Rijeka 2020

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RIJEKA 2020
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Novi modeli upravljanja kulturnim resursima

New Governance Models of Cultural Resources

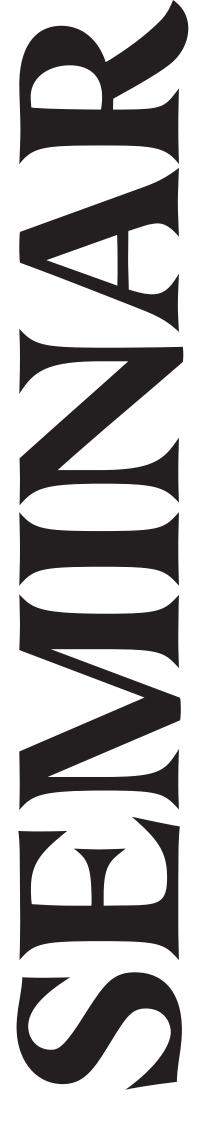**Akvarij, kampus Sveučilišta u Rijeci**

November

19th – 21st 2017

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kulturnim resursima

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19/11/2017 – 21/11/2017

Dragi/e kolege/ice i prijatelji/ice,

zadovoljstvo nam je pozdraviti vas na seminaru "Novi modeli upravljanja kulturnim resursima" kojeg organiziraju Društvo Rijeka 2020 i Zaklada "Kultura nova" u partnerstvu sa Sveučilištem u Rijeci kao dio EPK programa "Učionica" te programa Zaklade "Obrazovanje u kulturnom menadžmentu". Trodnevni seminar namijenjen je predstavnicima organizacija civilnog društva koji su angažirani u postojećim ili nastajućim društveno-kulturnim centrima utemeljenim na modelima sudioničkog upravljanja i nekom obliku javno-civilnog partnerstva u Hrvatskoj te kulturnim profesionalcima iz Rijeke koji razvijaju ili planiraju razvijati nove modele upravljanja kulturnim resursima.

Seminar ima za cilj doprinijeti podizanju kapaciteta kulturnih profesionalaca vezanom za različite aspekte prenamjene i mehanizme sudioničkog upravljanja gradskim prostorima za kulturu. U programu sudjeluju domaći i inozemni treneri/ stručnjaci: Igor Bajok, Frank Fischer, Bernadette Lynch, Jasminka Lažnjak, Justin O'Connor, Levente Polyák, Mark Robinson i Ana Žuvela.

Smatramo da će vam ovaj seminar pomoći u stjecanju praktičnog iskustva i znanja kroz predavanja i Engagement Labove. Također, ovo će biti savršena prilika za intenzivno umrežavanje, učenje i stjecanje novih prijateljstava.

Zahvaljujemo Gradu Rijeci, Primorsko-goranskoj županiji i Ministarstvu kulture za podršku programa Rijeka 2020 kojeg čini i program izgradnje kapaciteta, Učionica.

"Program Učionica" koncipiran je kao smislena cjelina istraživačkih, obrazovnih i potpornih aktivnosti oblikovanih u svrhu izgradnje i osnaživanja kapaciteta profesionalnih dionika kulturnog sektora i dionika šire lokalne zajednice. Program uključuje aktivno oblikovanje, razvoj, intervencije, motivacijski proces te transformaciju potencijala zajednice u produktivan, djelotvoran i dugotrajan ljudski i kulturni kapital.

Table of contents

Dear colleagues and friends,

It is our pleasure to welcome you to the seminar "New Models of Cultural Resource Management" organised by RIJEKA 2020 LLC and the Foundation "Kultura nova" in partnership with the University of Rijeka; as a part of the Classroom ECOC programme and the Foundation's Education in cultural management programme. This three day seminar is intended for representatives of civil society organisations engaged in existing or future social-cultural centres founded on participatory governance models and a form of public-civil partnership in Croatia, as well as for professionals in culture and from Rijeka who are developing or planning to develop new models of cultural resource management.

