6th WORLD SUMMIT
ON ARTS & CULTURE
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DISCUSSION PAPER

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6th World Summit on Arts and Culture

SUMMARY

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PREFACE

In preparation for the 6th World Summit on Arts and Culture, the International Federation of Arts Councils and Culture Agencies (IFACCA) and the National Council of Culture and the Arts (Consejo Nacional de la Cultura y las Artes, CNCA) of Chile launched a collaborative research process to inform delegates about the Summit theme *Creative Times: new models for cultural development*.

The objective of this collaboration was to investigate the role of the cultural sector and government arts funding agencies in addressing current global issues and to understand the conceptual frameworks related to the new models of cultural management and development. This research was to be complemented with a set of case studies from around the world that demonstrate innovative approaches to cultural management.

The research was undertaken in two parts. CNCA prepared the Discussion Paper for the Summit theme with extensive desk research on models and methodologies of cultural development while IFACCA developed a complementary report on the perceptions of cultural policy operators from around the world of the main strengths, weaknesses, opportunities and threats currently facing the cultural sector and public sector agencies, entitled *Arts Panorama: International Overview of Issues for Public Arts Administration*. The result is a comprehensive overview, from both a conceptual and practical perspective, of the crucial issues and key elements in cultural policy making and management around the world today.

The mission of IFACCA, as the global network of government arts funding agencies, is to improve the capacity and effectiveness of government arts funding agencies to benefit society through networking, advocacy and research. IFACCA undertakes a variety of research projects for its members and for the global cultural policy community which are focused on encouraging information exchange between national arts agencies, avoiding the duplication of research by arts agencies, producing policy-relevant research for national arts agencies and bridging the gap between policymakers and researchers. We aim to do this by selecting research topics that reflect the interests of IFACCA members and arts funding agencies generally with regard to trends in international cultural policy and arts funding and by establishing a framework for evaluation of the information gathered that reflects regional and linguistic differences and variety of actors. Our goal is to present the information in an accessible way in order to reach different stakeholders and to promote awareness internationally.

IFACCA's research is organised around thematic D'Art Reports that aim to consolidate arts policy knowledge and expertise into a central public resource. The nearly fifty reports published to date deal with an extensive range of cultural policy issues ranging from art and environmental sustainability and culture and development, to government support for design, and artist residencies programmes. All the reports are publicly available at IFACCA's website www.ifacca.org and each topic is supplemented by a wide range of information resources that are constantly updated. IFACCA's free newsletter ACORNS provides regular updates in English and Spanish on key cultural policy news.

For the 5th World Summit in Melbourne, Australia, in 2011 IFACCA published *D'Art report 41: Creative Intersections: Partnerships between the arts, culture and other sectors*; for the 4th World Summit in Johannesburg, South Africa, in 2009 we published *Achieving Intercultural Dialogue through the Arts and Culture? Concepts, Policies, Programmes, Practices*; while for the 2006 Summit we presented the report, *Impact of Arts and Culture on Regeneration*.

We hope that the Summit participants will find the outcomes of this joint research initiative interesting and thought provoking, and look forward to the richness of the discussion around these issues during the 6th World Summit on Arts and Culture.

Sarah Gardner
Executive Director
IFACCA

CREATIVE TIMES: When culture is at the heart of transformative change

The Discussion Paper for the 6th World Summit on Arts and Culture is a seminal document that aims to provoke and stimulate thinking on the theme of the summit in the lead up to the gathering in January 2014.

The theme, *Creative Times: new models for cultural development*, was inspired by an analysis of recent events around the world while taking into account the type of discussion that would be relevant to such a geographically diverse audience. Our research journey has been guided by this central idea and approach. Through a range of interviews and conversations with colleagues from around the world, the process aimed to draw out the issues that were critical to them in their work and in their cultural context. It was apparent that there is an urgency to create links with others and particularly to connect with those that have experienced the same or similar issues in different settings, and to find out about best practices in dealing with those issues. Although this type of analysis could be applied to any industry or sector, for the arts and culture community the urgency for connection was particularly poignant as it seems the definition of the arts, culture, creativity, industry, and cultural policy for that matter, are all in a state of flux. Hence, it is increasingly complex and challenging to imagine the types of policies that might keep pace with such a fast developing and adapting sector.

It also became very clear that while the trigger for such changes had various interpretations and causes, be they political, financial, social, environmental and above all cultural, globalization had been present in them all. Although this may seem a rather simple conclusion, it makes sense that no matter what part of the world you are in, that you are affected by globalization, whether directly or as the result of a trickle-down effect. Without wanting to elevate or demonise the phenomenon, globalization is probably one of the strongest contributors to the changes that we witness. How we make sense of this is another key platform in the Summit. How are we able to understand the current situation in the process of designing and thinking a better future? What is the role of culture and the arts in that process?

Against this backdrop, the discussion paper has been developed entirely with the Summit programme in mind to ensure that what is presented within will provide a

level of insight into the presentations you will hear in Santiago, Chile. In line with the design of each day's sessions, key ideas that have emerged from the research are presented for reflection. Firstly, it was evident that significant changes, both global and local, had occurred at a moment of crisis or a critical point, and that the impact of the ripple effect was still unfolding. How do the arts and culture harness the opportunities created by such changes?

Following this logic, the first day of the Summit will serve as a starting point for a reflection on the last decade and consider the substantial changes that have taken place around the world. Whether as a result of financial shifts, changing social and political contexts, climate changes, growing inequities, traditional schools of thought competing with new centres for convergence, to name a few, the arts and culture will be examined in their various roles as leaders, provocateur, triggers and/or consequence of this change.

Various scenarios resulting from crises are leading to paradigm shifts in the arts and culture. Evidence of such change is in the re-thinking of priorities within the post-2015 Development Goal Agenda, the need for sustainable models that are not only reliant on Government, and the rise of leadership that no longer exclusively comes from hierarchies, to name a few. These shifts are igniting the emergence of new forms of creation, participation in and appreciation of the world in which we live. When all these changes and influences are considered as a whole, we can look forward to is a new engagement with arts and culture, or as the discussion paper describes as a "new approach".

Furthermore, the discussion paper provides a wealth of reading material to enable delegates to go deeper into some of the discussions that will take place in the Summit. It delves into the concept of the "new approach", reconfiguring the actors involved and providing a range of interpretations of possible futures.

As we move into the second day of the Summit, and further into this document, we look to the opportunities for the arts and culture sector emerging from its "rethinking". Under the subtheme of Creative Spaces, the second day will consider the role of the arts and culture in the activation

of new and diverse spaces. Through the expansion of traditional spaces into spaces of convergence and exchange for arts and culture, we are seeing new patterns in consumer habits, experimental use of conventional spaces, and the opportunity to explore diverse tools for knowledge transfer, innovation, and the development of entrepreneurship with creativity at its heart.

Finally, a pivotal part of this document is the collection of case studies. As we seek new means for benchmarking and move away from traditional reference points, this document offers a range of possible scenarios to consider. Such new models for cultural development expand the notion of new and creative spaces, acknowledging the need for a more cohesive cultural ecology that is creative and sustainable.

As we end our journey through this document and the Summit itself, it will become clear that several considerations are worth further exploration. A key challenge for cultural policy makers will be how to design and implement policy that is sufficiently porous to enable the adaptive resilience needed to respond to ongoing change. This will be particularly important when considering younger generations, migration patterns, information technology, and the dialogue between the global and the local.

I would like to thank the support of the Research Department of the National Council for Culture and the Arts (CNCA).

The 6th World Summit has been an enriching collaboration between the CNCA and IFACCA which has provided a distinctive opportunity to come together to share conviction that these are our creative times.

Magdalena Moreno Mujica
6th World Summit Programme Director

INTRODUCTION

This discussion paper prepared for 6th World Summit on Arts and Culture is an unfinished text. It is a draft; a work in progress, which seeks to stimulate reflection, criticism and debate among readers in order to address the issue of new models of cultural development in our times in the broadest and most diverse way possible. It also aims to be a pathway for participants towards a shared space for conversation and discussion. In summary, it is a working document that does not represent the view of one author or institution in particular, but rather brings together evidence, approaches, opinions, and practices to support the drafting of proposals, recommendations, and positions during the 6th World Summit on Arts and Culture in Santiago, Chile.

The document has six sections, as well as a glossary, a section on case studies and a recommended reading list to review the different themes of interest it raises. The first six sections introduce a series of dimensions considered strategic, such as *creative times, critical times and creative spaces*. The first section outlines a new perspective for understanding human development and projecting it into the future, included under the general notion of *culture for development*. It posits the idea of *creative times* as a starting point for understanding the new role of culture in the globalized world and its importance in the creation of an imaginary based on sustainable human development, and describes the main challenges that this new understanding poses for the world of culture and the arts.

The second section provides some concepts that allow us to understand the current context as *critical times*, associated with the ideas of *liquid modernity*, *risk culture* and *networked society*, and presents a general overview of the problems and threats that these critical times entail for the conservation of cultural heritage.

The third section emphasizes the importance of applying a *new approach* to culture, detailing both its potentialities and its virtues and the critical factors for ensuring its outcomes, focusing on two key actors: the State and the private philanthropic sector.

The fourth section expands traditional definition of the *arts* to include cultural expressions, and problematizes local and global flows in the new cultural economy, while proposing new ways of looking at how we work in culture in the current times. From there, we move on to consider how *creative spaces* and alternative platforms for cultural development can be expanded. The fifth section is a summary of the preceding sections, and uses the notion of creative work to identify a specific sector (the *cultural and creative sector*), crucial for communities both economically and in social and human development terms, and which places the economic and social contributions that can be made by community-based artistic and cultural work at the very center of our reflections.

The sixth and final section is a brief epilogue that emphasizes the future challenges in cultural policies for the coming generations and highlights the importance of thinking and designing work in the sector in a way that reflects the new practices and realities of young people.

And it is precisely those future generations to whom we dedicate the questions posed by this summit and our attempts to answer them, as they are the actors who will finally make this new culture for development a reality, who will be its standard-bearers and creators, not only in the present, but also in the times to come.

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I. Creative Times: Redefining Culture for Sustainable Human Development

Culture, as defined by UNESCO (2003) is a set of distinctive spiritual, material and emotional characteristics that characterize a society or a defined social group within it. This definition of culture encompasses not only the arts and letters, but also ways of life, fundamental human rights, and their value systems, beliefs and traditions. Culture, therefore, covers those areas of social life that are often considered obvious, representing a large part of the heritage of societies, groups or communities. The times when culture was considered a phenomenon able to be explained by concepts from other fields such as economics, politics, environmental conditions, ethnic and racial composition, or others, seem to be over, and nowadays there is a certain consensus (at least in theory) about the central role of both culture and cultural production in key aspects of society: entertainment, education, quality of life, subjective welfare and, as we will see below, even in the very notion of development. Can we say, then, that we are living in creative times, as the title suggests? If so, what are the main features and implications of this 'culturalization' of society as a whole?

In this section, we review some of the most important conceptual changes associated with the notion of development, revealing the growing importance that themes related to art and culture have acquired in this transformation, in order to study the importance of an integrated and multidimensional concept of development in which culture and the arts have an essential role. Similarly, we invite readers to reflect on the State's role within this framework, now understood as a facilitator driving a new model promoting a culture for development. Finally, some issues related to standardized measurement and valuation of cultural activities and artistic products are highlighted to propose new ways to assess the impact of policies on the sector.

1. Towards a Multidimensional Concept of Human Development

Nowadays, there is a wide consensus that culture should be considered as one of the most formative and essential dimensions of what it means to be human. For this reason, efforts to incorporate wider definitions of culture, into areas usually considered to be structural, such as economics, public policies, sociology and others, have proliferated in recent times. Culture has established a foothold as a channel for creating strategic alternatives in areas such as education, promotion of community values, identities and worldviews, personal economic development, cognitive and emotional development, entrepreneurial and productive innovation strategies, and the preservation of collective memory. We shall briefly consider the possible implications of culture`s new status for the notion of development.

In her paper, *La dimensión cultural, base para el desarrollo de América Latina y el Caribe: desde la solidaridad hacia la integración*, (in English: The cultural dimension, the foundation for the development of Latin America and the Caribbean: from solidarity to integration), Alejandra Radl (2000) shows how the concept of development has undergone significant changes since the mid- 20th Century, having been rethought and reformulated during almost every decade since then. Conceived towards the end of the Second World War as a synonym for economic growth, development was linked to notions of employment, equity and environmental protection during the sixties and seventies. This led to the creation of the concept of sustainable human development, which was established as a mandate for the United Nations Development Program's activities in 1965.[1] Later, in the eighties and nineties, multilateral cooperation –associated with the new phenomenon of globalization and internationalization– was incorporated as a dimension worthy of inclusion in efforts towards achieving balanced development at a worldwide level. Finally, this century, issues of macroeconomic stability and basic human needs have been complemented

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[1]   *The UNDP was founded to create diagnoses and solutions and help countries respond to the challenges of human development in the following areas: democratic governance, poverty reduction, crisis prevention and recovery, energy and the environment, information and communications technology, and problems associated with illiteracy, discrimination against women, and pandemics such as HIV-AIDS.*

by new attempts to achieve an integrated approach to development, taking into account institutional aspects as well as aspects of culture and identity.

This final part of the discussion is based on the concept of culture as a key space for converting the experiences accumulated collectively by societies and groups into tools for individual and collective development. Within this concept, development can only occur if the particular characteristics of the cultural context are taken into account; if not inequalities could be worsened by imposing development criteria alien to these communities. In other words, if we set aside the idea of development as a fixed and universal standard for all cases, only culture can give recognizable historic characteristics to a society's development, and not understanding culture in this way could mean permanently alienating those communities and groups, who, even if they were able to reach a certain level of development, would not be able to authentically recognize themselves in it according to their own traditional definitions.

For this reason, although recognizing the progress that has been made by reinvigorated conceptual and theoretical discussions, Alejandra Radl states that these have had a limited impact on cultural policies and institutions in practice, as they have frequently been relegated to second or third priority due the urgency of technical and economic demands. Radl's text was written 13 years ago, which leads one to wonder to what extent this gap between theory and practice has been closed since then, or whether it still persists in the institutions and practices of the cultural sector.

The 1998 Nobel laureate in economics, Amartya Sen (2001) has made some of the most significant contributions to the concept of human development, conceiving of it as a process that expands the real freedoms that individuals enjoy, translating into the general freedom that individuals need to have in order to live as they please. Sen tells us that development involves an integrated process of expanding people's substantive freedoms, that

is, their ability to participate in community and social development processes as autonomous subjects who are part of a context. Development without participation has been shown to be counterproductive, and generally, insufficient to lift individuals' levels of welfare, damaging societies' democratic health, and consequently, a range of contemporary conflicts and unrest may be understood as resulting from an imbalance between the two. This is also what UNESCO means when it refers to the clear link between cultural exclusion and economic marginalization (UNESCO 2003: 12). Freedom is both an ends in itself and a means for development, and therefore the State or policies, rather than seeking to improve the skills of individuals by imposing a vertical and top-down logic, should allow themselves to be influenced by the participation of individuals.

With the above in mind, the question becomes:

• How can we foster forms of social development that promote and protect the different evaluations and imaginings of the world –of which cultures and identity groups are the living and active bearers– without splitting societies into small, competing communities?

The answer is for the mutual interaction between cultures, values and beliefs to be the pillars for a balanced and sustained growth of the whole. The current global context would seem to be leading us in this direction, through its constant changes and recurring crises and conflicts. In this regard, UNESCO's understanding of cultural diversity as a human right and part of mankind's heritage, with a similar role to that of biodiversity in the environment (2003: 13-14), is highly relevant. Culture, as a diverse source of expression, creation and innovation is understood here as part of mankind's overall evolutionary process: a living system that requires all its parts to be healthy.[2] This has also been noted by

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[2] *Pluralism, therefore, emerges as a political response and proposal for the phenomenon of cultural diversity; that is, diversity is understood as a social reality and pluralism as political action to protect and encourage it.*

the World Commission on Culture and Development (1996), in one of the first occasions when the idea of development was opened to themes of biodiversity and cultural diversity.

The debate about these new concepts of culture questions the idea of development as a stage that can be abstractly measured or characterized according to a group of universal and stable factors. Rather, the variables –prosperity, welfare, quality of life, among others– are differentiated by the culture that interprets them, gives them meaning and uses them in its daily practices. Amartya Sen's view is consistent with the United Nations Development Program (UNDP) Report of 2006 that defines freedom as a fundamental attribute of human development, which in turn implies the freedom to choose one's own identity, beliefs and religious practices, language or dialect, etc. In summary, it is the freedom to participate in society without neglecting the cultural aspects of belonging that we have inherited and/or chosen. In this regard, moving beyond the utilitarian approach that sees the possible relationship between development and culture as purely economic, Raúl Romero proposes understanding development as a cultural practice in the meaning given to it by UNESCO: "all forms of development, including human development, are ultimately determined by cultural factors" (2005: 22; UNESCO, 1995). According to Romero, the dichotomy that understands culture as a factor anchored in the past and development as the path to the future, is not only conceptually erroneous, but also risks reducing cultural diversity, in turn devaluing representations of welfare.

In summary, the one-dimensional concept of development that was prevalent until the 1990s (development as industrialization, economic growth, maximizing comparative advantages or quality of life and wellbeing by creating a consumption-based society) has been gradually enriched by current approaches that acknowledge the mutual complementarity and even indivisibility of development and culture. This

is one way to read UNESCO's invitation to diversify development (1995, 2003), underlining how the current stage of civilization requires different visions of the future –and of development– in a framework of global multiculturalism. The defense of cultural diversity therefore aims, at least in theory, to consolidate a unified conceptual framework that allows us to reflect on the role of culture in development processes, although further new reflections are required on how national and international institutions and public policy can most effectively adopt these hypotheses and ensure that they are materialized.

2. The State as Facilitator and Promoter of a Culture for Development

Rethinking the role of culture in development processes also entails a new understanding of the role of the State in these conceptual and practical transformations. As we have seen, new approaches to the relationship between culture and development place an emphasis on the international and intranational diversity charasteristic of the current situation of economic and cultural globalization, in order to encourage a 'virtuous triad' between integrated human development, cultural autonomy and civic participation. This requires significant horizontal and reciprocal efforts in international coordination and cooperation to avoid repeating the dynamics of cultural subordination and substitution typical of colonial or imperial contexts.

States and their institutions are important focal points for public policies, as the *facilitators* of international definitions and treaties in this area. The role of facilitator entails being the driver behind the coordination and promotion of cultural policies in a new context of global diversity. Nevertheless, it also refers to the obsolescence of excessively centralizing and homogenizing dynamics of state control, where cultural policies are vertical and therefore limit the chances for cultural democracy. Throughout the history of the nation state, the centralization of power has meant certain cultural and historical elements are privileged to create a national

tradition to the detriment of other cultural elements, identities and practices that are made invisible and/or subordinate.

