

Local cultural planning and management

For the 10th anniversary of the Agenda 21 for culture, several thematic notes have been written.

Each note capitalizes our knowledge, quoting drafts we have produced during 10 years, and other basic documents.

These notes have been elaborated by Mariona Peraire and Joana Valent (Ramon Llull University, Barcelona) and Jordi Pascual (UCLG Culture committee coordinator).



“Cultural planning and a local cultural strategy have proved to be suitable to: (a) create cartography of the 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. **Jordi Pascual**, in [“Executive Summary”](#), *Report 1: Local policies for cultural diversity* (2006).

“Management is founded on the need to open up, share and exchange cultural experiences in all their expressions with an active audience which observes, asks and gives its opinion in order to **foster creative participation**. The key factor is breathing life into a society which seeks new ways of living in our diverse and complex world.” **Hernán Lombardi**, Minister of Culture for Buenos Aires, in ["The core of cultural development. Agenda 21 for culture and cultural management in Buenos Aires"](#), *Report 5: Cities, cultures and developments. A report that marks the fifth anniversary of Agenda 21 for culture* (2009).

“**The cities and local governments have taken on a significant role as actors in the international scene**. We are beginning to share the same language, to be heard attentively and to agree joint actions and programmes with international institutions, national governments and civil society. In cultural issues, the existence of the Agenda 21 for culture, the first world declaration of cities and local governments for cultural development, provides us with clear and direct content.” **Elisabeth Gateau**, General secretary of United Cities and Local Governments, in ["Presentation"](#), *Report 5: Cities, cultures and developments. A report that marks the fifth anniversary of Agenda 21 for culture* (2009).

“There is no size-fits-all urban cultural policy: regard must always be paid to the specificities that make up a city’s unique DNA. **Joint thinking by a diversity of professionals is essential**.” **Gottfried Wagner**, Director of the European Cultural Foundation (ECF), and **Philipp Dietachmair**, Senior Policy Development Officer at the European Cultural Foundation (ECF), in ["The Morning After : Cultural City Development after the Creative Hype"](#), *Report 5: Cities, cultures and developments. A report that marks the fifth anniversary of Agenda 21 for culture* (2009).

“An unorganised, dispersed professional field lacks sufficient weight, thrust and coherence to genuinely question, debate and inform the making of real participatory urban cultural policies. At the same time, local cultural administrations and political decision-makers in the field of urban culture need cutting-edge knowledge, skills and working methods to be taken seriously and **really share responsibility for successful cultural planning processes with the professional field**.” **Gottfried Wagner**, Director of the European Cultural Foundation (ECF), and **Philipp Dietachmair**, Senior Policy Development Officer at the European Cultural Foundation (ECF), in ["The Morning After : Cultural City Development after the Creative Hype"](#), *Report 5: Cities, cultures and developments. A report that marks the fifth anniversary of Agenda 21 for culture* (2009).

“More-equal and more-just societies, essential for satisfactory and sustainable human progress, thus require **greater voice and political participation**.” **UNDP**, [Human Development Report 2013](#)

“Human rights, cultural diversity, sustainability, participatory democracy and the generation of conditions for peace are key topics in thinking and management. Moreover, not only is there considerable overlap with current cultural policy in the city but these commitments have also been **essential components of cultural management** in Buenos Aires since the city achieved its political autonomy in 1996.” **Hernán Lombardi**, Minister of Culture for Buenos Aires, in ["The core of cultural development. Agenda 21 for culture and cultural management in Buenos Aires"](#), *Report 5: Cities, cultures and developments. A report that marks the fifth anniversary of Agenda 21 for culture* (2009).

“The **planning approaches taken** involve full participation by the local community, drawing on local skills and expertise, and providing for empowerment of the local community through the plan’s development and implementation. In developing a community based plan the opportunities to include strategies that empower local communities are prioritised, making

them better able to provide for their own needs. The goal is to contribute to more effective community building, by strengthening **local capacity for action**.” **Amareswar Galla**, Expert in integrated local urban planning, heritage and sustainable development, fighter against poverty through culture. Founder and manager of the Asian-Pacific Observatory Cultural Diversity in Human Development, in [“Locating culture in sustainable development”](#), *Report 2: Culture, local governments and Millennium Development Goals* (2009).