The aim of the seminar is to advance the capacity and the building capabilities of professionals in culture regarding the different aspects of repurposing, and the mechanisms of participatory governance of urban cultural spaces. The programme includes native and foreign educators and experts: Igor Bajok, Frank Fischer, Bernadette Lynch, Jasminka Lažnjak, Justin O'Connor, Levente Polyák, Mark Robinson and Ana Žuvela.

We believe this seminar will help you acquire practical experience and knowledge through lectures and Engagement Labs. Additionally, this will be a perfect opportunity for intensive networking, learning and making new friends.

We hereby thank the City of Rijeka, Primorje-Gorski Kotar County and the Ministry of Culture for their support for the Rijeka 2020 programme, a part of which is the Classroom Capacity Building Programme.

"The Classroom" is intended to be a well-rounded programme that includes research, educational and supporting activities for the purpose of capacity building for professional stakeholders in the culture sector and for stakeholders in the wider local community. The programme involves actively working on the community potential by forming it, developing it, intervening on it, providing motivation and ultimately transforming it into a productive, efficient and long-term social and cultural capital.

Table of contents

Opis programa

"Voda – Rad – Migracije" zajedno s temom "Luka" tvore priču i sustav vrijednosti našega grada. Istovremeno su i odraz i potvrda temeljnih vrijednosti Europske unije: raznolikost, otvoreni dijalog i transparentna suradnja.

Neovisno o političkoj volji ili demokratskoj tradiciji ove vrijednosti se ne treba uzimati zdravo za gotovo, već im svaka generacija treba udahnuti novi život. Upravo prava i postojana opasnost kolektivnog zaborava čini te vrijednosti toliko bitnima i krhkima. Stoga se treba ozbiljno pristupiti brizi o istima, strateškoj i kulturnoj.

Naš kulturni program pruža uvjete u kojima riječki umjetnici i građani mogu uzgajati i razvijati te vrijednosti. To su izazovi na kojima počivaju budućnost Rijeke i Europe. Uvjereni smo da koncept i implementacija projekta "Rijeka 2020" može potaknuti druge europske gradove da na slične probleme u razvoju odgovore prikladnim rješenjem kulture.

Luka

Rijeka je najveća hrvatska luka. Bila je i najveća luka druge Jugoslavije te je uz Trst gotovo pedeset godina bila jedna od dviju glavnih, konkurentskih luka Austro-Ugarskoga carstva. Usponi i padovi grada pratili su uspon i pad luke. Sudbina luke bila je sudbina grada. Unatoč značajnim ekonomskim problemima luka je zadržala čvrst položaj u gradskoj ekonomiji. Većina se luke sad otvara drugačijoj vrsti urbanoga razvoja. Luka je zajednički, magnetski privlačan koncept s kojim se svi Riječani još uvijek identificiraju unatoč činjenici da suvremene luke, uključujući Rijeku, više nemaju onaj kulturni utjecaj kakav su luke imale kroz povijest: mornari su nekoć bili poslanici kulturne razmjene i donosili svjetska iskustva, nove vinilne ploče, nove mode i trendove. Povijesna riječka luka imala je ulogu sličnu internetu, služila je kao globalno stjecište informacija koje je značajno utjecalo na kreiranje duha grada.

Voda

"Stavi prst u more i povezan si s čitavim svijetom."

Uz luku, povijest Rijeke satkala se u kontekstu brodogradilišta, rafinerije, ljevaonica, tvornice torpeda, trgovačke i ribarske industrije te vojne i pomorske akademije. Život i rad pored mora i s morem značajan su dio postojanja našega grada. Ipak, more nije jedina gradska voda. Rijeka je grad koji je procvao napajajući se pitkom vodom; u njenome zaleđu godišnje padne do 3.500 mm kiše. Okruženi smo ovdje desecima izvora pitke vode. Grad je dobio ime po Rječini koja je nekoć predstavljala granicu između dviju zemalja i dvaju jasno odijeljenih dijelova grada. Od sedamnaestoga stoljeća gradski grb uključuje natpis "Indeficienter" (lat. "neiscrpan") ispod prikaza vrča iz kojega nezadrživo teče voda.