Néstor García-Canclini states that in the current globalizing dynamic, nation state frameworks can barely contain the density and diversity of cultural flows. For this reason, further on he insists that "developing culture in contemporary, multicultural and densely interconnected societies, cannot consist of privileging one tradition or simply preserving a set of traditions that have been unified by a State into a *national culture*. The most productive development is that which values the richness of differences, fosters both internal and international communication and interchange and contributes to correcting inequalities" (2005: 2-3). The aim is to foster the role of the State as a catalyst of cultural development with an active diversity of cultural agents, identities and expressions. In this respect, the following questions arise:

• Can the State, together with other agents, adopt this democratic and participative perspective of cultural development?

• What are the dynamics (e.g. institutional cultures, bureaucratic inflexibility) that currently stand in the way?

Now, the mere withdrawal of the State from cultural promotion, production and distribution is not a solution per se, as this would give rise to a new type of cultural homogenization, in which the market value of the product –under the rule of cultural mega-corporations– would prevail above all other criteria. In this respect, García-Canclini's proposal aims to promote a role for the State as the mediator and facilitator of cross-sector agreements, where rather than defining the substantive content and orientation of cultural policies, the options of different publics and their dialogs with both creators and with cultural institutions are enriched. Garcia-Canclini asks the following question:

• "How can we make each society's cultural production sustainable in this time of intense competitiveness, technological innovation, and extensive transnational economic concentration?" (2005: 6)

García-Canclini specifies that the notion of cultural development needs to be expanded beyond the merely economic, given that culture and communications contribute to the growth of communities, to education about health and welfare, to the defense and promotion of human rights and to the recognition and understanding of other societies.

Culture is something that is inherent to all the other areas of social life. To ensure that this fact receives the recognition it deserves, the State itself should facilitate the incorporation of the cultural vector into how development is understood, strengthening the public nature of cultural production, circulation and consumption. Similarly UNESCO acknowledges that cultural products can be treated as goods, but only if they are recognized as very special and complex goods with a value beyond the mere commercial, casting a shadow over the public and the collective. Some areas thet have been identified as priorities in international discussions for State-led action are the following:

- Guaranteeing the population`s electronic literacy, to democratize knowledge channels and the enjoyment of culture.

- Promoting linguistic diversity in the digital world.

- Safeguarding copyright and related rights to protect the material and moral incentives of creators.

- Respecting and preserving traditional systems of knowledge, as well as the specific media (for example, local languages and dialects, their practices, etc.).

- Stimulating culturally diverse contents in communications media and other alternative networks, encouraging cooperative mechanisms.

Consequently, one of the main challenges currently faced by States is to dispose of old policies based on the cultural development model that was applied years

ago to a group homogenously defined as the 'developing world', based on designs that often ended up reproducing Western molds for different contexts and realities with other complexities. In its place, today a *culture for development model* is emerging. This model would allow the incorporation of cultural diversity and the promotion of its potential as an agent for development in the economy, education, human rights, and in subjective and community welfare. Manuel Castells (2003) states that nation states have gone from being *sovereign subjects to strategic actors,* looking out for their own interests–and those of their citizens– in a global system of interaction in a situation of shared and complex sovereignty requiring creative and innovative methods of establishing alliances, deals and horizontal relationships between local, national and supranational forces. Likewise, States and public cultural institutions should be responsible for encouraging new cultural indicators.

3. How do we measure culture? Diversifying Assessments, Sizing Up the Impacts

The value of the arts and culture is not only related to the production and creation of content; but also resides in the fact that the arts are able to open spaces of ambivalence. This is due, among other things, to the existence of a gap between the object of art and its immediate comprehension. As Andrew Benjamin states, the ontological potential of art "imposes the need to think about the space of our disagreement" (Ossandón 2012: 55). In effect, the fact that there is a gap that stands in the way of our immediate comprehension of art forces us to create a space where we can disagree about it. Far from creating a vacuum, this gap obliges us to theorize and encode, and therefore creates the option of inhabiting a wide and diverse terrain. The presence of arts and culture ensures the existence of this space for discrepancy and difference.

The marked differentiating role of artistic and cultural processes and objects has been discussed and analyzed in different disciplines and areas. For example, Amartya Sen identifies three dimensions where culture and the

arts are an irreplaceable aspect of human development: their constitutive role, empowering people to express their creativity; their evaluative role, as culture is the basis for assigning value to things; and their instrumental role, which, although it is not central, shows how culture is directly related to the achievement of social objectives (Pérez Bustamente 2010).

Therefore, valuing culture and the arts means considering them a public good, given that they have positive social effects, justifying State intervention in the design of public policies on the arts. In this respect, the question of their impact is fundamental and pertinent when used as a strategic objective in any development agenda.

UNESCO has once again made progress on this point by approving a long-term investigation aimed at identifying a series of indicators that explain how culture develops at a national level. This investigation, carried out between 2009 and 2013, proposes seven connected dimensions between culture and development, each of which requires operationalization using two or three indicators. These dimensions are economy, social participation, governance and institutional framework, education, heritage, communication and gender equality.[3]

Beyond the strictly economic contribution of culture, the artistic and cultural sector is faced with the constant difficulty of justifying its own projects and interventions using criteria that are not its own, whether because they have been established for other public policies or because their results are difficult to reduce to standardization and quantification of impact measurements. Those of us who move in artistic and cultural circles know that evidence on the pertinence, impact and effectiveness of cultural processes and activities is different to those in other sectors, but *this awareness of the specificity of culture should lead us to propose alternative impact evaluation*

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[3] *UNESCO, "Culture for development indicators". Website: unesco.org <http://www.unesco.org/new/es/culture/ themes/cultural-diversity/diversity-of-culturalexpressions/ programmes/culture-for-development-indicators/more-information/>*

methods, based on criteria specific to artistic and *cultural processes and products.*

The changes and impacts associated with cultural activities and programs, involving diverse publics and audiences –and often entailing the creation of new audiences– cross multiple dimensions such as scale, duration, target group(s), type of activity and participation and the geographic and social location of projects, among other factors. All these dimensions affect the impact of policies, programs and activities, leading to an absence of a commonly accepted model for social investigation in culture and the arts (Cultural Ministers Council Statistics Working Group, 2004: 10). Therefore, it is unsurprising that the objectives of programs involving participation often remain uncorroborated by evidence, even the very idea of evidence in this area seems to be a trigger for disparity of criteria.

The study carried out by the Australian Cultural Ministers Council reveals the lack of successful evaluation activities in the international arena, which often rest on difficult to corroborate anecdotal methods (such as simple descriptions that do not state the methodology of the processes carried out). The excessive presence of qualitative and non-quantitative criteria is also a contributing factor (2004:57). This study highlights the need for more investigation into all relevant areas on the social impact of cultural and artistic activities, with a special emphasis on the effects sought and the potential for participation by the public, communities, and individuals in these activities. At the same time, it also invites us to design studies that prioritize corroboration in the different States, areas and territories where a community and/or sector lives (49). Some of the report's suggestions are:

- Experimental studies.
- Correlational or associative studies (quantitative).
- Qualitative approximations.
- The creation of toolkits for evaluation.

- National or sector workshops focused on training or creating common frameworks for gathering and analysing of cultural data.

Thomson, Sanders, Hall and Bloomfield's research (2013) also has a critical perspective on the lack of specific criteria for the arts and humanities in artistic and community project evaluation. The authors offers a suggestion for thinking about the vocabulary and criteria for assessing the impact of community arts, and community theater in the case studied this research. In this approach, criteria based on processes, aesthetic experience and the interaction between creative agents receive priority over criteria related to the final product, economic benefits and individual outcomes. Likewise, these authors suggest reevaluating some central tenets of our thinking about the impacts of culture. The first is the idea of *cultural heritage* as being rooted in strongly localized communities, which for the same reason provides us concrete material for designing creative processes from the collective memory of the participants themselves. Cultural heritage, when understood as a social form of knowledge, may be mobilized and recreated on the basis of community artistic projects, contributing to participants' self-recognition, as well as recognition and dissemination among audiences. In this way, the concept of recognition is a second central aspect of developing a healthy and democratic cultural diversity in the current multicultural context.

A third central tenet proposed by authors is that of 'autonomous time', initially posited by Hans G. Gadamer, in which esthetic experience is evaluated on the basis of its specific autonomy, that is, it is considered irreducible to specific instrumental or ideological domains. Therefore, individual and collective experiences (such as carnivals and popular festivals, but also art expositions, plays or concerts) may be considered vital to the enjoyment of quality leisure time, enriching spiritual life outside the marketplace. Thomson, Sanders, Hall and Bloomfield conclude that participation in community drama groups, for example, is a representational way for participants to

personify and embody cultural learning and new ways to relate to themselves and others through their shared cultural heritage, thereby enriching their own free time and that of their communities.

Some questions for consideration:

• What models and references do we have for promoting alternative methods of evaluating and measuring the impact of arts and culture?
• How can notions of cultural heritage, recognition, representation and autonomous time help in this new evaluation and measurement of culture?
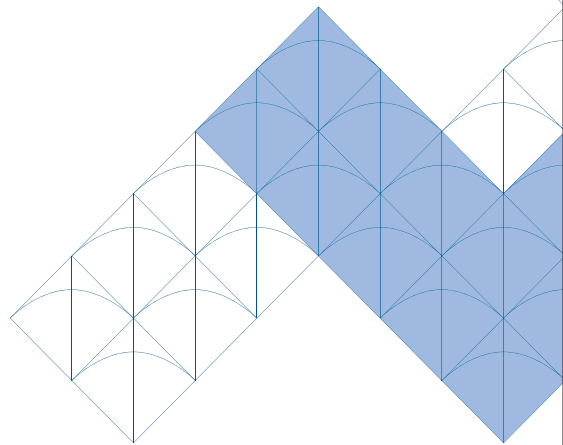
"Creativity shows a people's ability to be alive. Some people are creative without making works of art or writing books"

(Gastón Soublette, Chile)

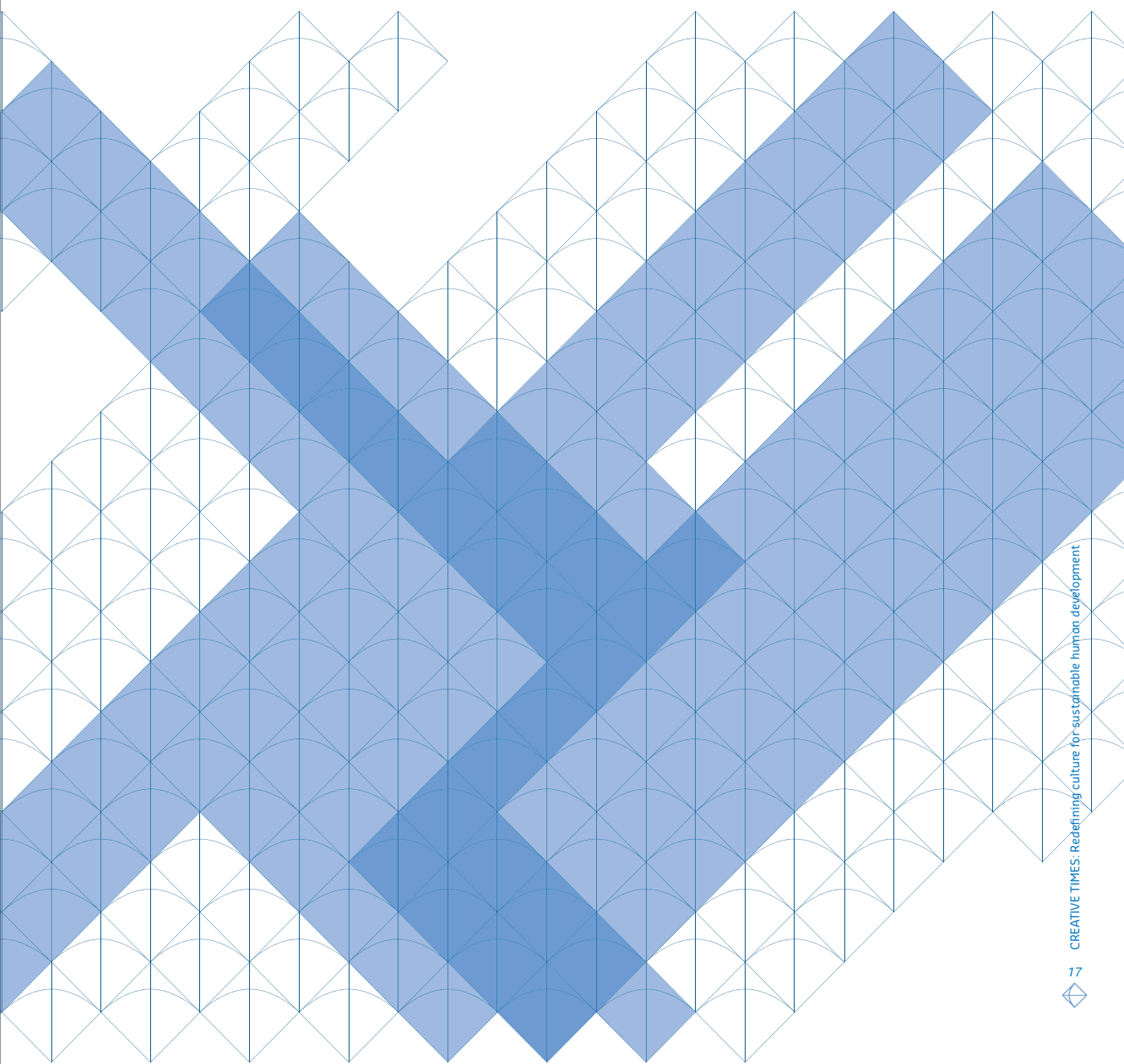# II. Critical Times: Rethinking Creative Times in Light of the Contemporary Crisis

Current generations have borne witness to important social transformations and paradigm changes in response to times of crisis that have shaken the entire social construct. Economic crises, crises of representation and of the legitimacy of political institutions, of the main ideologies and historical interpretations of modernity and in the background, the growing threat of a global environmental crisis have had international effects over the last century. We may describe this scenario as a *critical time*, illustrated on the one hand by a permanent succession of rapid and often disruptive economic, political, ecological and psychosocial changes, and on the other by an experience of crisis driving different social and cultural actors to create representative, symbolic and practical strategies, and to rethink their own social links through these. As Reinhart Koselleck (1988) and Janet Roitman (2013) remark, the concept of crisis, rather than functioning as a tool, offers a diagnosis of the current times, giving meaning to and distinguishing events, and making them recognizable as potential objects for human action.

Although crises are usually associated with catastrophic perspectives on of the future, if given a positive projection, it becomes clear that experiences of crises also allow for a certain historical awareness of the present, of the need to reconfigure atrophied links and relationships from their foundations and seek flexible, dynamic and adaptable alternatives. A crisis, then, is an open opportunity for innovation and creativity, and arts and cultural production has often been where such self-reflexive and innovative elements emerge and are first recognized. Inversely, the imaginary where culture and the arts evolve is in nedd of reflection on the critical times in which we live, on the dimensions that this crisis has adopted, and its frequently problematic and tense relationships with the new *creative times*.

The following section, essentially theoretical, presents and discusses some of the concepts that allow us to understand the current critical times. To do so, it reviews three formulations which, although they differ, give us an overview of the current age: Zygmunt Bauman's *liquid modernity*; Ulrich Beck's *risk society,* and Manuel Castells' *network society*. Additionally, it suggests that we think of cultural heritage in light of these concepts, highlighting some of the challenges posed by heritage management and protection in critical times.

4. Liquid Modernity and Risk Society: New Crises, New Social Agents

Our first approach to critical times is the idea of liquid modernity coined by Zygmunt Bauman (2004). The metaphor of liquidity reflects the status of changes and transition in recent modern societies. The main hypothesis is that the solidity and rigidity of classic social structures in industrial and Fordist (assembly line) capitalism, the territorially and culturally unified nation state, and the strict distinction between high culture and popular culture has been blurred, allowing the appearance of a liquid modernity where social reality and its interactions are fluid and unstable.

Therefore, the current age is still a modern one, but this modernity is liquid, differing from solid modernity in two key aspects. First, the belief that history has a final state of perfection marked by the end of conflict and absence of contradictions has collapsed, resulting in an absence of a precise or unquestionable purpose for individual and collective actions. The 'collapse of utopias' has devalued our expectations of gratification, for which reason the horizon for our wishes coming true seems to be further and further away.

Second, we are observing the deregulation and privatization of the tasks and responsibilities of modernization, which have been transformed from collective, social and therefore State problems (the classic model for this is the welfare state) into individual responsibilities that are consequently faced in a fragmented way, often without the resources required to do so. The liquidity of current social frameworks means that planning for the future falls to the individual; he or she is the only one responsible for his or her actions, creating anxiety and a permanent sensation of insecurity and uncertainty.

This is compounded by the weakening of public spaces and their colonization[4] by private logics, exemplified by the movement from the town square to the mall as the public space *par excellence* where social interactions take place. The above, according to Bauman, encourages a fear of freedom, and its counterpart: an addiction to security. Freedom creates a fear of failure and is seen as neither guaranteeing happiness nor as a goal worth fighting for. Likewise, the risky conditions of liquid modernity increase the need to protect oneself against potential catastrophes, leading to a proliferation of security cameras and alarms and of life and property insurance. The state of emergency, or what Ulrich Beck would call a 'culture of risk', is normalized. In parallel, collective reactions seeking to establish alternative trends to modernization arise, setting their sights on the local, the traditional, the community, and a greater value being placed on solid, small-scale social links, and in this way these reactions provide a space offering greater security than the volatile scenario of globalized liquid modernity.

As Peter Sloterdijk remarks, the phenomena of life and knowledge are more linked today than ever before, thanks to the close relationship between scientific-technological development and its application to the bio-anthropological spaces where human life takes place (2009: 16). Beck himself defines the modernity that is underway as a culture of risk that is becoming reflective due to scientific-technical advances and their effects on the conditions for life and the environment in societies. This risk culture is permanently oriented towards the future, but pessimistically in fear of catastrophes: risk then is defined as a forecast in anticipation of a disruptive or destructive event that has not yet taken place, but which

is in some way imminent, or latent (Beck 1992: 39); and given the global scale of these risks, for example, an atomic catastrophe, and its unforeseen consequences, they can no longer be considered as collateral damage but rather as an inherent part of the social production of wealth.

Therefore, economic, information and cultural globalization has a counterpart in the globalization of risks: the risk society is a society of global risk. This globalization of risks, for Beck, is not distributed according to the center-periphery distribution model as is national risk but rather adopts an archipelago model of irregular spread and ramifications, lacking stable patterns. The globalization of social risks means not only that new sources of inequalities and imbalances can be recognized, but also that their democratic distribution can be observed. This unstable and irregular nature is a space and opportunity to question, think, and put into practice new ideas, challenges and projects. The global risk society is also a society that recognizes and learns from its own unstable patterns.

