It is foreseen that the local dialogues in the Province of Buenos Aires will continue in the course of 2006. It has been suggested that some of the themes to be included should include topics related to youth (interdisciplinary cultural approach to the problems of exclusion and discrimination), cultural industries (the complex relationship between traditional industries and the market), cultural production in the neighbourhoods (protection of tradition professional knowledge, cultural unemployment, unofficial cultural activities), training (the necessities of professional skills in local cultural policies and cultural management), culture and economy, information of agents of cultural sector and international organisms (ways to strengthen the visibility of the cultural sector) and cultural indicators (related to all above).

The case studies on culture and development at the local level included several examples of concrete actions at the local level. The project of the museum of San Fernando is based on the idea of recuperating the collective memory and shared cultural space through a participatory process. The museum has been abandoned for a considerable time and then recuperation through civic action funded by the local authority. The objective is to recuperate the common, shared space and to construct a cultural panorama for cultural networking

between the members of the society. This experience fosters the importance of immaterial heritage and interaction with local actors.

In addition, the Observatory of Cultural Policies in the Province of Buenos Aires offers statistical information on Argentinean culture and follow-up to the tradition on cultural cartographies already carried out in Chile (Ministry of Culture) and Mexico. The objective is to offer a model for Argentinean municipalities to design their own cultural policies.

5.4. PRESERVING MEMORY: TIRANA AND LA MINGA, CHILE

The cultural approaches to cohesion and community dialogue need not to be automatically of great urban environments but also belong to the field of action of small municipalities. The two examples from Chile are relatively traditional but their merit is that the activities have been adapted to the modernity and at the same time continue to have their original characteristics; civic action, cooperation and solidarity together with the mix of pagan and spiritual values without conflict. These models represent forms of action that can be adapted to urban environments.

The municipality of Tirana, in the desert of Atacama, organises a religious and old festival that also forms an economic and social activity for the municipality and mobilises material resources and community work during the whole year[45]. This activity combines elements of community dialogue, social cohesion, local development, sustainability and preserving the common memory.

In the Island of Chiloé the preservation of the activity La Minga[46], an activity of collective and community work with the participation of community members in order to promote values of solidarity and sharing. The community has decided to preserve the tradition in order to promote social cohesion.

In addition, another example from Chile is *Visibilízate*[47], an urban movement that promotes the use of bicycle as a form of life and therefore includes a series of reflections beyond the use of it merely as an artefact. It is one of the few experiences in Chile that has had a permanent impact and strong visibility that goes beyond the idea of diversity and poverty as the only sources for the demand for cultural rights. This way the cohesion that the movement generates is transcultural that fights economic separation of classes.

5.5. PLANNING A BETTER TOMORROW: BOGOTÁ (COLOMBIA)

The cultural policy for Bogotá, Colombia for 2004-2016 highlights the role of culture in social life and the necessity to formulate cultural policies to strengthen, consolidate and foster the different forms through which culture transforms the life in the city and the social phenomena of its inhabitants.

Bogotá is a large urban environment of nearly 6.5 million inhabitants and the concentration of 15% of the national population. The city counts with nearly 300.000 people linked to creation, cultural management and artistic creation. In the recent years the cultural offer has enlarged even though a great deal of cultural offer is addressed to young people. *"Decentralisation and democratisation of cultural offer and the stimulus to cultural and artistic expressions through scholarships in all the areas of cultural and artistic expression. In addition to the massive diffusion of the cultural offer in local and metropolitan areas, cultural programming has also been strengthened in other areas.[48]*

The proposed cultural policy actions for the city are based on several observations and studies on the cultural elements in Bogotá and facts such as in 2002 only 31,3% of the citizens had participated in cultural events.

The cultural plan includes four lines of action: legislative, organisational, communication and information; and cultural, artistic and heritage processes. The basic principles of the cultural policies in the city include the principle of the participation of all in decision-making processes and in the economic, political,

45   http://enlaces.ucv.cl/ecuador/pagina_nueva18.htm

46   http://www.lasegunda.com/_portada/abarca_fotos/index.asp

47   http://www.lanacion.cl/prontus_noticias/site/artic/20051122/pags/20051122194245.html

48   Cultural policies in Bogotá 2004-2016, 4.

administrative and cultural life. Other principle is the one of interculturality as a social and political process through which the relations between cultures are respected, influences and transformed. The plan calls for the inclusion of everyone in cultural activities. *"All social, ethnic and linguistic groups have the right to create, conserve, enrich and diffuse their cultural expression and cultural heritage, to generate knowledge on them according to their own traditions and get benefit from the education that assures all these rights[49]."*

The plan lists some of the basic elements for successful cultural policies in the city and these include elements such as:

- Creativity
- Sustainability
- Articulation between different demands, spaces, processes and practices
- The public
- Participation
- Decentralisation
- Interculturality
- Concentration

The organisation al core of cultural policy planning in Bogotá include the plan to enlarge and foster new forms and mechanisms of democratic participation and of cultural actors and organisation through strengthening of the organisation of culture with the aim to foster democratic and intercultural coexistence in a following manner[50]:

Line of action	Main problems	Proposed actions	Expected results	Main agency
To foster strategic relations with local, regional and international parties and organisms for the implementation, execution and follow-up of local cultural policies and programmes	Incipient organisation and complementarility between local, regional, national and international parties and organisms that accompany the implementation, execution and follow-up of local cultural policies	To identify new resources of support, logistics and financing. Design and coordination of strategies between local, regional, national and international parties and organisms.	New identified sources. Strategies and designed plans that are coordinated and ready for execution.	Ministry of Culture and Foreign Affaires. Secretary of Education. Intersectorial Committee. Local planning and authorities.
To promote intersectional organisation of public cultural requests in the city.	Existence of various local administrative institutions and organisations that share common functions, objectives and areas of intervention. Difficulty in the formulation of cultural development plans elaborated in collaboration between different entities.	Design (formulation and implementation) of plans addressed to local cultural policies. To articulate plans of actions of local entities. To incorporate cultural development planning in local planning. To consolidate the relationship between cultural concentration demands, processes and spaces in Bogotá.	Articulated public cultural requests. Articulated plans of action. Plans of cultural development incorporated in local development planning. Articulated cultural concentration demands, processes and spaces.	

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49   Ibid., 14.
50   Ibid., 19.

Line of action	Main problems	Proposed actions	Expected results	Main agency
	District level: High tributary level for the development of cultural activities Lack of normative frameworks for the assignations of stable sources of financing. Development of public cultural events. Permanent desactualisation of the normative of the Cultural System for the District	To carry out a reform of the tributary system that controls the cultural events and activities. To carry out the assignation of important and stable sources for financing of culture. To establish stimulus for the private sector to contribute in the fostering of arts and culture. To carry out the simplifications of organisation of public cultural events. To carry out necessary reforms of the Cultural System for the District for its permanent actualisations according to the dynamics and contexts for local cultural development.	Tributary reform. Solid and significant financing sources for culture. Tributary stimulus for the private sector. Simplified processes. Reforms.	

5.6. CHANGING IMAGES: CULTURE INSTITUTE OF CHIHUAHUA (MEXICO)

The Culture Institute of Chihuahua represents the cultural planning in the State of Chihuahua, sharing a border with the United States and sadly famous for the killings of hundreds of women in the city of Juarez. The Culture Institute of Chihuahua is a decentralised public organism of the Municipal Public Administration, with legal personality and own patrimony.

The primary objectives of the Institute are:

- Promote the diverse forms and cultural manifestations of the habitants of the Municipality in the regional, national and global culture scope.
- Rescue, preserve, safeguard and spread the historical and cultural patrimony of the Municipality.
- Promote and spread the cultural investigation, the artistic education and beautiful arts, and try to form and constant training of the human resources dedicated to these activities.
- Support and fortify all the manifestations that promote the development, enrich the patrimony and fortify the values, habits, attitudes and interests that contribute to consolidate the cultural identity of the Chihuahua people

The strategic planning of the Institute on culture and development include some basic elements of support as such as capacitating, training, heritage, governance and society, and the objective to find ways to match the design of policies with local and regional particularities to meet local necessities. In order to foster cohesion and knowledge on the issue, the Institute organises various events and activities, and plans to carry out concrete programmes on culture and development, and specific social issues such as domestic violence.

5.7. DIGITAL INCLUSION: NETWORK OF MUNICIPALITIES (BRAZIL)

The programme "Point of Culture" is a govern-based programme of digital inclusion carried out together with 137 municipalities: The idea of this project is to be able to foster social cultural activities in different municipalities in Brazil. The objective is to offer technical capacitating in the field of new technologies. The idea was born in 2003 when the Government launched the Brazilian programme of Digital Inclusion (PBID). The idea is to build close to six thousand centres for digital inclusion by 2007.

5.8. CHARTER OF CULTURAL RIGHTS AND DUTIES: BARCELONA (SPAIN)

In 2002, at the request of the Culture Department of the Barcelona City Council, the Interarts Foundation carried out a mapping exercise to identify the elements that the community members find essential in relation to the enjoyment of cultural rights and commitments, and to maintain a harmonious co-existence in the framework of cultural diversity. The participatory process and community dialogue was to complement the strategic planning of the Barcelona City Council[51]. The ultimate objective was to establish an instrument of cultural rights in the city, and to offer space for mutual exchange of ideas, views and proposal aimed at understanding and development of a common vision of the needs, necessities and priorities for policy-planning in a shared social and cultural space.

The process that resulted in the Charter on Cultural Rights and Duties had as an objective to place participation in the context of everyday life, and to obtain a better view of the elements for urban co-existence in a shared space in order to guarantee a full cultural life. The process was meant to help the members of the community to articulate themselves what they consider a priority to the community, and at the same time to study the cultural commitments towards the community.

The process of the Charter reflects on cultural cohesion as well as the willingness to collaborate and live together in a shared space with common goals. *"all this contributes to the triangle of liberties, city and creation that "presents a solid base for forming a contemporary interpretation of cultural rights in terms of everyday social cohesion[52]*. The preamble of the Charter highlights the relevance of analysing and enshrining cultural rights within the urban context and refers to the political, evolutionary and transactional nature of the document – *"political", because it necessary implies a selection of priorities for co-living, "evolutionary", because these priorities tend to transform themselves continuously over time; and "transactional", because it is an exercise in which dialogue and negotiation are fundamental parts of the implementation process[53]*.

In order to obtain a better image of the challenges that urban co-living supposes for cultural rights and commitments in the city, and to chart the needs, necessities and priorities that local people and communities have, the Interarts Foundation developed a questionnaire of roughly 60 specifies items. These items were grouped in a way that allowed contestants to rank the importance they gave to different rights and duties in order to guarantee a full cultural life in shared space. The items were divided into four groups from individual to collective rights and duties, and as items related to urban and physical environment. The items ranged from the expressive individual use of public space – where respondents were for example asked to rate the individual's right to make intended noise to perform arts activities on the street, among other, and to what extent such a duty to take account of or to respect of others was embodied in such rights as well – to activities related to different levels of access and participation, including the right to access to heritage properties and to take part in the design of local cultural policies. Mentions were also made of those practices that tend to be out collectively, including expressions in public or religious or folk practice, and

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51   In its Cultural Strategy of 1999, the Barcelona City Council felt the need to promote the role of culture as something essential to the Development of the city through strengthening cultural and artistic capacity of the city, but also acknowledging the value of culture to economic Development. The plan hightlighted the idea of incirporating new dimensions in cultural policies, fostering human and cultural rights and acknowledging cultural action through the recognition of the relevance of public space. This led to the idea of strengthening the cultural dimension of the city through value generation, use of public space and promotion of participation. Institut de Cultura de Barcelona (ICUB), 1999.

52   Interarts Foundation, preliminary documents on the drafting of the Charter. See also Laaksonen, 2005.

53   Ibid.

of the ability of certain groups to achieve visibility. In order to discuss the items and identify the main elements, a series of consultative meetings was organised with the objective of letting members of the community to articulate and express themselves what they consider a priority to the community[54]. The issues raised in different consultative meetings reflected very different needs and were expressed in different languages. For example, local authorities showed their concern about existing difficulties to engage political will in the cultural action, which tends to restrict their ability to react to emerging needs and demands. Representatives from NGOs and immigrant association underlined the importance of finding instruments for social cohesion and cooperation, and youth organisation called for access to culture and facilitating that culture reaches everyone beyond social and economic differences[55].

The contestants in the questionnaire ranked highly the following items:

- Language (use of language)
- Individual and collective religious expressions
- Equality of opportunities
- Broad and diverse public cultural offer
- Cultural education (values, contents, etc.)
- Multicultural education (presence of different cultures)
- Access to economic, material and infrastructure funds
- Access to heritage (monuments, transmit, etc.)
- Access to local media
- Access to internet
- Participation in public cultural activities
- Participation in creation / cultural or artistic production
- Access and participation in cultural cooperation
- Spaces for cultural manifestations
- Access to public transport

These elements give ground to a series of indicator fields related to the Charter in order to measure cultural exclusion and co-living as a follow-up to the implementation of the articles of the Charter[56]:

- The use of public space for cultural activities and events (in some neighbourhoods in Barcelona this use has been defined by a non-regulated form where different ethnic groups use certain public spaces at different times)
- The time devoted in a society / community to rituals, celebrations, art and cultural activities
- Resources and spaces available for cultural associations
- Time used in cultural activities of different citizen and communities
- Anti-discrimination policies and initiatives taken by the local authorities
- Access to cultural services, arts and creativity
- Share of women in art and culture education, production and administration
- Access and availability of Internet and media

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54   The invited parties consisted of local authorities and administrators, neighbourhood associations, NGOs, youth organisations, immigrant associations, artists and legal experts, among others. The process itself was carried out in consensus with all political parties in the local council, which had acknowledged this new synergy between legal intentions and culture. The overall objective was to make culture an element of social cohesion.

55   Laaksonen, Baltà, Staiger, 2005.

56   Originally developped in Laaksonen, 2005.

These Indicator fields can be completely by others, namely:

- The support and subsidiaries offered by the local authorities to diverse cultural manifestations, programmes and services
- The local offer of diverse cultural manifestations and services (for example movie theatres that show movies in original language, number of concerts and movies of foreign origin)

6. Conclusions and recommendations

In general, cultural policies are defined through the formulation of public policies and policy priorities. Decentralization in policy making is constantly adding to the importance of the local level in design, implementation and identification of priorities for policy planning. Due to this, the targets of cultural policies; citizens, cultural communities and cultural groups have a growing importance and contribution in policy processes. The base of decentralization is the democratization of decision-making processes in which cultural processes start to have a visible role.

But still, as Mike Van Graan asks: *"How to measure cultural progress?" What indicators do we use?" What do we mean by cultural indicators? And how would we know which cultural indicators on cultural diversity are linked to development and which are linked to globalised trade ?"*[57] To turn cultural rights into indicators is a frustrating but necessary exercise.

The presented case studies are very different in their nature and scope. However, it is possible to detect common elements in all of them related to the role of culture in local development and social cohesion. These elements include:

- Access
- Civic participation (cultural goods and services, educational activities, community action)
- Cultural democracy
- Sustainability
- Memory
- Diversity (policies, access, participation, action plans, initiatives)
- Connectivity and digital inclusion
- Networking

Based on the idea of cultural rights, these elements can be further elaborated to possible indicator fields such as:

- Mapping of needs and priorities (the three policy priorities citizen find important)
- Offer of diversified cultural services (number of movie theatres that show movies in original languages, number of exhibitions of foreign-based artists; age, gender and origin of visiting artists, etc.)
- Number of officially protected cultural properties and restoration projects
- Diversity in information: access to internet, images in local media
- Physical access to cultural services (cultural centres and entities but also cultural events and activities in hospitals, prisons, schools, day-care centres, residences for elderly people,)
- Budget resources addressed to multicultural projects
- Time devoted to rituals, events and activities (by the citizen)

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57   Van Graan, 2003.

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Introduction and overview: from multiculturalism to interculturalism

"Interculturality" refers to the existence and equitable interaction of diverse cultures and the possibility of generating shared cultural expressions, through dialogue and mutual respect.

UNESCO, Convention on the Protection and Promotion of the Diversity of Cultural Expressions,
Article 4, Paris, October 2005, p.5.

These are fine words and sentiments but what do they mean and, more importantly, assuming we agree with the meaning, how do we translate that into a tangible and sustainable reality?

There are certain preconditions in response to these questions. These are:

- 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 *restrospectively* constructed and imagined by nation states and their citizens.

- That the day to day realities of cultural diversity can only *partially* be managed and engaged by national policy and administrative frameworks. Given the existence – and increasing reality in the digital communications environment – of transnational, transcultural, sub-national, regional, local, and diasporic cultural networks and forms of affiliation, there is an increasingly important role to be played by *Local Government* in that place where diversity is most actively, acutely and concretely experienced, both positively and negatively: *in the locality and the community.*

- That, to address these realities, we will need to move from various forms of what has been called 'corporate multiculturalism' at the *national* level in policy frameworks which *descriptively* assert and celebrate the diversity of cultures to active strategies for *interculturalism* at the local level. Local Government is – and has to be – a lead player and a key driver in this: in actively and concretely translating the abstract and generic principles of multiculturalism and cultural diversity at the national or international level (where the debates are often reduced to issues of immigration quota and asylum seekers on the basis of a national calculus) to the realities of interculturalism, dialogue, exchange, living together, and *learning how to live together* at the local level in our neighbourhoods, communities and cities.

- That, finally, 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* in what Manuel Castells has called the 'global space of flows'. The cultural sector (the cultural and creative industries combined with the institutions subsidised by the various levels of government) – the cultural ecology or ecosystem – have a crucial role to play in this field. 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.

This paper examines the ways in which local authorities, both individually and in partnership with regional, national and international agencies, and with the private sector, communities, civil society, and NGOs, have begun to address these issues and preconditions for embedding policies and strategies for active interculturalism at the local level.

Following the terms of the brief, the paper is in four main sections following this introduction. These, with brief explanations and emphases, are:

1. Building the Cultural Ecosystem: policy frameworks addressing diversity at the local level

   Addressing the need for effective policy 'architectures' at the local level which recognise the crucial need for partnership arrangements – with other levels of government, with the commercial sector, with the community, with NGOs.

2. Sense and Quality of Place: living together in places and institutions

   Addressing the need to recognise the importance of the built environment and, especially, its uses by diverse cultural groups, in establishing a sense of place, affiliation, and belonging.

3. The Creative Economy: cultural diversity and productive diversity

   Addressing the realities of the transcultural and intercultural nature of the increasingly globalised cultural and creative industries and the importance of local and indigenous capacity building in that context to secure both social and 'competitive' advantage.

4. Governance and Cultural Citizenship: planning and managing culture at the local level

   Addressing the appropriate planning, partnership, and management frameworks for cultural diversity and new forms of cultural citizenship as the 'connective tissue of intercultural planning.

The geographical remit for this paper is Europe, Asia and the Pacific – no small area – but given my field, linguistic, research, and policy development experience in only a few of the countries of those continental areas, I have confined my principal focus to Australia, UK and some parts of continental Europe with which I am familiar – or where research relevant to local policies for cultural diversity exists. Where appropriate, methodological, practical and policy examples from other parts of the world have been included both within and beyond the remit for this project.

In preparing this paper I have drawn extensively – and with full acknowledgment and their permission – on the work of two colleagues and friends, Jude Bloomfield and Franco Bianchini, and their book, *Planning for the Intercultural City,* (Comedia, Stroud, 2004). This book, which deserves wide circulation, covers in more compelling and persuasive detail than is possible here, the issues and examples relevant to the concerns of this paper and the project of which it is a part.[1]

1. Building the Cultural Ecosystem: policy frameworks addressing diversity at the local level

As Jude Bloomfield and Franco Bianchini have cogently argued, there has been a perceptible shift, especially at the local/urban level, from generic and often limited strategies of 'corporate multiculturalism' and purely integrationist strategies to an 'intercultural practice' which ….does not seek to integrate 'others' into a given order but to remake the civic culture and public sphere so they reflect the diversity of the city and its citizens[2].

This sort of intercultural practice, as we will see, is increasingly informing the development of local policies for cultural development, especially in countries with relatively high and long established migrant populations such as Australia and the UK. This is an intercultural practice that is embedded and becomes operational and most effective at the local level and there are certain key features of this practice that are distinctive and relatively new on both cultural policy and diversity agendas.

These features that make up the new 'architecture' for effective policies for cultural diversity are:

- The *multifactoral and combined* policy incentives that inform them and give them momentum. That is to say, approaches to and policies for cultural diversity are rarely 'stand alone' frameworks. They are also informed by, for example, neighbourhood renewal and urban regeneration strategies (in the declining industrial cities in the UK) or urban consolidation strategies (in the 'sprawling' cities of Australia). Or they can be informed by and connected to capacity building, retraining and job-creation initiatives for the creative industries; to civic education, community governance and citizenship strategies; to social inclusion and cohesion initiatives, and to public space and environmental strategies.

- The *interdepartmental, intergovernmental, and interdisciplinary* nature of the approach to cultural diversity. These programmes might be led or initiated by a local authority arts or cultural services department or division but these rarely have the capacity or resources, on their own, to carry through an effective programme or policy framework for cultural diversity. Arts and cultural services divisions are increasingly joining up their work with agencies responsible for health and wellbeing, education, economic development, environmental management, and social services. This is an approach that has become known in both Australia and the UK as *cultural planning*. In Australia the approach has been adopted by the Australian Local Government Association (ALGA) as a key component of *Integrated Local Area Planning* (ILAP). In the UK it takes the form of the combination of *Cultural Strategies* – which all local authorities are required to develop – with *Sustainable Community Strategies* developed by *Local Strategic Partnerships* (LSPs) and supported by *Local Area Agreements* between Central Government, Local Government and the LSP. (These approaches are addressed in more detail in Section 4.0 of this paper). Importantly, these approaches are not just interdepartmental

at the local level but also *intergovernmental* involving funding, planning and policy and service delivery agreements between local authorities and central government in the UK, and between local, state and federal (commonwealth) government in Australia. It is in this context that local policies for cultural diversity are able to make the connections with, for example, economic development and regeneration, social inclusion and community resource management. At the same time, and often with input from local or regional universities and other research-enabled entities, there has been an increase in the range of disciplinary expertise applied to such initiatives with inputs from economists, economic geographers, anthropologists and sociologists, planners and managers, as well as the more traditional cultural specialists.

- *The key role of economic and industry development logics*. In both the UK and Australia the 'creative industries agenda' has been crucial in giving momentum not only to the strategic recognition of the economic role of culture but also to broader social and cultural policy issues such as cultural diversity. This is part of a general shift from a 'deficit funding' to an 'investment' approach to culture and the arts, and away from an 'economic impact of the arts and culture' approach towards a 'creative industries/creative economy' approach. This new approach which, in the context of cultural diversity has been called 'productive diversity' in the Australian context, has been supported by recent research, and a general increase in the knowledge base, which shows that cultural diversity – of people, of skills and practices, of products, of markets and tastes – is good for innovation and building the capacity for sustainability in a creative knowledge economy and is also good for the texture and quality of amenity and interaction of urban areas especially.

