LOCAL CULTURAL PLANNING

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INTRODUCTION: RURAL CULTURE

FRAMEWORK:

- GLOBALISATION, DESCENTRALISATION AND CULTURAL DIVERSITY
- SOCIETIES AND TERRITORIES: SOCIAL AND HUMAN CAPITAL.
- NATURE (LANDSCAPE, ENVIRONMENTAL HERITGE) AND RURAL LIFE (WORKS, VALUES)
- EMPLOYMENT, QUALITY OF LIFE AND SOCIAL COHESION
- IDENTITY, TRADITIONS AND HERITAGE.
- LOSS OF POPULATION
- RIGHTS, EQUALITY AND CULTURAL DIVIDE.

PROJECTS FROM LEADER+ EXPERIENCE

Interaction between development projects and culture

1. To promote I**DENTITY** (minority languages)
2. **HERITAGE** Valorisation (arquitecture, itineraries)
3. Cultural **INFRASTRUCTURES** (Eco-museum)
4. Cultural **ANIMATION** and DISSEMINATION (Facilitators, cinema, festivals)

SOME REASONS FOR A STRATEGY ON CULTURE

- Emergent demand. In Spain the cultural sectors show rates of growth of productivity superior to the average of the rest of the sectors.

- Opportunity to resolve problems of productive specialization (industrial cities or rural areas).

- The cultural production (in generic terms) is not a predator of environment and is (in generic terms) intensive in work

- The cultural workers show superior levels of satisfaction to the average in other sectors, in spite of objective worse labor conditions (Towse, R, 2001)

- The cultural sector has been an excellent element in the processes of integration of the immigrants (gastronomy, crafts, music).
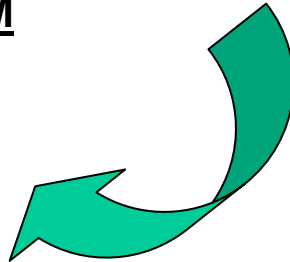
CULTURE AS A FACTOR FOR RURAL DEVELOPMENT