5. The Network Society in the Information Age

The idea of the network society was popularized by Manuel Castells in his, now classic, three volume work *The Information Age* (Volume II, 2003). This network society or networked society is characterized by the globalization of economic activities, and incorporates the valuable segments of global economies into a system of interdependencies, where both production and consumption become flexible and adaptable to demand. Likewise, individualization becomes the counterpart to the proliferation of information networks, making room for the emergence of a virtual reality culture built upon a global system of interconnected and diversified media. All of these phenomena create a transformation of the material foundations of experience such as space and time, by creating a space of constant flows of goods, information, cultural products, etc., as well as of an atemporal time in which simultaneity replaces succession, and where instantaneity allows an economy to function as a unit in real time.

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4   *By colonization Jürgen Habermas (1987) means the process by which the logic of a system, or societal sphere is imposed and prevails in a system or sphere driven by different codes and logics; which could by exemplified by the colonization of the art sphere and its esthetic logics by the logic of markets, money, and profiteering. In this case, the colonization would be of spaces for disseminating and discussing public issues by private, individual issues, most clearly illustrated by the case of mass media.*

But globalization also has its critics, who perceive globalization and planetary flows as dangers to the stability of their own place and the production of meaning. In this way, the defense of the cultural particularity of a certain territory emerges as a counter tendency to the technological revolution, economic transformations and the weakening of the State as a guarantor of the common good. The cultural commons of the network society build their identities on the basis of religious, national or territorial ideas, and seem to offer meaningful choices for the construction of meaning in our society in the information age. The characteristics that define these commons are first, that they have arisen from culture, and that they have grown around specific groups of values and meanings –and occasionally alternative or countercultures– to achieve their self-affirmation; second, they react to prevailing social trends such as individualization and abstract global flows of wealth, power and information.

These cultural commons, as sources of new cultural meanings, are often conceived as identity based phenomena of resist the network-society, but for Castells, they may also warrant the status of identity projects, that is, of constructing new social actors by redefining themselves and using the available cultural materials to promote a change and transformation in the social structure. For the author, the appearance of these project identities is central, given their potential to build a new civil society, and through it, a new State. In this sense, both identities of resistance and project identities challenge the prevailing logic of the network society, by fighting defensive and offensive struggles around three foundational areas: space, time and technology. And although not all movements that begin as identities of resistance end up as project identities, in some cases this evolution is complete and projects aimed at transforming society are created in continuity with communal values based around local experiences.

Some questions arising from this review are:

- How noticeable are the changes caused by liquid modernity to cultural patterns in our country or locality? How does the tension between solid and liquid elements of modernity play a role in social valuations of culture?

- What identifiable elements of risk exist? How prepared our institutions and organizations prepared to respond to these risks?

- Who are the critics of globalization in our social and cultural realities? How are they organized and how do they express themselves, and what cultural aspects do they use to do so? Are they or can they become cultural communes?

6. Cultural Heritage in Critical Times

The 20th Century was marked by the destruction of material and symbolic cultural heritage on a scale never seen before, representing a true loss to our collective memory (Tejigeler 2006). It is in this area where some of the consequences of the risk society may be seen. The dangers posed by the destruction of heritage in times of crisis have a variety of origins, among which the most important would seem to be climatic catastrophes such as tsunamis, earthquakes or monsoons; wars and military interventions, and increasingly, socially created ecological disasters, such as nuclear accidents. René Tejigeler comments that at the beginning of the 21st century one quarter of the world's population –mainly in the so-called 'developing world'– is facing some situation of crisis or post-crisis situation, with all the risks that this entails for the cultural heritage of those regions or populations. The disasters or catastrophes that define our times therefore require specialized crisis management by the agents in charge of protecting this heritage to control and minimize their effects (2006:113).

The Convention of The Hague, signed in 1899, and enhanced by the Geneva (1864) and Brussels (1874) accords on international wars may be considered as the first case where the issue of cultural heritage in times of crisis was addressed. From then on, each of its revisions

and updates (1954, 1999) has sought to ensure that both material and immaterial cultural property is protected and respected as part of mankind's common heritage[5], and in this regard, the policies it has guided have been oriented above all else towards protecting heritage from being destroyed or ransacked as war booty. In particular, Chapter X, Article 1 of the Second Protocol of 1954 seeks to prevent the illegitimate acquisition of cultural heritage, and to encourage the return of illegitimately exported property from occupied territories. These are important agreements, inasmuch as they have obligated the signatories not only to meet their commitments in times of conflict, but also to take measures to prevent war damage to cultural heritage.

The challenge, then, for cultural institutions consists of deepening and extending their disaster preparation, with departments, staff, and guidelines for avoiding or minimizing damage from wars or other 'predictable' catastrophes. In critical times, the institutions working in the exhibition, storage and preservation of cultural heritage objects should be capable of drafting protection strategies if such catastrophes occur. Tejigeler notes some desirable features to consider when designing these protection tools:

- They should make the most a complex series of interdependent skills, knowledge and experiences, by integrating them into the daily operational structure.
- There should be flexibility in planning and security measures, considering the possibilities and unpredictable factors associated with catastrophic situations and also the need for said plans and measures to be tested in different scenarios.
- Coordination with other institutions and authorities, given that large disasters almost always cross borders and may spread even further through the environment.

From this context we may ask:

• What are the predictable crises and/or scenarios of conflict in our local and national realties that may put our cultural heritage at risk?

• How are these crises related to globalization and what resistance do they create?

• What role do the arts play in these crises?

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[5]   *Immaterial heritage has been characterized by the UNESCO as the only type of fully cultural heritage (2003, Art. 2). In this sense material heritage acquires its cultural value only to the extent that it contains immaterial heritage. The heritage dimensions considered immaterial by UNESCO are: a) traditions and oral expressions (traditional stories and myths, languages and dialects, etc.); b) performing arts; c) social customs, rituals and festive activities (such as traditional public festivals or private rituals); d) worldviews, knowledge and uses related to nature and the universe; e) craft and traditional techniques, among others. See also Romero (2005).*

CRITICAL TIMES: Rethinking creative times in light of contemporary crises
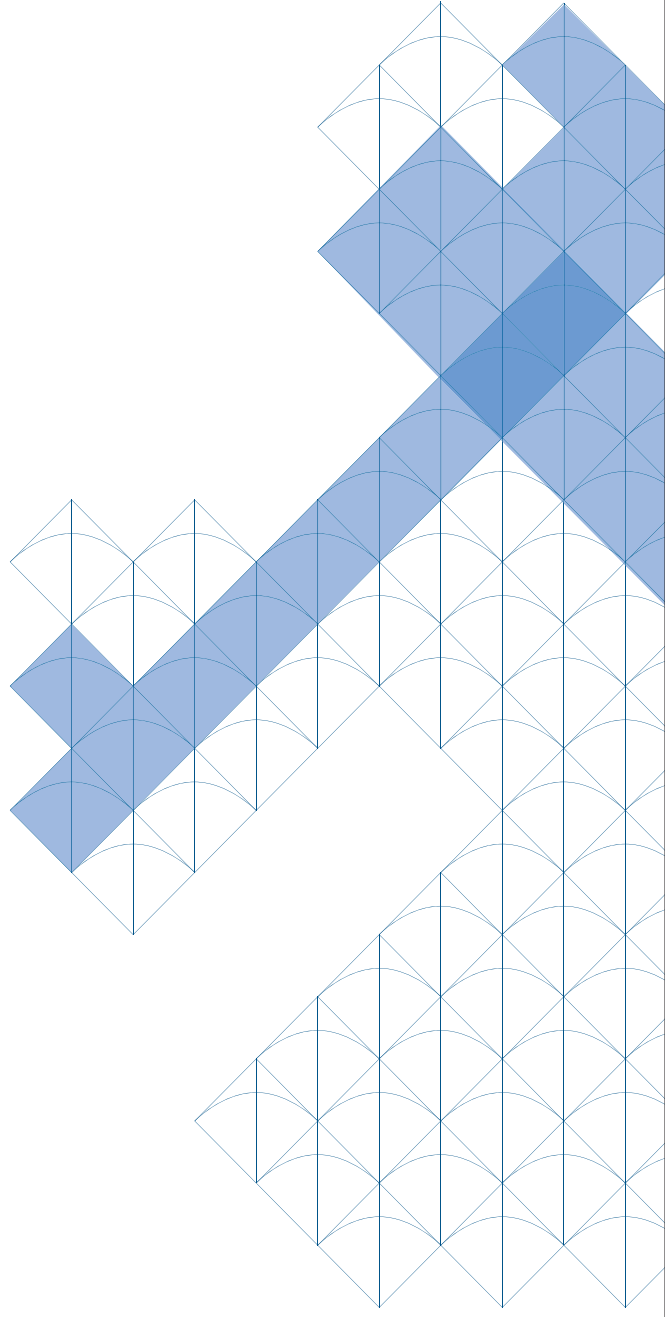
"I am not erudite enough to be interdisciplinary, but I can break rules"

(Gayatri Chakravorty Spivak, India)
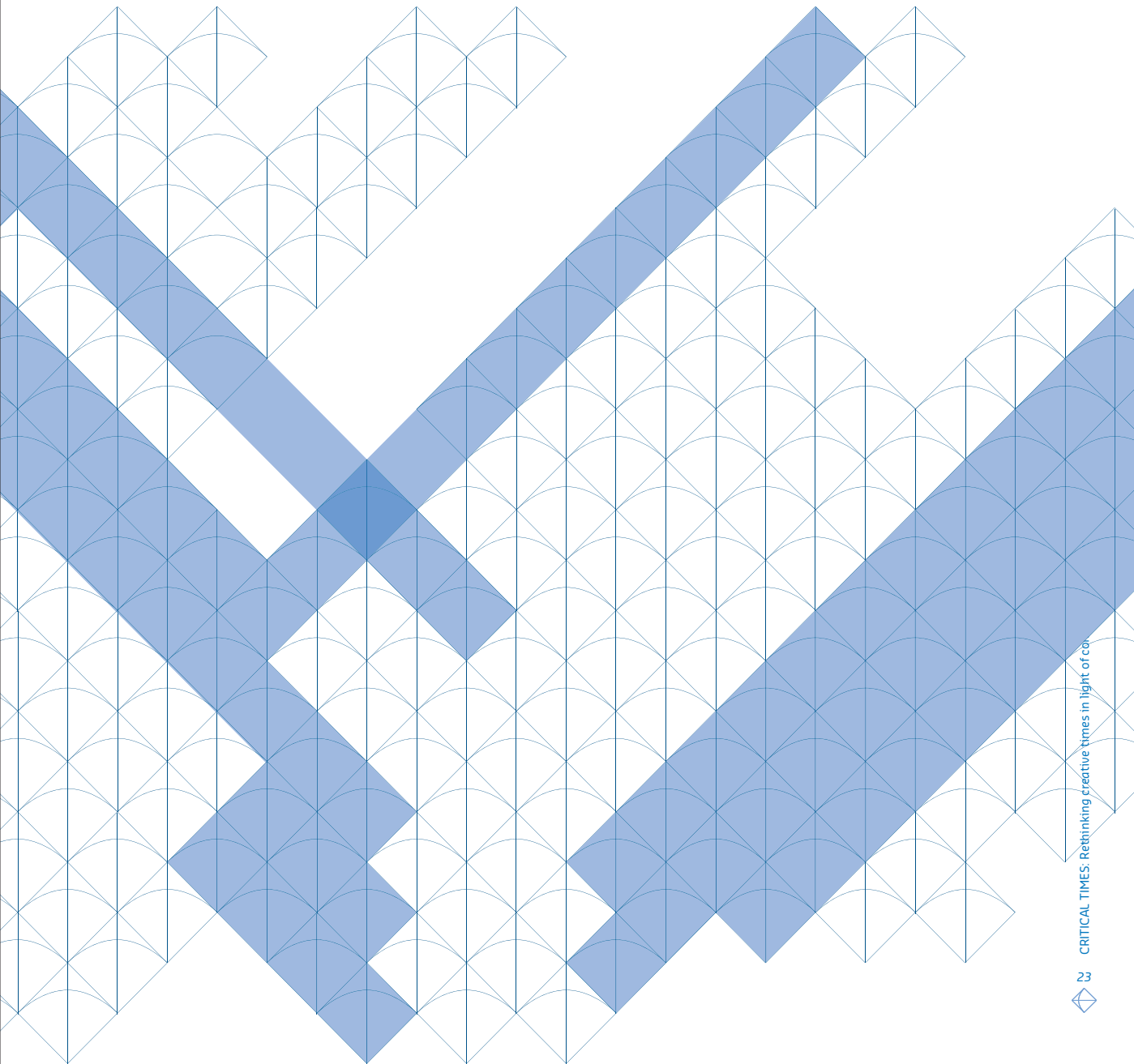
III. A New Approach to a Culture for Development

Critical times invite us to rethink how we understand and project individual and collective development and obligate us to reflect on cultural development models and alternatives, while being aware of the double dynamic –both local and global– that crosses this type of development, thereby linking globalized society (liquid modernity, risk culture, network society) with locally rooted community and identity projects. Similarly, critical times invite us to seek new paradigms to understand the dynamics of cultural cycles and the relationships between artists and their surroundings, leading us to wonder:

- How has the artistic and cultural sector proposed alternative and flexible solutions to this context of multiple crises? Which of these proposals are mere reactions to such conditions?

As Manden Morgen (2012) states, economic and social turbulence, as well as a growing sensation of vulnerability typical of liquid modernity are predicted to be the conditions that will accompany the future development of arts and culture. The arts were part of the economic and financial bubble, and are now part of a new age of economic moderation and social skepticism, an age which, notwithstanding the above, seems in more need than ever of innovation, new creative ideas, and experimentation in almost all dimensions of social life. Our aim, then, should be to measure the importance of the new leading role played by culture, now no longer understood as a luxury good intended for the elites of society, nor as simply a new economic agent for exploitation. Above all, the idea is to conceive culture as a set of transformative practices in a series of spaces ranging from personal welfare to the life of local communities, with national and transnational dimensions in the global economy.

In this respect, by *new approach* we mean the renewal of conditions of dialog and cooperative relationships between the actors in a country's material and spiritual life. This section intends to review some of the conditions demanded by this new approach in culture, identifying two key actors who will provide the necessary infrastructure: On the one hand, the State, through public policies in the framework of its facilitating role; and on the other hand the private sector through philanthropy. We leave the revision of the artists and creators themselves, creative industries, the non-profit sector and corporate cultural responsibility for later sections.

7. Towards a New Approach Between State, Markets and Creative Agencies: Issues and Perspectives

The current critical juncture is based on structural transformations arising from the global hegemony of capitalism and the relationships between science and technology which have, among other consequences, jeopardized the delicate balance between socialized mankind and the environment. Transnational economic forces have caused what some analysts call the global governance problem, that is, the growing conflict between the forces of globalization and the ability of governments and States to regulate and direct these forces. Along these lines, for Helmut Anheier (2009) the crisis is also related to the inability of many governments and leaders to face this governability problem. Some questions that arise at this point are:

- What can the world of culture contribute to public discussion, to improve leadership styles and content?
- What obstacles prevent the artistic-cultural sector from offering alternatives?

While it is true that culture and arts have not been left out of this critical context, Aheier (2009) highlights the lack of interest shown by agents in this sector in understanding the origins and main dynamics of the crisis. On occasions, the focus seems to fall exclusively on resolving the immediate difficulties of the period, and there have also been cases of certain medium-term survival strategies being adopted, which although they are undoubtedly interesting as operational innovations and as examples of creative management specific to the sector's abilities, they are often insufficiently thought out

in their scope and implications, due to the urgencies of day to day life. Anheier is also correct in noting the paradox of our critical times: while on the one hand there has been a notable increase in the demand for cultural goods at every level, the creative sector has also seen its public funding cut, which should be seen not only as a problem, but also as an incentive to seek flexible and innovative solutions to continue stimulating the sector's activities. Consequently we should ask:

• What challenges must the creative sector overcome to reconcile the paradox between growing demand and changes in production conditions?

• How have the different parts of the creative sector faced these new demands?

One challenge that may be identified lies in thinking up new forms of articulation between actors and bodies involved in culture and the arts, such as governments and State institutions, markets and creative industries, independent creators and civil society, publics and audiences, philanthropists and investors. A new approach is required in culture, which recognizes the fact that all areas of public expenditure are suffering the consequences of the crisis, and which therefore, does not pressure public finances beyond what they can currently offer, but which also explicitly recognizes the new role that culture can and should play as a factor of development. This also means avoiding copying and pasting policies that have already been tried in other sectors such as health, education or social services to the arts without considering the sector's specific logics. Culture can be understood as a business –and a very good one– but with a broader vision it may be seen that it is also an alternate route to cohesive social development with high degrees of subjective welfare. Morgen asks:

• Can creative and cultural agents produce a new political and social understanding, in which both are responsible for finding new solutions and asking the critical questions posed by our time? (2012:)

In line with the conceptual direction we have outlined in this document, in the information age, which is at the same time the age of liquidity and risk culture, new approaches for culture are required in different areas such as:

- **Public policy**, adopting new perspectives for understanding sustainable human development and strategies for achieving it.

- **Industries** able to incorporate creation into their products as an added value, stimulating new forms of production and sustainable consumption.

- **Material and immaterial cultural heritage**, moving towards new uses of local cultural heritage and involving the public in the creation of strategies combining economic growth and the recognition of their own identities.

- **Integrated education of subjects, professionals and citizens**, recognizing creativity as a key part of personal, professional or technical development, and therefore making changes to the curriculum to incorporate creativity, and encourage linguistic and cultural diversity for a globalized world, while at the same time protecting local languages, customs (or traditions) and dialects.

- **Individual personal welfare** through autonomous use of time on cultural activities or other practices such as artistic education and the use of art as a therapy for mental and general health.

Undoubtedly, all of these areas can be discussed and built upon in greater detail, which is one of the challenges faced by the World Summit as an opportunity for rethinking cultural policy. A relevant question in this respect has to do with leadership, with regards to what types of leadership and which specific agents can take these ideas to the arena of public debate, eventually leading to binding decisions. As Richard Florida (2012) and Manden Morgen (2012) observe, we are faced with a new creative economy where values, knowledge and wealth are created through creative activities, but we still do not have a social contract that backs up this change.

Resistance may be found in conservative and obsolete views held by leaders and decision makers, but attention should also be placed on resistance and internal tensions within the artistic and cultural sector itself, including:

- The dependence on external resources or on a culture of sponsorship.
- The isolation between cultural producers and their typical resistance towards new leaderships and organizations.
- A lack of accountability, which is key to community work.

This leads us to ask:

• How present are these tensions and this resistance in our organizations, institutions and groups, or among our peers? What has been done, or could be done, to address these issues?