Jedan od gradski izvora pitke vode nalazi se u samome srcu grada te čitavu Rijeku i njenu okolicu snabdijeva pitkom vodom. Voda je i strateški resurs i javno dobro koje pruža pregršt mogućnosti za svoju razumnu i odgovornu uporabu.

Rijeka je grad koji je voda označila i imenovala – grad koji doslovno i metaforički teče.

Description of Programme

The clusters: Water – Work – Migrations, together with the term Port, form our City's narrative and value system. At the same time, they mirror and reinforce the European Union's foundations of respect for diversity, open dialogue and transparent cooperation.

Regardless of political will or democratic tradition, these values should never be taken for granted, but must be revitalised by each generation. It is precisely the true and constant danger of collectively losing sight of these values that makes them so valuable and so fragile. They must be defended seriously, strategically and culturally.

Our Cultural Programme provides the conditions for artists and citizens of Rijeka to defend and develop these values. They are challenges on which the future of Rijeka and Europe depend. We are convinced that Rijeka 2020 concept and implementation can inspire other European cities to face similar developmental problems with an appropriate cultural response.

Port

Rijeka is the largest Croatian port. It was also the largest port in former Yugoslavia and one of the two competitive, main ports of the Austro-Hungarian Empire, alongside Trieste, for nearly 50 years. The city's ups and downs follow the ups and downs of its port. The port's fate was the city's fate. Despite significant economic shifts, the port maintained a strong position in the economy of the city. Much of this is now being opened for a different kind of urban development. The port is a common, magnetic concept with which all citizens of Rijeka still identify, despite the fact that modern ports, including the port of Rijeka, do not wield the same cultural influence that historical port cities displayed, where seamen became emissaries of cultural exchange, bringing global experiences, new vinyl LPs, new fashion and trends. The historical port of Rijeka played a role similar to the Internet, a global information hub which significantly shaped the spirit of the city.

Water

"Put your finger in the sea and you'll be connected to the entire world."

Together with the port, the history of Rijeka developed in a context made up of shipyards, a refinery, a torpedo factory, shipping and fishing industries, and military and naval academies. Life and labour by the sea and with the sea are a distinctive part of our city's existence. However, the sea is not the city's only water. Rijeka is a city that thrived on fresh water; its immediate hinterland has an average annual rainfall of 3,500 mm. Our surroundings include dozens of fresh water springs. The city is named after the Rječina River that once represented the border between two countries, and two distinct parts of the city. Since the 17th century, the city's coat of arms includes the inscription "Indeficienter" (Ancient Latin for "inexhaustible"), under the image of a jug from which water flows unfailingly.

One of the city's fresh water sources springs at the very heart of the city, supplying the whole of Rijeka and its region with fresh water. Water is both a strategic resource and a public good, one which provides countless possibilities for sensible and environmentally responsible use.

Rijeka is a city marked by water and named after water – a fluid city, both literally and metaphorically.

Rad

Kao osnovno ljudsko pravo, rad je u potpunosti dobio novi oblik tijekom protekla dva desetljeća. Tijekom devedesetih, zbog rata i katastrofalne privatizacije Rijeka je izgubila gotovo 25.000 radnih mjesta u industriji te time i status i identitet industrijskoga grada. Ekonomska strategija okretanja uslužnom sektoru, započeta tijekom procesa deindustrijalizacije koji je zahvatio mnoge druge gradove, nije donijela očekivane rezultate. Rijeka tek treba otkriti svoj puni potencijal u sferama intelektualnog i kreativnog rada.