- **TERRITORIAL COHESION**
- **ECONOMIC DIMENSION**
- **QUALITY OF LIFE**

LOCAL CULTURAL SYSTEM

•**INFRASTRUCTURES**

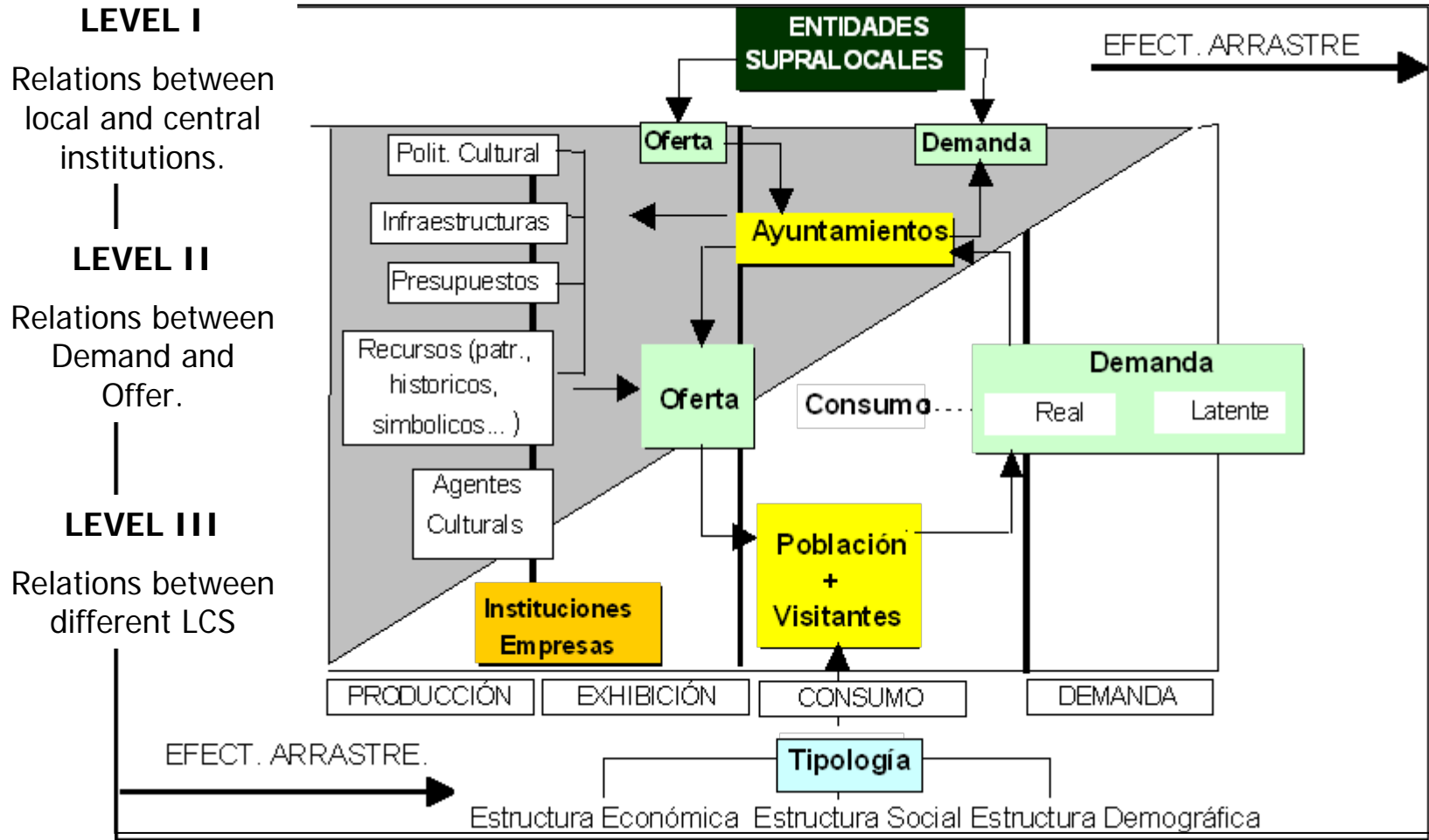•**DEMAND CONDITIONS**

•**CULTURAL POLICIES**

•**SECTORIAL APPROACH**

•**LOCAL DIAGNOSIS**

•**GLOBAL REPORT**

•**PROPOSALS**

INSTITUTIONS AND AGENTS

- DIFFERENT LEVELS OF PUBLIC ADMINISTRATION
- CULTURAL AGENTS
- TECHNICIANS
- POLITICS
- UNIVERSITY AND EXPERTS
- ASSOCIATIONS AND CITIZENSHIP
- VOLUNTEERS

LOCAL CULTURAL SYSTEM (LCS)

LEVEL I

Relations between local and central institutions.

LEVEL II

Relations between Demand and Offer.

LEVEL III

Relations between different LCS

A21 FOR CULTURE

On 8 May 2004, more than 1,000 delegates from 300 cities and local governments from all over the world, meeting at the "IV Forum of Local Authorities for Social Inclusion, in the framework of the Universal Forum of Cultures – Barcelona 2004", approved the "Agenda 21 for Culture". The document represents a global commitment from local authorities to human rights, cultural diversity, sustainability, participatory democracy and the creation of conditions for peace through better cultural understanding. The Agenda 21 for Culture document identifies an urgent need to enlarge the notion of development within urban governance by including a cultural dimension.

Cultural development is a vital element contributing to quality of life, welfare and the sustainability of cities. As the Agenda 21 for Culture points out, cultural development should be transversal and participative, connecting citizenship, identity, creativity, intercultural dialogue and conviviality. Local cultural development reinforces democratic involvement, creates social capital and balances current trends of globalisation, giving renewed weight to the importance of local contexts. The Agenda 21 for Culture, driven by local authorities, has the potential to place cultural development at the heart of urban governance. A growing number of cities and local governments across the world have endorsed the Agenda 21 for Culture in their local councils, a process which has inspired interest from international organisations, national governments and civil society.

CAMPAIGN THEMES

1. To foster cultural diversity and to promote community cohesion.
2. To support and promote access to cultural goods and services.
3. To involve citizens in the development, implementation and evaluation of public cultural policies.
4. To seek public funding for culture.
5. To undertake cultural impact assessments of major projects.
6. To consider culture in all urban and regional planning, and ensure protection of local cultural heritage.
7. To promote the existence of open public spaces.
8. To decentralise cultural policies and resources to promote the right of all citizens to culture and knowledge without discrimination.
9. To promote co-ordination between local governments in the same territory.
10. To boost the strategic role of cultural industries and the local media in recognition of their contribution to local identity, creative continuity & job creation.
11. To promote access to local or global cultural heritage through information and communication technologies.
12. To encourage reading and the availability of books.
13. To promote the public and collective character of culture through live shows, films, festivals, etc.
14. To promote co-ordination between cultural and education policies.
15. To facilitate access to cultural goods and services by people with disabilities.
16. To promote exchanges between cultural facilities and universities, research centres, etc.
17. To protect archives as part of the cultural heritage, through registration, cataloguing, etc.
18. To promote cultural heritage appreciation through exhibitions and museums.
19. To protect, value and promote local archives, working with other bodies as appropriate.
20. To promote forms of tourism that respect local cultures and customs.
21. To develop and implement policies, which contribute to international cultural co-operation.

KEY QUESTIONS

- **IDENTITY, DIVERSITY AND COHESION**
- **PUBLIC PARTICIPATION AND GOVERNANCE**
- **CULTURAL ACCES AND RIGHTS**
- **DESCENTRALISATION AND ROLE OF THE LOCAL LEVEL. CULTURAL COOPERATION**
- **PLANNING AND EVALUATION**
- **PUBLIC FUNDING**
- **CULTURAL SECTORS (HERITAGE, DIGITAL DIMENSION, LOCAL MEDIA...) AND CONNECTIONS (TOURISM)**
- **KNOWLEDGE SOCIETY**

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).