8. Philanthropy and Partnerships with Private Sector.

Among its other characteristics, perhaps the most remarkable feature of the complex concept of art is how it contributes to the common good by stimulating civil society by providing creative ways to understand and process differences, contrast identities and create new forms of civil and cultural democracy.

Philanthropy, a word that has its roots in love for the human race and all types of humanity, is usually associated with donations and funding for humanitarian causes or others considered worthy due to their contribution to the greater good. The arts have been regular recipients of philanthropic donations, which are therefore a significant part of the funding infrastructure for creative activities and cultural expressions. In particular, organized philanthropy, for example by endowed foundations, can be considered as a type of cultural expression and also as a potentially formative influence on culture. Although patrons and donors have existed for centuries, such modern forms of organized philanthropy, whether funded by private individuals (artists, creators and curators) or organizations (museums, theaters and cultural groups) have existed only since the beginning of the 20th Century.

As Diana Leat states, philanthropic foundations are therefore an important part of the processes of constructing and legitimating what counts as art (2010: 246). This leads us to ask the following question:

• Do the current decisions and choices made by endowed foundations in art and culture produce and stimulate, or rather substitute or complement innovation and change through cultural expressions?

Beyond the paradox posed by the question, its answer is more complex than it first seems, given the huge range of foundations of different sizes and funding abilities, objectives (specific cultural practices, high culture, popular culture) and scopes (local, national, transnational), not to mention the practical requirements of eligibility and compliance. It should be noted, however, that their potential is reflected by their being described as 'global free spirits'.[6] Likewise, Leat identifies two groups of opinions about the role of philanthropy in contemporary cultural expressions. On the one hand, one group believes that these foundations reinforce specific values and cultures by acting as the tools of specific interest groups. On the other hand, another group understands foundations as providers of an independence free of market pressures; making them powerful forces in favor of diversity, preservation and cultural innovation.

Leat remarks that the features of a global philanthropy model can be identified based on the fact that most foundations today tend to consider financial contributions as investments rather than as donations or concessions, which suggests an emphasis on evaluating the outcomes of the chosen processes and creations, which also creates the need for demonstrable results and providing evidence about those results to donors,

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[6] *The author states that "the greatest possession of endowed foundations is not their money, but their freedom to challenge and expand conventional beliefs and values, push limits, create links across borders and stimulate the debate on what is art and culture, on how it should be evaluated, on how it should be funded and on who accesses and should access said funding" (Leat, 2010: 258).*

which in turn strengthens and expands a culture of responsibility and transparency (2010: 249).

This global trend towards standardized criteria and procedures in philanthropic foundations does not necessarily mean the homogenization of artistic and cultural content and values. Foundations tend to define their roles as doing what the market and State won't do, taking responsibility for activities and spaces that would otherwise be inviable. Philanthropy therefore has specific potential for promoting creative diversity and innovation, thereby encouraging greater recognition of the fact that universal ideas, patterns and aesthetic-expressive values can be interpreted differently in every context. In this respect, the potential of philanthropy includes:

- Regulating and buffering centralizing trends in global art and media markets.
- Being advocates for innovation and preservation outside the market, by providing funding alternatives such as seed capital and crowdfunding.
- Being a force for growing democratization, access and recognition of art in its most diverse expressions.
- Building bridges between traditions and cultures and between competing frameworks for evaluating and legitimating cultural and artistic values.

As Giuliana Genelli states, foundations are mostly a framework for cultural hybridization due to their increasingly transnational character (2006: 178). Leat adds that in order for this to become a reality, foundations need to adopt a sort of cultural relativism that, bearing in mind the public benefits provided by culture, encourages resistance to homogenization and sustains values of diversity, tolerance and understanding (2010: 259). In this context, it is interesting to contrast the potential showcased by these authors with a study on the destination of philanthropic donations and investments in the United States in recent years.

The study, led by Holly Sidford, reveals large-scale inequalities in donations by philanthropists and private organizations in the United States: only 10% of money with the primary or secondary objective of supporting the arts ends up specifically benefitting communities such as low income populations, African Americans and other disadvantaged groups, while less than 4% goes towards social justice goals (2011: 1).[7] Similarly, 2% of artistic and cultural groups (with budgets above US$ 5 million) received 55% of contributions, donations and funding in 2009, according to the Urban Institute, National Center for Charitable Statistics (2011).

According to these indicators, in the United States, philanthropy uses its tax free status mainly to benefit rich and privileged institutions and populations, while the arts and cultural expressions should be offering essential tools for creating fairer and more civic-minded communities. As a result, these tools are presently underfunded, and this marked unbalance restricts the cultural expression of millions of people, as well as the creativity of a whole nation (Sidford 2011: 4-5). In Sidford's opinion, this creates an inversely proportional relationship between the commitment of funders to the arts and the probability that this will prioritize marginalized communities and thereby contribute to social development (9-10).

This imbalance between philanthropic funding and the diversity and distribution of resources shows that the history of philanthropy seems to be one of building institutions and preserving or creating artistic objects, and less of strengthening people and communities through artistic processes.

On the other hand, Australian philanthropist, Rupert Myer (2013), notes that an important prerequisite for expanding a culture of giving is creating a culture of asking. This is because often artists and artistic and cultural organizations lack the abilities and the skills to identify and develop opportunities arising in the private sector. According to Myer (2013: 14-16),

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[7]   *The study explicitly positions itself as a supporter of funding for arts specifically related with direct benefits for disadvantaged communities, for demographic, aesthetic and economic reasons (Sidford, 2011).*

III. A New Approach to a Culture for Development

overcoming these difficulties requires the creation and acknowledgement of the following items:

- Greater training for groups and organizations, in areas such as the ability to use their own contacts to attract and maintain alliances with the private sector.

- Leadership is essential at all levels, which means that artist should ensure that political leaders, the most important philanthropists and businessmen recognize the importance of the arts by publically demonstrating their support for the arts.

- The relevance of the arts as a worthy cause needs greater recognition, which should lead to a wider understanding of the relationship between cultural outcomes, economic benefits, and countless other positive outcomes for the community.

- Benefactors are part of the community and not separate from it. Donations should be considered part of culture's natural ecology. That is, benefactors should be included as part of a process, as one more element in the life cycle of projects and works of art.

- Finally, it is a proven fact that public-private partnerships create synergies. Any isolated approach to private agendas is restrictive and inefficient. For this reason, joint work between different sectors can achieve large-scale, positive social changes.

Bearing in mind all of the above these aspects, as well as the role of diversity as a cultural model in today's world, and the need to positively validate this diversity in all its expressions, the following questions arise:

- How can the new approach to cultural dialog with philanthropic foundations and organizations incorporate alternative cultural expressions? How can philanthropic donations be included as part of the natural ecology of culture and arts?

- What commitments and responsibilities have been established in public policies in this area? Are current institutional frameworks suitable for achieving these goals?

- How can States encourage the change from a culture of giving to a culture of asking?

- How can we make tax benefit and donation policies more dynamic to increase the contribution of philanthropic organizations and philanthropists?

- How can a culture of accountability be promoted in creative organizations and agents to improve their eligibility for philanthropic funding?

"Our artists have the power to bring our dreams and our nightmares to life so we will never forget"

(Hetti Perkins, Australia)
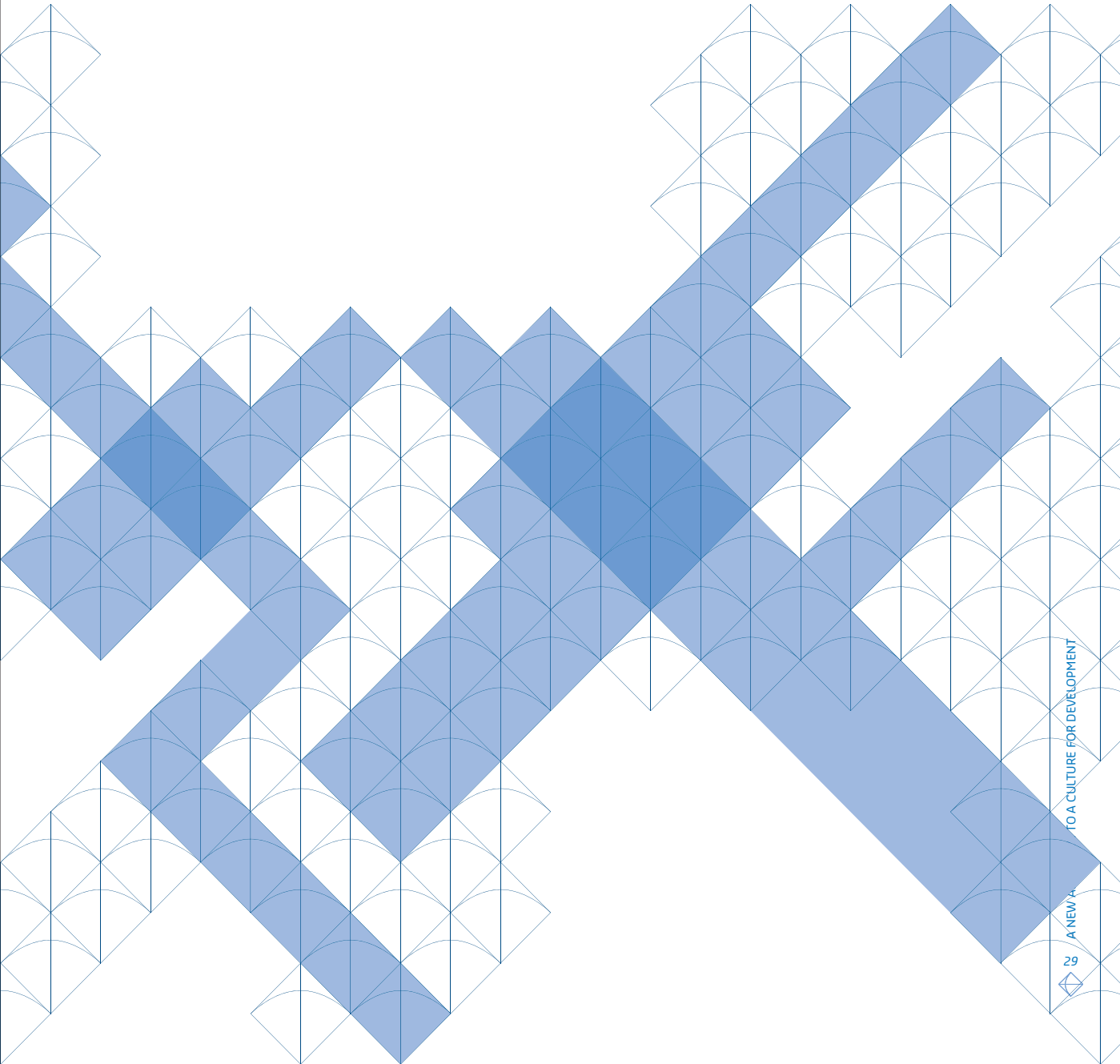
IV. Creative Spaces in Times of Globalization: Markets, Audiences and Cultural Networks

One aspect deserving of reconsideration in the discussions underway in the world of arts and culture, such as this World Summit, has to do with the new aesthetic and conceptual values that processes of globalization and the resulting critical times have created. One is related to the use of a limited concept of art as high culture in public policy or funding decisions. It has often been thought that this is, or should be, the definitive idea of culture, disregarding the fact that it is merely one historically specific way to understand it , rooted in European Romanticism, in other words, part of a construction specific to Western culture. This concept has been disputed since the height of industrial society and its cultural industries, and "The Work of Art in the Age of Mechanical Reproduction" by Walter Benjamin (2007) is one of the most salient reflections on this controversy, which has recently become pertinent again, as we find ourselves in the very center of the whirlpool of globalization, even though this controversy is now driven by new flows and renewed conflicts. At the same time, contemporary artistic vanguards are moving towards a post-disciplinary paradigm where the value of a work of art no longer lies in its formal aspects, but rather in its meaning and significance, and in its possible relationship with other fields, concepts, and materials.

Similarly, the idea of artistic talent as a natural gift particular to the genius of an individual, has given way to a perspective that, although it does not deny a certain amount of personal virtuosity or talent in any artistic discipline, seeks to complement it by observing the sociocultural context where this individual creative potential takes shape and unfolds.[8] This broad view of culture as a social process or of the process as an aesthetic and cultural object pays attention to collective dynamics and actions such as the urban, community, network and communication flows that are at the base of artistic and cultural products and activities, as well as allowing a critical awareness of Eurocentric canons of beauty, authenticity and artistic discipline in arts promotion and protection policies. In this sense, Raj Isar and Anheier propose a notion of cultural expressions as a conceptual expansion of the artistic domain, thereby encompassing the interrelation between creative and socially innovative processes and cultural manifestations and expressions, thus redefining creativity as the process in which novelty is collectively recognized and appropriated (2010: 3 ff).[9]

In this view, the arts are a group of historically constituted ideas and practices that have changed over the centuries (Errington, 1998; Williams, 1994), just as understandings of creativity and how it is recognized have varied historically. The global effects of the acceleration of time, the new international division of labor and the speed of flows of capital, investment, profits, goods, services, images and communications have transformed the frameworks where creativity and innovation take place as cultural expressions. Similarly, these cultural expressions vary and are modified by the social fields and artistic genres where they unfold, giving shape to new multidisciplinary and post-disciplinary proposals.

These global transformations have positive and negative consequences, in that they stimulate some forms of expression while discouraging others. Globalization transforms the social experience into a constant hybridization of forms, meanings and content, providing a framework where reinterpretation takes place and new meanings are given to local cultures, that is, the perceptions, understandings and styles specifically shared by a community. In this way, globalization creates geographically localized resistance, which is global in strength, which in turn inspires a return to (or, in any case, a re-creation of) autochthonous or indigenous forms of expression, or to their adaptation and use in new contexts of diaspora.

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8   See, for example, Pierre Bourdieu (1984, Part I) and Eleonora Belfiore and Oliver Bennett (2000: Chapter VIII).

9   In Stuart Hall's words: "It entails the shift from 'culture' as the sum of particular works, texts and object which constitute an ideal order against which universal judgement or value can be made (...) to what Raymond Williams called the social definition of culture: 'a particular way of life which expresses certain meanings and values not only in art and learning but also in institutions and ordinary behaviour'" (2010: X).

From this point of view, cultural expressions are the foundation provided by basic human inputs into any cultural economy, which is especially relevant in any reflection on the so-called creative industries (see section V). The main driving force behind the cultural economy in current policies and practices consists of transforming the conditions for creative cultural expressions on their own terms, reflecting how they take shape and unfold in established or potential creative spaces. For this reason, why recognizing these expressions and ensuring their resilience is essential, to stimulate and protect them in order to preserve cultural diversity.

9. Migration, Hybridity and Diasporas: Local and Global Challenges for Creative Adaption and Flexibility

Social and cultural conflicts that become stable over time can lead to creative and innovative reflections on those situations of conflict and origin. In fact, in many parts of the world, histories and experiences of profound social conflict have inspired diverse forms of cultural organization and production, such as the proliferation of sites and agents of memory in countries emerging from dictatorships and wars, as has occurred in Latin America, Eastern Europe, Africa and Asia. Another expression of this shared heritage can be found in the celebrations held by immigrant diaspora communities in many countries in the global North. A third manifestation can be seen in the efforts of communities and localities to preserve their ecological environment and traditional cultural heritage by promoting tourism or rural ways of life and expression.

But the current global conditions have also brought difficulties and dangers. UNESCO (2003) warns that, while the processes of globalization have created unprecedented conditions for dialogue between cultures, they also represent a threat to cultural diversity. Intellectuals such as Stuart Hall identify one-way cultural homogenization led by transnational flows, the cultural industries of the developed world, and new digital communication media as the most powerful trends in globalization (2010: XI). Widespread industrial homogenization is therefore a certain threat to cultural diversity, and these warnings seek to highlight how these flows erode and reduce the vitality of local cultures in varying stages of development. Ultimately, we need to recognize that the cultural fields crossed and penetrated by these international and transnational forces are not open, unstructured and equitable spaces per se, which means before they are stimulated and enhanced in order to boost the creative economy, the actors and forces found in each particular cultural field and local and global tensions and imbalances must first be identified.

One concept that allows us to understand the current cultural dynamics is that of *hybridity*, associated with the processes of hybridization seen in the current global framework. Homi Bhabha (1994) describes hybridity as a new type of cultural agency, questioning not so much the otherness of hegemonic frameworks, as though cultural terms were essences, but rather their *in-betweenness*, their fluidity and their ability to relocate cultural practices and meanings. Working from the essential impurity of culture, that is, the fact that every culture is ultimately a hybrid and a product of multiple interactions, Néstor García Canclini (1990) observes that the concept of hybridization is not a synonym of fusion without contradictions, but rather that it reveals a peculiar type of conflict created by recent intercultural dynamics. These authors reveal not only the decadence of imposed processes of modernization, whether these are domestic, colonial or imperial, but of the different artistic modernisms that have tried to process and hegemonize their representations, forms and content. Therefore, hybridity is an appropriate category to designating new aesthetic and cultural agencies.

Working from the notion of hybridization, Gerardo Mosquera describes the true revolution triggered by the explosive expansion of international art circuits, creating increasingly global scenes and stimulating new local energies. The participation of artists and creators in this movement of ideas and artists around the world has created a productive tension, free of conscious manifestos or agendas, and based on the emergence of

diverse experiences guided more towards action and practice than towards representation. This allows us to speak of new cultural subjects and agents, who, despite having local roots, now have a global horizon and are developing significant circuits and horizontal spaces that question and challenge hegemonic north to south cultural flows. As a global process, this diversification of artistic circuits helps to pluralize and enrich culture, by internationalizing it in a real way- that is, legitimizing it under "different criteria and criteria of difference" (2010: 53). Mosquera asks:

• How can artists, critics and curators contribute to transforming the previous situation, the hegemony of a restrictive criteria of art and culture, into an active plurality, instead of being devoured by it?

Contemporary globalized art has contributed to stimulating local energies, triggering renewed cultural expressions whose diversity enriches the whole cultural landscape within their reach. In particular, the encounter between a growing cultural economy and growing waves of migratory flows as a result of the new international labor market conditions has reconfigured how different cultural identities participate in global culture. Keith Nurse (2010) notes that many of these migrants are not only subaltern in their new context, but also in their places of origin. The diaspora extends cultural frameworks, creating new opportunities, which may even include success mainstream markets. This occurred with reggae in the seventies, and today *reggaetón* is undergoing a similar process, as a noteworthy example of glocalization[10] (of music, cultural contents, ways of life and social expectations), given its widespread and global impact and entrance into the big leagues of the recording industry. Another example are the masquerades or marse that are the foundations of many

first world carnivals. The most noteworthy is the Notting Hill Carnival in London, organized at the beginning of the seventies by the Caribbean diaspora. Today, it is the largest carnival in Europe, bringing together three million people in August 2013, and inspiring other festivals in France, Holland, Germany and Sweden, and other countries (Nurse 2010: 82). In turn, Rustom Bharucha has observed how a number of third world community ceremonies remain uncommercialized (such as the kalam religious celebration in Kerala, India) (2010: 28) or at least exhibit a state of fluid mobility between being commercial goods and non commercial goods.