- Accompanying this 'economic turn' in cultural policy has been the emergence of the concept and reality of the *cultural ecology* or the *cultural ecosystem*. This is a way of understanding the dynamic and cross-fertilising nature of the relationship between public funded culture and the broader commercial and creative industries. Richard Florida, whose work has been much cited in this context, calls it the 'broad ecosystem which nurtures and supports creativity[3] and defines it in the following terms:

    …a supportive social milieu that is open to all forms of creativity – artistic and cultural as well as technological and economic. This milieu provides the underlying eco-system or habitat in which the multidimensional forms of creativity take root and flourish. By supporting lifestyle and cultural institutions like a cutting-edge music scene or vibrant artistic community, for instance, it helps to attract and stimulate those who create in business and technology.[4]

As has been demonstrated in various studies commissioned by local and regional government agencies in Australia, Canada, the UK and the USA, people, skills and institutions in the public funded cultural sector feed into the commercial creative industries – and *vice versa* - and form an environment and range of local amenity which attracts both inward investment and skilled workers for the knowledge economy, especially, though not exclusively, in urban areas. As with biological diversity in natural ecosystems, cultural diversity is crucial to the cultural ecosystem and this concept is enabling local authorities to make new and dynamic connections – rather than policy and operational demarcations – between public investment in culture and the broader creative industries and economy.

- Finally, and largely led by Local Government with funding and performance assessment and inspection regimes imposed by other levels of government, there has been a *significant enhancement of the knowledge and research base* relating to the outputs and especially *outcomes* of cultural participation and experience in the form of new *indicators* for evaluating the impacts cultural

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3   Richard Florida (2002) The Rise of the Creative Class...and how it's transforming work, leisure, community and everyday life, New York, Basic Books.

4   Ibid

activity. In the UK especially, performance assessment regimes such as *Best Value* (a statutory requirement under the *Local Government Act* 1999), *Comprehensive Performance Assessment, Public Service Agreements*, and, most recently, *Local Area Agreements*, have led to the development of a wider range of indicators measuring *outcomes* (rather than just outputs) such as human and social capital as well as the more traditional economic and other impacts. These performance indicator and assessment regimes are explained in a little more detail in section 4 of this paper.

These five features or elements, then, make up a new *architecture for policies at the local level* which is enabling Local Government to undertake 'joined up thinking' for 'joined up government' in which it becomes possible to link policies for cultural diversity *strategically* and in an *integrated* way with policy frameworks and incentives in broader social and economic agendas.

Let us turn now to see how, with relevant examples, this applies to the most evident experience of local citizens and primary jurisdiction for Local Government: places and spaces.

2. Sense and Quality of Place: living together in places and institutions

The combined stakeholder and partnership policy architecture described above and informed and driven by various incentives, has clear implications for how we address and engage cultural diversity in the actual built form of cities and communities. Writing of the importance of '…intercultural exchange, drawing on commonalities between cultures and integrating and fusing elements of different traditions' as an important step towards some measure of universalism in culture, Bloomfield and Bianchini, for example, argue that

> …the cosmopolitan re-imagining of the city is more likely to succeed through diversifying the cultural range of planners, architects, designers, and artists commissioned, fostering intercultural collaboration between them and including diverse cultural traditions within the brief.[5]

As examples of ways of countering what they call the 'ethnic segregation of public space', these authors provide examples of the creation of 'soft boundaries' where 'people go outside their normal segregated experience and share a common space, within which social and cultural interaction and overlap takes place.

Two UK examples of this sort of 'soft boundary' initiative in public parks include:

- **Clissold Park, North East London**. In the multi-ethnic and multi-class London Borough of Hackney, the local authority supports a 'wide range of activities including sport, conservation and wildlife, natural history education, and a programme of cultural animation and festivals' in Clissold Park. This provides a strategically positioned meeting place for shared cultural experience in a popular park that is situated between the upwardly mobile professional area of Highbury and the multi-ethnic area of Stoke Newington. With a wide range of facilities and a programme of activities managed by user groups, the park offers an environment and experience where:

  > …you come across people from mental health hospitals relaxing on benches, Asian women in saris playing football, Chassidic fathers playing with daughters…Muslims in kaftans kicking around a football…men strolling with prams, mixed groups playing chess. It holds a range of festivals from Cuban music to the homeless festival of scrap metal art.[6]

- **Cannon Hill Park, Birmingham**. Similarly situated between suburbs of widely varying ethnic and socio-economic composition, a mile south of Birmingham city centre, Cannon Hill Park is widely

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5   Bloomfield and Bianchini, op. cit., p. 70
6   Ibid., pp.79-80

used by both Asian families and the white professional middle classes. The park is immediately adjacent to the Midlands Arts Centre which 'includes a café, bar and cinema and runs an attractive programme of intercultural activities, especially for children.[7]

Midlands Arts Centre is itself a classic example of a partnership funded cultural facility with funding from Arts Council England, Birmingham City Council, Business Link, Screen West Midlands (the regional film support agency) and the European Regional Development Fund.

This last example points to the importance, in local policy and planning frameworks, of the *siting of cultural infrastructure and meeting places* in local policies for cultural diversity. 'One solution' argue Bloomfield and Bianchini, '...is to locate re-founded, intercultural arts and media venues in city centres[8]. They cite the example of the plan for the **Leicester Cultural Quarter**.

In a city which, at the last census, had a 36% non-white (principally South Asian) population, and is likely to be the first British city to have a majority non-white population, the plan for the new cultural quarter:

> ...includes a new home for the Haymarket Theatre, which intends to make cultural diversity more integral to their recruitment, management, programming and marketing policies...[and]...proposals to create an attractive and pedestrian friendly route between the cultural quarter and the Peepul Centre, a new intercultural flagship arts and community centre being built... in the heart of the City's Hindu communities. (see. www.peepul.centre.com)[9].

Another approach is in the marketing of venues in systematic and planned ways. The authors cite the example of the Vienna City Council's Culture Network Strategy that promotes 'peripherally located venues to achieve a city wide appeal'. Intercultural programming and marketing is central to this strategy:

> The strategy guarantees an integrated programming across the city so that each neighbourhood centre in the course of the year offers events which attract people from other parts of the city, of different social and ethnic backgrounds[10].

Examples of similar local level intercultural place-making and place-marketing initiatives from Australia include:

- **The Hume City Council, Victoria, Multicultural Planting Festival** to celebrate the connection between community, culture and nature. The festival has provided a platform to engage culturally diverse groups in re-vegetation activities and increase understanding of the natural environment and ownership of public space in Hume. The festival builds on other elements of the Greening Strategy, including environmental education integrated into local Adult Migrant Education Program classes. The festival's native tree plantings culminate in a communal lunch — prepared by up to 24 community groups representing cultures from around the globe — and cultural activities. Currently up to 1,000 people from diverse backgrounds take part in the festival, with interest growing every year.

- **The Launceston City Council, Tasmania, Open boundaries fairer playing fields program** introduced migrants to their new community in the very Australian context of sport. New arrivals were linked with clubs and volunteer 'buddies' in sports such as swimming, soccer, basketball, table tennis, volleyball and even latin dancing. The benefits extended well beyond Launceston's new arrivals. The sports clubs learnt cross-cultural skills, raised their profile, made important networks, and attracted new members. The volunteers had the satisfaction of helping new migrants really get on with life in Australia, and the whole community benefited through improved community relations.

- The **Kodja Place Museum and Tourist Facility** in the rural Shire of Kojonup in Western Australia. The Kodja Place integrates stories from pioneering and farming communities, the Indigenous Noongar

7   Ibid., p.80.
8   Ibid., p.81

9   Ibid.
10 Ibid.

and Wadjela people, and migrant Australians throughout the centre, including in the museum and the Rose Maze. Kodja Place's existence and success provide a source of community pride, a community meeting place and a pivotal expression of the cultural make-up of Kojonup. As a concept, in its development, and in its ongoing contribution to the community, this project is a testament to Australian multiculturalism. It demonstrates how diversity, inclusiveness and mutual respect can work for and unite a community, and is a commendable example of reconciliation. This project won the 2003 *Strength in Diversity* award for Local Government in the 'rural' category.

(These case studies, and many more, are on the website of the Australian Government's Department of Immigration and Multicultural Affairs at:
http://www.immi.gov.au/multicultural/diversity/case_studies/index.htm)

What are these projects, large and small, all about in strategic and policy terms? They are about providing space and place for the intercultural opportunities of *living together and learning to live together* or what the Mexican former Assistant Director General of UNESCO, Lourdes Arizpe, calls *convivencia*. This is about 'reorganizing cultural allegiances to enable human beings with different ideals of a good life to live compatibly in a living biosphere.'

That the appropriate, and culturally sensitive, management of place and space is central to this process is a point underscored strategically, and in the context of the increasingly 'global space of flows', by Manuel Castells when he argues that:

> ...local societies...must preserve their identities, and build upon their historical roots, regardless of their economic and functional dependence on the space of flows. The symbolic marking of places, the preservation of symbols of recognition, the expression of collective memory in actual practices of communication, are fundamental means by which places may continue to exist as such...[11]

Castells goes on to warn, however, that this should not mean a recourse to 'tribalism and fundamentalism'. *A full recognition of the importance and role of government at the local level is needed* which, rather than being superseded by the global information economy, becomes, in fact, more important, with an increased need, in the face of anonymous and 'placeless' global economic and political interests, "...to establish their own networks of information, decision making, and strategic alliances..."[12]

It is precisely in this context that the new information technologies – and other cultural technologies - acquire a strategic significance at the local level: 'Citizens' data banks, interactive communications systems, community-based multimedia centres, are powerful tools to enhance citizen participation on the basis of grassroots organisations and Local Governments' political will."[13]

These comments were made in 1991 and they are even more acutely relevant to the role of Local Government now. While Castells' concerns here are principally with the potential role of new ICTs at local level, the argument can apply across all forms of cultural experience and practice, all forms of cultural 'content'. From rural museums and re-vegetation schemes in Australia to plans for major city cultural quarters in the UK, the logic of local policies for cultural diversity shares certain common themes: *creating a space in the global for the increasingly intercultural local.*

This argument leads us from concerns with place and space to the relationship between local policies for cultural diversity and the wider creative economy.

11   Manuel Castells, The Informational City, Oxford, Blackwell, pp. 350-351

12   bid., p.352

13   Ibid., p.353

3. The Creative Economy: cultural diversity and productive diversity

The centres of many European, Asian and Pacific cities are increasingly multi-ethnic. They are also increasingly – though unevenly – becoming clusters of dynamic creative industry development. This is not a coincidence: they are centres of cultural diversity that are already – or have the potential to become – centres of *productive diversity*.

In the 2003 policy statement *Multicultural Australia: United in Diversity*, productive diversity is explained in the following terms.

> In the knowledge-based economy of this millennium, where people are the key to a nation's productivity and competitiveness... multiculturalism is a most valuable resource. It encourages diversity in ways of thinking and stimulates innovation and creativity. It helps us to forge links with the rest of the world that can deliver increased trade and investment through the expansion of markets and the development of diverse goods and services.

This, perhaps, is the corporate and mercantilist version framed at the national level but there are ways in which thinking of cultural diversity in this context can be translated usefully to the local level if we consider the realities of the relationship between cultural diversity, transculturalism and creative industry development as recognised in a recent report for the Council of Europe:

> ... the development of transnational businesses and enterprise may now be regarded as a new - and growing - form of immigrant economic adaptation ... What we are seeing is the emergence of new kinds of enterprises, and of diverse kinds, operating on the basis of transnational economic and social networks...Whereas, previously economic success and social status depended exclusively on rapid acculturation and entrance into mainstream circles of the host society, at present they depend (at least for some) on cultivating strong social networks across national borders... For immigrants involved in transnational activities and their home country counterparts, success does not so much depend on abandoning their culture and language to embrace those of another society as on preserving their original cultural endowments, while adapting instrumentally to a second....From one perspective, what has emerged is the fact that cultural diversity can be a vital stimulus to cultural entrepreneurship, opening up new cultural and creative markets.[14]

The report notes that this has significant implications for – and effects on - the creative industries:

> ...creative industries have become more attuned to transnational markets and audiences. Their response to diverse cultures has stimulated the cultural sector, contributing to the development of new cultural products. In the last decade or so, then, we have seen significant transnational developments in the creative industries themselves, to the extent that transcultural production has become routine.[15]

In terms of cultural content, the flows of cultural content, and the consumption and uses of that content by culturally diverse populations, this argument draws our attention to the fact that while, as the cited report argues, *national* policy frameworks are increasingly inadequate to deal with the contemporary realities of cultural production, transmission and consumption, *local* policy frameworks and more localised forms of citizenship, have a great deal more potential to engage with and sustain culturally diverse creation and production.

An example from London, cited by Bloomfield and Bianchini, will serve to illustrate what can be done at the local level in this context if the policy settings are right.

- The Chocolate Factory, situated in the densely multiethnic North London Borough of Haringey is a 'centre of cultural micro enterprise and small business'. As the authors explain, the centre:

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14   Kevin Robins, Transcultural Diversities: Cultural Policy and Cultural Diversity, Strasbourg, Council of Europe, p.37
15   Ibid, p.38

...brings together a range of culturally diverse businesses...One of its small companies, Ambitious Productions, promotes Bhangra rock and is the major distributor in the UK of British Asian funk. It also makes and distributes videos as well as lending video equipment...A rare example of training targeted at Black and Asian aptitudes and business needs is the...certificated training courses in music business, sound engineering and photography, where 90% of the students come from ethnic minorities.[16]

The adaptation and renovation of former industrial buildings such as the Chocolate Factory in London, The Custard Factory in Birmingham, and many other examples in Huddersfield, Sheffield, Nottingham, Bristol, Manchester, Glasgow, and most major UK cities, is a characteristic feature of urban regeneration strategies. While they did not start out as local strategies for cultural diversity, many of them have become this de facto because, as Bloomfield and Bianchini point out – and as is well-known in the research literature:

The arts, crafts, electronic media and IT are among the main sectors young people want to work in and can also provide significant employment growth. Diverse sources of 'cultural capital'...in street and youth sub-cultures, such as the informal know-how developed in the club scene, from scratch and synthesising to DJ-ing, are strongly developed among Black and Asian youth.[17]

Since 1997 in the UK and slightly later in Australia, New Zealand, Hong Kong, and other parts of Asia and the Pacific, this intercultural momentum has been strongly driven by the 'creative industries' agenda but in a joined up context which is not simply concerned with economic development. Local policy frameworks and initiatives such as those cited above have also been concerned with:

- Incubator and small business development strategies targeted at ethnic minorities
- The development of investment, venture capital, and other financial support for small creative industry businesses.
- Training and related schemes targeting ethnic minority labour and their capacity to generate distinctive non-mainstream cultural content.
- The exploitation, by the communities themselves, of opportunities for creation, production and dissemination of distinctive cultural content to new markets as both an economic imperative and as a way of facilitating cultural expression and identity.

A useful and illustrative example from the historic Spitalfields and Brick Lane area of East London will serve to link the issues in this section with those of the previous section (Place and Space) and with those of the final section (Governance and Planning).

The development of the Brick Lane area and the battle over Spitalfields Market...highlight important characteristics of building inter-ethnic alliances and the strategic capacity of marginalised people to intervene in planning decisions that affect their livelihood...The area is very mixed, marked by successive waves of migration, once predominantly Jewish and now Bangladeshi and Indian, attracting skilled artisans and street traders, and more recently young designers and artists. When the workshops came under great pressure from the late 1970s for upgrading under threat of closure or unaffordable rent rises, a number of small businesses banded together in the Spitalfields Small Business Association to buy out the old landlords. They drew on their own political and cultural traditions of mutual support and pooling resources to establish a co-op[erative], which modernised and improved the workshops and rented them back to the tenants at non-profit rent. Gradually they bought up hundreds of workshops to secure the economic future of the area. They have gone on to develop a cultural business strategy for Brick Lane, as Banglatown, with upgraded restaurants, shops and craft workspaces to attract visitors to the area.[18]

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16   Bloomfield and Bianchini, op.cit., p.73

17   Ibid.

18   Ibid., p.75

This was no small struggle. The Spitalfields/Brick Lane area is immediately adjacent to one of the world's largest financial centres, with some of the world's most expensive real estate - the City of London[19]. From being a traditional working class and ethnic area well-known for its famous street market - Petticoat Lane – the Spitalfields area is now one of the most vibrant in London and characterised in both ownership and usage by high levels of ethnic diversity and interculturalism. This is unlike the more ethnically homogeneous and up-market areas of London's West End or Covent Garden for example.

Subsequent threats, especially from property developers and the City of London, for the redevelopment and 'gentrification' of the area have been met by an impressive coalition of faith groups including Anglican Churches of the East End, the East London Mosque, the Civic Trust, and the Environmental Trust. As Bloomfield and Bianchini put it:

> This should not be seen as an ethnic struggle of Bengalis, or even Bengali small business, but one based on alliances with the old East End Cockney traders in Petticoat Lane, radical white middle class planners and community activists, and conservationists in Spitalfields Historic Buildings Trust…The alliance…was on a crucial learning curve which broadened horizons, making participants aware of the needs of others in the area. [20]

This is not exactly an example of 'local policies for cultural diversity' generated by Local Government. In fact, it is an example of almost the opposite as the local authority in question gave the initial outline planning permission for redevelopment against which this coalition of groups had to fight. Rather, it outlines the policy and planning environment, the wider strategic context in which culture has to be situated, and the key issues which should inform local policies for cultural diversity involving Local Government and many other stakeholders.

These are:

- inner-urban multi-ethnic areas that have been subject to historical neglect and economic decline can become thriving cultural quarters through appropriate regeneration and place-making strategies combined with support for new industry and business development.

- That the viability, sustainability and attractiveness of these areas is greatly enhanced by the active presence of cultural diversity and interculturalism.

- That gentrification and 'ethnic cleansing' are potential dangers of cultural quarter initiatives without firm and meaningful policy and planning guidelines and interventions including low-rent start up work space and affordable accommodation.

- That it is important to maintain, in local cultural diversity policies, a balance between activities of creation and production (incubators, small business support, training) and those of consumption and market development (venues for cultural consumption, opportunities for market and audience development).

One cultural initiative in the Spitalfields area that is addressing these issues is the **Rich Mix Centre** (see www.richmix.org.uk) which has been explicitly set up to:

> …create intercultural understanding and inclusiveness, by celebrating and promoting London's cosmopolitan diversity and heritage….it has converted an old disused industrial building into a multimedia multi-purpose centre…with an internet café, digital museum and information centre, as well as food, craft, and design halls, cultural industry workspaces and studios, performance space, audio-visual theatre and cinema, musical rehearsal rooms and recording studios and gallery with educational resources room attached[21].

These key issues and this example lead directly into the final section of this paper.

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19   This is the 'square mile' of major financial institutions clustered around the   20   Ibid., p.76
Bank of England and the London Stock Exchange and not the whole of London.   21I   bid., p.99

4. Governance and Cultural Citizenship: planning and managing culture at the local level

It would be difficult to phrase a 'manifesto' for local policies for cultural diversity, in terms that connect the key issues with which I am concerned in this paper, that is better than the following from Bloomfield and Bianchini's *Planning for the Intercultural City*:

> ...citizenship is the connective tissue of intercultural planning. By this we mean not only equality of opportunity, but also critical respect for other cultures, reflecting the cultural diversity of the city fully in public policy, public space and institutions...Interculturalism goes beyond equal opportunities and respect for existing cultural differences, to the pluralist transformation of public space, institutions and civic culture....Cities need to develop policies which prioritise funding for projects where different cultures intersect, 'contaminate' each other and hybridise...city governments should promote cross-fertilisation across all cultural boundaries, between 'majority' and 'minorities', 'dominant' and 'sub' cultures, localities, classes, faiths, disciplines and genres, as the source of cultural, social, civic and economic innovation.[22]

How can Local Government persuasively and effectively engage this agenda and, if not achieve, in the short to medium term, all of the stated objectives, at least create the *enabling policy conditions* for these objectives and policy outcomes to be realised?

As stated in the introduction to this paper, this is a matter of developing a coherent policy and planning *architecture* for cultural diversity and one such generic policy and planning architecture in which cultural planning can find its proper place is that of *Integrated Local Area Planning* (ILAP) as developed in the 1990s by the Australian Local Government Association (ALGA). This is a framework that still informs the approach of Australian Local Government to cultural diversity. (See, for example, *Access and Equity in Local Government and Charter of Public Service in a Culturally Diverse Society* (1998): www.alga.asn.au/policy/culturalDiversity/access.php and www.immi.gov.au/multicultural/_inc/pdf_doc/publications/charter/charter.pdf)

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:

- 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)
- co-ordination between agencies and spheres of government to ensure that related programs, capital expenditures and regulatory processes are effectively linked, and focussed on the key issues and priority needs identified by strategic planning.
- effective corporate planning and management on the part of the responsible local Council to drive both the planning process and the implementation measures.

Further advantages of the ILAP approach are:

- Its genuinely synoptic view of local areas
- The linking of strategic planning with service delivery and program management
- A focus on issues which cut across the activities and responsibilities of individual departments, agencies or spheres of government, and thus require co-operative efforts.

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22   Ibid., p.12

The relevance of this approach to local policies for cultural diversity – or any other policies for that matter - should be evident: '...unless there is an adequate level of co-operation and co-ordination amongst the myriad agencies which plan, service and manage local areas, resources will be wasted and outcomes will be unsatisfactory.'

The paper outlines the issues concisely:

> All of these agencies and groups have in place a wide variety of mechanisms for planning. But only rarely are they aware of the planning intentions of other agencies, and even more rarely are they prepared to modify their plans to achieve a better fit of their program or facility with other agencies' programs and works. The result for people at the local level is a living environment which doesn't necessarily function very well. The problems are frequently most obvious in rapidly growing new residential areas, but they exist in provincial centres and regions and the existing areas of our cities as well.

Again, the immediate relevance to the concerns and objectives of developing local policies – and plans - for cultural diversity should be clear. This is a model and framework for 'joined up thinking' and 'joined up government' in which cultural planning goes hand in hand with economic planning, infrastructure planning, environmental planning, and social planning. It provides the basis for an integrated, strategic and comprehensive approach to diverse cultural resources which is the logic of cultural planning.

ILAP is a 'whole of Government, whole of community approach' to strategic local and regional planning. Key issues are identified locally or regionally, and a shared vision is developed among all spheres of government, the private sector and the community. The policy and planning door is opened, in other words, for cultural planning and the management of cultural resources to be treated as peers and equals with the other forms of planning which have long been the central concern of Local Government – especially infrastructure and land use planning.

While this is a generic policy and planning architecture in which cultural planning can fit if it argues its case, a more specific focus on culture *per se* has been the result of recent relevant developments in the UK that I consider now.

The UK provides a model of the possible benefits of linking together elements of a local policy architectrure in a relatively coherent national framework. While there is no national cultural policy in written form (the national political culture tends to distrust these *dirigiste* mechanisms) there is an emergent structure building upon the encouragement of every local authority to develop a *Local Cultural Strategy*. This should have been achieved by 2002 and the great majority of Local Government authorities now have a cultural strategy. This is not a statutory requirement but local authorities without a cultural strategy will not be in a strong position to apply, for example, for National Lottery funding for capital and other initiatives. The existence of a cultural strategy is also a 'Best Value Performance Indicator' which is used in auditing and inspection of the service delivery arrangements of Local Government by the national Audit Commission and can have significant implications for future funding of cultural services from central government. Best Value is a statutory duty of Local Government enshrined in the 1999 *Local Government Act* (see www.bvpi.gov.uk). There is now a requirement that cultural strategies be linked to Sustainable Community Strategies for every local authority in England[23]. A *Sustainable Community Strategy* – part of the Labour Government's agenda for modernising Local Government and enhancing its community leadership role - 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).

23   A very useful guidance document - Leading the Good Life - on how this can be achieved, with many concrete examples, has been published by the Department for Culture, Media and Sport and can be downloaded at www.culture.gov.uk/global/publications/archive_2004/lgf_guidance_ICCS.htm

The objectives of the *Local Area Agreement* (a requirement of Central Government through the Office of Deputy Prime Minister which is responsible for Local Government see: www.odpm.gov.uk/index.asp?id=1161635) are:

- To improve Central and Local Government relations
- To enhance efficiency
- To strengthen partnership working
- To offer a framework within which Local Authorities can enhance their community leadership role.