U ovim vremenima teške ekonomske i društvene krize praćene visokom stopom nezaposlenosti postavljaju se pitanja: kakva je sudbina rada i radnih mjesta u eri novih tehnologija? Hoće li tradicionalni oblici zaposlenja, stabilna radna mjesta s punim radnim vremenom i pripadajućim pravima preživjeti 2020.? Kakav će biti položaj zaposlenika u znanosti, zdravstvu, obrazovanju i drugim sferama od javnog interesa? Kakva će sudbina zadesiti one koji će se morati prilagoditi životu zasnovanom na povremenom i privremenom radu? Kakav će biti položaj kulturnih institucija? Nezavisnih umjetnika? Možemo li govoriti o povezanosti i međuzavisnosti "umjetničkih djela" i "umijeća rada"?

Migracije

Rijeka je grad političkog diskontinuiteta s tragovima brojnih migracija. Različite su se kulture tu ispreplitale, sukobljavale ili sljubljivale. Srećom, iz toga se razvila tradicija tolerancije kao jedna od temeljnih vrijednosti grada. Tijekom čitavoga 19. i 20. stoljeća Rijeka je bila industrijski jaki grad koji je privlačio nove stanovnike, stoga ne čudi što biti Riječanin danas znači živjeti u gradu s 22 nacionalne manjine, dnevnim novinama na dvama jezicima (svojedobno i četirima), redovitim radijskim emisijama na talijanskom jeziku, mogućnosti nastave na manjinskim jezicima u nekim riječkim školama ili romskim naseljem čiji stanovnici konstantno bivaju integrirani u rad i društveno bilo grada.

Kao i nekad, Rijeka je danas priznata kao liberalni i otvoreni grad koji se oduvijek suprotstavljao diskriminaciji.

Tijekom stvaranja konačne verzije kulturnog programa tema migracija sama se nametnula kao bitan sadržaj raznolikosti. Jasno nam je da se Rijeka, Hrvatska i čitava Europa moraju pripremiti za buduće scenarije, koji uključuju goleme promjene stanovništva, povećanu pokretljivost, fizičko i intelektualno nomadstvo te transnacionalnu razmjenu. No, Rijeka već zna tu priču. Toliko je ljudi emigriralo iz naše okolice i kroz našu luku; neki su se vratili, a neki njegovali njenu kulturu u drugim zemljama i na drugim kontinentima. Želimo da *Ri: 2020* pruži kreativne poveznice s iskustvima emigracije i imigracije. Želimo živjeti kulturno nomadstvo i interkulturne stilove života.

Work

As an essential human right, work has been completely transformed over the past two decades. In the 1990s, due to the war and a catastrophic privatisation process, Rijeka lost almost 25,000 industrial jobs, as well as the status and identity of an industrial city. In the de- industrialization processes, which affected many cities, the economic strategy of turning towards the service sector did not bring expected results. Rijeka has yet to discover its full potential in the sphere of intellectual and creative work.

In these times of deep economic and social crisis, accompanied by high unemployment, existential issues arise: what is the fate of work and workplaces in the era of new technologies and industries? Will the traditional forms of employment, stable workplaces with full hours and rights, survive after 2020? What will the position of employees be in science, healthcare, education and other spheres of public interest? What fate might befall those that must adapt to a life based on occasional and temporary work? What will the position of employees be in cultural institutions? What of independent artists? Can we talk about a connection and interdependence between "the work of art" and "the art of work"?

Migrations

Rijeka is a city of political discontinuity, marked by numerous migrations both to and from the city. Different cultures have intertwined/clashed/re-joined here. Fortunately, the result has been a tradition of tolerance as a fundamental value. During the entire 19th and 20th centuries, Rijeka as a strong industrial city attracted new residents, so it is no wonder that to be a citizen of Rijeka today means to live in a city with 22 national minorities, where daily papers are published in two languages (four until recently), regular radio broadcasting in Italian and a Roma neighbourhood whose inhabitants are integrated into the working and social life of the city.

As in the past, Rijeka is recognised today as a liberal and open city which has always opposed discrimination.