Experiences such as that of the carnivals mentioned above have been vehicles for promoting, preserving and mobilizing cultural identities. In their doubly subaltern condition, these cultural expressions often create an *esthetic of resistance* (Nurse), confronting and subverting hegemonic forms of representation, thereby acting as traditions that question and allow a more complex analysis of geocultural constructions associated with nation, class, gender, race and ethnicity. Similarly, they challenge traditional esthetic canons and values, by relativizing the guidelines for understanding art and culture and reinforcing an understanding of creativity as a deeply participative process (Bharucha, 2010: 23). Some of the traditional artistic and celebratory forms of the Caribbean diaspora have been borrowed, appropriated and integrated into certain carnivals in Europe and the United States

As mentioned above, cultural spaces and fields are far from being stable and open, and in fact intermingle with densely constructed traditions, esthetic values, belief systems, ways of life and forms of creation and long-standing expressions of profound internal coherence. Traditions, often represented as being set and immutable, are on the contrary, living forms that change over time as they evolve and appropriate new materials and flows. The approaches reviewed in this section describe new creative paradigms and spaces, international circuits and cultural expressions, allowing us to predict the emergence of new creative subjects who will be bearers

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[10]   *The concepts of glocal and glocalization were coined by Ronald Robertson in 1995 to describe the asymmetrical forms of interaction between specific localities and communities and wider international processes in progress. The glocal responds to both processes in a complex interrelation: to the modernization and internationalization of cultural processes and to their particularization and traditionalization.*

of an unprecedented esthetic agency based on hybridity, difference and action rather than representation. In this scenario, in which art creates cultural styles during the very process of making art, new challenges and dangers will arise, especially for the cultures and expressions most sidelined by these global exchanges, which is why protecting and encouraging horizontal cultural networks and relationships is so important. Finally, cases like those presented above, and many others, demonstrate how the new scenario of cultural and esthetic agency will require new ways of working, new concepts and perspectives on the value of art and new relationships and collaboration and cooperation strategies.

• Which cultural models ensure the protection and development of a local community without stopping it from participating in flows of interchange and relationships?

10. Alternative Networks and Platforms: Creative Spaces and Cultural Flows

Creative spaces involving the arts and cultural expressions are also strongly influenced by disciplines and fields of action such as cultural geography, architecture, industrial design, urban and community planning, and public policies in general. As Nancy Duxbury observes, decisions on creative spaces have become an emerging subfield of public policy, focus on identifying and optimizing strategies for building, adapting or renovating the necessary infrastructure and the environment for human creativity to flourish (2010: 201). Therefore, the focus on creative spaces assumes participation and joint work by multidisciplinary teams able to organize, convene and encourage the participation of diverse actors, organizations and economic sectors, ensuring that cultural events have local roots.

Non-profit sectors in cultural activity are often the way these projects are identified and progressed. Creative communities, cultural networks, and other initiatives led by artists and cultural agents are usually kept afloat by the direct action of these agents, which encourage the growth of intercultural connections in the areas where they live and work. Generally, different non-profit associations and organizations are locally based, and work directly with their communities guided by principles of the collective wellbeing both of their group and of their support community. The proliferation of creative spaces and their inclusion in the design of places and spaces and the permanent recontextualization of their activities and esthetics are clearly joint bearers of creativity and innovation, therefore identifying them and encouraging them is an important part of this subsector of cultural policy.

The point is to imagine, project and promote truly creative habits, through:

- Platforms to support creation allowing a connection between different cultural agents through experimental spaces.
- The use of non-traditional places for temporary projects
- The use of meeting places and other face-to-face and virtual networks to maximize public knowledge and creation of circuits for cultural expression.

Duxbury and Murray refer to this process as a cultural ecology, which is at once constructionist, holistic and based on existing physical and social infrastructure. This often entails commitments involving physical heritage and buildings. The specific criteria that motivate those who participate in these creative spaces are not based on profit maximization but rather on a joint commitment to culture and community development. In this respect, the authors propose replacing the vertical top-down political management structures common in the cultural field with other more organic, locally-rooted and flexible forms and approaches or at least making more flexible (2010: 206).

The creative crossroads are flows that develop a kind of intelligence in diversity, a substratum of creativity as a significant part of the human economy in its widest sense. Their processes may be assembled as part of a cultural-creative value chain by experimentation, creating new

patterns of cultural consumption, exhibiting alternative forms of representation and through the *performativity* of the different cultural expressions. Stephen Huddart (2010) identifies collaborative platforms, work networks, cultural hubs, clusters and cross-sector collaborations as some of the organizational technologies and models for social innovation in the non-profit sector. In this respect, they are also alternative platforms for the proliferation of artistic processes by stimulating creativity, for economic processes by incorporating them into the value chain, and for social processes due to the social cohesion they create through community engagement and self-identification.

• What challenges then does the emergence of these new spaces and platforms pose?

Huddart identifies three general challenges for cultural policies in times of globalization, working from the notion of creative spaces and their links with social innovation, which are:

- vDeveloping a robust and multifaceted approach to foster these spaces, which should be sensitive to the changing needs of creative activity, while also encouraging the emergence of physical spaces (infrastructure) for cultural development across different sectors.
- Providing a comprehensive conceptual and diagnostic framework that facilitates collaborative and decentralized planning for those involved, based on the vitality of cultural roots and placing particular special emphasis on the non-profit sector.
- Balancing the rigidity of the prescriptive definitions ("that's how it should be") with others that are more flexible to the changing contexts where cultural expressions take place, but that also allow stable and long term planning.

Mark Creyton (2012) makes an important contribution to the reflections on incentives for creativity and its aesthetic, social and economic potential. In this approach, the focus is on organizational culture and its role in creative processes, given that the social environment has a significant influence on individual motivation, without which creativity is unlikely. Along these lines, three general aspects incentivize creativity in non-profit sector organizations are mentioned: proper management of timelines and time pressure, the confidence provided by widely acknowledged assigned tasks and methods for executing them, and a certain but explicit autonomy to carry out the task, reducing the need for micromanagement. Jointly, these factors ensure motivation and commitment to the project.

Huddart also provides some general principles to guide effective work in the social innovation field:

- Working to scale, both in terms of timelines and strategic principles. According to this principle, the strategy depends on the phase and scale of the project.

- Reflecting on stakeholders and exchanges in the cultural field and documenting these reflections using indicators, data, testimonies, case studies, etc.

- Creating trust with relevant stakeholders, based on a shared commitment towards the common good.

- Establishing a participative culture that guarantees transparency and accountability.

- Promoting and implementing work involving different sectors, creating multidisciplinary teams and taking into account the differences between sectors to ensure effective collaboration.

- Establishing principles of flexibility and adaptive freedom for tasks, requiring a minimum, but clear and precise definition of specifications for working across sectors and time scales.

- Sharing and democratizing information within communities and between agents, entailing an effective use of communications media both inside the organization for real and potential publics and audiences.

"To counter such contemporary tendencies, we need writing that explodes willed invisibility so that we can see with an awareness that recognises the dangerous present, and at the same time enables us to project our minds and our imaginations far into the future to prevent current trends from turning into tragedy in the long term"

(Njabulo S Ndebele, South Africa)
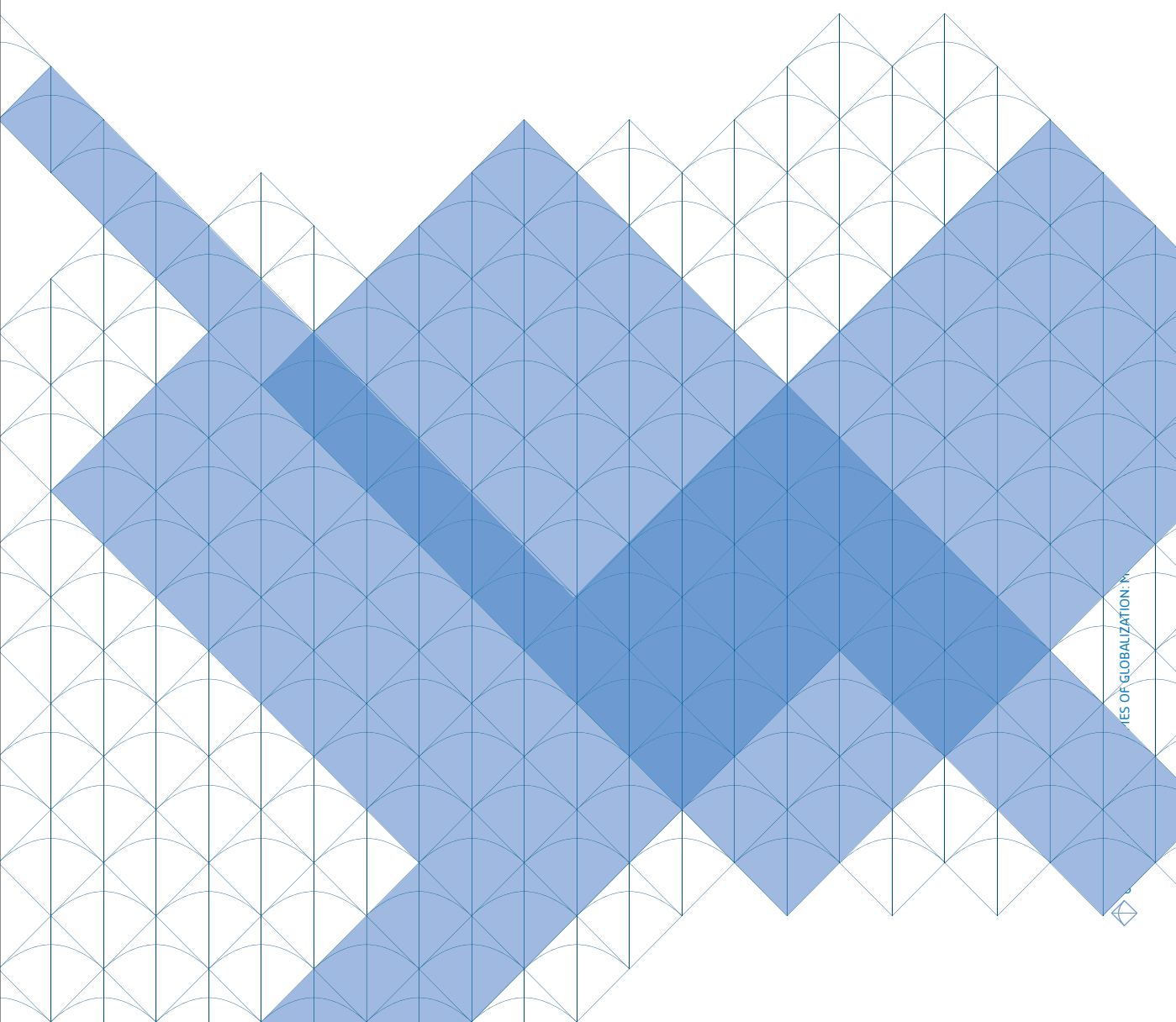
V. Innovation and Entrepreneurship: The Creative Sector and the Challenges of Sustainable Development

The growing role of the creative and cultural industries that lead the new creative economy obliges us to rethink the frameworks and spheres of action for cultural activities, as well as their impacts in areas as diverse as economic growth, social cohesion, subjective and individual welfare, cultural diversity and innovation. Besides the need to have new tools, the panorama becomes more complex when we try to understand all the transformations that affect the creative economy, such as the multiplicity of participants, interests, spaces and scales where these transformations take place.

This section offers a perspective on human creativity and the work that stems from it from new viewpoints, thereby revealing some current challenges in the artistic-cultural field. Within this framework, the notion of the cultural and creative sector (CCS) is proposed as a way to encompass the whole scope of the industry. The discussion below centers on the potential that derives from thinking of cultural spaces as a key part of the cultural and creative sector, and explores some urban or rural development strategies aimed at objectives such as sustainability, improving quality of life, and subjective welfare and social change. Third, an analysis is provided on the potential for development of sustainable creative spaces in neighborhoods and other local and community spaces.

11. Cultural Economies and the Creative Sector: Towards New Models of Cultural Development

The proposal to group the active participants of the cultural economy into a specific economic sector is addressed by Alan Freeman, who works from the idea of the Cultural and Creative Sector - CCS. To fully appreciate the sector's complexity, a new understanding of human creativity, of creative human work, of resources, and of how innovation is organized under new technologies is required (2008: 6).

Creative work is not limited to occupations that produce final cultural goods, and in a certain way is related with the service sector, which deals with products that do not take the form of durable goods, but where the good is the service itself. This logic of the production of performance one of a number of advanced strategies for producing goods in our times. In another area, the production of durable goods, exclusivity and aesthetic appearance have also had an impact on the rise in the market and social value of these products.

On the other hand, the definition of a sector or industry stems from three main factors: 1) the existence of a group of industries with growing production, trade and employment figures; 2) the observation that the industries that form part of the above group share a relatively coherent behavior –bearing in mind the heterogeneity of the field– because their components move similarly across time and space; and 3) the existence of interdependence and codependence within the aforementioned group. Freeman's study (2008) shows a significant correlation between geographic concentration of cultural industries and occupational specialization in the creative sector, both in large cosmopolitan cities and in localities that are strategic due to their cultural density, landscapes, large-scale cultural expressions, etc. Similarly, globalization and the convergence of multimedia exchanges and telecommunications have transformed many audiences and consumers from passive recipients of cultural messages into active co-creators of creative contents, as in many virtual platforms where creativity via digital media is becoming increasingly important in the definition of participants' identity and sociability.

Along these lines, the old concept of cultural industries should be distinguished from that of creative industries. The first relates to the creation, commercialization and dissemination of the products of human creativity, which are copied and reproduced using industrial processes and distributed around the world, in print, publicity and multimedia, photographically and cinematographically, or in craft and design. The creative industries, in turn, cover a wider range of activities, including architecture, publicity, visual and performing arts. The World Intellectual Property Organization (WIPO, 2003) has developed a framework allowing countries to estimate the size of their creative sectors, distinguishing between

Core Copyright Industries, *Interdependent Copyright Industries*, *Partial Copyright Industries and Non-Dedicated Support Industries*, which each differ in their involvement in creation, production and manufacture in the scientific, artistic and literary domains. The typical cultural industries are identified here as *Core Copyright Industries*, and creative sectors are present throughout the full range of these industries.

The above approaches are still in the conceptual stage and require improvement and deepening. Freeman (2008) highlights four characteristics of creative work, that cross the specific industries in which it takes place: 1) the specific role of performance in its products; 2) its flexibility to insert itself into the value production chain; 3) its flexible, context-suited specialization; and 4) the impossibility of mechanizing the production of the necessary effects in the audience. On the basis of these approaches, we can ask:

- What role do or could the CCS play in designing new models of sustainable development? What would their contributions be?

- What roles could States play to encourage and facilitate the development of local creative spaces?

12. New Spaces for Development Through Creativity: Communities, Culture and Sustainability

The sustainability of an urban system may be understood as the compatibility and productive mixture of different social, economic and cultural dynamics and environmental resources, both in the present and in the future (Duxbury and Murray 2010: 208). In this scheme, culture is the fourth dimension of sustainable development, due to its contributions to the economy and the fact that participation in cultural activities has strong social benefits, creating new opportunities for expression and creativity, strengthening group identities, growing social cohesion and stimulating encounters with other cultures. The aforementioned allows people to question their established prejudices on how act and reflect upon their own emotional and moral values.

A growing number of artists and cultural groups work in artistic traditions of diverse origins, and with new technology and hybrid forms, using the arts in increasingly diverse ways to engage and build communities, confronting social problems that persist over time related to economic, educational and environmental issues, as well as inequalities in the areas of human and civil rights. In the current times, it would seem that determing whether art and social justice are connected or not is not is as important as the forms and intensity that this connection takes, if it does indeed exist.

Jeremy Nowak (2007) provides an analysis of neighborhood development linked to creative spaces from a perspective that seeks to reveal the power of cultural production for social change, and cites the improvement of public spaces, the facilitation of connections across urban and regional borders, and the provision of alternative educational opportunities for residents as examples of this change. To achieve this objective, he proposes understanding community-based artistic and cultural activities as a sub-group of the creative sector.

It should be remembered that communities are processes and not static entities. Nowak states that community architecture is composed of the following factors: 1) their social capital and its civic institutions, which reveal its solidarity and types of interchanges with other groups; 2) the community´s public and infrastructure assets, taking into account the condition of its facilities and networks; 3) the community´s economic assets and market relationships, recognizing that actors inside a community often have contradicting interests; and 4) flows of information, capital and people between places, bearing in mind that isolation reinforces poverty and lack of investment.

Nowak describes how artists are generally recent market actors, whose search for spaces to work and develop may help stabilize some types of neighborhoods and urban areas, reducing investment risks for owners and real estate agents. This is especially true in cities where

industries have lost their previous productive use and are therefore available for conversion, in student areas and areas linked to universities and colleges; areas with a concentration of museums, galleries, spaces for creative action and other cultural spaces; and in immigrant ethnic communities, which tend to market niches for their cultural products (2007: 11)

Cultural and artistic community organizations have great potential to act as intermediaries between diverse geographies, social classes and ethnic groups. Furthermore, through free performances, galleries, courses, specialized stores and workshops held by individual artists or cultural groups, neighborhood art activities have become an identifiable business sector. On this basis, the interactions between audiences, consumers, students and artists who normally circulate around community cultural centers can be incentivized. Through experiences like these, communities with a dense artistic and cultural presence become both local and regional simultaneously. One of Nowak's proposals is to establish creative neighborhood funds at the local, regional or national level, thus creating cultural districts aas part of a specific policy for creative spaces.

Working from these criteria, Nowak proposes investing in three strategic areas: creativity, urban development and knowledge, by flexibly linking public, private and philanthropic resources to support emerging activities and new projects, which are divided into four categories:

- Artistic production projects that engage communities in expressing aspects of their places, readapting neighborhoods and revealing their potential as sites for creativity.

- Construction, renovation or reutilization projects in existing places where there is authorization to do so.

- Individual projects or enterprises by artists involving the collaboration of for-profit or non-profit organizations that may be oriented towards new businesses or opening up creative work to other industries.

- Specialized investigations and creation of data infrastructure to present emerging trends, markets and opportunities and influence political and investment decisions.

The following questions arise, among others:

• In which local communities can these experiences be planned and implemented?

• What types of artistic and cultural groups mediate between neighborhood cultural projects and resident communities?

• What are the civic, cultural, educational and economic benefits of having a creative neighborhood in my local reality?

• How can these become inclusive development models?