The LAA is a 3 year funding agreement in which priorities have been identified and agreed by Local Government and community stakeholders 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 culture – and cultural diversity – on to mainstream public policy agendas. Arts Council England, for example, (the national funding body for the arts) has recognised the strategic importance of LAA's in the following terms:

Arts Council England believes that, as they develop, Local Area Agreements (LAAs) will provide a real opportunity to respond to local needs and form strong partnerships in order to deliver what is best for our communities.

We also believe fundamentally that the arts have the power to transform people's lives and provide opportunity, inclusivity, economic development and learning for all and therefore is well placed to be a valuable tool for delivery of LAA outcomes across all of the service blocks[24].

There are four shared priorities for LAAs which are:

- Safer and Stronger Communities
- Children and Young People
- Healthier Communities and Older People
- Economic Development and Enterprise

To take Arts Council England's response to the first of these – *Safer and Stronger Communities* – we can see how, in partnership with Local Government, local policies for cultural diversity might be strengthened in terms which are directly relevant to many of the themes and examples of this paper:

Safer and Stronger Communities

The arts can offer a range of activities and opportunities which can improve the environment both physically and socially. This can contribute effectively to the reduction of crime and the fear of crime.

Examples of arts contribution to Safer and Stronger Communities;

- Provision of workshops or performances which provide diversionary and educative activities and provide opportunities to channel creative energy and enable self expression.
- Enhancement of the built environment through installation of art in public places.
- Involvement of artists to encourage community involvement in regeneration or enhancement of public spaces in order to manifest local distinctiveness and create a sense of place.
- The involvement of an artist in town and neighbourhood planning to work alongside architects

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24   See www.culturesoutheast.org.uk/media/uploads/84/ACE%20contribution%20to%20LAAs.doc

and developers to introduce creative design solutions and spaces which relate meaningfully to their heritage and surrounding environments.

- Increase access and encourage volunteering to build audiences and encourage participation in artistic activity

Doors are opening, connections are being made, thinking, government, and stakeholders are being joined up in a context where, as a publication of the Local Government Association puts it:

> Culture is already 'joined-up'. It is joined up with our personal, community, regional and national identities. It is joined up with our diverse lifestyles and social environments. It is joined up with the way we live, work and play. It is increasingly joined up with our capacity for sustainable economic development and attracting inward investment in a knowledge-based and creative economy. It is joined up with the ways in which we can make communities and places physically attractive, socially and economically dynamic and diverse. It is joined up, ultimately, to our whole *quality of life*.[25]

The picture is not entirely clear yet but it is clear that a policy and planning momentum has been established and this sort of framework and architecture - even in the absence of an explicit national cultural policy - is having three distinct and positive effects at the local level. These are, (i) generating a great deal of energy in cultural assessment, mapping, indicators and policy at local level (including defining what culture is, why it matters and how it connects to other agendas); (ii) placing 'culture' on the agenda of mainstream economic development and other public policy agendas, and, (iii) providing the mechanisms of linkage to those broader policy agendas in social exclusion and poverty, quality of the environment, education and training, job creation, and wellbeing.

While the headline for this momentum – and its principal driver in the UK – is the 'creative industries' agenda, and many Local Government's are actively involved, in partnership with regional agencies, in cultural or creative industries mapping at the local level[26], it is clear that this is not a purely economic agenda. The connections with social inclusion, with cultural diversity, with the development of human and social capital, are all part of this agenda too, recognising that cultural diversity is also productive diversity in a creative, knowledge-based economy and that economic sustainability requires social cohesion and wellbeing in addition to the profit motive[27].

To return, finally, then to one of our starting points: diversity is constitutive of culture, not an 'additional' feature or a new discovery. Local policies for cultural diversity are, in this sense, simply local policies for culture. As the first Principle of *Agenda 21 for Culture* puts it:

> Cultural diversity is the main heritage of humanity. It is the product of thousands of years of history, the fruit of the collective contribution of all peoples through their languages, imaginations, technologies, practices and creations.

The trick is in ensuring that the policy 'architecture' is in place to ensure that the connections can be made: that cultural diversity can always be 'joined up' to the wider cultural and other policy agendas of which it has always been a part but which, in our national policy settings, we seem to have forgotten. Hopefully, the arguments and examples of this paper have shown some of the ways in which that can be done.

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25   Creative Consequences: the contribution and impact of the arts in Essex 2001/2002, London, Local Government Association, October 2003 – www.lga.gov.uk/Publication.asp?ccat=1068&id=SX5CD7-A781C4B0

26   This has been greatly assisted by the publication of the DCMS Evidence Toolkit providing both a definition of the cultural sector and many of the tools for its quantitative and qualitative analysis at the local level. See www.culture.gov.uk/NR/rdonlyres/ 4B026ACA-025C-4C2F-A86E-4A96E406180E/0/DETTechnicalReportv1August2004.pdf

27   See, for example, Creative Yorkshire: Cultural Diversity and Employment in the Creative Sector, 2004 - http://www.creativeyorkshire.com/cultural.pdf

Annexes

Annex 1

Case-studies

The study "Local policies on cultural diversity" offered the opportunity to member cities of UCLG's Committee on culture to provide case-studies. A template was provided as a suggested guidance to be used by those cities interested in elaborating a case-study; a Circular was sent on 28th February 2006[1]. Cities were asked to deliver case-studies on 25th March 2006 the latest. The city of Buenos Aires provided three case-studies and the city of Nottingham provided two case-studies. The extremely tight deadlines prevented more cities from UCLG's Committee on culture to answer to this call for case-studies. Other case-studies included in this annex were identified in databases and websites, such as Eurocult21 and Dubai-Best practices.

The case-studies are presented in the original language they were written.

The collection of case studies on this issue will continue a long-term activity of UCLG's Committee on culture.

This annex does not include the references to case-studies/experiences that Nancy Duxbury, Derek Simons and Katie Warfield; Annamari Laaksonen, and Colin Mercer analyse in their reports, accounting for more than 50 examples of programmes and projects related to "local policies for cultural diversity".

Annex 1.1

Buenos Aires "Atlas de fiestas, celebraciones, conmemoraciones y rituales de la ciudad de Buenos Aires"

Source: Ciudad de Buenos Aires

CONTEXTO

Esta propuesta se funda en una visión del patrimonio cultural que incluye distintas formas de expresión cultural que contribuyen al fortalecimiento de las identidades culturales. El estudio de caso que aquí presentamos forma parte de un conjunto de políticas públicas locales en las que el patrimonio cultural inmaterial de la ciudad es el referente ineludible. Partiendo de la idea de que las ciudades son eminentemente productoras y consumidoras de diversidad cultural, el patrimonio cultural inmaterial resulta un recurso por excelencia para la gestión de la alteridad, contribuyendo en la visibilización de la creatividad y diversidad de las culturas urbanas. En este sentido, las fiestas, celebraciones, conmemoraciones y rituales de las ciudades son exponentes de la "celebración de la diversidad" y uno de los principales referentes identitarios de la ciudadanía, de fuerte interés cultural para la ciudad y sus habitantes.

La ciudad de Buenos Aires es rica en expresiones marcadas por la diversidad cultural. Sin embargo, la frecuente ausencia de registros y/o de políticas vinculadas a este tipo de manifestaciones, han contribuido en su negación y por ende, en la discriminación de prácticas culturales diferentes y de los grupos sociales involucrados con las mismas. La propuesta de realización del Atlas pone en debate estrategias de gestión destinadas al reconocimiento, salvaguarda y promoción de la diversidad cultural.

La Comisión para la Preservación del Patrimonio Histórico Cultural de la Ciudad de Buenos Aires posee una larga experiencia y trayectoria en relación a la problemática del Patrimonio Cultural Inmaterial. En relación con esta experiencia, la Comisión cuenta entre sus proyectos, con el Programa de Patrimonio Inmaterial que ha sido iniciado en el año 2003, en cuyo seno se integra el Subprograma de Relevamiento, Registro e Investigación de Fiestas, Celebraciones, Conmemoraciones y Rituales.

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1 The Circular was sent in the three official languages of UCLG, English, French and Spanish, respectively:
- http://www.cities-localgovernments.org/uclg/upload/newTempDoc/EN_207_wgc_circular_3_eng.pdf
- http://www.cities-localgovernments.org/uclg/upload/newTempDoc/FR_207_wgc_circular_3_fr.pdf
- http://www.cities-localgovernments.org/uclg/upload/newTempDoc/ES_207_wgc_circular_3_es.pdf

En los comienzos de la puesta en marcha del proyecto –hace dos años-, nos hemos enfrentado a algunos problemas y/o dificultades vinculados a la realización de un relevamiento y registro de expresiones culturales celebratorias en el ámbito de una ciudad capital, sobre las que existen escasos antecedentes en la temática. Esto ha llevado a la necesidad de construir no sólo un encuadre teórico, sino también una metodología de relevamiento y registro apropiada a la expresividad cultural urbana, considerando el atravesamiento de influencias globales y locales, la reinvención de "viejas y nuevas tradiciones", las apropiaciones de dichas expresiones en la reivindicación del interculturalismo como parte inherente de las ciudades contemporáneas.

El Atlas de Fiestas, Celebraciones, Conmemoraciones y Rituales de la ciudad de Buenos Aires ha sido refrendado por la Ley Nº 1535 del año 2004, a través de la cual se ha instituído el mismo y se apoya la realización del relevamiento, registro, investigación, difusión y promoción de las expresiones culturales significativas. En este sentido, la Comisión queda como órgano asesor en la implementación del registro, la realización de una base de datos, su difusión a través de una página web, la proposición de declaratorias de patrimonio inmaterial.

CONTENIDO: ACCIONES REALIZADAS

Las acciones realizadas en el contexto del Atlas, encuentran antecedente en un desarrollo previo vinculado al Patrimonio Inmaterial por parte de la Comisión para la Preservación del Patrimonio Histórico Cultural de la ciudad de Buenos Aires. Este se ha reflejado en múltiples jornadas dirigidas a establecer lineamientos políticos y de gestión, así como en la difusión de los mismos en el marco de la Colección Temas de Patrimonio. Asimismo, y con la instauración del Programa de Patrimonio Inmaterial en el año 2003, la Comisión inició una experiencia piloto ligada al relevamiento y registro de bienes y expresiones culturales inmateriales en la zona del Centro de Gestión y Participación Nº 4 –barrios de San Cristóbal, Parque Patricios, Pompeya y Boedo- de la ciudad de Buenos Aires.

Las acciones realizadas en el marco del Atlas son las siguientes:

· Se programó y se encuentra en proceso de instalación la Página Web del Atlas, en el contexto de la página de la Comisión. Dentro de la misma puede encontrarse la base de datos, la que mediante el buscador podrá ser accedida por ciudadanos y turistas.

· Las fiestas, celebraciones, conmemoraciones y rituales de la ciudad serán integradas al Programa Acceder del Ministerio de Cultura del Gobierno de la Ciudad de Buenos Aires. Dicho programa podrá ser consultado en distintos puntos de la ciudad.

· Se realizó un cuadernillo que compila expresiones culturales de las mercociudades y que fue presentado en la Reunión Anual de la Red Mercociudades.

· Ha sido realizada una Guía Turística "Buenos Aires Celebra" a fin de promocionar las expresiones culturales de la ciudad entre quienes nos visitan.

Se prevé la realización de: un cuadernillo educativo a fin de capacitar a docentes para la transmisión de estas expresiones en las escuelas, de diversas publicaciones sobre la temática, entre ellas la de un libro que compile distintas manifestaciones culturales de las ciudades de Mercociudades, de muestras, videos y documentales.

La difusión del Atlas visibiliza las expresiones culturales, potencia los usos y apropiaciones diversas de los espacios públicos, pone en escena la reivindicación de los derechos culturales y la inclusión de grupos social y económicamente excluídos y contribuye a la integración de otras prácticas y representaciones culturales en la política cultural urbana de la ciudad. Se encuentra en proceso de realización la implicación de los ciudadanos comprometidos con estas expresiones, mediante una participación activa y de diálogo en la misma construcción del registro.

GESTIÓN

La dirección del proyecto está a cargo de la Comisión en el contexto del Ministerio de Cultura del Gobierno de la Ciudad de Buenos Aires. Los recursos y el presupuesto provienen de este ámbito. Hay partenariados eventuales como con la Legislatura de la Ciudad de Buenos Aires, Subsecretaría de Turismo, Ministerio de Educación.

El proyecto se inició en 2004 y se encuentra en un proceso avanzado de implementación, estimando que, en lo que refiere al registro, finalizará este año, y tal como se indica en la ley se repetirá cada 5 años.

SOSTENIBILIDAD

El proyecto retoma los principios de la Declaración Universal sobre la Diversidad Cultural y los criterios de la Convención para la Salvaguarda del Patrimonio Inmaterial. En ese sentido el Atlas pone a prueba una serie de recomendaciones en el ámbito de las ciudades. De acuerdo a las acciones realizadas hasta ahora, el proyecto es sostenible y de hecho, se ha trasmitido para su ejecución en otras ciudades –como en el caso de Mercociudades-. Su sostenibilidad se demuestra en que se ha podido ejecutar favorablemente el relevamiento y registro, en la metodología que ha sido aplicada y se ha demostrado operativa a los fines requeridos y en la potencial replicación del proyecto en otras ciudades.

Annex 1.2

Buenos Aires "Programa de apoyo a la escolarización infantil Rom (gitana)"

Source: Ciudad de Buenos Aires

FUNDAMENTACIÓN

Las causas del escaso rendimiento y la poca continuidad escolar de los niños Rom son principalmente causas sociales, culturales, lingüísticas que no funcionan independientemente sino se relacionan de tal forma que influyen unas en otras formando un circulo cerrado muy difícil de romper. En tratar la Diversidad abordamos un programa complementario para potenciar y reforzar las propias actuaciones de las instituciones culturales y educativas. El contenido de la diversidad abarca la cultura y a través del interculturalismo vemos una forma de intervenir ante la realidad que tiende a poner énfasis en la relación entre las diferentes culturas. La educación intercultural en este sentido posibilita mantener, desarrollar y así reforzar la cultura propia en este caso la Rom (gitana). La perspectiva comunicativa desarrolla un enfoque basado en el dialogo como forma de relación entre los involucrados y como camino hacia la superación de las actuales desigualdades y exclusiones. La propuesta consiste en aumentar la relación entre culturas, a favor de la evolución y ruptura de la homogeneidad cultural, al considerar que todas las identidades, incluso la dominante, se enriquecen en interferir con otras.

Objetivos generales: Crear un marco de referencia con el fin de garantizar la tolerancia y promover desde la Secretaría de Cultura la difusión de valores educativos y formativos a favor de las comunidades étnicas. Impulsar acciones directas en el ámbito educativo entre los profesores, alumnos y padres, con el fin de hacer trascender los valores de respeto a las personas y a las culturas, la convivencia, la solidaridad, la democracia.

Objetivos específicos: Editar y difundir instrumentos y medios escritos y audiovisuales que amplíen el conocimiento de los diferentes grupos étnicos y culturas, particularmente la diversidad que la comunidad Rom compone. Presentar experiencias de interculturalidad.

CONTENIDO: ACCIONES REALIZADAS

Con este programa de apoyo hacemos referencia a los métodos didácticos y a la falta de adaptación curricular de la escuela pública a las peculiaridades de los niños Rom. En base de estos modelos planteamos soluciones que vienen de fuera del sistema escolar formal, implementando nuevas estrategias de motivación hacia la escuela a través de "concienciación" y educación compensatoria que proporcione un seguimiento escolar y una mayor producción de recursos educativos complementarios y/o bien introduciendo nuevas técnicas de enseñanza o nuevos contenidos y actividades complementarios con temas que abordan la diversidad cultural, incluyendo los temas sobre historia, lengua, costumbres y cultura Rom y educación a favor del diferente.

Cronológicamente la propuesta aborda tres pilares esenciales de protección en forma de política local: con la Diversidad a través de los Derechos Humanos se logra la Participación.

GESTIÓN

Dirección y liderazgo: Comisión para la Preservación del Patrimonio Histórico – Cultural de la Ciudad de Buenos Aires

Partenariados:

Comisión de Cultura de la Legislatura de la Ciudad de Buenos Aires,

Programa de Lectura a través del Ministerio de Educación, GCBA,

Asociación Identidad Cultural Romani de Argentina - AICRA

La Comisión para la Preservación del Patrimonio Histórico- Cultural de la Ciudad de Buenos Aires en conjunto con la Comisión de Cultura de la Legislatura propició el tema Patrimonio Cultural Gitano y realizó la Jornada "Memorias del Pueblo Rom". Con esto comenzamos una serie de actividades destinadas al apoyo a esta comunidad y así aportando a la diversidad de nuestra ciudad. Editamos los libros de Temas de Patrimonio N° 14 "Patrimonio Cultural Gitano" y "Los cuentos de la vida" con el que proponemos, en conjunto con el Programa de Lectura, dependiente de la Secretaría de Educación de la Ciudad de Buenos Aires, un proyecto a largo plazo de instalación del tema Rom (gitano) en nuestros colegios, usando como herramienta estas publicaciones.

CALENDARIO: ENERO- DICIEMBRE 2006

Están previstas las presentaciones de dichas ediciones en la Feria del libro (Mayo, 2006) y la realización del evento "Cultura Rom (Gitana)" en la Manzana de las Luces con una gran convocatoria docente. Seguirán estas actividades con la preparación de una Guía de apoyo y Talleres de trabajo en conjunto con representantes de la comunidad mediante la Asociación Identidad Cultural Romani de Argentina- AICRA.

Recursos: La Comisión para la Preservación del Patrimonio Histórico –Cultural de la Ciudad de Buenos Aires tiene previsto un presupuesto relacionado con el Tema Rom desde el mes de enero de 2005, cuando se abordo por primera vez esta problemática.

SOSTENIBILIDAD:

El proyecto educativo que estamos elaborando requiere, además de la definición de unos objetivos operativos y unas líneas pedagógicas asumibles por todos los participantes en el Programa, la valoración y evaluación de las acciones emprendidas sobre la realidad existente. Dicha valoración exige de una planificación y coordinación de las actuaciones en todo el territorio Argentino. Así se posibilitara cubrir un aspecto más amplio de la Diversidad Cultural.

LIBROS

Temas de patrimonio Cultural N° 14 "Patrimonio Cultural Gitano"

"Le Paramícha le Trayóske" - (Los Cuentos de la vida)

La primera edición bilingüe en Romanes – Castellano del libro "Le Paramícha le Trayóske" (Los Cuentos de la Vida), nos hace sentir la presencia real de esta comunidad y nos da el propósito de promover acciones que revaloricen esta cultura.

La Secretaría de Cultura por medio de la Comisión para la Preservación del Patrimonio Histórico-Cultural, permite conocer y difundir la Cultura Rom con esta entrega del material patrimonial de la comunidad gitana a nivel local, que la Secretaria de Educación, a través del Programa de Lectura, acompañara para hacer efectiva la idea de la Diversidad Cultural. Consideramos este proyecto una invitación a la lectura no tradicional en los colegios de nuestra ciudad, animando a pensar en un pasado, un presente y un futuro diverso, sin prejuicio y sin temor.

Persona de contacto: Leticia Maronese

Annex 1.3

Buenos Aires "Opción Libros. Programa de Fomento de la Diversidad Bibliográfica"

Source: Ciudad de Buenos Aires

CONTEXTO

Buenos Aires tiene una producción editorial en extremo nutrida, voluminosa y de calidad así como un número importante de editoriales. Sin embargo, de acuerdo a un relevamiento realizado en el sector, a la hora de salir al mercado y comercializar el producto, los editores tienen problemas. Principalmente se trata de problemas recurrentes y compartidos: la visibilidad en el punto último de venta y la difusión y promoción en los medios.

CONTENIDO

Opción Libros apunta a promocionar libros de "calidad", tanto a nivel de su contenido como de su edición, editados por pequeñas editoriales, así como a las librerías que destinen un lugar destacado para su exhibición. El Programa, entonces, tiene como meta principal generar espacios destacados de exhibición en librerías y hacer una fuerte campaña de prensa y difusión de los títulos seleccionados -que serán presentados como colección- y de las librerías intervinientes.

BENEFICIARIOS

1. El público lector: Se beneficia con una mayor diversidad en la exhibición bibliográfica y en la difusión y de las antologías de autores argentinos que se ofrecen como obsequio con la compra de los libros del Catálogo de Opción.

2. Las editoriales independientes de la Ciudad de Buenos Aires: Las editoriales que adhieran al Programa cuentan con un lugar de exhibición destacada en librerías, a través de una variada y colorida señalética, lo que les permite una mayor y más fácil llegada a sus potenciales lectores. Asimismo, se benefician de una mayor difusión de sus publicaciones, a través de una cobertura en los canales de difusión del GCBA, de las campañas de vía pública que se realizan, material gráfico del Programa, así como de notas periodísticas y actividades culturales de promoción de la lectura.

3. Las Librerías de la Ciudad de Buenos Aires: Las librerías que adhieren al Programa también cuentan con una mayor promoción y difusión. Asimismo, son identificadas con el sello de calidad del programa que cuenta con el auspicio de la Alianza Global por la Diversidad Cultural de la UNESCO y de la Organización de Estados Iberoamericanos (OEI).

Gestión: Opción realiza diversas acciones estratégicas a fin de favorecer a las pequeñas y medianas editoriales de la Ciudad:

- · Acuerdos con librerías para garantizar espacios destacados en vidrieras y en mesas centrales para la exhibición y comercialización de los títulos del Catálogo de Opción.
- · Creación de un Consejo Asesor de Especialistas y Grandes Lectores que tienen a su cargo el armado del Catálogo de Libros de Calidad.
- · Edición de un Catálogo de promoción y difusión en papel y distribución a cargo de promotoras.
- · Visitas semanales a las librerías a fin de optimizar los espacios destinados a Opción Libros.
- · Armado de reseñas críticas y de divulgación a cargo de especialistas.
- · Difusión de reseñas de los títulos de Opción Libros en diversos medios masivos y, de manera semanal, en el Suplemento Cultura BA y en otros medios del GCBA.
- · Producción de una página de internet bilingüe a fin de promover editoriales, títulos, autores y librerías tanto a nivel nacional como internacional (www.opcionlibros.gov.ar)

RECURSOS

El presupuesto anual del Programa es alrededor de U$ 65.000 (no incluye personal) y el equipo de trabajo está compuesto por:

- · 5 personas full time.
- · 5 contrataciones externas periódicas.

SOSTENIBILIDAD

Durante el 2005:

- · Participaron 29 editoriales PyMES.
- · Se promovieron 2 catálogos de 80 títulos.
- · Se implementó en 50 librerías de la Ciudad.
- · 5 fueron los miembros de un Consejo Asesor de Grandes Lectores que seleccionaron el Catálogo a partir de las convocatorias abiertas a las editoriales.
- · Se presentaron más de 250 títulos a las Convocatorias de selección.

El segundo año de la campaña de Opción Libros (2006), lo encuentra renovado y con variantes con vistas a optimizar la propuesta desarrollada durante 2005.

En primer lugar, Opción, que hasta ahora se constituía como un catálogo de títulos de calidad de las editoriales pequeñas y medianas, promoverá con hondura, en lugar de determinados títulos, la totalidad de las novedades editoriales del último año de las editoriales seleccionadas. Esta primera variante implica una transformación sustancial: los espacios destacados en las librerías y en la promoción de prensa, se orientará al posicionamiento de las marcas editoriales y no sólo a los títulos a fin de consolidar la producción de los sellos.