“Rural settings like urban have many cultural resources that can generate livelihoods. With strategic planning led by local governments, **rural resources can turn into cultural goods**, creating visibility for the village, supporting its constituents from farmers, weavers, woodcrafters to artisans.” **Amareswar Galla**, Expert in integrated local urban planning, heritage and sustainable development, fighter against poverty through culture. Founder and manager of the Asian-Pacific Observatory Cultural Diversity in Human Development, in [“Locating culture in sustainable development”](#), *Report 2: Culture, local governments and Millennium Development Goals* (2009).



“In Brazil, the emphasis of national cultural policy is to **counter exclusion**. The focus is on local cultural projects and the poorest populations. Communities enjoy a considerable level of autonomy in designing and conducting projects: the goal of the cultural policy is to adapt to the specific arts practices. [...] Besides, **art has the potential to serve as a mobilizing force that changes society**. Former Culture Minister Gilberto Gil propagated once that every slum should have its own music studio, and community radio stations are needed in rural areas.” **Amareswar Galla**, Expert in integrated local urban planning, heritage and sustainable development, fighter against poverty through culture. Founder and manager of the Asian-Pacific Observatory Cultural Diversity in Human Development, in [“Locating culture in sustainable development”](#), *Report 2: Culture, local governments and Millennium Development Goals* (2009).

“Managing diversity also means rethinking the programmes of our cultural institutions, bringing ‘governance’ to life, thinking about the next generation. This means, as mentioned above, **addressing the issue of ‘access’, ‘participation’ and ‘audience development’** in the context of demographic change.” **Bettina Heinrich**, Head of Department for Fundamental

Cultural Policy Issues, Senate Chancellery of the Governing Mayor of Berlin (2007-2009), in [“Changing Cities and the New Role for Urban Cultural Policy – Perspective from Germany”](#), *Report 5: Cities, cultures and developments. A report that marks the fifth anniversary of Agenda 21 for culture* (2009).

“Agenda 21 for culture becomes a strong argument to support the creation of a sound cultural policy in the town of Novi Sad. It is important that the **process of cultural decentralisation** begins; the municipal cultural council operates as an advisory body; the significance of strategic planning in cultural development is recognised as an innovative urban policy instrument; the priorities regarding facility maintenance are set up; digitalisation is promoted, and there is new cultural content in local communities, a wider variety of events and support for cultural industries development.” **Biljana Mickov**, researcher and cultural manager, in [“The Agenda 21 for culture in the town of Novi Sad”](#), *Report 5: Cities, cultures and developments. A report that marks the fifth anniversary of Agenda 21 for culture* (2009).



“Although Agenda 21 for culture is beginning to be referenced in local policy and planning, it remains largely remote from NSW Local Government. However, **Agenda 21 for culture does provide significant conceptual support for those working in the arts in Local Government**.(...) When the work that NSW councils are doing in the arts is examined, it strongly relates to the Agenda 21 for culture articles, especially the ‘Undertakings’.

Christopher Hudson, Policy Officer - Cultural Development, Local Government Association of NSW and Shires Association of NSW, in [“Cultural development and local governments in New South Wales”](#), *Report 5: Cities, cultures and developments. A report that marks the fifth anniversary of Agenda 21 for culture* (2009).

“The biggest challenge for cultural policy and local arts development as practiced by Local Government is to **continue to gain recognition and influence and to grow support.**” **Christopher Hudson**, Policy Officer - Cultural Development, Local Government Association of NSW and Shires Association of NSW, in [“Cultural development and local governments in New South Wales”](#), *Report 5: Cities, cultures and developments. A report that marks the fifth anniversary of Agenda 21 for culture* (2009).

“The ‘Stories of the Redlands’ arts program focuses especially on engaging children, teenagers, and isolated communities for whom traditional engagement techniques are often unattractive or ineffective. The program reflects the Council’s commitment to **applying a cultural perspective to its most important civic engagement and participatory planning exercise.**” **Judy Spokes**, Senior Advisor, Cultural Services with the Redland City Council with the collaboration of **Aunty Joan Hendriks**,¹⁵ respected Elder and Founding Chair of the Quandamooka Forum, in [“Agenda 21 for culture – An Australian Response”](#), *Report 5: Cities, cultures and developments. A report that marks the fifth anniversary of Agenda 21 for culture* (2009).