"I think to make art is to make a break. And to make a cut.
There´s a cut in the continuity of being, in the continuity of survival"

(Mladen Dolar, Slovenia).
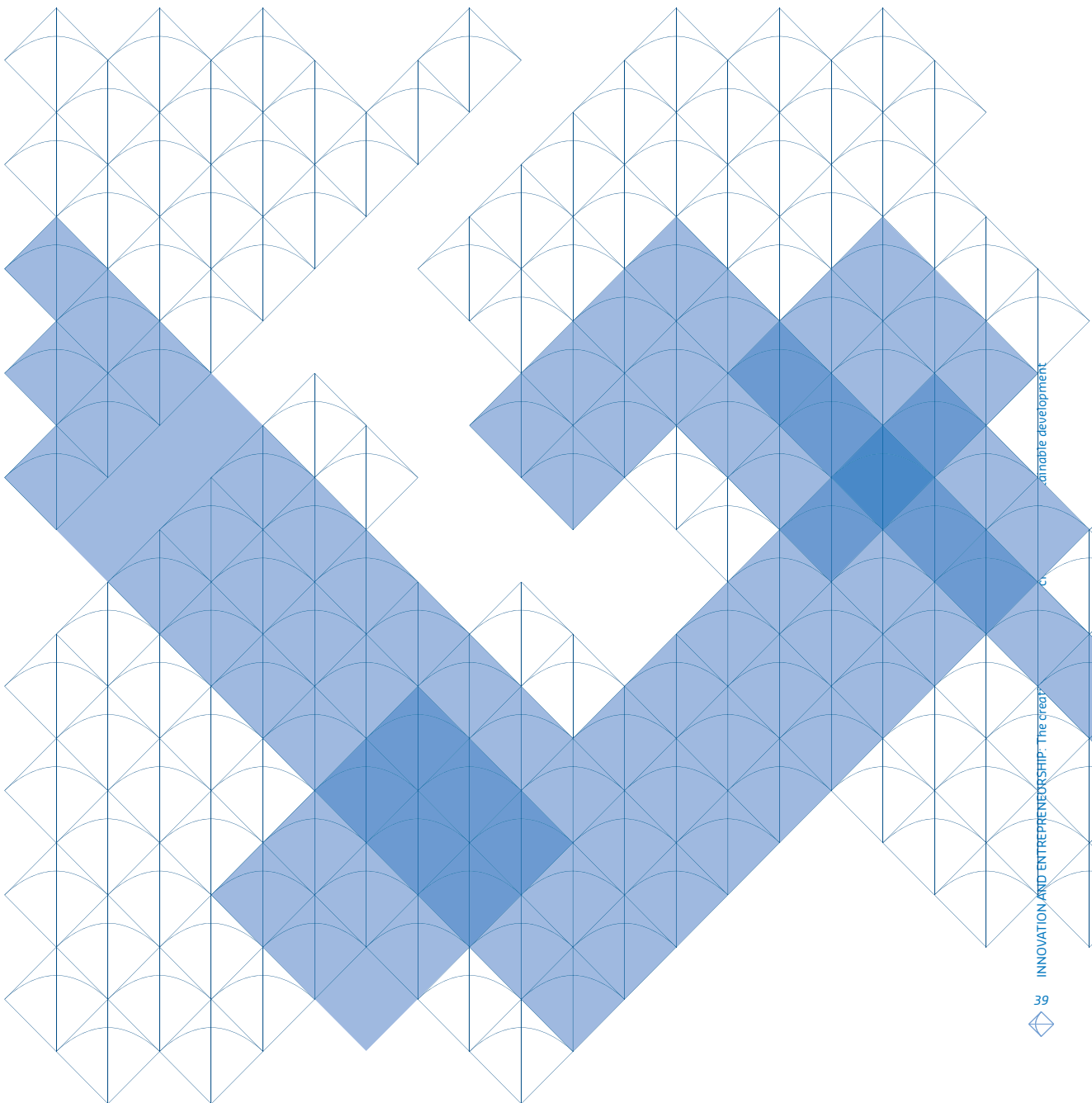
VI. Epilog: Cultural Policy Challenges for the New Generations

To close this document, which has had the main objective of stimulating debate on concepts and points of view and not to treat them as accepted facts, we would like to raise a series of open reflections based on the topics that have been covered. These reflections have their sights set on the future, on how diverse actors, organizations and cultural institutions face the challenges of new cultural times based on coordination and feedback and also focus their particular ways of experimenting, adapting and mobilizing culture in critical times.

Firstly, thinking towards the future, our first reflection should be oriented towards understanding how arts and culture –through specific policies– can and should anticipate how new generations work and create, which includes how they have been educating and developing their creative potential. Societies' creative resources are concentrated to a large degree on young professionals, artists, and community agents, making them a group with undeniable advantages because of their cultural and educational (formal or otherwise) capital and their ability to stimulate social capital networks - in other words their ability to make local and global connections, and the potential for innovation due to from their knowledge of new information, communication and creation technologies.

For this reason, in a document submitted especially for the World Summit, Nestor García-Canclini (2013) has emphasized the discrepancy currently seen between the use of creative resources on the one hand, and traditional employment structures in societies on the other, which he calls "paradoxical exclusion," whose flashpoint is found precisely in the importance that creative activities have been gaining in the creation and the improvement of jobs and salaries. Young creators currently locate themselves in non-conventional ways in the cultural landscape and socio-economic reality. These young bearers of creative advantages are often immersed in temporary and unstable employment dynamics, which despite allowing a certain flexible use of creative time on the one hand, on the other hand reduces the permanence of the projects they create over time, and can have a detrimental effect on the personal biographies of those involved, increasing uncertainties about their work, family and social future.

Another point raised by García Canclini has to do with the risks of leaving innovation to the initiative of the private sector if public policy on culture does not create suitable channels to incentivize the creative action of cultural movements. The current cultural scene has different ways of dealing with the relationships between creativity, interdisciplinarity and cultural institutions, creating a scene that is still not fully addressed by cultural policy in all its complexity. It would seem that a significant part of cultural policy still sees the development of culture in linear terms –that is, as a chain between creators, intermediaries and publics– when on the contrary, the proliferation of digital media has changed creation into a form of programming, that is, the creative curatorship of preexisting materials and interfaces, which evolve even while the resulting cultural products are still circulating. This means that cultural creativity is now located in both the creation and in the communication of works and products, disrupting the traditional pre-defined sequential order and making it more complex.

Rather than a radical change in the cultural paradigm, the current situation reflects a coexistence of different forms of organization, circulation, working habits and production, in which industrial formats (typical of the linear model) and post-industrial formats (typical of the digital era) coexist and intermingle with old community values and practices, which are considered to be traditional, as well as with new communities and forms of identification arising in the global era.

Finally, these realities of the global era pose a challenge to all of us in terms of the possible futures both of cultural institutions and of their mediators, agents and creators, raising questions about how the very notion of sustainable development can allow progress on taking States' strategic cultural policies beyond cultural

policies that are merely subject to a Council or Ministry's program. As we work towards answering these types of questions and their possible answers it is clear how essential designing new models of cultural development from principles and notions such as ecology, education, community and project has become.

This challenge for cultural policy becomes even more interesting and complex if we incorporate the changes of the digital era, which confirm that any work towards situating culture as a fundamental pillar in any multidimensional understanding of development must include opening creative spaces that allow new generations to seize the role and exercise their role as witnesses and direct agents of the world to come.

Glossary

1. Culture for Development

This refers to an inclusive notion of development – neither linear nor uni-dimensional–conceived as a complex process, in which diverse fields interact and have different characteristics, and in which culture plays a central role for sustainable human development. In this framework, culture reveals the particular characteristics –values, subjectivity, collective attitudes and aptitudes– upon which development processes act, and is the dimension that gives a society its recognizable historical characteristics.

Culture for development thereby arises as a model that pluralizes the idea of culture, bringing together its diverse expressions and widening them beyond the arts and high culture. Furthermore, it is a model that enhances the notion of development, making it more inclusive, incorporating the particularities that drive the values, meanings and actions of social subjects as they define strategies to improve their quality of life. This model allows cultural diversity to be incorporated and encouraged as an agent for development in economic, educational, human rights and subjective and community welfare issues.

2. Sustainable Human Development

The notion of *sustainable human development* brings together the ideas of integrated or multidimensional development and of the responsibility over its pace, impact, and consequences. Both question the economic focus of the traditional concept of development. Sustainability reinforces the concern that current production and consumption dynamics should not compromise the availability of resources for future generations. Sustainability is also related with ensuring that progressive changes in individuals' quality of life, central to any concept of development, take place in a participative way, making human beings –and not economic growth in itself– the focus of this process.

When we understand development as an integrated process expanding individual freedoms, individuals are therefore empowered –as autonomous entities belonging to a context– to participate in community and social development processes. For this reason, integrated human development is one way to conceive of change and social transformation by reconciling the satisfaction of the needs, values, choices and abilities of human beings – the center and subjects of development –with those related to material welfare, guaranteeing cultural diversity, and equitably distributing resources and environmental costs and ensuring the importance of cultural rights in an integrated vision of development.

3. Critical Times

This refers to understanding and analyzing our realities within scenarios subject to change at the socio-economic, political, cultural and environmental level. Critical times are framed in the current scenario of global change and the consequent economic crises, crises of representation and of political and institutional legitimation, crises of the great ideologies, identities and historical discourses on modernity, in addition to the growing threat of an environmental crisis on a global scale. These critical times create a disorganization of experience, however they also invite us to construct new reference frameworks to rethink our location and identity, both in global society and in our relationship with nature.

The proliferation of a *risk culture* –typical of a society of global risk– arises as a potent indicator of these critical times: an awareness of the ecological, health, urban, and other dangers resulting from technological development has created an unprecedented reflexiveness among the population, placing traditional evaluations of socially-induced risks into doubt, which are then expanded and justified on new grounds other than scientific rationality. In this regard, critical times may be taken as an opportunity to rethink and rebuild the social links and values at their foundation, as well as to seek alternative non-scientific and non-technological rationalities for managing local and global changes and risks.

4. Creative Spaces

Thinking about creative spaces entails not only making room for arts and cultural expressions, but also for other disciplines and fields of action such as geography, architecture, design, urban and community planning and public policies in general. For this reason, it requires the creation of multidisciplinary teams able to organize, convene and encourage the participation of different actors, organizations and economic sectors in joint work.

Generally speaking, this refers to the expansion and use of creative space, including dedicated cultural spaces as well as other spaces historically considered to be subject to other uses and roles outside the domain of culture. In this regard, the notion of "creative space" emphasizes the projects, concepts and processes, which open up a space, function or notion to other functions and relationships through the new use that is made of them. Examples of this are commonly seen in the revitalization of abandoned urban areas and spaces, the fusion of gastronomy and the arts, or the inclusion of creative people in multidisciplinary teams in social, political and scientific projects. In each of these examples, culture opens a new stage and function, thereby encouraging the emergence of new forms of collaboration, production and management.

5. A New Approach to Culture

The *new approach* means the renewal of conditions for dialog and cooperative relationships between the different agents that participate in the material and spiritual development of an institution, community or country. Currently, the marked imbalance between a growing demand for culture (in all its expressions) and the restrictions placed by the crisis on funding for the different stages of cultural cycles such as management and dissemination are in themselves a call for a new approach to culture that specifies the role that culture can and should play as a factor for development and creating the conditions it needs to work and grow in this new role.

The actors called upon to be part of this new approach range from the State and the different bodies involved in designing and implementing public policies; the private sector; philanthropic foundations; institutions that work with cultural heritage; civil society to audiences and non-profit cultural groups and the artists and creators themselves. Finally, a new approach in culture should specify concrete conditions and duties for the cultural world to develop a community, sector or country.

6. Cultural and Creative Sector (CCS)

The *cultural and creative sector* is a specialized branch of the division of labor of our times, bringing together the industries and activities that are the bearers a new socio-economic paradigm where creativity itself is considered as a resource. Consequently, *creative work* is one of the main ways to organize social innovation using new technologies.

As an identifiable sector of the economy, the CCS consists of a group of existing industries undergoing rapid growth and which are coherent in terms of their processes and actions, which bring together creative work and are mutually interdependent or codependent. Its most important features are its flexible specialization, the impossibility of mechanizing processes and products, and the added value that creativity adds to the value cycle of cultural products and services. This cycle is determined by a process that begins with creation and ends with the population accessing and appropriating its results, in turn nourishing creation by providing continuous feedback. Its value lies in the production of cultural and creative goods of high symbolic content.

The industries associated with the CCS provide both economic and quality of life benefits for the communities involved, creating better jobs and stimulating local economies through tourism and consumption. They also stimulate other industries, prepare the workforce to participate in the global workforce, contribute to improving quality of life by increasing living standards and encouraging development and community recognition.

7. The Concept of "Cultural Communities"

The concept of the *cultural commons* (Castells, 2003) refers to one of the cultural effects of globalization, consisting of the creation of communities of identity and belonging based on cultural definitions and practices who organize themselves around a specific set of values and meanings to achieve self-affirmation. Normally, these communities are reactions to the prevalent trends of globalization, such as individualization, and abstract flows of wealth, power and information, and generally, they are locally situated, defining a *cultural ecosystem* in order to function and therefore creating potential spaces for participative social transformation processes, with its sights firmly set on the common good and cultural recognition.

Besides their own ecosystem, cultural communities use a range of platforms to function. Undoubtedly, the internet is key to this, due to its ability to establish creative, participative and open cultural interchanges, allowing their participants' processes and demands to be disseminated on a global scale.

8. Philanthropy

The root of the word philanthropy has to do with a love for the human race and for all of mankind's creations. In practical terms, it is associated with the practice of providing funding (whether in cash donations or by other means) for humanitarian or other activities that are worthy because their contribution to the common good. One area that has been associated with these practices since the beginning is art, which has benefited from a wide range of patronage. The donations made to the arts, both in the past and the present, have become themselves a cultural expression of the circuits of artistic production and circulation, which is why they have also been a relevant player in creating and legitimating that which is considered culture and art.

Philanthropic foundations and organizations are the bearers of great independence, in that they usually focus their action on areas and activities outside the market or without the protection of the State, making them a source

of cultural innovation and preservation, strengthening the democratization of art and culture and the recognition of art and culture in its most diverse expressions. In this regard, these organizations are a powerful force that can contribute to cultural diversity, preservation and innovation. Nonetheless, it is worth noting that this same freedom of action can reinforce the creation and circulation of elite artists and works of art.

9. Glocal

The concepts of *glocal* and *glocalization* are neologisms popularized by Ronald Robertson from the fusion of the words global and local, to describe asymmetrical forms of interaction between specific localities and communities and wider global processes underway. Therefore, the term glocal describes individual, group or organizational products or services that reflect global and local standards at the same time, thereby making the communities and agents involved in their production more visible on a transnational scale. A logo associated with these concepts is that of "think global, act local".

10. Diaspora

The concept of diaspora is related to the spread - whether by choice or by force - of human groups from their places of origin as part of a type of migratory displacement, Currently, it is an important dimension of the cultural landscape of our times, revealing the transnational character of the cultural transformations that are underway.

The current global and post-colonial context recognizes diasporas as important players in the production of cultural expressions of identity and recognition. Some diaspora communities have released huge cultural energy in their places of destination, organizing themselves around common aesthetic frameworks and frameworks of meaning to position themselves in their new spaces while preserving their own cultures of origin.

The notion of diaspora therefore, is related to hybridity and creates processes by channeling the transformations

of national identities towards multicultural horizons. Diasporas extend the frameworks of a geocultural space, expanding them and thereby creating new opportunities for representation, aesthetic value, and the potential entry of groups and subordinate discourses into dominant markets and cultures.

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CASE STUDIES

Introduction

The cases compiled for the discussion paper are a series of 18 artistic and cultural projects, organizations and practices from every continent on the planet, chosen because of the pertinence of their experiences to the issues addressed at the 6th World Summit on Arts and Culture in Santiago, Chile.

The selection process consisted of two stages. The first was carrying out an online questionnaire with key informants from the arts and culture world, including creators, administrators and directors of artistic and cultural institutions found on IFACCA databases. Informants were asked to highlight three cases of contemporary projects, organizations or practices that would best contribute to our reflections on the focus of this Summit, namely, the questions that arise from these new creative times and models for cultural development. In the second stage, cases were selected ensuring a certain amount of diversity and balance, in terms of geography, territory, creativity, project innovation, types of organization and sources of funding.

The results of the selection process are presented as follows.

ARTERIAL NETWORK

The African cultural network

General information

Organization: Arterial Network
Founded in: 2007
Countries: 40 African countries
Cities: Cape Town, South Africa
(Headquarters)
Type of Organization: Non-Governmental Organization
Funding: Donations

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Context/ History

At the founding convention of Arterial Network on Gorée Island, Senegal, in March 2007, with the theme 'Revitalizing African Cultural Assets", more than 60 delegates from 14 African countries identified the lack of information, poor government policies and institutional framework, weak civil society structures, the marginalization of artists and the arts, an absence of funding and poor leadership as some of the key challenges confronting the African cultural sector. Delegates resolved to unite across national borders to address their common challenges. A task team was elected to represent the five African regions and a Secretariat was appointed to coordinate the activities. Thus was born Arterial Network.

"Africa has many constraints in terms of lack of information and facilities and funding. Access is severely limited for many. Disparities between urban and rural areas are accentuated. Audiences are often segmented. However, the spirit of African people is resilient, and amazing art is produced under restrictive circumstances".

Objectives

Arterial Network is a dynamic, pan-African civil society network comprising artists, activists, organisations and institutions engaged in the African creative and cultural sectors. Operating across 90% of Africa, Arterial Network is actively engaged in strengthening the creative and cultural sector and utilising arts and culture to contribute towards development, democracy, human rights and the eradication of poverty on the continent.

Since its establishment in 2007, Arterial Network has been consistently engaged in building sustainable networks and structures; formulating and implementing cultural policy; facilitating research, debate and development of African-centred theory; lobbying for freedom of creative expression; capacity building; information dissemination and African arts advocacy on national, regional and global arenas.

Achievements

- The establishment of national chapters in 40 countries: Algeria, Egypt, Mauritania, Tunisia, Morocco, Benin, Burkina Faso, Cape Verde, Ivory Coast, Ghana, Liberia, Mali, Niger, Nigeria, Senegal, Sierra Leone, Togo, Guinea, Gambia , Kenya, Rwanda, Seychelles, Sudan, Tanzania, Uganda, Ethiopia, Mauritius, Cameroon, Central African Republic, Chad, Democratic Republic of the Congo, Congo-Brazzaville, Gabon, Malawi, Mozambique, Namibia, South Africa, Swaziland, Zambia, Zimbabwe.

- Launching the Afrifestnet network involving 160 festivals in Africa.

- Hosting seminars, such as expert panels on cultural policy and freedom of expression

- Publishing arts directories, cultural policy publications, and best practice handbooks on arts marketing, funding, project management, and festivals.