PRINCIPLES (2)

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.

PRINCIPLES (3)

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.

PRINCIPLES (4)

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.

PRINCIPLES (5)

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.

UNDERTAKINGS

1. 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.

2. 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.

3. To implement the appropriate instruments to guarantee the **democratic participation** of citizens in the formulation, exercise and evaluation of public cultural policies.

4. 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.

UNDERTAKINGS (2)

5. 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.

6. **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.

7. To promote the continuity and the **development of indigenous local cultures**, which are bearers of a historic and interactive relation with the territory.

8. **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.

UNDERTAKINGS (3)

9. 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.

10. 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.

11. 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.

12. 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.

13. 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.

UNDERTAKINGS (4)

14. To boost the **strategic role of the cultural industries** and the local media for their contribution to local identity, creative continuity and job creation.

15. 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.

16. 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.

17. To generate the mechanisms, instruments and resources for guaranteeing **freedom of speech.**

18. To respect and guarantee the **moral rights of authors** and artists and ensure their fair remuneration.

19. 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.

UNDERTAKINGS (5)

20. 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.

21. 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.

22. 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.

23. To guarantee that **people with disabilities** can enjoy cultural goods and services, facilitating their access to cultural services and activities.

24. To promote relations between the cultural facilities and other **entities working with knowledge, such as universities**, research centres and research companies.

25. 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.

UNDERTAKINGS (6)

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.

LOCAL CULTURAL POLICY

The explanation of local cultural policies can be made from very different prisms. It is always difficult to balance the need to classify a series of initiatives / strategies and not lose a sense of a whole (in this case, the local cultural policy). The following paragraphs are based on Agenda 21 for culture and aim to help cities and local governments to clarify the *conceptual bases of cultural policies*. It could also be considered a framework of qualitative indicators on cultural policies and a framework for cities and local governments to "self-evaluate" local cultural policies. We can find 6 key themes for the diagnosys: **MUNICIPALITY, CULTURAL INFRAESTRUCTURES, SOCIAL INCLUSION, PUBLIC SPACES, ECONOMY AND GOVERNANCE.**

A. Basic information on the local government

1. Description of municipality: location, population and other contextual information.
2. Description of municipality: organisational structure and budget (%) for culture.

B. Cultural infrastructure and cultural practices

3. Definition of culture and cultural diversity / identity
4. Diversity of cultural supply. Cultural facilities and events
5. Audiences and users
6. Policies, programmes and projects to promote citizen participation in culture

LOCAL CULTURAL POLICY (2)

C. Culture and social inclusion

7. Policies, programmes and projects on culture and education

8. Policies, programmes and projects on culture and equality of opportunities

9. Policies, programmes and projects on gender equality

10. Policies, programmes and projects to promote the role of civil society in cultural life

D. Culture, territory and public areas

11. Policies, programmes and projects on culture and urban planning / urban regeneration

12. Use of public spaces for cultural projects

13. Territorial balance of the cultural supply in the city

E. Culture and economy

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

15. Information and analysis of cultural employment

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

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

LOCAL CULTURAL POLICY (3)

F. Governance of cultural policies

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

19. Adoption of Agenda 21 for culture

20. Municipal department(s) with responsibilities in culture

21. Competencies in culture of local government, derived from national or regional legislation. Other fields covered by the cultural administration

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

23. Existence of participative structures, such as a culture council

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

25. Current cultural policy debate issues

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

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

28. Participation of local government in international networks and international cultural cooperation projects

RECOMMENDATIONS
TO LOCAL GOVERNMENTS

1. 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**.

2. 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.**

3. Make proposals for agreeing the **mechanisms for cultural management with other institutional levels**, always respecting the principle of subsidiarity.

4. 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.

4 TOOLS FOR LOCAL IMPLEMENTATION

If it is wished that these general considerations are to have an impact on city life, it will be necessary to develop specific tools. These could include a document, a council and/or other initiatives. Each city or local government will find the formula that best suits its needs. The following four tools are suggested as examples.

1. LOCAL CULTURAL STRATEGY

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

4 TOOLS FOR LOCAL IMPLEMENTATION (2)

2. CHARTER OF CULTURAL RIGHTS AND RESPONSIBILITIES

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

4 TOOLS ON LOCAL IMPLEMENTATION (3)

3. CULTURE COUNCIL

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

4. CULTURAL IMPACT ASSESSMENT

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

GENERAL RECOMENDATIONS TO STATE AND NATIONAL GOVERNMENTS

1. **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.

2. **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.

3. **Avoid trade agreements** that constrain the free development of culture and the exchange of cultural goods and services on equal terms.

GENERAL RECOMENDATIONS TO STATE AND NATIONAL GOVERNMENTS (2)

4. **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.

5. **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.

6. **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).