“German cities are more receptive to the key messages of the Agenda 21 for culture because these correspond to a **shift in cultural-political paradigms in local cultural policy.** There is a growing recognition that a cultural policy geared towards one-off projects or events cannot lead to sustainable development; in contrast, it is structure-building concepts and strategies which embed culture in social relationships.” **Kurt Eichler**, Head of the Cultural Department of the City of Dortmund, in [“Strategic and Programme Development of Municipal Cultural Policy. How Agenda 21 for culture has driven culture in Dortmund and the Ruhr metropolitan area”](#), *Report 5: Cities, cultures and developments. A report that marks the fifth anniversary of Agenda 21 for culture* (2009).

“The policy of decentralisation implemented today in many large African countries testifies to the desire to fulfil the wishes of the population, who want to take the reins, identify their needs and adopt policies in line with their view of life’s ideal. All things considered, the recipe for successful decentralisation is tangible. They include the **expansion of the public, the appropriation of heritage and the intensification of support for creativity** and the conquest of new spaces of creation.” **Lupwishi Mbuyamba**, Director of the Observatory of Cultural Policies in Africa, in [“Culture and Development in Africa: what is at stake in local cultural policies?”](#), *Report 5: Cities, cultures and developments. A report that marks the fifth anniversary of Agenda 21 for culture* (2009).

“Only a **local approach** will enable us to define political and social situations adequately. Examples include crime, ethnic disputes and social conflicts. It is more characteristic of governments of proximity to attack the roots of these evils and seek lasting remedies. Analysis of their causes and origins reveals that they very often find their roots in mindsets and traditions, habits and customs.” **Lupwishi Mbuyamba**, Director of the Observatory of Cultural Policies in Africa, in [“Culture and Development in Africa: what is at stake in local cultural policies?”](#), *Report 5: Cities, cultures and developments. A report that marks the fifth anniversary of Agenda 21 for culture* (2009).

“We [...] saw the strengthening and multiplication of alliances within civil society and the establishment of the bases for a new relationship on matters of development with political leaders and the administrative system, giving rise to a **new form of cultural governance** in Montreal without which the entire project would now be inconceivable.” **Simon Brault**, President of Culture Montréal, in [“The city we love”](#), *Report 5: Cities, cultures and developments. A report that marks the fifth anniversary of Agenda 21 for culture* (2009).

“The project of local culture councils in Peru seeks to **promote the governance of culture and local democratic participation** in the framework of Agenda 21 for culture. There will be support for local cultural processes between civil society and the municipality; training courses in cultural policies and management; design and implementation of municipal policies; strengthening of the civic fabric and citizen participation in the management of public affairs and exchange of good cultural practices. The main target group of the project are youths aged 15 to 29, technical staff and political authorities.” **Web Agenda 21 for**

Culture, [Our fund for Local Cultural Governance: "The Governance of Culture in Até: Local Culture Councils."](#)

“Flores (Uruguay) proposes the creation of an office specialised in design and management of a policy on cultural heritage and development of sustainable cultural tourism. The proposal includes the physical space and its facilities, as well as the training of a team to carry out this task, whose fundamental pillar will be communication through community agents, social networks, website and the media. Thanks to the systematisation, the office aspires to the **didactical transposition of the experience** in the rest of the country.” **Web Agenda 21 for Culture, [Our fund for Local Cultural Governance: “Management of Heritage and Sustainable Cultural Tourism.”](#)**

“The project is based on the recent rehabilitation of the Ntsindya cultural centre (Maputo, Mozambic) and the construction of the Crafts, Flowers and Gastronomy Fair (FEIMA). The main objective of Ntsindya is to guarantee people with few economic resources **access to cultural facilities and activities**; the project envisages the inauguration of a library (with internet services), as well as the development of dance, music, theatre and painting activities. FEIMA seeks to recover a deteriorated public space, encouraging its use for the performances and cultural activities open to citizens; moreover, the Fair proposes the implementation of a model that gives craftspeople an active role in its management, with the aim of guaranteeing its economic sustainability.” **Web Agenda 21 for Culture, [Our Fund for Local Cultural Governance: “Support for the Management of Municipal Cultural Institutions”](#)**

“The Laboratory for Cultural Networks will define the variables to redesign the programmes for community development operated by the Department of Culture of the City. Critical **awareness, freedom of expression, cultural diversity and creativity** of cultural agents and citizens will be encouraged. This process of innovation will be carried out based on the participation of local governments (districts) and civil society (mainly serving the demands of the marginal communities). The democratic participation in the evaluation and

implementation of public policies seeks to enable the establishment of joint responsibilities in cultural management in Mexico City.” **Web Agenda 21 for Culture, [Our fund for Local Cultural Governance: "Laboratory for cultural networks."](#)**