En función de esta transformación, una de las primeras variaciones consiste en la edición de tres antologías de la literatura argentina (una de S.XIX, otra con textos de S.XX y la tercera organizada con autores jóvenes contemporáneos). Ellas serán entregadas como obsequio con la compra de los libros de las editoriales que finalmente constituyan Opción 2006.

Este obsequio se erige como un beneficio extra para aquellos compradores que exigen del programa un provecho material adicional pero también como un atractivo para las 50 librerías que se comprometen a destacar los libros de Opción pues las antologías pueden ser utilizadas como una instancia de promoción de la librería y de fidelización de clientela.

La segunda gran novedad, hace referencia al modo en que se difundirá Opción Libros. En este caso, el acento estará puesto en una zona lindera con la promoción de la lectura. La modalidad que esto asumirá es la de recomendados de grandes autores argentinos. Para ello hemos convocado a Felipe Pigna, Alberto Laiseca y Juan Sasturain. Ellos serán los GRANDES LECTORES QUE RECOMIENDAN GRANDES LECTURAS (se entiende, los libros promovidos por el Programa).

Más información: www.opcionlibros.gov.ar

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Annex 1.4

Genova: "Pacts for Culture: a process for sharing and participation in Genoa"

Source: City of Genoa. Presented by the City of Genoa, Department for Culture, Sport and Tourism, at the Eurocities Culture Forum 9 – 12 March 2006, Riga

1. REFERENCE DOCUMENTS

· Strategic Plan of the City

· Social Development Plan

· Agenda 21 for culture

2. GUIDELINES

· Culture as a resource - factor of growth and development for the city

· Culture linked to welfare - more opportunities for everybody

· Knowledge – enhancement of cultural heritage and link with the world of research

· Young people – inclusion paths and spaces for creativity

· The city of cities – culture as a widespread element; enhancement of local knowledge, territorial networks and the relationship between central and local entities

3. KEYWORDS

Identity, memory and innovation

4. GENERAL OBJECTIVES

· Implementing a participation process for the creation of a system of pacts with the city

· Developing a working methodology based on shared objectives and methods, the discussion of proposals and the participation in cultural programming

· Working as a system supporting the creation of networks of relationships and projects between the centre and the suburban area

5. ACTORS INVOLVED

- City Administration
- School, Education, Research
- Public Administrations
- Economic Partners
- Foundations
- NPOs (No Profit Organisations)
- Representatives of Religious Communities
- Representatives of Migrant Communities

6. TOOLS

- Plenary meetings "open to the city"
- Thematic Tables
- Working Groups
- Focus Groups

7. MEETINGS WITH THE CITIZENS

- December 2004. Round Table: "From Genoa 2004 to a Pact for Culture in Genoa"
- March 2005. "Supporting a Pact for Culture – Institutions and active citizenship. Comparing knowledge and experiences"
- November 2005. "Culture Forum, Culture and Social Responsibility" - First Meeting
- May 2006. Strategic Conference – Analysis of the work in progress
- Autumn 2006. 2nd Culture Forum – Assessment of work on Social Balance

8. PACTS

- Agreements with Schools. To establish a relationship between schools and the city cultural network.
- Agreements between the City of Genoa and the Accademia Ligustica di Belle Arti (Liguria Academy of Fine Arts). To guarantee the support, continuity and further development of all the work carried out so far by the City of Genoa to promote young people's creativity in connection with the Associazione per il Circuito dei Giovani Artisti Italiani (Association for the circuit of young Italian artists) and the Associazione Biennale Giovani Artisti dell'Europa e del Mediterraneo (Association organizing the Biennial Exhibition of Young Artists from Europe and the Mediterranean).
- Religions Advisory Board. It consists of the representatives of the various religious communities in Genoa, and it will play a consultative, supporting and cooperation role concerning the promotion of pluralism and freedom of religion.
- Genoa Committee for the promotion of relations between Italy and Africa. It was established by the City of Genoa, the Province of Genoa, the Liguria Region, Cultural Organisations, Migrant Communities and Associations working in the field of international cooperation and voluntary work. Its purpose is to organise initiatives to promote different cultures and to raise people's awareness on the issue of inter-culture.
- Relationships with NPOs (under way). Relations have been established with territorial associations and networks of associations to define and formalise a system of rules capable of defining the relationship and outlining actions and ways to promote cultural initiatives and to devise paths to maximise use and planning of collateral initiatives.

8.1. AGREEMENTS WITH SCHOOLS

- The first one is directly signed with the schools. It concerns those sectors on which the Headmasters can decide independently.
- The second one is signed with the Ministry for Education University and Research – Regional School Office for Liguria.

8.1.1. ACTORS INVOLVED

- City Schools of all grade levels: nursery, primary, lower and upper secondary schools.
- The City of Genoa
- Councillor's Office for Culture with Museums and Libraries

- Councillor's Office for School Institutions – Education System
- Ministry for Education, University and Research - Regional School Office for Liguria
- Other actors involved in other specific objectives.

8.1.2. OBJECTIVES

- Creation of a network of relationships between schools and the city cultural institutions
- Cooperation between the different administrations
- Relationships between teachers and city cultural institutions
- Increase the number of classes which benefit from the city cultural institutions (museums, libraries, theatres), and that can be actively involved by them

8.1.3. METHOD

For the creation of the agreements with Schools

- 1 working group for Primary and Lower Secondary School consisting of the representatives of School Heads, Head of Museums Sector, Manager of Museum Teaching, Manager of Library Sector: analysis of relationships between the Culture Heritage system and the internal school organisation
- 1 group for Upper Secondary Schools with the participation of those which are in charge of Museum and Library teaching: meetings on the same topics analysed by the first group

For the creation of the agreements with MIUR-Genoa CSA (Ministry for Education, University and Research-Administration Services Centre)

- Meetings between representatives of the Councillor's Office for Culture and the Manager representing the Ministry for Education, University and Research –Regional School Office for Liguria

Meetings with Offices within the Department and Representatives of other cultural Institutions

- A number of meetings were held with teaching sectors (municipal and no municipal Museums, Berio Library, De Amicis Library, Carlo Felice Opera House, Teatro Stabile

8.1.4. FACILITATOR

- Department's Office for Culture and the City. It coordinated the groups' work, developed agreements, which were then submitted, before their final version, to the members of the two groups.

8.1.5. SOME OUTCOMES

- School Cards (for teachers). Access to museum facilities - for 2005 the "School Card" was launched allowing teachers to freely access city museums, including private ones, the Aquarium and the City of Children. The names of the teachers involved in study and research projects on museums are given by the School Head. As of today, 4,635 Cards out of approximately 7,000 working teachers have been given out. In the course of this school year more than 5,000 School Cards have already been requested and distributed.
- Brochure. Joint Teaching Offer – in order to ensure a qualitative improvement of schools' approach to the cultural proposals provided by museums/libraries/theatres, a brochure was distributed to approximately 7,000 teachers of all level and type, by the second week of October, containing the joint presentation of the overall framework of the teaching offer including around 200 proposal sheets. The availability, in due time for schools, of the overall framework of the cultural heritage goods offered, will enable teachers to include in the "Piani di Offerta Formativa" (educational offer schemes) the programming of all teaching and cultural activities.
- Mobility Opportunities. In order to favour schools from every part of the city, a 50% concession on fares was agreed with the public transport company Azienda Mobilità e Trasporti (AMT). This reduction, which was launched for the school year 2004/2005 will go on in the school year 2005/06 and will also be extended to visits to the various exhibitions and events on schedule (e.g. Romantic artists and the Macchiaioli, Festival of Science, …). The agreement will allow around 6,500 students to avail themselves each year of the cultural offer by using a special fare.
- Meetings for Teachers. Meetings/visits in museums, libraries, theatres were scheduled for September/October targeted at teachers. The visits involved around 600 teachers.
- Janua Project - Genoa door of the seas. This was promoted and carried out with the cooperation of the Foundation for Schools of the Compagnia di San Paolo. The two editions involved about 75 schools, 400 classes for a total of more than 10,000 young people. More than 100 public events were organised to present the research projects that were developed

8.2. TOWARDS THE SOCIAL BALANCE FOR CULTURE

· Communication tool: it provides the Administration's strategic objectives concerning culture and the performances achieved through the available indicators.

· Participation tool: through the relationship with the stakeholders, it ensures the development of a method involving all citizens in directing choices.

· Managerial/strategic tool: it allows resources to be fully used on the basis of the expressed needs and it enables a wider understanding of the choices and activities of the authority as well as a greater ability to plan, monitor and assess the overall performance of the Administration

POSSIBLE PATH

· Cooperation with Universities for the definition of the methodology

· Identification of educational paths for the development of competences

· Identification of stakeholders

· Identification of indicators

· Drawing up of a first draft of Social Balance

8.3. RELATIONSHIPS WITH NPOS

Relations have been established with territorial associations and networks of associations to define and formalise a system of rules on the participation in the organisation of cultural initiatives through planning of collateral initiatives, which become an integral part of the paths aimed at facilitating access to the city cultural offer

8.3.1. METHOD

Plenary meetings, instructions meetings, technical meetings, working groups

· 1 restricted group for the creation of the Memorandum

· 4 large group meetings with the Signatories for the Agreement's approval

8.3.2. ACTORS INVOLVED

NPOs

· Social Cooperatives – in the area of minors

· Social Promotion Associations – in the area of older people

· Other 2nd Level Social Promotion Associations: Arci, Uisp, Anspi, ...

· Cultural Associations: ex-Ge 2004 Associations Advisory Board and Working Tables on Culture

Actors and Institutions within the Councillor's Office and external public and private actors

· Department for Culture Sport and Tourism: Office for Culture and the City, Museum Sector, Library Sector, City Promotion Sector

· Palazzo Ducale Spa

· Fondazione Teatro Carlo Felice

· Teatro Stabile di Genova

· City public and private Museums

Local Authorities and State Bodies

· Superintendence for Cultural Heritage

· Local Authorities' Cultural Services (Municipality, Province, Region)

Facilitator

· Department's Office for Culture and the City

Annex 1.5

Aarhus "World Music Center: A Cultural in-teraction using music and dance"

Source: Eurocult21, Eurocult21 stories, p. 25-27, http://www.eurocult21.org.

The World Music Center (WMC) is the first of its kind in Den-mark. It gives room for experimentation in relation to creating positive cultural interactions, using music and dance as cultural icebreakers. Af-ter the project period ended, WMC became an institution under Aarhus Music School with a yearly budget of DKK 1.2 million. This came from the cultural budget of The Municipality of Aarhus and Aarhus Munici-pality Education Authority. The centre works in close cooperation with Aarhus Municipality Education Authority, The Royal Academy of Mu-sic (RMA) in Aarhus and Aarhus Music School.

RESOURCES

Danish society has been enriched culturally by the influx of the many artists from other cultures that have recently immigrated to Denmark. However, because these artists have difficulty using their professional skills, due to their limited knowledge of the workings of the Danish sys-tem, this cultural diversity remains untapped.

TEACHING

WMC off ers teaching in ethnic music as the starting point for cultural meetings. These meetings take place between professional musicians and dancers who originate from other countries and pupils from the municipal schools. The primary target group comprises of pupils from the 4th to the 6th grade. WMC teachers teach in pairs, one class for forty-five minutes, twice a week over a period of five months. Classes about different forms of world music are off ered at the music school.

GOALS

- Local To find and use the resources in the immigrant community
- To use world music
- To create an environment, where children and young people experience and work actively with representatives of other cultures' music traditions.
- To create positive cultural meetings between the "old" and the "new" Danes using music and dance as cultural icebreakers.
- To develop pedagogical methods for teaching music from different cultures, through the exchange of teaching experiences and meth-ods on a local, national and international level. The aim being to develop new pedagogical methods for teaching music in a multi-cultural society.
- To work at instigating and developing educational initiatives in re-lationship to World Music.

IMPACT

(a) WMC has produced a CD-Rom that contains evaluation, teaching methods, etc.

(b) Between October _999 and 2004, WMC has taught at 44 schools, providing _42 classes for approximately 3550 pupils.

(c) WMC and RAM jointly held the First Nordic Conference on Mu-sic Education in a Multicultural Society in November 200_.

(d) As a result of its close relationship with RAM, WMC takes part in "Connect". This is an initiative between conservatoires from eight countries that aims to study and compare the development and di-rection of music teaching in a multicultural society.

(e) WMC teachers and leader held talks and workshops for Nordic students and teachers at RAM in Silkeborg, Denmark under the auspices of Nordpuls (Nomus) in 2002 and again in 2004. Lec-tures were also held at the Sibelius Academy in Helsinki and again in Stockholm in March 2004. (Tune In 2004)

(f) WMC (leader) is active in a project called "Musaik" under Nomus. The project that started in 2003 wants to promote cultural diversi-ty in music teaching. By documenting and developing new forms within this field it hopes to contribute to the development of mu-sic teaching in a multicultural society.
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Annex 1.6

Birmingham "The ring of sound. Intergenerational Choir Project"

Source: Eurocult21, Eurocult21 stories, p. 69-70, http://www.eurocult21.org.

PROJECT OUTLINE

The area surrounding Val's office, in the Perry Common area of Bir-mingham, inspired the project. Forming part of the large post-war King-standing council estate, the local community was fractured with particu-lar distrust between older and younger residents.

Lisa Richards, the Regeneration Officer for Perry Common, under-took a large-scale consultation exercise to ask local residents about ways to take steps to combat the fractured sense of community. Her research highlighted the need for more community activity, as well as the need to make links between older and younger residents, and lead to a small singing project in the school holidays, Kingstanding Sings.

PARTICIPANTS

This project was such a success that it inspired a further project, with Ex Cathedra, who worked with local residents to form an inter-generational choir. The choir was formed with the objectives of getting people togeth-er to build relationships in the local community, to learn new skills and to have fun making music. In the medium and long term, it was hoped that the choir would be self-sustaining, self-perpetuating and would be lead by someone from the community. Birmingham's Youth Music Ac-tion Zone and the local community association funded the project.

ABOUT THE PROJECT

The choir met for six weeks at Perry Common Junior School, as an after-school club for local residents. Members were recruited from the school and the wider community, using local advertising, and performed popular songs relevant to members of the choir. After six weeks, they per-formed at Perry Common's community picnic and fun-day.

As the choir became established, their meeting place moved to Syca-more Court, a residential care-home around the corner from the school, so that the choir wouldn't be exclusively seen as a school activity. The choir has now become constituted to enable them to apply for funding, and has secured funding from the Philip Bates Trust and the City Coun-cil. Run by the community, potential local leaders have been identified, and the choir regularly performs in public, including local events such as the Christmas lights switch-on ceremony.

RESULTS

There were some initial stumbling blocks in handing over the running of the choir to the participants, who were unused to responsibility, and a walking-bus was set up to ferry children to and from the school to over-come inertia on the part of parents about involvement in out-of-school activities.

Nonetheless, the choir has meet its objectives of bringing people in the community together – and a mix of children and adults now enjoy singing in the community. For participants in other projects running in the local area, the choir enables them to continue their interest.

More unexpectedly, the members of the choir have struck up a very developed relationship with Ex-Cathedra: part of the project had en-abled members to attend their performances, and several have become part of Ex Cathedra's front-of-house team, selling programmes and as-sisting during concerts. One choir member, who is in a wheelchair, has also been advising Ex Cathedra on disability issues.

Annex 1.7

Birmingham "SAMPAD's ante-natal music and movement project"

Source: Eurocult21, Eurocult21 stories, p. 76-78, http://www.eurocult21.org.

PROJECT OUTLINE

This project addressed the generally low uptake of antenatal provision in the South Asian communities of Birmingham — something that had been an area of concern for health workers and midwives. At Heartlands Hospital in Birmingham, over 50 white women regularly attended Parent craft classes, but classes run for the Asian community would only attract 5 women, despite 40 % of the hospital's users being drawn from various Asian backgrounds. Health professionals were particularly concerned that Asian women were delivering their babies not properly prepared for the birth and unaware of the options available to them.

PARTICIPANTS

In partnership with SAMPAD (South Asian Music Performance and Dance) the health workers and midwives formulated a plan to provide culturally specific antenatal care, at Heartlands Hospital in Birmingham and at the Brace Street Health centre in Walsall.

AIMS AND OBJECTIVES

Both partners went into the project with different aims: SAMPAD wanted the children to have a creative start in life, and for music to become a more important feature in their lives and the lives of their parents. The healthcare workers wanted to reach out to more South Asian women to ensure that their ante-natal care was as inclusive as possible and that their healthcare message was getting across.

ABOUT THE PROJECT

The project was formulated to be very different to previous antenatal classes offered to South Asian women. Healthcare workers distributed specially printed invitation cards, which made the classes feel special and different. The sessions were women only (an important fact for Muslim women), fun, sociable, and were conducted in community languages and activities were based on Asian culture. The atmosphere of the sessions was relaxing and nurturing, making the participants feel safe and pampered as well as including social time to meet with other mothers-to-be and ask midwives questions.

The sessions involved a musician, dancer and an active birth teacher: the musician played and sang as the mothers drifted in, setting a relaxing mood, and continued during exercises involving breathing, gentle movement, relaxation and massage. A key part of the sessions was the singing of lullabies and other children's songs from their own language background — in Punjabi, Urdu and Gujarati. As the sessions progressed, the music also incorporated songs the women remember their mothers singing to them — Twinkle, Twinkle Little Star was often mentioned — and popular songs from films. Some aspects of the sessions were modified as the sessions progressed: some songs had particularly religious connotations so the emphasis shifted to vocal relaxation exercises, and an early dance element was regretfully abandoned because it was culturally inappropriate for Muslim women.

RESULTS

Attendance at the session at Heartlands Hospital reached 25 pregnant women, and in Walsall where 2 or 3 women attending had previously been considered a success, numbers were considerably improved. Numbers were swelled by active promotion by the midwives and also by women who recommended the sessions to other women. Some follow- up sessions were run with babies once they were born – SAMPAD would like to do some more work with very young children and involve these babies in future projects. There was a marked change in the participating women's levels of confidence (often they were very young and living away from their family): there is also some suggestion that their new confidence may lead to reductions in levels of post-natal depression.

Time overcame the scepticism of staff at Heartlands Hospital, and once they had seen the success of the sessions, the hospital has taken steps to incorporate music into all its ante-natal classes: SAMPAD had provided tapes for use in classes and delivery rooms. Th ey also set about creating a more relaxed atmosphere in classes through massage and relaxation. It is likely with a change in the way the hospital is offering antenatal care to all mothers-to-be, some of the key practices from the Asian sessions will inform new practices.

The project has garnered a great deal of interest both locally and nationally. Pilot sessions have been set up in the Birmingham suburb of Balsall Health, and Sarah-Jane Watkinson from SAMPAD was invited to speak about the project at a conference for healthcare professionals.

Annex 1.8

Catania "The World Book Day"

Source: Eurocult21, Eurocult21 stories, p. 100-101, http://www.eurocult21.org.

The World Book Day is a cultural and social event, encouraged and supported by the UNESCO foundation. This two-day event involves various neighbourhoods in town and stimulates the participation of citizens, who play in turn the role of spectator and actor. This year, the event took place on the 23rd and 24th of April.

VISION AND AIMS

The World Book Day was organised in a town whose inhabitants read and enjoy discussing and comparing each other's reading, which means a town that benefits from a democratic climate and promotes the citizens' participation. These elements influence the cultural profile as well as the quality of life in the town.

PARTNERS

Several local actors, institutions and cultural operators have been involved in the development of the initiative. Th ey were specifi cally asked to propose an initiative, which was active and participative while defining the objectives and eventual solutions. Th e partners were the following:

- Private libraries
- Institutions, as libraries and historical archives
- Cultural Associations
- NGOs
- Schools

TARGET GROUP

The initiative has been conceived for a mixed target group of cultural operators, institutions, artists, journalists, children, schools and educational experts.

ORGANISATION

Catania's UNESCO Centre and the Municipality of Catania, in collaboration with private partners and in constant dialogue with all the involved actors, were responsible for organising the event. Each of the participants had the opportunity to contribute to the development of the programme and to choose their areas of responsibility.

CONTENT

The event was organised around a central question: the role of books as instruments of mediation:

- Intercultural mediation (in space), related to the problems of translation, language, values and cultural interpretation
- Intergenerational mediation (in time), related to the transmis-sion of contents and values from generation to generation (cultural heritage).

RESULTS

The last event organised within this initiative was a participative meeting and pluralistic debate. All actors from the target group as well as some other partners attended the event and provided the project with fruitful contributions on the following theme: the role of books as a living instrument enabling the establishment of strong social links and inclusion values in a constantly evolving society.

Annex 1.9

Hagen "The South Westphalia Women's Art Forum"

Source: Eurocult21, Eurocult21 stories, p. 126-128, http://www.eurocult21.org.

VISION AND AIMS

The Women's Art Forum was established in 1997 with the object of less-ening or eliminating discrimination against women artists engaged in art as a business.

An analysis of the art market had shown that while more female than male students completed art studies successfully, substantially more male artists were successfully engaged in art as a business, whereas many women artists were unable to sell their work.

The vision was a form of organisation that bolsters the self-confi-dence of women artists, interlinks them with one another and equips them to hold their own against their male competitors.

PARTNERS

- Kulturamt Hagen *(Culture Department, Hagen)*
- Equal opportunities offices in the South Westphalia Region
- Various adult education centres and museums in South West-phalia
- Ministerium für Städtebau und Wohnen, Kultur und Sport des Landes NRW, Abteilung Regionale Kulturarbeit *(Department of Regional Cultural Work, North-Rhine Westphalia State Minis-try for Town Planning and Housing, Culture and Sport)*

TARGET GROUPS

Women artists in all fields from South Westphalia, museums and medi-ators of culture and also partners from the business community interest-ed in becoming involved in the arts.

ORGANISATION

Initially a project based at the *Kulturamt* and run by a paid outsider as project manager; after three years transferred to an association with an elected executive board and project-specific secretary. Expenses-paid of-fice at the Hagen Kulturamt.

CONTENTS/PROJECTS

With supra-regional thematically based projects *(The horizon at our feet, Love in soulless places, Home – Elsewhere – Home, etc.)* the women artists appealed to the public as a group with a wide-ranging programme, and as an organisation were for the first time perceived as artists by a larger public and the media.

The women artists learned to work competently and judiciously by topics, to form networks, to promote themselves professionally, to augment their skills through collaborative projects and to open up new plac-es to exhibit in.

Skill-enhancement programmes have enabled women artists to in-form themselves about their rights, about suitable methods of promot-ing their work, websites, etc. and also to attend training and further ed-ucation courses.

RESULTS

There have been numerous projects in the past seven years and regular in-ternational art contacts with Holland, Lithuania, Cuba and South Africa.

The high points were the initiation of the World Summit in Johannesburg in 2002, with the Visible Visions exhibition project, by one of the WAF's founding members Milica Reinhart, and her participation in the summit itself. The summit showcased work by and about women from the Mpumalanga province. After Germany and Holland the exhi-bition is also being shown at the UNESCO building in Nairobi.

Annex 1.10

Helsinki "The Veranda in Helsinki – an urban living room for culture"

Source: Eurocult21, Eurocult21 stories, p. 139-141, http://www.eurocult21.org.

Helsinki, the capital of Finland, has always been a bilingual city, where the inhabitants enjoy culture despite language barriers. The city has a population of 500 000 inhabitants, with Finnish spoken everywhere in the city and Swedish being the mother tongue of some 7 % of the inhabitants. Many more are able to speak or understand Swedish and in some parts of the city even 15–20 % speak it as their first language. One of the cultural minority challenges is how to reach people with relevant cultural services in their own language, as people are spread out in a vast area all over the city. The cultural services are expected to be located near people's homes, but also centrally. They are supposed to be both local and familiar, but should on the other hand be interesting, providing high quality and relevant experiences. The Swedish minority culture is under tremendous pressure and is getting more privatized all the time. This is due to the fact that the language is spoken mostly at home and in school, while opportunities to use the language in everyday life, in society, are rapidly shrinking.