While forming the final Cultural Programme, the theme of migration imposed itself as important content i.e. the cause of diversity. We understand that Rijeka, Croatia and all of Europe must prepare for future scenarios involving immense changes of population, increased mobility, physical and intellectual nomadism and transnational exchange. Rijeka, however, already knows this story. So many emigrated, through our port and from our countryside, some have returned, some have nurtured their native culture in other countries and on other continents. We want *Ri: 2020* to provide creative links between the experiences of emigration and immigration. We want to understand the tendency towards cultural nomadism and intercultural lifestyles.

Opis grada

Rijeka je grad koji posjetitelji često zaobilaze na putu prema jadranskom ljetovanju iz snova, zato što ga ne poznaju. Zaobilaze ga, jer je život postao previše težak za posjet složenom postindustrijskom gradu za kojeg su se zbog njegova strateška položaja tijekom čitave povijesti mnogi borili. S oko samo 130 000 stanovnika Rijeka je za europske pojmove malen grad, a opet je po veličini treći grad u Hrvatskoj. Budući da je još uvijek najveća luka u zemlji, gradska se ekonomija oslanja na brodogradnju i morski prijevoz tereta. Smještena u kvarnerskom zaljevu jadranskoga mora, Rijeka je sjedište Primorsko-goranske županije te njeno ekonomsko, upravno i kulturno središte.

No, možda je Rijeka i sramežljiva zbog razočaranja što ju se ne vidi, što ju se podcjenjuje. Grad je naučio ne mariti za to. "Rijeka 2020 – Europska prijestolnica kulture i most prema Europi" nudi mogućnost oživljavanja i ponosa i skromnosti. Rijeka je okvir prostora bremenitog poviješću nekoć podijeljenoga grada, grada oblikovanog prisilnim i dobrovoljnim migracijama. Rijeka je živući primjer društvenog, kulturnog i ekonomskog diskontinuiteta i opstanka vrijednog pokušaja – unatoč svemu. Europa je, kao kontinent i kao projekt počela sumnjati u vlastite temeljne vrijednosti otvorenosti, raznolikosti i tolerancije. Stara ambicija bivanja svjetionikom slobode pretvorila se u zid podignut u strahu. Kultura je jedini prikladan odgovor.

Trebamo dati primjer aktivnošću i angažmanom građana, stvaranjem Prijestolnice kulture koja će se suočiti sa suvremenim opasnostima i udahnuti život nadi u budućnost. 2020. godine Europa će dobiti svoju prvu Prijestolnicu kulture u Hrvatskoj, zemlji koja je još uvijek sinonim za nesigurnost, težak život i ne tako davni rat, sinonim za sve čega se Europa plaši. Upravo je zbog toga Europi potrebna jedna Rijeka, grad poznat kao oaza normalnosti usred abnormalnog okruženja.

Upravo ta stanovita tvrdoglavost daje Rijeci njenu europsku i kulturnu odrednicu iako je sam grad jedva poznat. Novi identiteti u transnacionalnom kontekstu Rijeku vide kao pomalo umoran grad kojem je nužno i žurno potreban preporod. I tu je Rijeci potrebna Europa. Moramo posegnuti onkraj naših uvriježenih sjećanja i priča o uspješnoj luci i industrijskome gradu koji cvjeta, jer taj grad više ne postoji. Nestao je polako, krajem prošloga stoljeća, a s njim su nestala i radna mjesta; ostale su samo prazne tvorničke hale, dimnjaci i elektrane. Riječka je industrijska baština golema i epohalna; stvorila je grad. No, nostalgija nije dobar ključ za život u sadašnjosti niti za gradnju budućnosti. Riječka nostalgija hrani njezinu apatiju.