ADAPTING THE WHEEL:

CULTURAL POLICIES FOR AFRICA

Compiled by Delecia Forbes
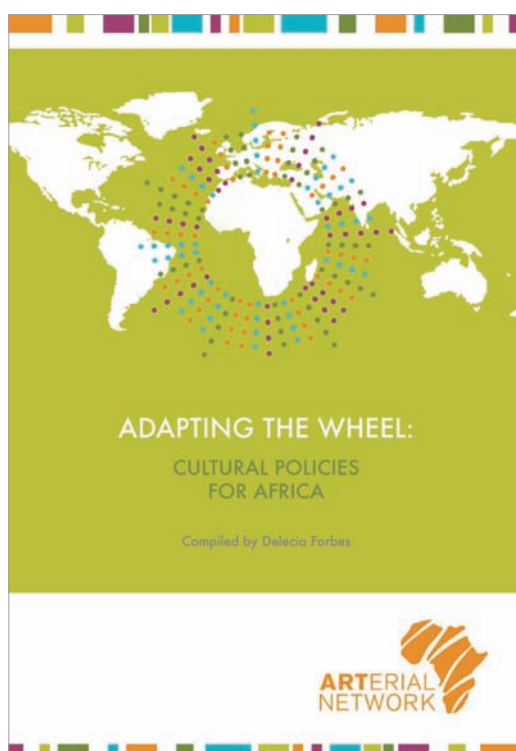
ARTERIAL NETWORK

Photographs courtesy of Arterial Network

- Annually hosting the international African Creative Economy conference (since 2011).

- Arterial Network holds consultative status with UNESCO (United Nations Educational, Scientific and Cultural Organisation) on the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions and three of its experts the Arterial Network are UNESCO technical advisors.

BALMACEDA ARTE JOVEN

Spotting young talent

General information

Organization: Corporación Cultural Balmaceda 1215

Founded in: 1992
Country: Chile
Cities: Santiago, Antofagasta, Concepción, Valparaíso and Puerto Montt
Type of Organization: Corporation
Funding: State funds

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Context/ History

The Corporación Cultural Balmaceda 1215 was one of the first organizations to implement cultural policies in an age marked by Chile's return to democracy at the beginning of the nineties. In this context, the corporation took part in initiatives created to address the need to democratize art and culture.

In its beginnings, Balmaceda was created as an independent and autonomous program, although it did receive funding from the Chilean Ministry of Education. Later on, it became a private non-profit corporation, with the main objective of offering artistically talented young people of limited resources a space to develop their skills by implementing and managing a diverse and broad program of actions in areas of teacher training, and cultural services and activities. Finally, it is a space where themes and values specific to a democratic culture that is still in development can be nourished and encouraged.

"The transfer of economic materials or resources is not enough, because even when this allows new sources of income to be created and appears to give sustainability of any initiative, it will not be sustainable in the long term if it is not grounded in the development of creative processes that strengthen the social fabric, human development and finally social capital."

Objectives

To give young people access to an education in the languages of contemporary art, while providing innovative, rigorous and diverse learning.
To achieve this goal, more than 100 workshops intended for young people of limited resources are held every year, in a variety of disciplines from the visual arts, dance, theater, music, literature and audiovisual areas at a nationwide level. Additionally, the initiative provides artistic collectives with rehearsal rooms and studios for recording and editing.

The initiative also seeks to enhance the role of the arts in the community, by making them more diverse, up-to-date and of a higher quality, through an annual cultural activities program consisting of activities of unrivalled esthetic quality that are especially targeted at young people.

Photographs courtesy of Balmaceda Arte Joven

Achievements

- Expanding the corporation across Chile. Currently it is present in every macroregion in Chile.

- Twenty years of service to the community have meant that more than one million young people have been taught in its classrooms.

BASURAMA

Art, trash and creation

General information

Organization: Asociación Basurama
Founded in: 2001
Countries: Spain, Brazil
Cities: Madrid, São Paulo
Type of organization: Cultural association
Funding: Mixed

Contact details

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Context/ History

Basurama arose in a university context, specifically at the Universidad Complutense de Madrid Architecture School, with the goal of making creations based on unused material already present in the environment, and to create a place for informal, collective and inclusive learning. The project's focus is to work with infrastructure already available in the places intended for intervention, questioning physical structures and materials and giving them other possible uses.

Therefore, by using what is already present in the environment in its creations, this organization transforms materials, and rethinks them, rediscovers the city, appropriates spaces and (re)creates other unused places, all based on the community's own effort, making it part of this process, ensuring that in the long term, it is the citizens themselves who drive social change and appropriation.

"Trash is universal, democratic, unifying and above within everyone's reach, easy to access and it has an enormous cultural potential. When we place waste in the center of our discourse, it becomes an interesting tool, material for creation and a mechanism for reflecting about what we are (as people, communities, and societies)."

Photographs courtesy of Asociación Basurama

Objectives

Reusing trash and turning it into creation, not only by making art, but also by strengthening the social fabric by incorporating art into community projects.
The project's specific goals are: to foster cultural management, produce shared knowledge, promote the role of making art as away to transform and incentivize community empowerment and autonomy.

Achievements:

- Producing Yo amo M30, (I love the M30) a short documentary about the Madrid M-30 ring-road expressway, and its controversial reform that plans to totally transform the urban area where it is located.

Basurama seeks to inspire reflections on this urban reform from different perspectives, such as ecology, architecture and economics.

- The RUS (Residuos Urbanos Sólidos - Solid Urban Waste) public art project where different types of trash in public spaces are recycled and reused in Latin American cities such as Buenos Aires, Córdoba, Montevideo, Mexico City, Miami, Santo Domingo, Asunción and Lima, among others.

- Networking in 14 different cities such as Brussels, San Sebastian, São Paulo, Linz, Caracas, Palma de Mallorca, Korea, Mexico City, Santo Domingo, Buenos Aires, Lima, among others.

CAMBODIAN LIVING ARTS

Recovering and preserving Cambodian traditions

General information

Organization: Cambodian Living Arts
Founded in: 1998
Country: Cambodia
Cities: Phnom, Penh, Battambang, SiemReap and New York (USA)
Type of Organization: Non-Governmental Organization
Funding: Private funds

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Context/ History

Before the rise of the Khmer Rouge, Cambodia had been home to the most thriving and diverse expressions of art and culture in South East Asia. Cambodians were known for their skill in a number of disciplines, such as music, dance and theater, and the country was full of music and dance. However, the Khmer Rouge put an end to all of this between 1975 and 1979, killing nearly two million Cambodians, including a large number of artists, devastating the country's oral traditions. This tragic situation persisted after the fall of the regime for two decades due to the country's complicated economic situation.

Faced with this situation that threatened to wipe out Cambodia's identity and artistic traditions, Cambodian Living Arts began this project that was focused on recovering and preserving the country's traditional arts, mainly by fostering the artistic abilities of Cambodia's youth.

"We aim to create value and understanding of what it means to be Cambodian and to create a sense of unity and shared culture. We believe that through creativity we can expand our potential as human beings."

© George Nickels

© Matthew Wakern

Objectives

To create an environment that fosters Cambodian arts and culture to develop and to lead changes and empower Cambodian individuals and communities.

This is achieved by promoting and preserving the arts, working with cultural institutions and agents, and supporting artists –living masters– and artistic collectives.

Achievements

- Founding a preservation movement which encourages masters from each discipline to give classes on traditional arts, as well as on innovation and development in order to foster management skills.
- Holding the Cambodia Youth Arts Festival, which was especially important in the 2013 season as it was held in New York over a month, taking Cambodian arts to take the world stage.

CREATIVE TIME

The value of culture in public spaces

General information

Organization: Creative Time
Founded in: 1974
Country: United States
City: New York (Headquarters)
Type of Organization: Non-profit organization
Funding: Mixed funding, donations

Contact details

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Context/ History

Creative Time arose during the seventies, at a time when the arts were undergoing significant changes, and when artists were experimenting with new forms and media to leave the galleries and install their work in public spaces; initiatives to improve the quality of life of New York citizens and to renew a neglected city were flourishing. It was also a time when important funds were created, such as the Federal Government's National Endowment for the Arts (NEA), seeking to promote the role of the artist in society and bring new audiences to contemporary art.

This climate would have a decisive influence on the values of Creative Time, based on encouraging artistic experimentation, by putting artists into the midst of society, enriching public spaces and everyday experiences.

"Tribute in Light" – © Charlie Samuels

"Our work is guided by three core values: art matters, artists' voices are important in shaping society, and public spaces are places for creative and free expression...We are committed to presenting important art for our times and engaging broad audiences that transcend geographic, racial, and socioeconomic barriers."

"Sleepwalkers" – © Fred Charles

Objectives

Creative Time is an organization that seeks to support the creation of public, innovative and socially engaged works of art, inspired by its belief that all public space is a place for free and creative expression.

Creative Time is focused on presenting works that create inspiring experiences and encourage social development, which at the same time enable artists to grow. For this reason, it produces, presents and sponsors visual arts projects that inspire dialog between artists and the community.

Achievements

- Creating works with a high symbolic impact in public spaces, such as 'Tribute to Light' (2002), consisting of installing two towers of light in Manhattan six months after the September 11, 2001 attack; 'Sleepwalkers' (2007), an art cinema experience that projected the nighttime journeys of five city inhabitants onto the façade of MoMA; or the recent 'HEARD·NY' intervention (2013), where Vanderbilt Hall at Grand Central Terminal became the stage for a troupe of colorful horses.

FESTIVAL CIELOS DEL INFINITO

Art at the end of the world

General information

Organization: Festival de las Artes Cielos del Infinito
Founded in: 2008
Country: Chile
Cities: Punta Arenas, Puerto Williams, Porvenir and Puerto Natales
Type of organization: Operational community organization
Funding: Public funds

Contact details

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Context/ History

The Magallanes and Chilean Antarctic Region is located in the far south of Chile, which due to its geographic and climate conditions, has suffered from issues related to access costs, compounding the region's isolation from cultural and sporting events. For example, the year before the first festival was held (2007) while 3,200 plays were performed in the Chilean capital–Santiago, in the Magallanes and Chilean Antarctic region there were only 33.

As a result, it was decided to inaugurate this festival in order to create a new space where Chilean artists can appreciate the reality of the most far-flung area in Chile, to create audiences able to demand a wider range of cultural events and to motivate the region's artists to create and acquire new theoretical and practical tools, contributing to cultural decentralization in Chile.

"Cielos del Infinito created a special sense of belonging among the region's audiences, filling a gap that had long existed in the area, and, little by little, healing feelings of isolation and neglect."

Objectives

To give the inhabitants and artists of the far south– Chilean Patagonia– cultural options to broaden their horizons and expectations.

With this in mind, the festival brings together plays, concerts, exhibitions of the visual arts, circus and contemporary dance shows, performances, film and music season, and talks and workshops held by renowned local and international artists.

Achievements

- Increasing the provision of arts and in an extreme area previously characterized by its small cultural market.
- Expanding the coverage of the project by holding parallel events in different cities in the region, giving the festival a local and international character.
- Making a documentary about cultural recovery and the life of Catalina Calderón, the last full-blooded descendent of the indigenous people of Patagonia, the Yaghans.
- Creation of the Primer encuentro de festivales regionales iberoamericanos - The first Ibero-American Conference of regional festivals, bringing together numerous agents from the Chilean and international circuit.
- During this conference, the Peripheries Cooperation Network for Ibero-American festivals held outside capital cities was created, which currently has Chile, Colombia, Uruguay and Spain as members.

Photographs courtesy of Festival Cielos del Infinito

FLACON DESIGN FACTORY

A city within a city

General information

Organization: Design Factory Ltd.
Founded in: 2009
Country: Russia
City: Moscow
Type of Organization: Company
Funding: Private funds

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Context/ History

Flacon–from the Russian word for "bottle"–was founded in 2009 on the site of an old glass factory built at the end of the 19th Century, to respond to a growing demand for spaces where artists could work and exhibit. The precinct was designed to be and became a pioneering initiative in revitalizing the industrial area on the outskirts of Moscow's historical center, and as such, fulfills a key role in the city's post-industrial development, bringing together more than 200 representatives from the country's creative industries.

Photographs courtesy of Flacon Design Factory

"Bringing together a community of creative individuals in a single place creates a highly concentrated artistic environment that is ideal for developing their creative potential, providing cultural entertainment, improving local education levels and employment."

Photographs courtesy of Flacon Design Factory

Objectives

Flacon is a cluster oriented towards developing citizens' creative potential and supporting the widest range of creative projects, with the aim of establishing a harmonious environment and atmosphere for the arts in the diverse spaces provided by the cluster, such as workshops, printing facilities, studios for children, galleries for designers, event production companies, spaces for publicity, art cafés and restaurants.

The following activities take place at Flacon: events are held in its spaces, innovative actions are constantly created for the community, and the center also participates in projects and programs throughout the city in association with other Russian and foreign cultural centers.

Achievements

- Around 700 people visit the factory every day, and 1,700 people say that they use its spaces for more than 12 hours on a normal day.

- Every month, between two and five thousand people attend each of the 15 to 20 events held by Flacon, with a total monthly average attendance of 30 thousand people.

FOGO ISLAND

Sustainable heritage

General information

Organization: Fogo Island Arts
Founded in: 2010
Country: Canada
City: Fogo Island
Type of Organization: Non-Profit Organization
Funding: Mixed

Contact details

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Context/ History

Throughout Newfoundland and Labrador on Canada's Atlantic Coast, the collapse of traditional cod fishing, an activity that had been the area's bread and butter for around 400 years, jeopardized the way of life and income of a large number of rural communities in the area, including Fogo Island, one of the oldest settlements in Canada.

Therefore, in a joint effort with Shorefast foundation –a local foundation fostering sustainable development on the island, Fogo Island Arts seeks to attract the attention of the international artistic and cultural community by inviting artists and writers to create and produce works that intertwine art, cultural heritage and community enterprise.

"Fogo Island Arts programs play an important part in generating opportunities to learn and innovate while developing new ways of approaching business in rural communities."

Fogo Island Inn© Shorefast Foundation

Objectives

Fogo Island Arts is an institution that organizes residences and supports the investigation and creative work of artists, cinematographers, curators, musicians, designers and writers from around the world. Creators are invited to exhibit their works at the island's local gallery, and publish and disseminate their work, thanks to a joint effort between the organization and international printers.

This means Fogo Island Arts can be an alternative to the more traditional formats for residencies and galleries in North American galleries, by making the inhabitants of the island an essential part of the process, as they take part in the creation of the organization's activities. This is also evident in the institution's structure, which is based on a socially responsible business model, which promotes sustainable tourism-based economic development on the island.

Achievements

- Fogo Island Arts' main achievements have been designing and building four residencies between 2008 and 2010, the year when they began operating as part of an international program. The homes and studios are located in areas that allow creators to experience the island's geography and the day to day life of its inhabitants.
- The program's development model is also noteworthy: a self-managed project led by the community in a physically and socially isolated locale promoting alternative forms of economic and social sustainability for the community based on tourism. This is exemplified by the fact that part of its resources are dedicated to education planning and community programs for the 2014-2015 period.

Long Studio© Shorefast Foundation

FREEDOM THEATRE

Cultural resistance

General information

Organization: The Freedom Theatre
Founded: 2006
Country and Cities: Jenin Refugee Camp, West Bank. Occupied Palestine
Type of Organization: Non-Governmental Organization
Funding: Mixed

Contact details

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Context/ History

This project was born from a need to react to the Israeli occupation and the cultural, economic and political isolation imposed on the Jenin refugee camp, mainly affecting the camp's youngest inhabitants, who have become numb to violence and suffering. For Palestinians, this art form was presented and exercised as a struggle for justice, resistance, equality and freedom, strengthening their resilience and fighting feelings of apathy and despair.

"The Freedom Theatre believes it is through culture that the Palestinian people will be able to mobilize and effect change. The theatre creates a space for creative expression, for exchange of ideas, for dreams to be born and barriers deconstructed... Cultural activities can help rebuild the shattered Palestinian identity and to create a sense of hope. These are important assets for community development and a necessary condition in the long term to create a free and democratic society."

Objectives

The objective of this theater is to empower the women, children and adolescents of the Jenin refugee camp community to explore the potential of the arts as catalysts for social change.

This theater allows residents to act, create and express themselves freely and equally, opening their imagination to new realties and showing them that, despite the barriers, other possible cultures and societies do exist.

Achievements

- Between 2006 and 2008, the organization grew from one small theater to become the largest organization in the West Bank.
- In 2011 the first group from the acting school graduated.
- In 2012 the Freedom Bus project was held, and the first trip through the West Bank was made.
- In 2012 a new film unit was created.

Photographs courtesy of The Freedom Theatre

INCUBARTE

Sustainable enterprises

General information

Organization: INCUBARTE Asociación Civil
Founded in: 2009
Country: Mexico
Cities: Jalisco, Guadalajara and Veracruz
Type of Organization: Civil association
Funding: State and federal funds

Contact details

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f facebook.com/Incubarte.jalisco

Context/ History

The idea for INCUBARTE Asociación Civil came into being after an invitation from the Jalisco State Government in 2006 to identify and develop priority projects for regional development in order to address the concerns of the creative industries and entrepreneurs, and to create a distinctive way of promoting self-sustainable consumption of artistic and cultural products and services.

"Our bottom line is that art and creativity are very low cost and high added value materials that also have a positive impact on employment, multiply resources, improve the social climate and strengthen life in community."

© Héctor Cortes

Objectives

Incubarte seeks both to train and raise awareness among the cultural community about cultural and artistic enterprises, for example, by training cultural and creative entrepreneurs on matters of leadership, team building and communication.

This is achieved by offering advice and support for entrepreneurs and businesspeople on financial and management aspects, as well as creating networks between businesspeople and creatives by fostering strategic networks.

Finally, it also brings together private and public bodies to foster creative industries.

© Carlos Medina

Achievements

- This project has transformed the region's cultural management paradigm. As a result, on the one hand, artists and creative people have transformed their traditional idea of themselves as subsidiaries of the State; on the other hand, local government has begun to dispose of its cultural paternalism, and has created policies to encourage, foster and publicize projects; and finally, the business sector's value grows, just as consumption of creative and cultural products and services does.