Therefore a discussion about "Swedish rooms and spaces" in the city has been going on since Helsinki was one of the main European cultural main sites for 2000. In that year a lot of co-operative minority projects joined forces and created spaces for Swedish activities with great success. Since then there has been a discussion about creating "Swedish rooms" or even culture houses for the Swedish-speaking inhabitants of the city.

The private Swedish Information Centre Luckan invited the Cultural Office of Helsinki to join in a project concerning the creation of a cultural living room in the centre of the city in 2002. The idea was to build up an urban Swedish meeting point for people of all ages and a forum for cultural activities and producers of all kinds. The Swedish cultural producer of Helsinki agreed to become the producer of this new cultural meeting-point for a year, as an experiment, and the Café Java, located on the ground floor, became the third part of the project. The Helsinki private cultural foundation Svenska Kulturfonden agreed to contribute to the project as well. A sponsorship agreement was made with the largest Swedish newspaper of the city, in order to facilitate advertisements and information.

The cultural living room was named Verandan (the Veranda) and it was opened in February 2003 in the Lasipalatsi Media Centre in Helsinki. It became a cultural café, being the upper floor of a traditional café in the functionalist building of Lasipalatsi, in the very centre of the city. The location was excellent, providing a vivid urban view through the enormous windows facing the main street. The Veranda was meant to create a relaxed atmosphere for all kinds of small-scale cultural happenings in Swedish. It provided a new open attitude towards anyone who wanted to take part in the programs and happenings.

Four main themes were chosen as guidelines for the four weekly activity-days. The first was to introduce actual Swedish events of the week, with "Culture on your way home", followed by another program, where a theme was more profoundly examined, "Theme-Thursdays". Fridays were given to performances or concerts that particularly focused on providing young artists a forum for their talents. Finally, there was the promotion of children's culture on Saturdays, with juice lounges for children, where they could enjoy all kinds of cultural performances of high quality and round off with juice and cookies. In addition to the regular program, other programs were held and both individuals and organizations were invited to join the Veranda with their own ideas and programs. The whole point was to underline co-operation and interactivity. The Veranda introduced itself as "a cultural Linux project", where anybody could contribute with ideas and happenings in order to develop better programs.

After two months people began to understand the point of the new concept and some 100 programs in total were arranged at the Veranda before summer. There were over 3000 visitors, meaning an average of 30 people per event. This is a good result considering that the minority seldom form big audiences or events. Due to this success, the rest of the year brought even more people to the Veranda. Everybody was welcome to join and many arranged their own programs and reunions there. The central location and the relaxed atmosphere were mentioned when people were asked why they attended programs there. The wide range of programs was much appreciated, as was the ability to join easily. At the end of 2003 more than 200 programs had been arranged at the Veranda and some 6000 visitors had come to the different programs, and the Veranda had still been existing for less than a year.

The participants of the Veranda project were so pleased with their experiences so they decided to continue and develop the project. The Veranda moved in with the Swedish information centre Luckan in a new larger location on Simonkatu 8 in March 2004. The number of programs decreased, but the large scale of activities and the co-operative attitude remained.

It was clear to all parties involved that having the Veranda as an informal meeting point in a big city serves an important function. People belonging to a minority need a certain space where they are noticed as individuals, where their particular needs are recognized and where their own contributions are appreciated. This, in a nutshell, explains the success of the Veranda in Helsinki.

Nina Gran
Cultural producer of the Veranda and Swedish Cultural producer of the city of Helsinki [www.verandan.fi]

Annex 1.11

Helsinki "Non visible and non-audible migrants"

Source: Eurocult21, Eurocult21 stories, p. 153-157, http://www.eurocult21.org.

This story draws from my personal experience at a rock concert in February 2003 and questions raised by it as a result of having been in-vited to the event by a friend of mine from St. Petersburg. This is a sto-ry of my amazement at the existence of Russian sub-culture in Helsin-ki that is invisible by day and night, but that can occasionally emerge strongly.

The rock concert was given by Leningrad from St. Petersburg, a band that has become a popular act in the Russian rock scene with its energetic shows and politically outspoken attitudes where the leading politicians in Russia have received mocking and criticism. The band's records sell well thanks to groovy and catchy songs.

The show took place at Tavastia Club, Helsinki's leading rock venue. The place with a capacity of 900 was almost fully packed with audience whose appear-ance suggested they were relatively normal and regular rock venue visitors. People in their 20s and 30s, casu-ally dressed, neither very distinctive nor too rock-ori-ented. Early on I became distinctly aware of the fact that when the band invited people to sing along, the audience joined in enthusiastically. The singing took place in Russian, a language heard relatively often on the streets of Helsinki, but rarely spoken by the Finns. This occasion turned things upside down and I found myself in the language minority, as there seemed to be only a handful of people who were not able to under-stand the lyrics.

This was quite a revelation to me. Here I was standing in the middle of the familiar rock arena in my home city, in the midst of a crowd that I was phys-ically close to, but socially and culturally distant from, strongly aware that there seemed to be hundreds of young people of Russian origin in Helsinki who can fill up the best known rock arena in the city. I felt as if they had occupied, conquered the space that I had pre-viously thought of belonging solely to the local Finn-ish audiences.

The concert opened my eyes to the fact that there has to be a strong Russian sub-culture in Helsinki that one rarely hears anything about or would know much of. Indeed, its presence and influence seem to be so subtle that one needs careful examination to unravel its existence in the city. On the other hand, it does ex-ist, much stronger than those belonging to the Finn-ish majority are aware of. The question for me arose as to how, or how not, the Russian and other minorities manifest themselves in the urban space and urban culture.

After the concert I consulted census data, which shows that in com-parison to many other cities Helsinki remains a very homogeneous city. HelsinHelsinki has 560 000 inhabitants, greater Helsinki region some 1.2 mil-lion. 7.4 percent of Helsinki's population is born outside of Finland. --ki's capital status. While this is the highest figure in Finland it remains relatively modest in Scandinavian or European terms, especially considering Helsinki's capital status.

Those of Russian origin make up almost a quarter (24.2 %) of Hel-sinki's non-native population. In all, there are 9 000 people whose moth-er tongue is Russian, almost all of migrant background and over half of them (4 800) are aged between 16 and 44 years. This means that those of Russian origin constitute in Helsinki terms a sizeable minority, but at the same time an invisible and unheard of minority. There are thousands of people of Russian origin who live among the Finnish people, but who do not make themselves visible in the urban space. They are ethnically close to Finns, but remain socially distant. They live right amongst us, but still exist culturally far away.

This experience at the rock club prompted me to open my eyes to study Russian features in Helsinki that can be found embedded deep-ly in Helsinki's urban space and life, but that remain surprisingly un-known or unrecognised. Indeed, historically, Helsinki would be neither a proper city nor a capital without the Russian influence on its urban structure, mentality, slang, etc. Signs of this influence are all over the city centre, yet they are still somehow submerged in people's knowledge and attitudes.

Take the Senate Square and its surrounding buildings, for example. This milieu is Helsinki's and perhaps Finland's best known symbol, espe-cially the Cathedral overlooking the Senate building (where the nation-al government operates), the university, City of Helsinki administration and commerce. The whole square and Helsinki's urban grid was initiat-ed by Russian Czars in the 19th century when Finland was an autonomous grand duchy within the Russian Empire. This period under Rus-sian rule lasted over a century, from 1809 until 1917 when Finland gained independence. Strange as it may sound, this period is remembered with pleasure as it enabled Finland to revive and develop its parliamentary system, its own currency and even an army. A statue of the Russian Czar Alexander II is at the heart of Senate Square and acts as a symbol of na-tional development and growth of nationhood. This must be the best-known and most photographed statue in Helsinki.

However, the Soviet period closed the natural coexistence between these two countries and built cultural barriers. For Finns, Russia remains a rather mysterious country whose influence has been strong but unrec-ognised and under-appreciated. A war between the two countries in the Second World War created strong suspicions and the Finns' attitudes towards Russia are still partly reserved and partly just ignorant. We do not know our neighbours even if we share over _000 kilometres of bor-der with Russia, and even though Helsinki and St. Petersburg are only 330 kilometres apart.

Reflecting my amazement at the experience of the Leningrad con-cert and also the number of Russian migrants in Helsinki, it became ap-parent to me that urban cultural policy should pay more attention both to the statistical evidence available about various groups and to wheth-er their presence materialises in any way in the city. Sometimes, for ex-ample, there can be disparity between the visibility of certain migrant groups and their real numbers. Perhaps I might not have been so sur-prised had I previously known the number of Russian migrants in the city. Still, that figure would not have given me any ideas as to how these people use their leisure time, how they use urban space, where they shop, how they use cultural services, etc. Therefore it was a revelation to find out that migrants of Russian origin constitute a sizeable invisible minor-ity, contrary to the Somalis, for example, who also make up a large por-tion of Helsinki's migrant community. This short story about Helsinki highlights that we should be sensitive to the phenomena that are not ap-parent to the eye or the ear, neither visible nor audible in the urban cit-yscape.

Timo Cantell.
Timo Cantell is Arts Management Professor at the Sibelius Academy.

Annex 1.12

Malmoe "Project on sign language"

Source: Eurocult21, Eurocult21 stories, p. 206-207, http://www.eurocult21.org.

When speaking of culture it is important to deal with different kinds of dis-abilities. Malmö City Library joined in a sign language project during the European Year for Languages 2002.

KEY PARTNERS

The City Library together with Stiftelsen Hadar, an organization work-ing with education specifically for handicapped people, and the organi-sation for the deaf, "Malmö Dövas Förening 'Svenske'".

TARGET GROUPS

The blind, particularly young people.

ORGANISATION

The money to the project came from special funding for the language year 2002, which the library applied for.

CONTENT

Libraries have material for both the deaf and blind, but no related activ-ities are available. Workshops were arranged with young people and au-thors. Poetry slam shows were made. The show followed the rules of a Poetry Slam, with a jury consisting of young people, both hearing and deaf.

The event attracted some thirty performers and more than a hun-dred spectators, and was a great event in the library. The room was swinging with clapping hands and arms stretched in the air (the way deaf people applaud).

RESULTS

This was the start of the competi-tion in Poetry Slam, which since then has been a yearly show in the library. A challenge cup is award-ed to the winner. Two weeks be-fore the event there is a workshop, led by a poet entertainer and a teacher in sign language. These two people are then the commères at the show.

During 2003, the UN Hand-icap Year, the library started spe-cial film showings for blind youngsters. The film is view-interpreted to the blind, something the library never has done before and which was a great challenge.

Annex 1.13

Malmoe "MIME – Migrating memories"

Source: Eurocult21, Eurocult21 stories, p. 210-212, http://www.eurocult21.org.

During a work exchange, in Finland in 1999, I saw museum showcas-es containing keys. Karelian women locked their houses when the Rus-sians drove them off their land in 1944. They had kept the keys although they were never to return. The key to the home helped them remember. I started wonder what becomes important and meaningful when you leave your country for one reason or the other? What reminds you of your native country? Of what has happened in your life?

These thoughts and a close co-operation with the Department of International Relations in Malmö resulted in an exhibition called "Keys to Memory" in the summer of 2000. We asked immigrants what their most precious object was and got the story behind it. People en-trusted us with the things they valued most for the exhibition. We as a museum felt very honoured.

Museum colleagues in Tampere, Finland, found the idea interesting and wanted to co-operate on a project in-volving more than just an ex-hibition. Together with the Nottingham Trent University in England we created a project consisting of workshops on memory and museums for newly arrived young immigrants, a travelling exhibition, an interactive website and a two-day seminar on the importance of safeguarding memories. We decided to apply for funding of the Culture 2000 Programme of the European Union in May 2000. Th is was the starting point of the project MIME: *Migrating Memories–Muuttajan muistot–Gränslösa minnen.*

Migrating Memories took place from November 2000 till October 2001 with Malmö Museer as project coordinator and a total budget of 245 000 euros. It was the first EU supported cultural project ever for the three co-operating cities. Once we had divided the work tasks among who did what for what money, were solved.

The workshops involved 70 young immigrants. They put their stories on an interactive multilingual website. The memories were also presented in a travelling exhibition in the three cities. The closing two-day seminar on memory and cultural identity was held on the day after September 11, 2001. A catalogue in the three languages was published.

Migration and immigration are nothing new to our three cities, but although the new citizens make up part of our society, their stories are rare-ly to be found in our museums. The MIME project aimed to change that. Now the project's documentation has become a museum exhibit.

MIME was one of the reasons for Malmö Museer being appoint-ed "Swedish Museum of the Year 2002". The project also later resulted in a theatre play in Sweden, a project by Dansk Flygtinghjelpe in Den-mark, an exhibition in Copenhagen (Images of Asia) and similar projects working with immigrants in other parts of Sweden. In 2003 a follow up application for another EU project in the same spirit was prepared.

The simplicity of the project idea and the memories of the partici-pants touched the hearts of visitors and colleagues. It was a way to meet another human being. The idea and the project were presented in muse-um forums worldwide and met with interest, as...

> "...every person is their own museum, with their own objects, memories and stories to tell"
> (— MIME project catalogue, 2001).

Web site: www.migratingmemories.net

Lena Millinger, Project Co-ordinator

Annex 1.14

Malmoe "Library services in Malmoe"

Source: Eurocult21, Eurocult21 stories, p. 213, http://www.eurocult21.org.

LIBRARY GUIDES IN IMMIGRANT LANGUAGES

Young students (originally speaking Arabic, Persian, Somali and Bosnian languages) get a special introduction in the library catalogue and web. After that they are ready to meet their fellow countrymen and guide them in the library. They work about four hours a week. The service started in 2003.

It is announced in the loudspeaker when the guide is available at the reception desk and people come spontaneously to ask him/her ques-tions. They help the librarians to put books in the right place on the shelf if there are no questions. We write to the different Persian, Arabic asso-ciations to market the service. The guides help a handful of visitors each week. Visitors believe and understand the guide better than they do the librarians and consider the service priceless.

BUSINESS INFORMATION AT MALMÖ CITY LIBRARY

Malmö City Library offers a special service to those who want to start busi-nesses, by introducing them to useful tools on the web and different kinds of catalogues. The library works together with other organizations, spon-sored by the City, to help educate future business entrepreneurs. The library has short introduction courses concerning web links and the like. In addi-tion to this, the library also invited those who are self-employed to "busi-ness breakfasts" with lectures on interesting topics. These occasions happen about six times a year and usually have over a hundred attendees.

Annex 1.15

Rotterdam "Cultural Capital of Europe"

Source: Eurocult21, Eurocult21 stories, p. 214-219, http://www.eurocult21.org.

The following article is composed of fragments from the eng-lish summary of the official, final evaluation of 'Rotterdam 2000, Cultural Capital of Europe'. The full summary contains an ex-tended overview of the results of Cultural Capital. Everyone interested in receiving an original version of this English summary or the full re-port (only available in Dutch), can contact Leonie de Wit via this e-mail address: l.dewit@bsd.rotterdam.nl

VISION AND AIMS

As early as 1994, the criteria, which Rotterdam had to meet as cultur-al capital, were formulated in a council proposal. At the beginning of 2000, the definitive mission and objectives were formulated as follows and, with the odd marginal note, approved by the general committee on 14 February 2000. The task of the Rotterdam 2001 Cultural Capital (R2001) foundation is to improve the cultural image of Rotterdam and strengthen it on an ongoing basis. This must result in a growing audi-ence and an updated range of cultural activities. It will implement this task by presenting a cultural programme, the focal point of which is the year 2001.

Research into previous cultural programmes, organised by cultur-al capitals, reveals that continuous improvement of the cultural image is only achieved if the projects are borne and executed by agencies and or-ganisations, which determine the cultural climate in the city, once the year as cultural capital has come to an end. In addition, the programme must contribute towards strengthening the relationship between artists, art institutions and their audience. This is why, when drawing up the programme, R2001 allows itself to be guided to a high degree by initia-tives from artists, art institutions and the public. In order to be able to develop a coherent and high-quality programme on the basis of these in-itiatives, R2001 developed a policy vision that has been summarised in the title 'Rotterdam is many cities'. The initiatives submitted are tested against this policy vision. If parts of the policy vision formulated are not yet realised, R2001 can play an initiating role.

PARTNERS

An important long-term benefit has been achieved thanks to the crea-tion of a whole range of new or reinforced networks and partnerships at various levels. New networks have emerged within the city, between various artistic disciplines, between various artistic initiatives and insti-tutions, between socio-cultural organisations and artists, between am-ateurs and professionals. The same has happened at the inter-city level and at the international level.

Here are a few characteristic examples of programmes which gave rise to such networks: the exhibition Interbellum on the various treas-ure-chambers of the city, the theatrical production Lazarus in the form of dramatised monologues, the theatrical walk De Rode Roos van Rot-terdam (The Red Rose of Rotterdam), the multidisciplinary and inter-national art project Home Port Harbour City, the artistic laboratory Werkstad (Working City) in Las Palmas with the moored Stubnitz, the opera Vreemde Melodieen (Strange Melodies), the theatrical production Zonder Uitnodiging (Uninvited), the many activities focusing on Jer-oen Bosch, over fifteen projects with Porto, the architecture project De Boompjes, Venster op de wereld (Window on the world) and the exhibi-tion, photo project and book on the theme Rotterdammers.

Many artists, groups, initiatives and institutions established new partnerships or created new cultural networks, the benefits of which

will also be felt in the future.

Target Groups

The inhabitants of Rotterdam and the regional municipalities form our most important target group. The composition of Rotterdam's popula-tion has changed spectacularly in recent years. The proportion of Rot-terdammers of ethnic origin and the number of young people have in-creased in recent years and are set to increase further in the near future. The traditional range of cultural activities offered by most established art institutions is only geared to meet the specific needs of these groups to a limited degree. Besides these specific groups, the same applies to oth-er groups of 'ordinary' Rotterdammers. The aim of R2001 is, therefore, to develop a substantial number of projects, within the range of the pro-gramme, which focus on these sections of the public.

ORGANISATION

The European Parliament accepted Rotterdam's nomination as Cultur-al Capital of Europe on 28 May 1998. The municipality of Rotterdam, until then initiator and driving force, subsequently proceeded to set up an independent foundation. This decision was prompted partly by past experience with organising another large event (Rotterdam's 650th anni-versary). Another important motivation was the conviction that such a foundation would provide a good platform for the various participants and interest groups. These included groups dedicated to art and culture, market parties and authorities at both the municipal and national level.

The foundation, with Her Majesty the Queen as its patroness, was given a board of heavyweights from the world of art and culture, politics and the business community. A superintendent was appointed to devel-op the concept and work out the details of the programme, while a busi-ness (and at the same time general) director and a programme staff di-rector were given responsibility for everyday affairs. Experienced project managers were appointed for the various sections of the programme. They were responsible for the different domains (Young people, Physi-cal domain, Debate and oration, Multicultural domain, Performing arts, Socio-cultural domain, Visual domain).

From that moment on, the Rotterdam 2001, Cultural Capital of Europe (R2001) foundation was the initiator of the largest cultural event ever held in the Netherlands. With a total budget of 23.6 million euros and approximately two years to prepare the extremely ambitious objectives, the planned programme, with over 330 projects and events, was presented at the end of 2000.

CONTENT

The programme, as developed within a 'Rotterdam is many cities' con-cept, focused partly on Rotterdam's specifi c audiences. A number of 'magnets' and 'generators' were developed in order to work out the de-tails of how to improve and strengthen the cultural image.

A magnet is a programme that attracts the attention of a reasonably wide audience. It is vital to the image of the programme. A generator is a programme that, due to its specific method or approach, invites peo-ple to take part. In order to achieve a varied programme of a contempo-rary and interesting range of cultural activities, a conscious decision was made to avoid the traditional approach with division of disciplines.

When it was announced that Rotterdam, together with Porto, was to be Cultural Capital of Europe in 2001, the municipality of Rotterdam had an express wish to become a Cultural Capital from which a strengthened cultural infrastructure would emerge. This political agenda was given to Superintendent Bert van Meggelen who translated the municipality's objectives into a narrative of Rotterdam based on the book 'The Invisible Cities' by Italo Calvino. In this book, explorer Marco Polo reports to Emperor Kublai Kahn on the many cities he visited, but at the end of the book it appears to be one and the same city: Venice. Analogous to Calvino's book, Bert van Meggelen tried to bring the city of Rotterdam, in all its heterogeneity, into the limelight by means of various stories. In this context, culture was defi ned as the articulation of diff erence, art as something that provides cohesion within a society that is increasingly disintegrating into groups of varying sizes. By using a framework story as starting point for the year as cultural capital, an event with a nar-rative structure was chosen. By means of programmes (stories), connected by their themes, characteristics of Rotterdam that gave substantive structure to the programming were formulated:

- City of pleasure (Performing Arts domain)
- Cities of Erasmus (Debate and Oration domain)
- You the City (Performing Arts domain)
- Vibrant City (Socio-cultural domain)
- Young@Rotterdam (Young People domain)
- Home City (Physical domain)
- Working City (Performing Arts domain)
- Peripheral City (Harbours and Other Splendours)
- City of the Future (Socio-cultural domain)
- Flowing City (Visual domain and Multicultural domain)

RESULTS

The title and motto of Rotterdam Cultural Capital, "Rotterdam is many cities", exceeded all expectations. Substantively, the motto was highlighted in all possible ways. It pointed out the diversity of Rotterdam's urban culture and searched for what made this city interesting with its hetero-geneity, diversity and differences.

The "Rotterdam is many cities" concept seems to suit Rotterdam very well and can thus serve as motto and nickname even for the future. One of the reasons for this possible sustainability is to be found in the quality of what is developed, or its rich, layered character. This does not mean that everything will continue by itself. Choices and policy as well as a huge amount of energy and courage are needed. But it should not be difficult to find such courage in this city. What takes root is now in the hands of others, of individuals, of groups, of initiatives, of institutions, of municipal departments, of the department of art and culture and of an adventurous municipal policy on art and culture, forcefully activated, for the near future. As the new Alderman for culture says: *"Cultural Capital was what it was, and what it becomes is up to all Rotterdammers."*

Annex 1.16

México "Circo Volador (Flying Circus): Youth and Popular Culture in Mexico City"

Source: Dubai Best Practices, 2004, Good practice, "Approved", http://bestpractices.org/bpbriefs/racism.html and http://database.bestpractices.org/bp_display_best_practice.php?best_practice_id=2656

SUMMARY

In 1987, Mexico City was bombarded by the media on the subject of youth violence and gangs. "Drug addicts, assassins, pickpockets, rapists, alcoholics, vagrants and gang members" were some of the terms used by both government and the media to describe youth in working-class districts.

Mexico now has approximately 25 million young people ages 12 to 24, at least half of whom are living in poverty or extreme poverty, and no social policy has been designed to deal with their problems.

How can Action-Research contribute to a situation of this nature?

This was the situation in which Action-Research began working in 1987 to assess the situation of working-class youth identified as "gangs" to curb the growing violence and find mechanisms that would enable them to be reincorporated into a society that regarded them as "adversaries".This gave rise to the Flying Circus, whose name comes from the meetings we held in the streets when we used to wonder what we should call ourselves. Most of them had animal nicknames (The Cat, The Flea, The Dark Animal, etc.) and they said, "We are a bunch of animals, as though we were a circus…but with nowhere to land, we are a Flying Circus."