Zato nam trebaju jasne i čvrste prekretnice: energija 20 000 studenata našeg relativnog mladog i ambicioznog sveučilišta, inovacije u kreativnom sektoru i titula Europske prijestolnice kulture, za razvoj i komunikaciju. Potreban nam je izazov koji će nas izbaciti iz zone komfora koji nam pružaju svakodnevni život i lokalpatriotizam. Potrebne su nam druge perspektive, susret s nepoznatim, znatiželja i solidarnost. Potreban nam je zajednički projekt koji će nas združiti u želji da izumimo budućnost umjesto da ju čekamo.

Riječka kulturna scena uvijek je bila postojana, dinamična, stabilna i progresivna. No, također nikad nije bila jasan dio gradskog imidža. Izvan njenih granica nema puno ljudi koji će Rijeku povezati s kulturom i umjetnošću. Umjesto toga će im spomen Rijeke u um prizvati slike bodova, plavih košulja, kapetana, dizalica, hrđe, nafte i stambenih nebodera za obitelji radnika. Rijeka = rad, dok je Kultura = užitak, opuštanje, ljepota, kontemplacija. Rijeka se nikad nije ozbiljno upustila u istraživanje turizma, unatoč svojim predispozicijama i lokaciji. Riječka umjetnost i kultura ostaju gotovo neotkrivene, naročito na međunarodnoj razini. Naša nevjerojatna industrijska baština, domaće glazbene tradicije i maškare koje su zaštićene UNESCO-m tajne su koje čuvaju sami građani. Ako se može reći da kulturu ugrožavaju komercijalizacija i utjecaj masovnog turizma, Rijeka je onda primjer suprotnog.

Nismo nimalo komercijalizirali svoju kulturu i baštinu, stoga smo suočeni sa stvarnom opasnošću lokalnog tržišta koje je premalo da bi se održalo. Riječko kulturno i kreativno polje mora nadići svoje osnovne lokalne funkcije i postati ozbiljni pokretač gradske inovacije, privući turiste i pružiti mjerljivo poboljšanje kvalitete života. Suvremeni su gradovi jedan drugom konkurencija u borbi za ulaganja, nove građane, studente, posjetitelje. U tom je kontekstu Rijeka tek zagrebala površinu svoga kulturnoga potencijala.

Description of the City

Rijeka is a city that visitors often bypass on their way to dreamy Adriatic summer resorts because they don't know it. They bypass it because life has become too heavy to include a visit to a complex post-industrial town, fiercely contested throughout history due to its strategic position. With only around 130 000 inhabitants, it is a small city on a European level, yet third largest in Croatia. Being the largest port in the country, its economy mainly relies on shipbuilding and maritime transport. Located in the Kvarner Bay of the Adriatic Sea, it is the main city of the Primorje-Gorski Kotar County and its economical, administrative and cultural centre.

There remains maybe shyness, rooted in the disappointment of not being seen, of being underestimated. The city learned to not care. The "Rijeka 2020 – European Capital of Culture, bridge to Europe" offers an opportunity to re-ignite both pride and humility. At the same time, Rijeka frames a space burdened by historical events, a divided city, shaped by forced and voluntary migrations. Rijeka is a living case study of social, cultural and economic discontinuity, attempting to maintain a worthy existence, despite everything. Europe, as a continent and as a project, is beginning to doubt its own core values of openness, diversity and tolerance. The old world's ambition as a lighthouse of freedom has turned into a wall built of fear. The only appropriate response is a cultural one.

We need exemplary action and citizen engagement, building a Capital of Culture that faces present danger and revives future hope. In 2020, Europe will designate the first Capital of Culture from Croatia, a country still synonymous with insecurity, hardship and war, for everything that frightens Europe. That is precisely why Europe needs Rijeka, a city known for remaining an oasis of normality in an abnormal context.

This stubbornness is what gives Rijeka its European and cultural determinant, although it is barely known. New identities in a transnational context, Rijeka is a somewhat a tired city that needs to re-imagine itself. In this way, Rijeka needs Europe. We have to reach beyond our own habitual memories and narratives, as a thriving port, a prospering industrial city, because that city simply does not exist any longer. It slid away at the end of the last century, together with lost jobs, leaving abandoned halls, chimneys and power plants. Rijeka's industrial heritage is vast and epochal, it created the city. However, nostalgia is not an ideal way to live in the present nor way to create the future. Rijeka's nostalgia feeds apathy.