MANIFESTA

Itinerant biennale

General information

Organization: Manifesta
Founded in: 1993
Country: Netherlands
Cities: Luxemburg, Ljubljana, Frankfurt, Donostia (San Sebastian), Nicosia, Trentino Alto-Adige, Murcia in dialog with Northern Africa and Limburg
Type of Organization: Non-Governmental Organization
Funding: Mixed, sponsoring and international loans

Contact details

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☎ +31206721435

🐦 @ManifestaDotOrg

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Context/ History

Manifesta came into being at the beginning of the 1990s, in the period following the political reunification of Europe, led by the curiosity and initiative of Gijs Van Tuyl, then curator of the Dutch pavilion at the Venice Biennale. A number of other national commissioners from the Venice Biennale accompanied Van Tuyl's passionate leadership of this project, including Rene Block (Germany), Sven Robert Lundquist (from the Nordic countries) and Henry Meyric Hughes (Great Britain), all enthusiastic about creating a new platform for young artists who had until then been excluded from the usual information and distribution networks. In this context, the initiative is a reaction to other biennials that have been slow to adapt to the times we live in and to the speed of political and economic change, thereby excluding the needs of young artists. Manifesta allows an exploration of European territory in both psychological and geographical terms also making reference to concepts such as territorial boundaries and cultural concepts.

Manifesta's itinerant nature has not been free of problems. During its sixth edition -in the city of Nicosia on the island of Cyprus in 2006- it was obliged to cancel its original proposal for an experimental art school on the border dividing the island, due to the historical tension between the area's inhabitants, and the event was moved to Berlin in Germany.

"Manifesta addresses the challenges of arts and culture in a different context with each edition. These challenges will probably never be overcome, since there is no single European identity or unified idea of arts and culture. Nonetheless, it has been researching the circumstances of constantly changing societies for the last 20 years, building bridges and creating dialogues, but overcoming these challenges will be an ongoing task, because they are what defines the project. This process aims to establish a closer dialogue between particular cultural and artistic situations and broader, international fields of contemporary art, theory and politics in a changing society".

Photographs courtesy of Manifesta Biennial

© Kristof Vrancken

Objectives

Manifesta aims to move away from the traditional venues and those that already have access to artistic production, seeking fresh and fertile ground for mapping a new cultural topography.

It is supported by a show, curatorial work, exhibitions and arts education. Each Manifesta biennial aims to investigate and reflect the development of emerging contemporary art, seeking to engage both local and international audiences with new aspects and formats for artistic expression.

Achievements

- Holding 10 editions of the biennale over more than 20 years in the cities of Rotterdam, Luxembourg, Ljubljana, Frankfurt, Donostia (San Sebastian), Nicosia, Berlin, Trentino-Alto Adige, Murcia, Limburg and San Petersburg. We consider edition number 9 to be especially noteworthy, attended by more than 100,000 visitors with a huge impact on peripheral regions of Europe. In 2010, the Wall Street Journal said that the biennial: "is monstrous in size, stunning in its scope and uncompromisingly experimental in its approach"

MEETING POINTS

Circulation and meeting beyond languages

General information

Organization: The Young Arab Theatre Foundation
Founded in: 2004
City: Brussels (Headquarters)
Countries: Belgium, Egypt, Lebanon, Syria, Palestine, Jordan, Tunisia, Morocco, Greece and Germany
Type of Organization: Non-Government
Funding: Mixed

Contact details

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Context/ History

The Young Arab Theatre Fund is an international organization that seeks is to help young artists living and working in the Arab world, to create a sustainable and independent art scene that fosters social development. Created in 2000 by architect and curator Tarek Abou El Fetouh, it has supported more than one hundred productions in the Arabic language.

In 2004, in association with other international organizations, the foundation decided to start the Meeting Points festival, held in its first edition across four cities: Amman, Cairo, Alexandria and Tunis to promote the work of artists from countries in the Arab world. In 2005 'Meeting Points 4' was held simultaneously in seven cities. Since 2007, the festival has taken a new direction that it has continued to the present: the inclusion of countries that speak other languages and with a guest curator for each new edition. In its most recent edition (2013-2014) it will be held in different cities such as Zagreb, Ambers, Hong Kong, Moscow, Beirut, Cairo and Vienna.

"The basic idea for Meeting Points was to present artists from the Arab region in the Arab region. Because today Arab artists are presented quite regularly in Europe and in the US, but they rarely have the chance to present their works in the Arab region, and often not even in their home country." Frie Leysen, Meeting Points 4 curator.

Meeting Points 7- Amberes. Photographs courtesy of M HKA

Objectives

Meeting Points is a multi-disciplinary contemporary art festival whose objective is to exhibit art from the Arab world in a number of historical cities in the Middle East, North Africa and Europe, including: Cairo, Beirut, Amman, Damascus, Tunis, Ramallah, Brussels, Athens, Berlin and Tangier. Within the international context it seeks to encourage networking and interaction among the different emerging voices in different artistic disciplines, such as the visual arts, theater, dance and music.

The theme and content of each festival is decided by a guest curator, who seeks to create a reflection between art and the sociopolitical context from multiple centers, thereby reflecting a wide range of voices and meanings that exist around a common theme.

Achievements

- Holding a festival that breaks the logic of presenting the Arab world as a monolithic bloc, dependent on its relationship with the West, by presenting a range of voices of emerging artists from countries that speak the Arabic language, providing a space for them to explore their reflections and differing opinions about common contemporary themes that affect them as a community that shares a particular tradition and culture. We also underline the project's success since its first edition, which has allowed its scope to expand to new countries.

PALAS POR PISTOLAS

Turning violence into participation

General information

Organization: Palas por Pistolas
Artist: Pedro Reyes
Founded in: 2008
Country: Mexico
Cities: Culiacán
Type of Organization: Campaign
Funding: Donations and sponsorship

Contact details

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Context/ History

Mexico is a country where violence has become naturalized, which is why this joint project between artist Pedro Reyes and the Culiacán Botanical Garden seeks to remove weapons –the causes of deaths or community disturbances– from circulation and transform them into shovels, which are later used to plant trees. This not only beautifies the local area, but also ensures that the environment and community are sustainable and well cared for.

"Violence in cities affects us all, not only the direct victims of crime, but also local businesses, tourism, investors, families, children, and others. We believe that by removing weapons from circulation we not only save lives, but also improve the quality of life of the community as a whole. Planting trees is just one positive result achieved by addressing one of our time's most urgent needs."

Objectives

The objective of this campaign is to melt guns and turn them into shovels, to have an impact on the reduction of violence and support planting new trees for the community using the shovels that are made.

The aim of this project is to be repeated in as many cities as possible, to achieve a nationwide scope and become a permanent campaign to reduce the circulation of weapons throughout Mexico, at the same time planting trees with the participation of the community.

Achievements

- One of this campaign's success stories is its replication in other Mexican cities and at an international level. Denver, Boston, San Francisco in the United States; Dinard and Lyon in France; Guelph and Vancouver in Canada; and Tijuana in Mexico are some other cities where plantations have been created with shovels made from guns.
- Only in its first edition, 1,527 weapons were removed from circulation and converted into 1,527 shovels, used to plant 1,527 trees. Each time a campaign is carried out, more weapons leave circulation.

Photograph courtesy of Pedro Reyes

© Harvard University

PONTOS DE CULTURA

Inclusion, culture and democracy

General information

Organization: National culture, education and citizenship program. Living Culture Program.
Founded in: 2004
Country: Brazil
Cities: Headquarters in Brasilia and branches throughout Brazil.
Type of Organization: Public Organization
Funding: State funds

Contact details

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Context/ History

This program came about as a response to the lack of infrastructure, initiatives and incentives for the production and circulation of local cultural expressions. It also seeks to address the isolation of those communities that do not have access to new production and cultural-artistic education technologies that are available to other communities and media.

"The main goal is to build on the foundation what has already been done for a long time, especially in terms of encouraging culture in areas of social risk, in marginalized territories, on the outskirts of the big Brazilian cities, ensuring that cultural activity is so strong that misery, homelessness, and violence on the street no longer exist, and are replaced by growth, consolidation and integration with other manifestations."

Objectives

Strengthening the importance of culture in Brazilian society, valuing the initiatives of excluded groups and communities, and expanding access to the means of production, circulation and dissemination of cultural goods and services.

Its specific objectives are to ensure far-reaching relevance and cross-sector, intercultural and institutional connectivity in the arts, as well as to guarantee social inclusion in culture.

Achievements

- Achieving extensive coverage for the policy, which has encouraged and strengthened traditional cultural manifestations.
- Promoting the empowerment and autonomy of urban and rural communities as they move towards sustainability.
- Reaching direct beneficiaries, to make sure that those who had been historically excluded participate in the creation of public policies through cooperative government initiatives.

"Cineastas Indígenas" – Photograph courtesy of Pontos de Cultura

"Preservarte" – Photograph courtesy of Pontos de Cultura

PROYECTA MEMORIA

(Re)building memory from the ruins

General information

Organization: Proyecta Memoria
Founded in: 2010
Country: Chile
City: Concepción
Type of Organization: Foundation
Funding: Mixed funding

Contact details

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Context/ History

This organization arose after one of the most devastating catastrophes of the history of Chile, the earthquake of February 27, 2010. As the most seismic country in the world, Chile is one of the greatest producers of symbolic debris resulting from the destruction of architectural heritage. With this in mind, Proyecta Memoria transforms what was once a weakness into a great strength: symbolic ruins become a social element representing memory, with positively impacts on the environment and economy through its reutilization.

"Art and culture are transformed into a tool for healing in times of crisis. This means discovering new concepts and beginning to observe our surroundings from a new perspective. Debris has always been considered waste, but it is also the only tangible part of our memories of places where our urban history took place: getting married, studying, recreational activities or other symbolic events. These are memories that marked a lifetime and which are now transformed into plazas, parks or pedestrian areas, in order to resignify the pain and transform it into beauty."

Objectives

To preserve and protect architectural heritage destroyed by natural and manmade disasters, using techniques, principles and policies for reusing and recycling symbolic debris in public space.

All of the above takes place by raising awareness about the importance of symbolic debris as a resource for sustainable development for vulnerable communities; through national and international cooperation, and valuing public space as part of the development of memory.

*Symbolic debris from Edificio Alto Río,
photographs courtesy of Proyecta Memoria*

Achievements

- Representing Chile at the Chilean pavilion at the 12th Venice Biennale of Architecture, 2010.
- Invitations to conferences in Germany, Italy, Japan and different Chilean events.
- Drafting and publishing two books, outlining its theory on architecture and heritage, both sold overseas.
- Expansion of the project to other localities in Chile, such as Alto Río, Arauco and Chanco.

"Escombro Simbólico" - © Carolina Cerda

RENEW AUSTRALIA

Reviving the city

General information

Organization: Renew Newcastle and Renew Australia
Founded in: 2008
Country: Australia
Cities: Newcastle, Melbourne, Adelaide, Sydney, Mildura, Bega
Type of Organization: Non-Governmental Organization
Funding: Private and State funds

Contact details

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Context/ History

Renew Australia came into existence in 2008 as the Renew Newcastle Project, seeking to contribute to finding a solution for the issue of abandoned places in downtown areas. In the year of its founding, there were more than 150 empty stores and offices throughout the main streets of Newcastle, many in marginal situations, in severe states of decay and magnets for crime, due to the abandonment and neglect of central areas. In this context, Renew Newcastle was founded, which began to clean avenues up, putting artists and organizations in contact with owners, and bringing life to the central city once again.

"Crucial to our model is that we work within the constraints of existing infrastructure –we aim to use it for the purpose we can use it for easily and cheaply: using shops as shops, offices as offices, and other spaces according to their constraints. This is critical to the efficiencies of our operations but also opens up the possibility of participation to a diverse range of creative communities who might not be able access traditional arts infrastructure or for whom it might be irrelevant or too expensive."

© Boony Loahajaroenyot

© Marni Jackson

Objectives

Renew Australia aims to bring together artists, cultural projects and community organizations on the one hand, and owners of abandoned buildings or buildings undergoing renovation on the other hand, to give the buildings a short or medium term use. The idea is to maintain these buildings until they can be rebuilt and given a productive long-term use.

Achievements

The development of a working methodology that establishes a basis for creative activity and initiatives in communities, by increasing and reusing spaces, constructions and buildings. More than a series of outcomes, it is the implementation of the process itself that generates urban reactivation.

RWANDA HEALING PROJECT

From pain to hope

General information

Organization: Barefoot Artists Foundation
Founded in: 2004
Country: Rwanda
City: Rugerero
Type of Organization: Non-Governmental Organization
Funding: Private funds

Contact details

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Context/ History

On the 7th of April, 1994, the genocide of the Tutsis at the hands of the Hutus took place, a disaster that has marked the country until today, above all the survivors of the massacre. Currently, on each anniversary of the event, thousands of people walk for miles to meet at the Rugerero genocide memorial and hold a memorial to the victims. Everyone dresses in purple –the color for grief– and walks in silence. After the main ceremony the people line up to go down to the catacombs to be near the skeletons of their victims.

After a conference in Barcelona in 2004 where the history and testimony of the suffering of the Rwandan people was presented, artist Lily Yeh decided to visit the country to help. The first challenge she had to overcome to mobilize the people was to bring them together, as the families of the town of Rugerero did not even know each other. Then, she had to break the ice between herself -a foreigner- and the inhabitants affected by this tragic history. This is why she decided to use a methodology of art and action, making the local people the artists.

And so the Rwanda Healing Project was born. Lily Yeh began to work with the town's children, creating beauty and bringing color to the shanty town. Later a range of activities oriented towards bringing hope and opportunities to the people took place, including, building a memorial to the genocide in Rugerero.

"Rwanda certainly was not on my agenda. I had no money, no expertise in building a memorial. Nobody invited me. I just went. I was moved and took action. The Project has changed the lives of many people. It certainly has changed my life... When we see beauty, we see hope". Lily Yeh

Photographs © - Lily Yeh

Objectives

The main objective of the Rwanda Healing Project is to reduce suffering, help heal the survivors of the Rwanda genocide and transform the destruction among which they live, delivering hope and happiness.

This is achieved through creative action programs, rebuilding inhabitants' lives through improving their health, education and economic development.

Achievements

- The main achievement must be understood in experiential terms, in other words, the ability to channel genocide survivors' pain and suffering through art. This allows beauty and creation to be intertwined with pain, opening new possibilities. In the words of the artist Lily Yeh:

"I feel that the Rugerero Genocide Memorial is serving its purpose in healing when people expressed openly their grief and dared to look at place that hurt the deepest".

MEDELLÍN CITY

Festival de poesía de Medellín
Red de bibliotecas de Medellín

Context/ History

Medellín is one of the largest cities in Colombia and one of its main metropolises. Today it is known around the world as a center for urban, cultural and economic development. In recent years, it has been named "the most innovative city" on the planet by Citi and the Wall Street Journal, and in Latin America by the BBC; it was chosen as the "best corporate destination" in South America by the Business Destinations magazine and American Express, and it is preparing itself to be the seat of the seventh world urban forum in 2014, the most important cities and habitats event. Nonetheless, this recognition did not come easily, quite the contrary, it was the fruit of hard work by its citizens to overcome the problems that had affected its safety and the urban quality of life in the seventies and eighties: drug trafficking and crime.

Medellín's efforts were mainly aimed at implementing policies for social inclusion, especially for marginalized groups most vulnerable to violence. These policies were implemented by both the public and the private sectors, encompassing multiple dimensions of social life, such as transport and urban infrastructure – exemplified by the creation of the Metro and Metroplús systems, escalators installed on hillsides, the Ayacucho electric tram or the ENCICLA public bicycle plan –and public spaces– the Botanic Garden (Jardín Botánico), Barefooted Plaza (Plaza de los Pies Descalzos), the Botero Plaza (Plaza Botero), the Sculpture Park (Plaza de las Esculturas) and Park Explora (Parque Explora). In the area of culture and the arts we highlight projects such as la Casa de la Música, the La Alpurraja sculpture by Rodrigo Arenas Betancourt, and the two emblematic projects referred to below: the International Poetry Festival (Festival de Poesía) and the Parks of the Library Network (Red de Bibliotecas).

Photographs courtesy of Alejandra Aspillaga

Photograph courtesy of Alejandra Aspillaga

Photographs courtesy of Red Bibliotecas de Medellín

FESTIVAL INTERNACIONAL DE POESÍA

Poetry as a driver for transformation

General information

Organization: Corporación de Arte y Poesía Prometeo
Country: Colombia
City: Medellín
Type of organization: Non-Governmental Organization
Funding: Mixed

Contact details

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Context/ History

The Medellín Poetry Festival was intended as a social catalyst that would contribute to the creation of poetic and artistic expressions based on an awareness of the need for dialog, solidarity, unity and brotherhood between peoples, which translates into a duty to struggle for urgent change and transformation in society, engaging not only artists and poets, but also the whole community.

Consequently, places excluded from the city's social processes were chosen for the events, ensuring the inclusion of social groups without access to this type of experience in order to strengthen the interchange and convergence of different realities into a single space.

"The main contribution of the Medellín Poetry Festival is that it has allowed paradigms for work based on poetry and art to be replicated, contributing to the transformation of society and of human life."

Objectives

To contribute to the local and international community by planning and implementing poetic actions, strengthening and fostering a new culture focused on transforming and managing of social change in contexts of vulnerability and exclusion, encouraging the inclusion of the whole community through projects of socio-cultural renewal.

Achievements

- The Alternative Nobel Prize in 2006, Swedish Parliament.
- Foundation of the World Poetic Movement.
- Creation of the world's largest audiovisual poetry platform in 80 languages: http://www.youtube.com/revistaprometeo
- Giving life to the world's largest poetry festival, which was declared Cultural Heritage of Colombia in 2009.

Photographs courtesy of Corporación de Arte y Poesía Prometeo

PARQUES DE LA RED DE BIBLIOTECAS

The biosphere of knowledge

General information

Organization:	Red Bibliotecas de Medellín
Founded in:	2006
Country:	Colombia
City:	Medellín
Type of Organization:	Foundation
Funding:	Mixed funds

Contact details

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Context/ History

This project came into being under the plan "Desarrollo de Medellín, la más educada - Developing Medellín, the most educated city". A plan was drafted to create libraries and parks around libraries to open up opportunities for networking and to engage these institutions with the city's cultural activity, working towards the goal of a citizenship based culture.

"The network's libraries are located in key areas of Medellín, meaning users don't have to go very far from their homes to access what the libraries offer. This makes them spaces that have begun to become part of their surroundings. Impacting on the way users feel included and participate by accessing these materials. Likewise, the users themselves become responsible for promoting and implementing projects and actions that work towards the social development of the communities where the libraries are located."

Objectives

The foundation aims to provide a place where libraries and users come together, facilitating access to books in the city. It has an integrated resource catalogue for all city libraries.

Its main objective is to improve the educational and cultural conditions of the community under four core strategies: content, training, cataloging and staffing.

In this context, the foundation oversees the dissemination of information and knowledge, and strengthens synergies with interest groups and services in the municipalities of Antioquia.

Achievements

- Global Knowledge Partnership Prize, cultural category (2007) for developing the library network in cross-sector and IT partnerships.

- The ATLA prize for access to knowledge (2009) from the 'Bill y Melinda Gates Foundation' for one million dollars.

- Online Government Prize (2011) for the best investigation site.

Photographs courtesy of Red Bibliotecas de Medellín

Acknowledgements