As a result of that, we started looking for a place where we could bring our proposal down to earth, which we obtained a few years later through a Loan and Restitution Agreement with the Government of the City, through which we were loaned a large, old, abandoned cinema in exchange for restoring and maintaining it through the collective work of the young people involved, so that we could use it for them.

Annex 1.17

EMA "Instrumental Group and Chorus Andes Music Embassy, Argentina"

Source: Dubai Best Practices, http://bestpractices.org/bpbriefs/racism.html

SUMMARY

The Embajada Musical Andina (EMA) is an instrumental group and chorus formed by children and youth from Antofagasta (Chile), Tilcara y San Salvador de Jujuy (Argentina) and Cochabamba (Bolivia) that has been working for cultural integration through music since 1993.

The Director selects the repertoire that should be practiced throughout the year in each local workshop, together with the musical co-ordinator. This repertoire is assembled in bi-annual get-togethers in Tilcara. This get-together awakens and models the huge range of feelings particular to adolescents, accentuated by the different cultures.

The EMA has presented its message of peace and integration in the most prestigious concert halls of Argentina, Chile, Bolivia, Venezuela and France. Besides these presentations, the EMA never abandons the task of taking the music where it cannot reach, institutions such as prisons, hospitals and homes for the elderly.

The EMA was named by the UNESCO in 1998: "Embajadora de paz ante la juventud" (Peace Ambassador to the Youth) and in 2001, it was chosen as the only South-American chorus member of the EU International Federation of Choruses, and was named "Cultural Ambassador".

Annex 1.18

Xanthi "Changing a City's Image. The Cultural Face of Sustainability"

Source: Dubai Best Practices, 1998, Best practice, "Submitted"

http://database.bestpractices.org/bp_display_best_practice.php?best_practice_id=898

SUMMARY

The Cultural Aspects of Sustainable Development and its application to the Multi-Poles Model of Xanthi is an attempt to show a city's effort to underline an Active and Present Local European Heritage in Use which consists a Sign in Movement and also a healthy living environment.

This Multi-Poles Model is aiming to reach a sustainable face of development. A development already generated at a national level and regional level. The Region of East Macedonia - Thrace, in which the city of Xanthi belongs, the eastern European limit of the West World, consists actually the primary development target of the Greek State.

Xanthi, the first Greek city awarded at a European level for its strategic plan and actions towards sustainable development and LA21 implementation, is fostering today, through this initiative, to present a strategy and actions evolution towards the: (a) an assurance of a better quality of life within an environmentally, functionally and culturally upgraded physical space for the citizens, (b) a change the city's image, (c) the cultivation of a vision which will guide the city to gain a key-role in the South-Eastern part of Europe.

Annex 1.19

German Association of Municipalities "Cultural diversity in urban societies – opportunity and challenge for local policy and local cultural policy"

Source: Eurocities Culture Forum, Meeting in Riga, March 2006, Bettina Heinrich, German Association of Cities - Berlin

A Position Paper adopted by the Committee on Culture in October 2004 and acknowledged by the Executive Board in November 2004

"Cultural Diversity in Urban Societies – Opportunity and Challenge for Local Policy and Local Cultural Policy" (hereafter: Cultural Diversity in Urban Societies) is the second Position Paper drafted by the Division of Culture of the German Association of Cities. The first one was published in 1992 with a similar title – "Cultural Diversity in Germany. Recommendations for the Cohabitation in German Cities" - however in a rather different societal and political context. The migrants were called "foreigners" and they were administered by the "Ausländerpolitik" ("Foreigner Policy"). Nearly 15 years later the reality has fundamentally changed. One the one hand migration has become normality and the number of people with a so called migration background is increasing rapidly – in Germany, in Europe and above all in European cities. On the other hand the societies in general are getting more diverse. We need new political answers to new

societal given facts; and in the end it is the local level where the dealing with these new realities, including cultural diversity (cultural diversity means here the ethnic, linguistic, religious differences), has to be managed. Thus the Committee on Culture of the German Association of Cities decided that the cities need a new common basis, a new position paper, on which they can draft their own and individual conceptions for cultural diversity.

In its first part and under the headline "Diversity in the City – Basic Reflections" the position paper focusses generally on the issue of "Migration and Integration in the City". On the one hand it outlines general facts related to migration – e.g. in Germany we have more or less 14 million people (17 %) with a migration background. On the other hand the position paper reflects the relation between cultural diversity and integration policies in general. Thus the position paper gives basic guidelines and makes proposals how we could look at cultural diversity in our urban societies and deal with the opportunities and challenges related to the fact of migration and integration in the city. In its second part and under the headline "Intercultural Cultural Policy" the position paper focuses on the special role of cultural policy.

The main purpose of the position paper is to point out the impervious reality of cultural diversity, to sum up the discussions about migration and integration, to give background information and hence to deliver an outline that is indispensable for drafting local integration policies. The position paper addresses among others the following basic messages and statements:

- Migration, migrants and thus cultural diversity is a societal fact – an opportunity, a challenge, but not as often seen, a problem. The city of today is a "perpetuum mobile", migration always means immigration and emigration, means moving into and moving out of a city. (Migration is a never ending process and integration as well – and we will never have something like a finished integration process because the society is also moving on.)

- A local integration policy is indispensable for a globalized city. The European city has to cope with two complementary tasks – internationalisation towards outside to stand the international competition of cities and internationalisation towards inside by creating urban living conditions for an internationalised, cultural diverse neighbourhood.

- Since the cities (in Germany) have totally different economic starting conditions, migration histories and individual urban profiles it is indispensable to draft individual local integration policies. In the case of Germany more than 70% of the migrants are living in only 4 – out of 16 – states ("Länder"). The share of "foreigners" (e.g. people who are not naturalised) in German cities is shifting from 10% to 23% in cities with more than 500.000 inhabitants; from 3% to 23% in cities with 200.000 to 500.000 inhabitants and from 2% to 32% in cities with 100.000 to 200.000 inhabitants.

- We have to discuss the question of what committement is necessary – both from the migrants and from the host-society, but there are no national values to be defended. In the case of Germany the common basis could be the constitutionen.

- It is necessary to look carefully at the broad field of integration e.g. to distinguish between the different scopes of integration – the economic, social and cultural integration.

In a second part the position paper focuses on the special field of local cultural policy and tries to highlight some general politico-culturally important aspects and questions with regard to cultural diversity: do we really think about the impact of multiethnic society on our cultural infrastructure? We know that in a globalized urban society all cultures are minority cultures - but what does this finally mean? Is it enough to realise some intercultural project or to fund some so called migrant projects? Or: Do we need to reorganise our institutions – theatres, libraries, museums etc. – in order to include the different cultures and groups? If yes, what do we have to manage, to change? Pressed into technical notions, this means: what kind of user demand (currently discussed under the terms 'access' and 'participation') for our institutions will we have in the coming years? A more simplified and concrete version of this question would be: how about Hamlet in Turkish (language) at a German theatre? Maybe these are quite "German" questions, but even in the UK, the last election in May was dominated by issues concerning immigration and cultural diversity.

Annex 1.20

Nottingham City Council "Building Bridges: Making Connections project with Asylum Seekers and Refugees"

Source: Eurocities Culture Forum, Meeting in Riga, March 2006. Tina Ormsby - Nottingham City Council

CONTEXT

Building Bridges: Making Connections is a two year project to develop the Libraries and Information Service to meet needs of asylum seeker/refugee communities, increase the understanding of their position within the Libraries and Information Service and local community and to aid integration.

Building Bridges: Making Connections contributes to a priority for Nottingham City Council's of 'Developing Cohesive communities and Strong Sense of Citizenship'.

It is estimated that there are approximately 1,500 asylum seekers and refugees in the Nottingham area. In excess of 60 nationalities are represented and 30 languages spoken. A good support network is being developed to aid social inclusion of this community and the Libraries and Information Service is put on the network map as a result of contributions of this project. Partnership working has proved invaluable in delivery of the project. Our partners are: Nottingham City Council Education Department-Asylum Seeker Support Team, Nottingham City Council Museums and Galleries Service, Nottingham City Council Senior Project Officer Strategy Section Housing Direct, Refugee Action Refugee Forum, City Arts, BEGIN and Sure Start (Please see note below* giving background information on these organisations).

CONTENT: ACTIONS IMPLEMENTED

Some of our achievements to date and participants' feedback include:
- Successful training courses for staff with others planned for 2006. For staff, there has been increased knowledge, understanding and, for some, a change in attitude: "Bit of an eye opener and helpful to bring home the real issues." (Member of staff following training course).
- Library tours and service induction for newly arrived asylum seeker children in primary and secondary schools, and young people aged 16 – 19. "I found out about the different language books they provide. I will come again for my work and other countries books." (Secondary schoolchild after library visit)
- Art and literacy activities for a mixed group of native and refugee children
- Creation of promotional leaflets in several languages (also available electronically)
- An information folder for staff, which is also available electronically, and staff feedback sheets
- Purchase and free provision of relevant material including, for example, English study materials from abroad and highway code translations in a number of languages
- The setting up of English learning facilities and connected promotional work
- I.C.T. taster sessions with interpreter provision funded by the Adult Community Learning. "I really enjoyed this session and am now able to search for my favourite football team web sites and can't wait to see my friend in London all thanks to you." (Comment after IT skills taster session)

Other achievements to date include:
- Contributions to local, regional and national conferences and community events
- Established links between accommodation providers and Bookstart scheme for young children
- Cultural events including contributions to the Positive Images annual programme of events held in Libraries and celebration of Refugee week

MANAGEMENT

Nine partners are involved with the lead through Nottingham City Libraries and Information Services with a dedicated project worker and the project is supported by the Paul Hamlyn Foundation with a grant of £55,000.

SUSTAINABILITY

Evaluation is built into the project and successful outcomes are evidenced above. External funding for this two year project comes to an end in July 2006 and the City of Nottingham Libraries and Information Service is committed to seeking to secure funding to ensure that the project is able to be continued.

As part of Nottingham's Community Strategy drawn up by the Local Strategic Partnership which has public sector, private sector and voluntary sector membership including Nottingham City Council and our 'Local Area Agreement' with Central Government, there is a commitment over the three year period 2006-09 to increase attendances by refugees and asylum seekers at sessions/events involving learning English and Information Technology skills from 300 (2004/05 baseline) to 315 by 2008/09.

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* Refugee Action - An independent registered charity working to enable refugees to build new lives in the U.K. They offer practical emergency support for new arrivals and long term commitment to their settlement.
* Refugee Forum is a voluntary organisation set up to enable interested local organisations and individuals to work in partnership to help meet the needs of refugees and asylum seekers.
* City Arts is part of the voluntary sector with funding from the City Council and Arts Council. It aims to create opportunities within local communities for involvement in the arts.
* BEGIN (Basic Educational Guidance in Nottinghamshire) acts as a central placement agency for those seeking English language classes
* Sure Start is the government programme to deliver the best start in life for every child, bringing together early education, childcare, health and family support.

Annex 1.21

Nottingham City Council "Wordz Out film project"

Source: Eurocities Culture Forum, Meeting in Riga, March 2006. Tina Ormsby - Nottingham City Council

CONTEXT

In May 2004 Nottingham Castle Museum & Art Gallery held an exhibition, 'Pressure', of work by the leading black photographer and film maker, Horace Ove.

Taking Horace Ove's view of the black experience in Britain since the 1960's as an inspiration, the Museums Learning and Access Team worked with African Caribbean 16-21 year olds in Nottingham.

The young people were themselves inspired, not only by seeing the exhibition at the Castle, but also by watching Horace Ove's film 'Pressure' at Nottingham's Broadway Cinema. More than that, they had the opportunity to meet Horace Ove and to discuss his – and – their experiences of being young and African Caribbean.

In 2005, the Word Out project won a Roots and Wings Award organised by the Curiosity and Imagination Learning network. Roots & Wings is a UK awards scheme which aims to celebrate and share inspiring practice in engaging children and young people with heritage of all kinds.

CONTENT: ACTIONS IMPLEMENTED

The group of young people worked with – performance poets, rappers, MV's, DJ's and those with an interest in film making - come from a number of areas in the city of Nottingham. The group began filming around the city, working with story teller and poet, Panyo Banjoko and film maker, Jes Hill, to make a series of seven short films which showcase the diversity of Black Talent, experiences and achievements in Nottingham. It illustrates that the black community is not one homogenous group but an eclectic mix of Bajans, Jamaicans, Black British and mixed race.

The collection of films explores aspirations, racism, inspiration and the stereotypes that go with being young and black.

MANAGEMENT

This is a Nottingham City Council Museums and Galleries Service outreach project managed by the Museums Learning and Access Team who are based at Nottingham Castle Museum and Art Gallery.

SUSTAINABILITY

The project was funded by envision, an engage programme with financial support from the Carnegie United Kingdom Trust, Calouste Gulbenkian Foundation and Arts Council of England.

Wordz Out was screened for the first time during Black History Month 2004, to a packed auditorium at the Cornerhouse UGC cinema as part of Nottingham's annual NOW Contemporary Arts Festival. Following the screening, there was the opportunity for the audience to ask the young people about their experience of being involved in the project.

Some of the young participants have talked about the project at envision seminars and training days. Copies of the film have been distributed to libraries, youth organisations & community centres and have been used by youth and social workers in their work with young people.

Annex 2

Websites and portals

This annex includes the results of the research of experiences and case-studies.

A. AS THE TERMS OF REFERENCE DESCRIBE, THE FOLLOWING PORTALS AND WEBSITES HAD TO BE CONSULTED:

Montevideo Urban Observatory

http://www.unhabitat.org/HD/hdv6n1/case3.html

http://www.unhabitat.org/campaigns/governance/documents/Annex%202%20UGI%20Presenation%20SGM6.doc

UN Habitat BP database

http://www.unhabitat.org/pubs/femme/chap7.htm

http://www.unhabitat.org/campaigns/governance/newsletter.asp

City Development Index

http://www.unhabitat.org/Istanbul+5/116.pdf

Global Urban Observatory Databases

http://www.unhabitat.org/programmes/guo/guo_databases.asp

Citybase

http://www.unhabitat.org/programmes/guo/guo_citibase.asp

Global Urban Indicators

http://www.unhabitat.org/programmes/guo/guo_indicators.asp

Observatories

http://www.unesco.org/culture/development/observatories/html_eng/members.shtml

http://www.observatoire-culture.net/index.php?id=8&idp=84&lang=en

http://banlieues-europe.com/presentation.html

http://www.culturescope.ca/ev_fr.php?ID=6054_201&ID2=DO_TOPIC

ttp://canada.metropolis.net/generalinfo/index_e.html

B. THE FOLLOWING WEBSITES AND PORTALS HAVE ALSO BEEN CONSULTED:

- Eurocult 21. Cultural cooperation project launched by Eurocities Culture Forum. It contains valuable information on cultural policies and governance structures for culture in several European cities. The website also provides a collection of case -studies "Eurocult Stories", and a good number of these "stories" are related to the diversity of cultural expressions.

  http://www.eurocult21.org.

- URBACT. European programme for the exchange of experiences on urban regeneration. At least two networks have addresses the issues of cultural development and cultural diversity: URBACT-Culture and SUDC.

  http://www.urbact.org.

- EUKN. European Urban Knowledge Network. European initiative, fully comprehensive database with case-studies, studies and news.

After the consultation of the information contained in these websites and portals, the information is presented in these two following chapters:

1. Websites and portals on urban indicators

2. Websites and portals with case-studies related to local policies for cultural diversity

This annex does not aim to be exhaustive. An extended period of time to analyse the contents of the websites and portals listed, as well as to identify new sources of information would be required to meet a suitable threshold of exhaustivity.

1. Websites and portals on urban indicators

1.1. URBAN GOVERNANCE INDEX
http://www.unhabitat.org/campaigns/governance/documents/Annex%202%20UGI%20Presenation%20SGM6.doc

- Programme initiated by Un-Habitat.
- Results published in 2002.
- It aims to measure the quality of urban governance in cities
- The Urban Governance Index (UGI) is composed by 26 indicators, classified in 5 main areas: Effectiveness, Equity, Participation, Accountability, Security.
- Among the 26 indicators suggested, not even one takes into account cultural vitality, cultural development or cultural diversity
- Nevertheless, the following 8 could have a cultural component or could be somehow related to cultural development: (3) Published performance delivery standards, (4) Consumer satisfaction (survey/complaints), (5) Existence of a vision statement, (6) 6. Citizens' Charter: right of access to basic services, (8) Pro-poor pricing policies for basic services, (14) People's Councils, (15) Civic associations per 10,000 population, (19) Ombudsman's Office (Y/N).
- Continuity of the programme needs to be checked.
- Involvement of UNESCO needs to be checked.

1.1.1. EXCERPTS FROM UN-HABITAT'S DOCUMENT

http://www.unhabitat.org/campaigns/governance/documents/Annex%202%20UGI%20Presenation%20SGM6.doc, 2002.
"Product of very fruitful internal collaboration between staff from the Global Urban Observatory and the Global Campaign on Urban Governance and other staff from the Urban Development Branch".

Index has been developed with a two-fold purpose:

I. At the *global level*, the index will be used to

- Demonstrate the importance of good urban governance in achieving broad development objectives, such as the Millennium Development Goals and those in the Habitat Agenda.
  - Research at the national level has demonstrated that the good governance correlates with positive development outcomes (See for example, D. Kaufmann, A. Kraay and P. Zoido-Lobaton (August 1998), "Governance Matters." World Bank, Washington, DC. and the follow-up study, "Governance Matters II," (2002).). If successful, the index will similarly demonstrate that good urban governance is vital to improving the quality of life in cities.
- The index will also permit the regional and global comparison of cities based on the quality of their urban governance. The process of comparison is designed to catalyze specific action to improve the quality of local governance.

II. At the local level:

- The index is expected to catalyze local action to improve the quality of urban governance. Whereas the indicators at the global level will be more general to facilitate comparison, local indicators will be developed by cities and their partners to respond directly to their unique contexts and needs.
  - Therefore, will be supported by tools, training guides and an appendix of additional indicators to help cities develop their own monitoring systems. This work is to be done jointly with the Global Urban Observatory.

Global Field Test

- 30 potential cities identified from UN-HABITAT global programmes (Sustainable Cities, LA21, Safer Cities, Urban Management Programme, GUO, Secure Tenure Campaign, Inclusive Cities Network, National Campaigns and UN-HABITAT Regional Offices)
- 15 cities agreed to participate, despite very short notice
- 12 cities have submitted data, currently being analysed for conclusions.

List of Indicators Field Tested

Effectiveness

1. Percentage of total mandated local revenue actually collected by local government: Annual income collected by the local authority (through taxes, user charges, other own source income, loans, other income) as a percentage of expected income from these various sources.

2. Predictability of transfers in local government budget: Does the local authority know in advance (2-3 years) and regularly receive its transfer from higher government? (HAB)

3. Published performance delivery standards: Is there a formal publication of performance standards and benchmarks for key services delivered by the local authority? (Yes/No)

4. Consumer satisfaction (survey/complaints): Existence of a survey which indicates the percentage of consumers definite in their satisfaction with the local authority's services (Yes/No)

5. Existence of a vision statement:Does the local authority articulate a vision for the city's progress through its city development strategy, economic strategy or social strategy? (Yes/No)

Equity

6. Citizens' Charter: right of access to basic services: Is there a signed, published statement from the local authority which acknowledges citizens' right of access to basic services? (Yes/No)

7. Percentage of women councilors in local authorities: Percentage of women councilors at the local authority level.

8. Pro-poor pricing policies for basic services: Is there a pricing policy for water, which takes into account the needs of the poor households, translated into lower rates for them compared to other groups and prices applied to business/industrial consumption?

9. Street vending permitted in central retail areas: Are there any particular areas in the city where small scale (informal) street vending is not allowed (or submitted to particular restrictions)?

Participation

Representative democracy

10. Elected council: Are councilors locally elected? (Yes/No)

11. Elected mayor: Is there a locally elected mayor? (Yes/No)

12. Voter participation (by sex): The total percentage of male and female voters in elections relevant to the local authority level.

Participative Democracy

13. Referenda: Is there a formal process through referenda aimed at including the opinions of citizens in the municipal decision-making process? (Yes/No)

14. People's Councils: Existence of people's councils (Yes/No)

15. Civic associations per 10,000 population: The ratio of the number of civic associations to every 10,000 people within the local authority's jurisdiction

Accountability

Transparency

16. Formal publication (contracts and tenders; budgets and accounts): Is there a formal publication of: Contracts and tenders (Yes/No), Budgets and accounts? (Yes/No)

Responsiveness

17. Control by higher levels of government: Can higher levels of government:

   (a) Close the local government? (Yes/No)

   (b) Remove councillors from office (Yes/No)

Integrity

18. Codes of Conduct (Y/N): Is there a signed, published statement of the standards of conduct citizens are entitled to from their elected officials and local government staff? (TI)

19. Ombudsman's Office (Y/N): Is there a functioning and independent ombudsman's office established within the local authority to receive and respond to complaints? (TI)

Corruption: Disincentives & Protection

20. Hotline: Existence of a local hotline to receive complaints and information on corruption? (Yes/No)

21. Anti-corruption Commission: Existence of a local agency to investigate and report cases of corruption? (Yes/No)

22. Disclosure of Income/Assets (Y/N): Are locally elected officials required to publicly disclose their income and assets (and those of their immediate family) prior to taking up office? (TI)

23. Independent audit (Y/N): Is there a regular independent audit of municipal accounts the results of which are widely disseminated?

Security

Existence of Security Policies

24. Is there a crime prevention policy? (Yes/No)

25. Is there an official policy for protecting women from violence? (Yes/No)

26. Is there an official HIV/Aids policy? (Yes/No)

1.1.2. THE NEWSLETTER AND THE PAGE BELOW DO NOT PROVIDE RELEVANT INFORMATION FOR THE PURPOSES OF THIS STUDY:

http://www.unhabitat.org/campaigns/governance/newsletter.asp

http://www.unhabitat.org/pubs/femme/chap7.htm

1.2. GLOBAL URBAN INDICATORS

http://www.unhabitat.org/programmes/guo

- Programme initiated by Un-Habitat.

- Results published in 2001 (see 1.2.2) and 2004 (see 1.2.3).

- It aims to report the progress in the key areas of the Habitat Agenda at the city level (2001) and its relation to the Millenium Development Goals (2004).

- The report published in 2001 does not mention culture. Out of 23 indicators and 9 "qualitative data", none could be even remotely related to cultural development.

- The report published in 2004 shows progress. Among the 42 (new) Habitat Agenda indicators, only 2 can be somehow related to cultural development: Key indicator 10 (literacy rates) and Extensive indicator 13 (civic associations); futhermore, 2 other could be remotely have a cultural component: Key indicator 8 (city product) and Check-list 8: (citizens participation).

- Cultural diversity and cultural vitality are not mentioned at all.

- Continuity of the programme needs to be checked.

- Involvement of UNESCO needs to be checked.

1.2.1. EXCERPTS FROM THE WEBSITE ON GLOBAL URBAN INDICATORS

http://www.unhabitat.org/programmes/guo/guo_indicators.asp

"Urban indicators are regularly collected in a sample of cities worldwide in order to report on progress in the twenty key areas of the Habitat Agenda at the city level. Data collection is conducted through local and national urban observatories as well as through selected regional institutions. The global urban indicators database 2 contains policy-oriented indicators for more than 200 cities worldwide. Its results have been analyzed and incorporated in the State of the World's Cities Report 2001".

1.2.2. EXCERPTS FROM THE "GLOBAL URBAN INDICATORS. VERSION 2", AT

http://www.unhabitat.org/programmes/guo/guo_guide.asp. It is linked to Istanbul + 5.