Thus, our need is for strong tipping points: the energy of 20 000 students of our relatively new and ambitious University, the innovation of the creative sector and the title of the European Capital of Culture, to cultivate and communicate further. We need a challenge that throws us out of our comfort zone of daily life and local pride. We need different eyes, encounters with the Other/s, an identity of curiosity and solidarity. We need a common project to gather us in our desire to invent the future rather than waiting for it.

Rijeka's cultural scene has always been constant, dynamic, stable and progressive. However, it has never been a decisive part of the city's image. Outside the city's borders there are not many people who associate Rijeka with culture and the arts. Rather, Rijeka brings to mind ships, blue shirts, captains, cranes, rust, oil and residential high-rises for workers' families. Rijeka = Work, while Culture = Pleasure, relaxation, beauty, contemplation. Rijeka has never seriously explored tourism as a development potential, regardless of its predispositions and location. Rijeka arts and culture remain almost completely undiscovered, especially at the international level. Our incredible industrial heritage, indigenous music traditions and a carnival movement protected by UNESCO are secrets kept by the citizens themselves. If it can be said that true culture is endangered by commercialization and the influence of mass tourism, Rijeka is the contrary.

We have not commercialised our culture and heritage at all, so we face a real danger of a local market too small to be sustainable. Rijeka's cultural and creative sector must outgrow its local basic function and become a serious driver of the city's innovative ambitions, attractiveness for tourists and a measurable improvement of the quality of life. Modern world cities are competitors, they fight for investments, new citizens, students, visitors. In that context, Rijeka's cultural potential has barely been tested.

Seminar: Novi modeli upravljanja kulturnim resursima

Tema sudioničkog upravljanja postala je iznimno važna s obzirom na to da se tradicionalni javni i tržišno orijentirani modeli upravljanja sve češće pokazuju neadekvatnim u pružanju odgovora na kompleksnost izazova u kreiranju politika, promjene u socio-ekonomskom okruženju, potrebe kulturnih djelatnika, umjetnika, publike i lokalne zajednice. Uspješna implementacija i održivi razvoj kompleksnih praksi sudioničkog upravljanja u kulturi zahtijevaju razumijevanje promjena u društvenom i političkom kontekstu, kulturnih i socijalnih učinaka novih modela upravljanja, uspostavljanje modela i razina uključenosti svih relevantnih dionika u procese donošenja odluka te (re)organizaciju njihovih uloga. S namjerom da doprinose razvoju ovakvih praksi u Hrvatskoj Zaklada "Kultura nova" i Društvo "Rijeka 2020" u partnerstvu sa Sveučilištem u Rijeci organiziraju seminar "Novi modeli upravljanja kulturnim resursima" koji će se održati od 19. do 21. studenoga 2017. u "Akvariju" na Kampusu Sveučilišta u Rijeci kao dio EPK programa "Učionica" te programa zaklade "Obrazovanje u kulturnom menadžmentu". Ovaj trodnevni seminar namijenjen je predstavnicima organizacija civilnog društva koji su angažirani u postojećim ili nastajućim društveno-kulturnim centrima utemeljenim na modelima sudioničkog upravljanja i nekom obliku javno-civilnog partnerstva u Hrvatskoj te kulturnim profesionalcima iz Rijeke koji razvijaju ili planiraju razvijati nove modele upravljanja kulturnim resursima.