“The Municipal School of Performing Arts of Montevideo (Uruguay) proposes to **deal with the breach between the access to and production of cultural goods** between the central and peripheral areas of Montevideo. It therefore suggests the generation of exchange, training, management and cooperation networks at a national and international level. The aim is for the “Margarita Xirgú School of Performing Arts” (EMAD) to be a nexus between the centralised circuits of consumption and production of cultural goods and the vast archipelago constituted by the peripheral communities.” **Web Agenda 21 for Culture, [Our fund for Local Cultural Governance: "The Municipal School of Performing Arts: a bridge to the floating islands of culture."](#)**



The Cultural Observatory project of Porto Alegre (Brazil) proposes two **complementary actions aimed at assessing (improving) cultural policies at a local and regional scale**: 1) the implementation of a collaborative internet portal for the Cultural Observatory of Porto Alegre, centre of reference for information on cultural management and policies, and 2) a university course (in cooperation with UNISINOS) integrated into an international seminar, both aimed at cultural actors and institutions of the public and private fields.” **Web Agenda 21 for Culture, [Our fund for Local Cultural Governance: "Cultural Observatory of Porto Alegre: Information and Capacity-Building for Development."](#)**

The municipality of Quilmes (Argentina) “proposes the creation of a **cultural map** of the Municipality of Quilmes, in collaboration with the National University of Quilmes and with the technical advice of the Cultural Information System of Argentina (SInCA). The implementation of this project will allow greater understanding of the local cultural system (museums, theatres, cinemas, libraries, cultural centres, the media, cultural industries, neighbourhood workshops, etc.), so that it allows the analysis and design of cultural policies to boost the

sector.” **Web Agenda 21 for Culture**, [Our fund for Local Cultural Governance: "Cultural Map of the City."](#)

“Given the nature of political relations in the city, the most continuous dialogue between the local government and the Agenda 21 for culture has taken place in the field of **popular participation** (...) and local solidar governance.” **Sergius Gonzaga**, Councillor for culture, Porto Alegre City Council, in [“Agenda 21 for culture and Local Solidarity Governance”](#), *Report 5: Cities, cultures and developments. A report that marks the fifth anniversary of Agenda 21 for culture* (2009).

“**Agenda 21 for culture does provide significant conceptual** support for those working in the arts in Local Government. (...) Although Australian councils do not feature as adoptees of Agenda 21 for culture, there is satisfaction and comfort for Local Government staff working in cultural development that Agenda 21 for culture exists, and its ‘worldwide mission’ has begun.” **Christopher Hudson**, Policy Officer - Cultural Development, Local Government Association of NSW and Shires Association of NSW, in [“Cultural development and local governments in New South Wales”](#), *Report 5: Cities, cultures and developments. A report that marks the fifth anniversary of Agenda 21 for culture* (2009).



“It is also necessary to continually **reinvent the educational content of the Agenda 21 for culture** for officials, the press, cultural actors and inhabitants (often the first to understand). We need to implement practical actions immediately in order to show them examples.” **Catherine Cullen**, Councillor for culture, Lille City Council, and vice-president of the Committee on culture of United Cities and Local Governments – UCLG, in [“Lille and the Agenda 21 for culture”](#), *Report 5: Cities, cultures and developments. A report that marks the fifth anniversary of Agenda 21 for culture* (2009)

“The concept of Local Solidarity Governance can take practical shape in the **field of culture** as a tool able to foster the satisfactory production, circulation, access to and use of cultural goods and thus become a practical reference point for the principles and commitments of the Agenda 21 for culture.” **Sergius Gonzaga**, Councillor for culture, Porto Alegre City Council, in [“Agenda 21 for culture and Local Solidarity Governance”](#), *Report 5: Cities, cultures and developments. A report that marks the fifth anniversary of Agenda 21 for culture* (2009).

“The challenge for local governments in the coming decade is to **develop ways of engaging with community cultural diversity through integrated local area planning**. In doing so integration of the intangible with the tangible illustrators of cultural values becomes a

poignant reminder of how object and site centred that we have been so far. Capacity building takes on a different meaning. It is more than working with materials or places.” **Amareswar Galla**, Expert in integrated local urban planning, heritage and sustainable development, fighter against poverty through culture. Founder and manager of the Asian-Pacific Observatory Cultural Diversity in Human Development, in [“Locating culture in sustainable development”](#), *Report 2: Culture, local governments and Millennium Development Goals* (2009).

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