"Based on the Habitat Agenda and on Resolutions 15/6 and 17/1 of the United Nations Commission on Human Settlements, UNCHS (Habitat) has developed an indicators system that contains a set of 30 key indicators and nine qualitative data. These are the minimum data required for reporting on shelter and urban development consistent with the twenty key areas of commitment in the Habitat Agenda universal reporting format.

Indicators are supposed to measure performances and trends in the 20 selected key areas, and to measure progress in the implementation of the Habitat Agenda. Indicators provide a comprehensive picture of cities, which, with other indicators which may be chosen by countries, will provide a quantitative, comparative base for the condition of cities, and show progress towards achieving urban objectives.

Two different types of data are included in the minimum set:

- Key indicators, comprising indicators which are both important for policy and relatively easy to collect. They are either numbers, percentages and ratios;

- Qualitative data or checklists, which give an assessment of areas which cannot easily be measured quantitatively. They are audit questions generally accompanied of checkboxes for yes or no answers.

The data collection process for this database has operated under various modes:

- Voluntary participation of Local Urban Observatories and other city-based institutions, upon invitation of UNCHS (Habitat)

- Consultants hired by UNCHS (Habitat), usually recommended by the local government

- Regional consulting organizations funded by UNCHS (Habitat) to locate cities, hire local consultants and assemble the data.

The local consultant or focal point had the responsibility for obtaining the data, making estimates of data that are not directly available (using UNCHS or their own methodology), documenting the results and providing other reports as necessary. Consultants were also required to correct their data when necessary, document their methods, explain divergences with other sources, etc.

Data compiled in the Global Urban Indicators Database have been corrected when necessary. However, some results need to be taken with caution. They may not represent official views of governments when collected by individual consultants. They may also conflict with other expert opinions available in the issues addressed.

Table 1: List of indicators corresponding to the 20 Habitat Agenda key areas of commitment.

Chapter 1: *Shelter*

1. Provide security of tenure
    - indicator 1: tenure type
    - indicator 2: evictions

2. Promote the right to adequate housing
    - qualitative data 1: housing rights
    - indicator 3: housing price-to-income ratio

3. Provide equal access to land
    - indicator 4: land price-to-income ratio

4. Promote equal access to credit
    - indicator 5: mortgage and non-mortgage

5. Promote access to basic services
    - indicator 6: access to water
    - indicator 7: household connections

Chapter 2: *Social development and eradication of poverty*

6. Provide equal opportunities for a safe and healthy life
    - indicator 8: under-five mortality
    - indicator 9: crime rates
    - qualitative data 2: urban violence

7. Promote social integration and support disadvantaged groups
    - indicator 10: poor households

8. Promote gender equality in human settlements development
    - indicator 11: female-male gaps

Chapter 3: *Environmental Management*

9. Promote geographically-balanced settlement structures
    - indicator 12: urban population growth

10. Manage supply and demand for water in an effective manner
    - indicator 13: water consumption
    - indicator 14: price of water

11. Reduce urban pollution
    - indicator 15: air pollution
    - indicator 16: wastewater treated
    - indicator 17: solid waste disposal

12. Prevent disasters and rebuild settlements
    - qualitative data 3: disaster prevention and mitigation instruments

13. Promote effective and environmentally sound transportation system
    - Indicator 18: travel time
    - Indicator 19: transport modes

14. Support mechanisms to prepare and implement local environmental plans and local Agenda 21 initiatives
  - qualitative data 4: local environmental plans

Chapter 4: *Economic Development*

15. Strengthen small and micro-enterprises, particularly those developed by women
  - indicator 20: informal employment

16. Encourage public-private sector partnership and stimulate productive employment opportunities
  - qualitative data 5: public-private partnerships
  - Indicator 21: city product
  - indicator 22: unemployment

Chapter 5: *Governance*

17. Promote decentralisation and strengthen local authorities
  - qualitative data 6: level of decentralization

18. Encourage and support participation and civic engagement
  - qualitative data 7: citizen involvement in major planning decisions

19. Ensure transparent, accountable and efficient governance of towns, cities and metropolitan areas
  - qualitative data 8: transparency and accountability
  - indicator 23: local government revenue and expenditures

Chapter 6: *International Cooperation*

20. Enhance international cooperation and partnerships
  - qualitative data 9: engagement in international cooperation

1.2.3. EXCERPTS FROM THE PDF PUBLICATION, "URBAN INDICATORS GUIDELINES. MONITORING THE HABITAT AGENDA AND THE MILLENNIUM DEVELOPMENT GOALS", UNITED NATIONS HUMAN SETTLEMENTS PROGRAMME, AUGUST 2004,

http://www.unhabitat.org/programmes/guo/documents/urban_indicators_guidelines.pdf.

(Chapter 1).

Why MDG and Habitat Agenda urban indicators ?

"The Millennium Development Goals (MDG) adopted by the UN member states in the year 2000 are broad goals for the entire world. They address essential dimensions of poverty and their effects on people's lives attacking pressing issues related to poverty reduction, health, gender equality, education and environmental sustainability. By accepting these goals, the international community has made a commitment to the world's poor, the most vulnerable, in precise terms, established in quantitative targets.

In order to assist Member States realize the eight goals of the Millennium Declaration, the United Nations System has set numerical targets for each goal. Further, it has selected appropriate indicators to monitor progress on the goals and attain corresponding targets. A list of 18 targets and more than 40 indicators corresponding to these goals ensure a common assessment and appreciation of the status of MDGs at global, national and local levels.

The United Nations System assigned UN-HABITAT the responsibility to assist Members States monitor and gradually attain the "Cities without Slum" Target, also known as "Target 11." One of the three targets of Goal 7 "Ensure Environmental Sustainability," Target 11 is: *"By 2020, to have achieved a significant improvement in the lives of at least 100 millions slum dwellers"*.

Target 11 is only a piece of the larger development framework. Improving the lives of slum dwellers will be achieved by considering the overall picture. Target 11 deals more specifically with the issue of slums and the improvement of the lives of slum dwellers. However, in order to face the challenge of slum dwellers, one needs to consider the other facets of the problem through the other goals and targets. The conditions of slum dwellers will not improve worldwide if no action is taken in order to eradicate poverty and hunger (goal 1), to reduce child mortality (goal 4), combat HIV-AIDS (goal 6) and develop a partnership for development Official development assistance (goal 8).

That is why UN-HABITAT has adopted a more holistic approach by integrating the Habitat Agenda (HA) indicators in the overall MDG framework (Annex B. List of MDG and HA indicators). The Habitat Agenda indicators have been developed on the basis of the Habitat Agenda and on Resolutions 15/6 and 17/1 of the United Nations Commission on Human Settlements. They comprise of 20 key indicators, 8 check-lists and 16 extensive indicators which measure performances and trends in selected key areas of the Habitat Agenda (the list of indicators is provided in Table 1, Section 7). Together, they should provide a quantitative, comparative base for the condition of cities, and show progress towards achieving the Habitat Agenda."

(Chapter 7)

List of Habitat Agenda Indicators

"The Habitat Agenda Indicators are composed of:

- 20 Key indicators which are both important for policy and relatively easy to collect. They are either numbers, percentages and ratios;

- 9 Check -lists which give an assessment of areas which cannot easily be measured quantitatively. They are audit questions generally accompanied of checkboxes for yes or no answers;

- 13 Extensive indicators which are intended to complement the results of the key indicators and qualitative data in order to make a more in -depth assessment of the issue.

The Habitat Agenda Indicators are the grouped into two clusters for ease of data collection:

- CLUSTER A: indicators to be obtained from Censuses and national households surveys 2, including Demographic and Health Surveys and Multiple Indicators Cluster Survey

- CLUSTER B: indicators to be obtained from other sources such as official record and published studies of Government institutions, housing boards and agencies, service parastatals, finance institutions, police, NGOs as well as using informed estimates made by small groups of experts on specific issues.

Table 1. List of Habitat Agenda Indicators

Chapter/ Habitat Agenda goals Indicators	Cluster
1. *Shelter*	
Promote the right to adequate housing	
• Key indicator 1: durable structures	A
• Key indicator 2: overcrowding	A
• check-list 1: right to adequate housing	B
• extensive indicator 1: housing price and rent-to-income	B
Provide security of tenure	
• Key indicator 3: secure tenure	B
• extensive indicator 2: authorized housing	B
• extensive indicator 3: evictions	B
Provide equal access to credit	
• check-list 2: housing finance B	
Provide equal access to land	
• extensive indicator 4: land price -to-income	B
Promote access to basic services	
• Key indicator 4: access to safe water	A
• Key indicator 5: access to improved sanitation	A
• Key indicator 6: connection to services	A
2. *Social development and eradication of poverty*	
Provide equal opportunities for a safe and healthy life	
• Key indicator 7: under-five mortality	A
• Key indicator 8: homicides	B
• check-list 3: urban violence	B
• extensive indicator 5: HIV prevalence	A-B
Promote social integration and support disadvantaged groups	
• Key indicator 9: poor households	A
Promote gender equality in human settlements development	
• Key indicator 10: literacy rates	A
• check-list 4: gender inclusion	B
• extensive indicator 6: school enrolment	A
• extensive indicator 7: women councilors	B

3. *Environmental Management*

Promote geographically- balanced settlement structures

• Key indicator 11: urban population growth	A
• Key indicator 12: planned settlements	B

Manage supply and demand for water in an effective manner

• Key indicator 13: price of water	B
• extensive indicator 8: water consumption	A

Reduce urban pollution

• Key indicator 14: wastewater treated	B
• Key indicator 15: solid waste disposal	B
• extensive indicator 9: regular solid waste collection	B

Prevent disasters and rebuild settlements

• check-list 5: disaster prevention and mitigation instruments	B
• extensive indicator 10: houses in hazardous locations	B

Promote effective and environmentally sound transportation systems

• Key indicator 16: travel time	B
• extensive indicators 11: transport modes	B

Support mechanisms to prepare and implement local

• environmental plans and local Agenda 21 initiatives	
• check-list 6: local environmental plans	B

4. *Economic Development*

Strengthen small and micro-enterprises, particularly those
developed by women

• Key indicator 17: informal employment	A-B

Encourage public-private sector partnership and stimulate productive
employment opportunities

• Key indicator 18: city product	B
• Key indicator 19: unemployment	A-B

5. *Governance*

Promote decentralisation and strengthen local authorities

• Key indicator 20: local government revenue	B
• Check-list 7: decentralization	B

Encourage and support participation and civic engagement

• Check-list 8: citizens participation	B
• extensive indicator 12: voters participation	B
• extensive indicator 13: civic associations	B

Ensure transparent, accountable and efficient governance of towns,
cities and metropolitan areas

• Check-list 9: transparency and accountability	B

1.2.4. EXCERPTS FROM THE "HUMAN SETTLEMENTS STATISTICAL DATABASE VERSION 4 (HSDB4-99)"

at http://www.unhabitat.org/programmes/guo/guo_hsdb4.asp. The programme does not recognise culture as one of the topics to be covered in the City Profiles. The data is from 1990. Not useful now.

"The Human Settlements Statistical Database is a web-based, easy-to-operate, database with comprehensive national statistics on human settlements. More specifically, data on the following categories and topics are available on the national level:

• EcoDemography: Population, Sex-age structure, Urbanization, Fertility/Life expectancy, Household, Migration.

• Economy: National accounts, Labour, Income distribution, Poverty, Household expenditure, Public expenditure.

- Land/Natural resources: Land use, Deforestation
- Housing: Housing stock, Occupancy, Tenure of households, Housing construction, Housing facilities, Building materials.
- Infrastructure/Services: Safe water, Sanitation services, Health, Education, Transport/Communication, Energy.

The database contains data from population and housing censuses including the most recent "1990 census round", collected through the Human Settlements Statistics Questionnaire 1992 (HSSQ).

In addition, data from various United Nations publications and databases are compiled and stored in HSDB4. They are on United Nations Member Countries, starting from the 1970's. The data sets are updated on a regular basis and released periodically.

The Human Settlements Statistical Database has been disseminated to Member Governments, international organizations, NGOs and research institutes, since 1990.

1.3. CITY DEVELOPMENT INDEX
http://www.unhabitat.org/Istanbul+5/116.pdf

- Programme initiated by Un-Habitat.
- The City Development Index (CDI) was developed as "a prototype for Habitat II to rank cities according to their level of development".
- The CDI has five components. Three are very similar to those of UNDP's Human Development Report: education + product + health. CDI includes two "urban variables": infrastructure and waste
- Culture and cultural diversity are not components of the CDI at all.

1.3.1. EXCERPTS FROM THE PDF PUBLICATION OF UN-HABITAT ON THE CITY DEVELOPMENT INDEX (CDI).

http://www.unhabitat.org/Istanbul+5/116.pdf, 2001.

"There are a number of concepts relating to cities and urban development that, although complex and multifaceted, are meaningful and desirable to measure. These include: development level, liveability, sustainability, relative disadvantage or poverty, congestion and inclusiveness. These multidimensional ideas cannot be encompassed by a single indicator but require a combination of different indicators - corresponding to different aspects of development or city performance – to form an index. The two most useful urban indices discovered to date have been the City Product per person, which is analogous to the GDP at the city level, to give the economic out-put of the city, and the City Development Index (CDI).

The City Development Index was developed as a prototype for Habitat II to rank cities according to their level of development. It is used in this report as a benchmark for comparative display of several of the key indicators from the UNCHS (Habitat) Global Urban Indicators Database. The CDI is, to date, the best single measure of the level of development in cities."

The technique used to construct the City Development Index is simi-lar to that used by UNDP for their Human Development Index. Separate sub-indices are constructed and combined to create a com-posite index. Thus, the CDI is based on five sub-indices – City Product, Infrastructure, Waste, Health and Education - the values of which range from 0 to 100.

The CDI has been cited as a good index of urban poverty and urban governance. Health, education and infrastructure components are particularly good variables for measuring poverty outcomes in cities. Similarly, infrastructure, waste and city product components are key variables for measuring the effectiveness of governance in cities. The CDI correlates strongly with the city product; other things being sim-ilar, a high-income city will have a higher CDI.

1.4. CITYBASE AND CITY PROFILES

http://www.unhabitat.org/programmes/guo/guo_cityprofiles.asp
http://www.unhabitat.org/programmes/guo/guo_citibase.asp

- Programmes initiated by Un-Habitat.
- Databases with urban statistics
- Culture and cultural diversity do not appear at all.

1.4.1. GLOBAL URBAN OBSERVATORY DATABASES. THIS LINK GRANTS ACCESS TO SEVERAL DATABASES (SEE BELOW).

http://www.unhabitat.org/programmes/guo/guo_databases.asp

1.4.2. EXCERPTS FROM THE "UN-HABITAT-CITIBASE"

at http://www.unhabitat.org/programmes/guo/guo_citibase.asp

"The UN-HABITAT-CitiBase is a web-based database with comprehensive city statistics on human settlements.

More specifically, data on the following categories and topics are available at city level:

- Background Data: area, meteorological data, geographical coordinates, currency.
- Population: total population, age groups and sex, marital status (married, single, divorced, widowed), economically-active population, crime, riots.
- Households: households by size, households in squatter settlements, income and expenditure (annual), poverty, average monthly household expenditure.
- Gender: gender representation.
- Land: land use, incorporated urban land, land ownership, land market.
- Housing: occupancy and floor area by housing type, type of housing units by household size, housing units by number of rooms, tenure, period of construction of housing units, newly-constructed and converted housing, facilities - (water supply, toilets, lighting, kitchens, cooking fuel), collective living quarters, homeless, type of buildings, squatter/slum settlements policy, investment in housing, housing affordability, construction costs and price indices.
- Infrastructure/Services: access to safe drinking water, water consumption, costs of water and delivery, sanitation systems, sewage disposal by treatment, cost of sewerage, transport, communication, health facilities, education, energy consumption, local government revenues, local government expenditures, local government expenditure by function, local government employees, local government enterprises, demographic indicators, causes of mortality.
- Environment: air quality indicators, air pollutants exceeding WHO guidelines, emissions of air pollutants, air pollution monitoring network, surface water quality, ground water quality, noise pollution, solid and hazardous wastes, waste processing/recycling by type, solid waste disposal, health warning system.

The database contains data from population and housing censuses including the most recent "1990 census round".

1.4.3. EXCERPTS FROM THE DATABASE "WORLD'S CITY PROFILES",

at http://www.unhabitat.org/programmes/guo/guo_cityprofiles.asp

"The purpose of the World's City Profiles is to provide a concise overview of the main issues facing the world's cities. The World's City Profiles offer a unique opportunity to draw attention to some of the major problems facing cities, the solutions adopted and some of the best practices. The city profiles are complementary to the Global Urban Indicators Database, published in the GUO CD-ROM 2001.

City profiles have been written by urban data and policy specialists in cities. The content of city profiles does not necessarily reflect the views and expert opinions of UNCHS (Habitat).

Each city profile addresses the following issues:

- BACKGROUND. Highlights the key characteristics of the city: location, geography, historical development, regional significance
- SHELTER. Provides an overview of the shelter situation with emphasis on security of tenure, right to adequate housing, access to land, access to credit, and access to basic services.
- SOCIAL DEVELOPMENT. Provides an overview of social development and eradication of poverty, with emphasis on health and safety, social integration, support to disadvantaged groups, gender equality.
- ENVIRONMENTAL MANAGEMENT. Provides an overview of environmental management issues, with emphasis on population, geographical balance, water supply and demand, urban pollution (air, wastes, water), disaster management, transports, local environmental planning.
- ECONOMIC DEVELOPMENT. Provides an overview of the economic situation with emphasis on small and micro-enterprises, informal sector, productivity, employment, public - private sector partnerships.
- GOVERNANCE. Provides an overview of the level of governance with emphasis on decentralization / strengthening of local authorities, participation and civic engagement, transparency, accountability and efficiency.
- INTERNATIONAL CO-OPERATION. Provides an overview of the level of international co-operation at the city level.

1.5. MONTEVIDEO URBAN OBSERVATORY
http://www.unhabitat.org/HD/hdv6n1/case3.html

- Initiated by the municipality of Montevideo
- An example of a city that decides to use a fully-comprehensive programme of urban indicators for municipal management purposes, as well as to monitor the dynamics of the city (see 1.5.1.). How cultural policies are monitored (municipal management) and which cultural indicators are monitored (cultural vitality) should be checked.

- Check continuity of the programme
- The "Observatorio Cultural" seems to be a programme of a local association, the "Ateneo de Montenvideo" (see 1.5.2.) aiming to monitor the cultural life of Uruguay.

http://www.unhabitat.org/HD/hdv6n1/case3.html, 2001.

In the 1990s, Montevideo Municipality in Uruguay made a commitment to revitalize the city and its rural surroundings. However, to plan and manage the city, it needed reliable and accurate data.This led to the setting up and expansion of the statistical and geographic information functions of a small technical team within the Central Town Planning Unit of the Municipality, which could be called the Montevideo "Urban Observatory".

The Montevideo Observatory focuses on two main areas: monitoring the city and municipal management.

These indicators reflect our main concerns, our way of seeing the city and our intention of intervening in its dynamics. They allow us to view the real city, and compare it with the planned city. They enable us to plan projects and measure their progress in real time. Hence indicators are also used as management tools.

1.5.2. EXCERPTS FROM THE ATENEO DE MONTEVIDEO'S PROGRAMME "OBSERVATORIO CULTURAL":

http://www.ateneodemontevideo.com/observatorio/observatorio.htm

"El Observatorio Cultural del Ateneo de Montevideo se crea para realizar una observación objetiva de los aspectos sustanciales de la cultura uruguaya, los elementos de identidad local y nacional, para preservar y defender los valores esenciales característicos y diferenciales de nuestro ser nacional.

Significa un mecanismo para realizar análisis de datos objetivos o apreciaciones de carácter subjetivo, las cuales procurarán no una opinión única, sino tan diversa como sea posible, como corresponde a una conciencia liberal ajena a todo dogmatismo.

El Observatorio Cultural es un lugar desde el cual se observe la realidad cultural de nuestro país, sus actores, su evolución, los impulsos y los frenos a su desarrollo, los intereses, las instituciones públicas y privadas (su peso, trayectoria, viabilidad, independencia).

Los objetos de análisis de este Observatorio son las instituciones culturales públicas y privadas, los medios de comunicación, el trabajo de profesionales y académicos, investigaciones culturales nacionales, el tratamiento político que los legisladores realizan de la cultura y la legislación existente.

2. Websites and portals with case-studies and other information related to local policies for cultural diversity

2.1.UN HABITAT BP DATABASE

http://www.bestpractices.org

- Initiated by UN-Habitat and launched at Habitat II "as a means of identifying what works in improving living conditions on a sustainable basis". Partnership with Dubai municipality.
- The programme fully recognises the value of culture for urban development. All cultural sectors, from heritage to the media, can be the object of a best-practice
- Cultural diversity is mentioned as a sub-category for submitting best-practices
- Analysis made in year 2000, with data from 1996, 1998 and 2000 editions ranked "Civic engagement and cultural vitality" as the sixth category with more submissions, after the leading environmental problems, which was followed by housing, urban governance, urban planning and social services.
- The "Civic engagement and cultural vitality" area provides 61 examples, but only a few are trully related to cultural activities and/or cultural diversity.
- A thorough analysis of best practices is needed in order to make the best use of this resource.

http://www.bestpractices.org/, 2006.

"Best Practices are initiatives which have made outstanding contributions to improving the quality of life in cities and

communities around the world. The original call for Best Practices was launched in 1995 during preparations for the Second United Nations Conference on Human Settlements (Habitat II) as a means of identifying what works in improving living conditions on a sustainable basis. For the 1996 Awards, over 700 Best Practices from 90 countries were submitted to Habitat. An independent international Technical Advisory Committee identified 105 submissions as Best Practices and six of these were selected by a jury to receive the 1996 Dubai International Award during Habitat II conference (June 1996). In 1998, the Dubai International Award attracted 470 submissions from over 80 countries. 124 submissions were selected as Best Practices and 10 initiatives were chosen to receive the Dubai International Award at a special award ceremony on World Habitat Day, 5 October 1998. In 2000 over 700 submissions from 100 countries were received with 112 being classified as Best Practices, 10 of who were selected as award winners. In 2002, 550+ submissions and updates from more than 90 countries were received with 126 being classified as best practices.

»In 2004, 650+ submissions and updates from more than 100 countries were received with 108 being classified as best practices. The Best Practices and Award winners were selected by the Technical Advisory Committee (TAC) and the Best Practices Jury respectively. In October 2004, Dubai Municipality presented the Fifth Dubai International Award to a new group of 10 Best Practices.

- Urban Agriculture Programme, Rosario, Argentina
- Tomorrow's Seeds, Human Development and Urban Poverty Reduction, Aurá, Brazil
- First Nations Community Planning project, Canada
- Brownfield Remediation of the Tangshan Southern Coal Mining Area, China
- A Green path to Sustainable Development of Marginal Drylands, Iran
- Sand dams for water for semi-arid lands, Kitui District, Kenya
- IT4Youth, Palestine
- The Alba-Ter Consortium: an inter-jurisdictional commitment to sustainable development of the River Ter Basin, Spain
- Business development to reduce poverty and unemployment, Togo
- Poverty reduction among women through vocational training and micro-credit, Uzbekistan

In addition to the above, the Jury recommended that the "Association for Forest Development and Conservation" of Lebanon and the "Flying Circus" of Mexico be given special commendations for the outstanding creativity, energy and continued commitment of the young people leading these initiatives.

The Jury further recommended that both UN-HABITAT and Dubai Municipality bring to the attention of relevant agencies and organizations the high degree of replicability and transferability of these initiatives.

Currently, 2100 Good and Best Practices from 137 countries are documented on the Best Practices database

The searchable database contains over 2150 proven solutions from more than 140 countries to the common social, economic and environmental problems of an urbanizing world. It demonstrates the practical ways in which public, private and civil society sectors are working together to improve governance, eradicate poverty, provide access to shelter, land and basic services, protect the environment and support economic development."

The database is a powerful tool for:

- Analyzing current trends and emerging issues;
- Networking with the people and organisations involved in implementation;
- Capacity-building including new knowledge management tools and methods.
- Technical Cooperation through the matching of supply with demand for proven expertise and experience.
- Policy development based on what works"

More information on how best practices can help your community": http://www.blpnet.org

The Best Practices database is a joint product of UN-HABITAT and the Together Foundation and has been made possible with the support of Dubai Municipality, the Best Practices Partners and the Government of UK.

2.2. METROPOLIS - CANADA

http://www.metropolis.net
http://canada.metropolis.net/generalinfo/index_e.html

- A network of researchers and policy-makers on policies related to immigration.
- "An international forum for comparative research and public policy development about population migration, cultural diversity

and the challenges of immigrant integration in cities in Canada and around the world."

- The goal is "to improve policies for managing migration and cultural diversity in major cities".
- It contains a virtual library which "includes research projects, research reports, public policy discussion papers and more. As well, you can search for researchers and policy makers with expertise in a specific area of interest".
- Specific research on indicators for cultural diversity has not been identified, although cultural diversity appears in many documents of the website.
- A thorough analysis of the website is needed in order to make the best use of this resource.

2.2.1. EXCERPTS FROM HTTP://CANADA.METROPOLIS.NET/GENERALINFO/INDEX_E.HTML

Metropolis Canada

In Canada, the Metropolis Project is built upon partnerships between all levels of government, academic researchers and community organizations in five Centres of Excellence.

(...)

The Metropolis Project Team recently launched the Cities Initiative. The objective of the Cities Initiative is to increase the participation of municipalities in Metropolis and to foster the Project's expertise within a municipal setting. While the context of Metropolis research has always been largely urban, the Cities Initiatives aimsfor a more effetive municipal engagement in Metropolis and to enhance the relevance of the research for municipal governments. Specific measures include developing this Cities Corner Metropolis Web site, identifying urban policy-research questions and organizing events that engage municipalities

(...)

Metropolis International

The international arm of the Project involves partnerships with policy makers and researchers from over 20 countries, including the United States, most of Western Europe, Israel and Argentina and from the Asia-Pacific region. The International Metropolis Project is a set of co-ordinated activities carried out by a membership of research and policy organizations who share a vision of strengthened immigration policy by means of applied academic research

(...)

The Project is perhaps best-known for its International Conferences, which are the largest annual gathering of experts in the fields of migration and diversity. Each Conference attracts upwards of 750 delegates for high-level plenary sessions, a comprehensive study tour program, and more than 60 concurrent workshops. The Conferences are an opportunity for delegates – both expert and novice – to discuss critical issues, identify research and policy gaps, compare international experiences, and build the Metropolis network. Conferences have been held in Milan, Copenhagen, Zichron Yaacov, Washington, Vancouver, Rotterdam, Oslo, Vienna, and Geneva, with future conferences planned for Toronto, Lisbon and Melbourne.

2.3. EUROCULT 21

http://www.eurocult21.org

- Cultural cooperation project launched by Eurocities Culture Forum
- Supported during the period 2001-2005 for the European Commission, DG-Research, Action "The city of tomorrow".
- It contains valuable information on cultural policies and governance structures for culture in several European cities in the "Integrated Report" and the "Eurocult21 Compendium".
- The website also provides a collection of case –studies, "Eurocult Stories". A good number of these "stories" are related to the diversity of cultural expressions.

2.3.1. EXCERPTS FROM EUROCULT 21 WEBSITE: HTTP://WWW.EUROCULT21.ORG

The project EUROCULT21 aims to:

- Promote discussion, identify challenges, exchange best practices and diffuse knowledge concerning the current role of culture in urban governance, from city objectives (policy making and programmes) to the methodologies (strategic planning or public-private partnerships).
- Identify new research and funding needs on urban cultural policy in the years to come.
- Formulate innovative cultural strategies in collaboration with other European cities and University centres.
- Prepare a clear set of recommendations on cultural policy to the European institutions and Members States.

The Eurocult21 project has ended. The Final Event was organised in Barcelona on the 17th - 18th of March 2005. The event brought together all the project partners with several European experts and representatives from the European institutions and major European associations. The results of the project were presented and debated.

The three project publications Integrated Report (including Policy and Research Recommendations), Eurocult21 Compendium and Eurocult21 Stories as well as all other Eurocult21 documents are now downloadable at the website. The website continues existing and disseminating the results of the project.

2.4. URBACT
http://www.urbact.org
- Initiated by the European Commission and some European governments
- European programme for the exchange of experiences on urban regeneration.
- At least two networks have addresses the issues of cultural development and cultural diversity: URBACT-Culture and SUDC.
- More information could be obtained from other URBACT networks.
- A thorough analysis of case-studies is needed in order to make the best use of this resource.

2.4.1. EXCERPTS FROM URBACT-CULTURE NETWORK:

http://www.urbact.org/culturalactivities

The project proposes to take into consideration cultural activities not as simple territorial promotion tools but really as major aspects of urban regeneration strategies implemented with success by European cities. It will focus on how these cultural activities can play a part in each of the sub themes refered to previously:
- Culture and social integration
- Culture and physical renewal
- Culture and economic redevelopment
- Culture and creativity in city regeneration integrated approach

2.4.2. EXCERPTS FROM SUDC NETWORK:

http://www.urbact.org/sudc

The right of security for all and cultural diversity: what challenges for urban policies ?». This project seeks to study the stigmatisation of certain categories of populations in urban areas with regard to urban insecurity. The study will focus on identifying the responses provided in terms of the adaptation of local policies in order to accommodate cultural diversity in urban areas.

Project objectives are twofold:
- take stock of practices which take into account cultural diversity during the conceptualisation/formulation of policies aimed at combating urban insecurities;
- formulate recommendations which require an adaptation of local policies in order to reduce all kinds of stigmatisation and by so doing, guarantee the right of security for all.

2.5. EUKN – EUROPEAN URBAN KNOWLEDGE NETWORK
http://www.eukn.org
- Initiated by 15 European states. The European network Eurocities, the European programme URBACT and the European Commission support the project.
- Fully comprehensive database with case-studies, studies and news.
- It does not include culture as one of main six themes for which information is structured. Culture-related sub-themes are "Creative industries", "Tourism, recreation and culture", "Quality of life, "Youth", "Ethnic minorities", "Libraries", "Public space", "Cultural heritage", "City centre development", "Brownfield development" and other.
- A search with "culture" as keyword offers 96 matches. A search with "cultural diversity" as keyword offers 9 matches
- A newsletter offers periodical information.

http://www.eukn.org

The EUKN is a European initiative in which 15 EU Member States and two city networks participate. Its primary aim is to share knowledge and experience on tackling urban issues. The EUKN connects European cities, urban researchers and knowledge institutes. The EUKN makes its knowledge and expertise available to end users in order to facilitate the exchange of valid, standardised and demand-driven knowledge. Its aim is to support policy makers in developing effective urban policy.

An efficient knowledge infrastructure promotes the vitality of Europe's towns and cities. Above all there is a need to share innovative knowledge and experience with a practical application. Through the EUKN existing local, regional, national and European networks on urban policy are linked. The EUKN supports Member States in developing new national knowledge networks.

The EUKN offers knowledge on six themes:

- social inclusion & integration;
- housing;
- transport & infrastructure;
- urban environment;
- economy, knowledge & employment;
- security & crime prevention.

The EUKN offers four types of documents, called content types:

- descriptions of best or proven practices at local, regional and/or national level;
- summaries of practical urban research at local, regional and/or national level, including comparative analyses and enriched statistical data such as the Urban Audit;
- descriptions of successful urban policies at a local, regional, national or European level;
- descriptions of relevant networks.

The EUKN aims to be an interactive portal that offers demand-driven knowledge. In order to do so, feedback from end users is essential. With this in mind, we kindly invite you to share with us your comments, questions and suggestions.

The day-to-day management of the EUKN pilot project and the maintenance of the EUKN website is the responsibility of the EUKN Secretariat. The Secretariat offers support to the Member States when needed. The Dutch Ministry of the Interior and Kingdom Relations carries political responsibility for the EUKN secretariat. If you have any questions, please feel free to contact our staff. They will be happy to give you a quick and comprehensive answer.

3. Websites and portals not yet consulted in detail

Observatories

http://www.unesco.org/culture/development/observatories/html_eng/members.shtml

http://www.observatoire-culture.net/index.php?id=8&idp=84&lang=en

http://banlieues-europe.com/presentation.html

http://www.culturescope.ca/ev_fr.php?ID=6054_201&ID2=DO_TOPIC

Annex 3

Agenda 21 for culture

An undertaking by cities and local governments for cultural development

We, cities and local governments of the world, committed to human rights, cultural diversity, sustainability, participatory democracy and the creation of the conditions for peace, assembled in Barcelona on 7 and 8 May 2004, at the IV Porto Alegre Forum of Local Authorities for Social Inclusion, in the framework of the Universal Forum of Cultures – Barcelona 2004, agree on this Agenda 21 for Culture as a guiding document for our public cultural policies and as a contribution to the cultural development of humanity.

1. Principles

1. Cultural diversity is the main heritage of humanity. It is the product of thousands of years of history, the fruit of the collective contribution of all peoples through their languages, imaginations, technologies, practices and creations. Culture takes on different forms, responding to dynamic models of relationship between societies and territories. Cultural diversity is "a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence" (UNESCO Universal Declaration on Cultural Diversity, article 3), and is one of the essential elements in the transformation of urban and social reality.

2. Clear political analogies exist between cultural and ecological questions, as both culture and the environment are common assets of all humanity. The current economic development models, which prey excessively on natural resources and common goods of humanity, are the cause of increasing concern for the environment. Rio de Janeiro 1992, Aalborg 1994, and Johannesburg 2002, have been the milestones in a process of answering one of the most important challenges facing humanity: environmental sustainability. The current situation also provides sufficient evidence that cultural diversity in the world is in danger due to a globalisation that standardises and excludes. UNESCO says: "A source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature" (UNESCO Universal Declaration on Cultural Diversity, article 1).

3. Local governments recognise that cultural rights are an integral part of human rights, taking as their reference the Universal Declaration of Human Rights (1948), the International Covenant on Economic, Social and Cultural Rights (1966) and the UNESCO Universal Declaration on Cultural Diversity (2001). They recognise that the cultural freedom of individuals and communities is an essential condition for democracy. No one may invoke cultural diversity to infringe upon the human rights guaranteed by international law, nor to limit their scope.

4. Local governments are worldwide agents of prime importance as defenders and promoters of the advance of human rights. They also represent the citizens of the world and speak out in favour of international democratic systems and institutions. Local governments work together in networks, exchanging practices and experiences and coordinating their actions.

5. Cultural development relies on a host of social agents. 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.

6. The indispensable need to create the conditions for peace must go hand in hand with cultural development strategies. War, terrorism, oppression and discrimination are expressions of intolerance which must be condemned and eradicated.

7. Cities and local spaces are a privileged setting for cultural invention which is in constant evolution, and provide the environment for creative diversity, where encounters amongst everything that is different and distinct (origins, visions, ages, genders, ethnic groups and social classes) are what makes full human development possible. Dialogue between identity and diversity, individual and group, is a vital tool for guaranteeing both a planetary cultural citizenship as well as the survival of linguistic diversity and the development of cultures.

8. Coexistence in cities is a joint responsibility of citizens, civil society and local governments. Laws are fundamental, but cannot be the only way of regulating coexistence in cities. As the Universal Declaration of Human Rights (article 29) states: "Everyone has duties to the community in which alone the free and full development of his …(/her)… personality is possible".

9. Cultural heritage, tangible and intangible, testifies to human creativity and forms the bedrock underlying the identity of peoples. Cultural life contains both the wealth of being able to appreciate and treasure traditions of all peoples and an opportunity to enable the creation and innovation of endogenous cultural forms. These qualities preclude any imposition of rigid cultural models.

10. The affirmation of cultures, and the policies which support their recognition and viability, are an essential factor in the sustainable development of cities and territories and its human, economic, political and social dimension. The central nature of public cultural policies is a demand of societies in the contemporary world. The quality of local development depends on the interweaving of cultural and other public policies – social, economic, educational, environmental and urban planning.

11. 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.

12. Proper economic assessment of the creation and distribution of cultural goods – amateur or professional, craft or industrial, individual or collective – becomes, in the contemporary world, a decisive factor in emancipation, a guarantee of diversity and, therefore, an attainment of the democratic right of peoples to affirm their identities in the relations between cultures. Cultural goods and services, as stated in the UNESCO Universal Declaration on Cultural Diversity (article 8), "as vectors of identity, values and meaning, must not be treated as mere commodities or consumer goods". It is necessary to emphasise the importance of culture as a factor in the creation of wealth and economic development.

13. Access to the cultural and symbolic universe at all stages of life, from childhood to old age, is a fundamental element in the shaping of sensitivity, expressiveness and coexistence and the construction of citizenship. The cultural identity of each individual is dynamic.

14. The appropriation of information and its transformation into knowledge by the citizens is a cultural act. Therefore access without discrimination to expressive, technological and communication resources and the constitution of horizontal networks strengthens and nourishes the collective heritage of a knowledge-based society.

15. Work is one of the principal spheres of human creativity. Its cultural dimension must be recognised and developed. The organisation of work and the involvement of businesses in the city or territory must respect this dimension as one of the basic elements in human dignity and sustainable development.

16. Public spaces are collective goods that belong to all citizens. No individual or group can be deprived of free use of them, providing they respect the rules adopted by each city.

2. Undertakings

17. To establish policies that foster cultural diversity in order to guarantee a broad supply and to promote the presence of all cultures especially minority or unprotected cultures, in the media and to support co-productions and exchanges avoiding hegemonic positions.

18. To support and promote, through different means and instruments, the maintenance and expansion of cultural goods and services, ensuring universal access to them, increasing the creative capacity of all citizens, the wealth represented by linguistic diversity, promoting artistic quality, searching new forms of expression and the experimentation with new art languages, as well as the reformulation and the interaction between traditions, and the implementation of mechanisms of cultural management which detect new cultural movements and new artistic talent and encourage them to reach fulfilment. Local governments state their commitment to creating and increasing cultural audiences and encouraging cultural participation as a vital element of citizenship.

19. To implement the appropriate instruments to guarantee the democratic participation of citizens in the formulation, exercise and evaluation of public cultural policies.

20. To guarantee the public funding of culture by means of the necessary instruments. Notable among these are the direct funding of public programmes and services, support for private enterprise activities through subsidies, and newer models such as micro-credits, risk-capital funds, etc. It is also possible to consider establishing legal systems to facilitate tax incentives for companies investing in culture, providing these respect the public interest.

21. To open up spaces for dialogue between different spiritual and religious choices living side by side in the local area, and between these groups and the public authorities to ensure the right to free speech and harmonious coexistence.

22. To promote expression as a basic dimension of human dignity and social inclusion without prejudice by gender, age, ethnic origin, disability, poverty or any other kind of discrimination which hinders the full exercise of freedoms. The struggle against exclusion is a struggle for the dignity of all people.

23. To promote the continuity and the development of indigenous local cultures, which are bearers of a historic and interactive relation with the territory.

24. To guarantee the cultural expression and participation of people with cultures from immigration or originally rooted in other areas. At the same time, local governments undertake to provide the means for immigrants to have access to and participate in the culture of the host community. That reciprocal commitment is the foundation of coexistence and intercultural processes, which in fact, without that name, have contributed to creating the identity of each city.

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.

26. To consider cultural parameters in all urban and regional planning, establishing the laws, rules and regulations required to ensure protection of local cultural heritage and the legacy of previous generations.

27. To promote the existence of the public spaces of the city and foster their use as cultural places for interaction and coexistence. To foster concern for the aesthetics of public spaces and collective amenities.

28. To implement measures to decentralise cultural policies and resources, legitimating the creative originality of the so-called peripheries, favouring the vulnerable sectors of society and defending the principle of the right of all citizens to culture and knowledge without discrimination. That determination does not mean avoiding central responsibilities and, in particular, responsibility for funding any decentralisation project.

29. To particularly promote coordination between the cultural policies of local governments that share a territory, creating a dialogue that values the identity of each authority, their contribution to the whole and the efficiency of the services for citizens.

30. To boost the strategic role of the cultural industries and the local media for their contribution to local identity, creative continuity and job creation.

31. To promote the socialisation of and access to the digital dimension of projects and the local or global cultural heritage. The information and communication technologies should be used as tools for bringing cultural knowledge within the reach of all citizens.

32. To implement policies whose aim is the promote access to local public media and to develop these media in accordance with the interests of the community, following the principles of plurality, transparency and responsibility.

33. To generate the mechanisms, instruments and resources for guaranteeing freedom of speech.

34. To respect and guarantee the moral rights of authors and artists and ensure their fair remuneration.

35. To invite creators and artists to commit themselves to the city and the territory by identifying the problems and conflicts of our society, improving coexistence and quality of life, increasing the creative and critical capacity of all citizens and, especially, cooperating to contribute to the resolution of the challenges faced by the cities.

36. To establish policies and investments to encourage reading and the diffusion of books, as well as full access for all citizens to global and local literary production.

37. To foster the public and collective character of culture, promoting the contact of all sectors of the city with all forms of expression that favour conviviality: live shows, films, festivals, etc.

38. To generate coordination between cultural and education policies, encouraging the promotion of creativity and sensitivity and the relations between cultural expressions of the territory and the education system.

39. To guarantee that people with disabilities can enjoy cultural goods and services, facilitating their access to cultural services and activities.

40. To promote relations between the cultural facilities and other entities working with knowledge, such as universities, research centres and research companies.

41. To promote programmes aimed at popularising scientific and technical culture among all citizens, especially taking into account that the ethical, social, economic and political issues raised by possible applications of new scientific knowledge are of public interest.

42. To establish legal instruments and implement actions to protect the cultural heritage by means of inventories, registers, catalogues and to promote and popularise heritage appreciation through activities such as exhibitions, museums or itineraries.

43. To protect, valorise and popularise the local documentary heritage generated in the public local/regional sphere, on their own initiative or in association with public and private entities, providing incentives for the creation of municipal and regional systems for that purpose.

44. To encourage the free exploration of cultural heritage by all citizens in all parts of the world. To promote, in relation with the professionals in the sector, forms of tourism that respect the cultures and customs of the localities and territories visited.

45. To develop and implement policies that deepen multilateral processes based on the principle of reciprocity. International cultural cooperation is an indispensable tool for the constitution of a supportive human community which promotes the free circulation of artists and cultural operators, especially across the north-south frontier, as an essential contribution to dialogue between peoples to overcome the imbalances brought about by colonialism and for interregional integration.

3. Recommendations

TO LOCAL GOVERNMENTS

46. All local governments are invited to submit this document for the approval of their legislative bodies and to carry out a wider debate with local society.

47. Ensure the central place of culture in local policies and promote the drafting of an Agenda 21 for culture in each city or territory, in close coordination with processes of public participation and strategic planning.

48. Make proposals for agreeing the mechanisms for cultural management with other institutional levels, always respecting the principle of subsidiarity.

49. Fulfil, before 2006, a proposal for a system of cultural indicators that support the deployment of this Agenda 21 for culture, including methods to facilitate monitoring and comparability.

TO STATE AND NATIONAL GOVERNMENTS

50. Establish instruments for public intervention in the cultural field, bearing in mind the increase in citizens' cultural needs, current deficiencies of cultural programmes and resources and the importance of devolving budgetary allocations. Moreover, it is necessary to work to allocate a minimum of 1% of the national budget for culture.

51. Establish mechanisms for consultation and agreement with local governments, directly or through their networks and federations, to make new legislation, rules and systems for funding in the cultural field.

52. Avoid trade agreements that constrain the free development of culture and the exchange of cultural goods and services on equal terms.

53. Approve legal provisions to avoid the concentration of cultural and communication industries and to promote cooperation, particularly in the field of production, with local and regional representatives and agents.

54. Guarantee appropriate mention of the origin of cultural goods exhibited in our territories and adopt measures to prevent illegal trafficking of goods belonging to the historic heritage of other peoples.

55. Implement at state or national level international agreements on cultural diversity, especially the UNESCO Universal Declaration on Cultural Diversity, approved at the 31st General Conference, in November 2001, and the Plan of Action on Cultural Policies for Development agreed at the Intergovernmental Conference in Stockholm (1998).

TO INTERNATIONAL ORGANISATIONS

ORGANISATIONS OF CITIES

56. To United Cities and Local Governments: adopt this Agenda 21 for Culture as a reference document for their cultural programmes and also assume their role as coordinators of the process after their adoption.

57. To continental networks of cities and local governments (especially the ones that promoted this Agenda 21 such as Interlocal, Eurocities, Sigma or Mercociudades): consider this document within their technical action and policy programmes.

UNITED NATIONS PROGRAMMES AND AGENCIES

58. To UNESCO: recognise this Agenda 21 for Culture as a reference document in its work preparing the international legal instrument or Convention on Cultural Diversity planned for 2005.

59. To UNESCO: recognise cities as the territories where the principles of cultural diversity are applied, especially those aspects related to coexistence, democracy and participation; and to establish the means for local governments to participate in its programmes.

60. To the United Nations Development Programme (UNDP): deepen its analysis of culture and development and incorporate cultural indicators into the calculation of the human development index (HDI).

61. To the Department of Economic and Social Affairs – Sustainable Development Section, which is responsible for the monitoring of Agenda 21: develop the cultural dimension of sustainability following the principles and commitments of this Agenda 21 for Culture.

62. To United Nations – HABITAT: consider this document as a basis for the establishing the importance of the cultural dimension of urban policies.

63. To the United Nations Committee on Economic, Social and Cultural Rights: include the urban dimension in its analysis of the relations between cultural rights and other human rights.

INTERGOVERNMENTAL AND SUPRANATIONAL ORGANISATIONS

64. To the World Trade Organisation: exclude cultural goods and services from their negotiation rounds. The bases for exchanges of cultural goods and services must be established in a new international legal instrument such as the Convention on Cultural Diversity planned for 2005.

65. To the continental organisations (European Union, Mercosur, African Union, Association of Southeast Asian Nations): incorporate culture as a pillar of their construction. Respecting the national competences and subsidiarity, there is a need for a continental cultural policy based on the principles of the legitimacy of public intervention in culture, diversity, participation, democracy and networking.

66. To the multilateral bodies established on principles of cultural affinity (for example, the Council of Europe, the League of Arab States, the Organisation of Iberoamerican States, the International Francophone Organisation, the Commonwealth, the Community of Portuguese Language Countries, the Latin Union): promote dialogue and joint projects which lead to a greater understanding between civilisations and the generation of mutual knowledge and trust, the basis of peace.

67. To the International Network for Cultural Policies (states and ministers of culture) and the International Network for Cultural Diversity (artists' associations): consider the cities as fundamental territories of cultural diversity, to establish the mechanisms for the participation of local governments in their work and to include the principles set out in this Agenda 21 for culture in their plans of action.

Barcelona, 8 May 2004

This document is available in these languages: English, French, Spanish, Portuguese, Catalan, Italian, Galician and German.

A growing number of cities and local governments across the world have endorsed the Agenda 21 for culture in their local councils. United Cities and Local Governments – UCLG adopted the Agenda 21 for Culture as a reference document for its programmes on culture and has assumed a coordination role in the follow-up process. UCLG's Committee on culture is the meeting point for cities and local governments that are placing culture at the heart of their development processes.

See http://www.agenda21culture.net and http://www.cities-localgovernments.org

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