Seminar ima za cilj doprinijeti podizanju kapaciteta kulturnih profesionalaca vezanom za različite aspekte prenamjene i mehanizme sudioničkog upravljanja gradskim prostorima za kulturu. Razvojem novih znanja i vještina stvara se podloga za kvalitetno sudjelovanje u donošenju odluka, planiranju i implementaciji inovativnih modela upravljanja kulturnim resursima koji značajno mogu doprinijeti održivosti kulturnog sustava i razvoju lokalnih zajednica. Tijekom seminara će se obuhvatiti širok raspon tema relevantnih za upravljanje kulturnim resursima, od tipova organizacijske strukture i upravljačkih modela, sudioničkog odlučivanja u umjetnosti i kulturnoj baštini, sudioničkog upravljanja, lokalnog razvoja kulturnih politika, novih generacija kulturnih i civilnih prostora u Europi, poslovnih modela za kulturne resurse, kriza kulturnih politika do praktičnih vježbi vezanih za zagovaranje, uspostavu i održivi razvoj novih modela upravljanja kulturnim resursima. Seminar uključuje brojna predavanja i Engagement Labs za praktičan i interaktivan, individualni i kolektivni rad sudionika Seminara na njihovim primjerima kulturnih resursa. Seminar će voditi domaći i inozemni treneri koji su stručnjaci za različite aspekte novih modela upravljanja kulturnim resursima. Službeni jezici Seminara su hrvatski i engleski.

Seminar se organizira kao događanje koje prethodi međunarodnoj i interdisciplinarnoj konferenciji "Sudioničko upravljanje u kulturi: istraživanje praksi, teorija i politika. Uradimo zajedno" koja će se održati od 22. do 24. studenoga 2017. u Rijeci. Konferenciju organizira Zaklada "Kultura nova" u partnerstvu s EPK Rijeka 2020, u suradnji s Europskom kulturnom zakladom i mrežom IFACCA, a uz podršku regionalnog međuvladinog foruma Central European Initiative. Označena je kao događaj mreže ENCATC. Konferencija je dio projekta "Pristupi sudioničkom upravljanju u kulturi" koji podržava UNESCO-v Međunarodni fond za kulturnu raznolikost.

Seminar: New Governance Models of Cultural Resources

The topic of participatory governance is becoming important due to the fact that traditional public governance and market-oriented governance systems have increasingly proven to be inadequate to respond to the complex realities of policy challenges and ongoing transformations in the socio-economic environment, encompassing the needs of cultural professionals and artists, audiences and local communities. Successful implementation and sustainable development of the complex practices of participatory governance in culture requires the understanding of changes in the socio-political context, cultural and social effects of new models of governance, establishment of modes and levels of involvement of all relevant stakeholders in decision-making processes and the (re)organization of their roles. With the intention to contribute to the development of such practices in Croatia, the "Kultura nova" Foundation and Rijeka 2020 LLC in partnership with University of Rijeka are organizing the "New Governance Models of Cultural Resources", a seminar which will take place in "Akvarij" at the Campus of University of Rijeka from 19th to 21st November 2017. This three-day seminar is intended for representatives of civil society organizations engaged in existing and emerging socio-cultural centres based on a participatory governance model and some form of public-civic partnership in Croatia, as well as for cultural professionals from Rijeka who are developing or planning to develop a new governance model (or models) of cultural resources.

The seminar aims to contribute to the strengthening capacity of cultural professionals on different aspects of conversion and mechanisms of participatory governance of urban spaces for culture. Developing new knowledge and skills creates the basis for quality participation in decision-making, planning and implementation of innovative governance models of cultural resources which can significantly contribute to the sustainability of the cultural system and the development of local communities. The seminar will cover a wide range of topics relevant to the governance of cultural resources, from type of organizational structure and governance models, participatory decision-making in arts and cultural heritage, participatory governance, local cultural policy development, new generation of cultural and civic spaces in Europe, business model for cultural resources, cultural policy crisis to practical exercises on advocacy, establishment and sustainable development of new governance models of cultural resources. Seminar includes a number of lectures and Engagement Labs for practical and interactive, individual and collective work of Seminars' participants on their own examples of cultural resources. The Seminar will be carried out by Croatian and foreign trainers who are experts on different aspects of new governance models of cultural resources. Official languages of the Seminar are Croatian and English.

The seminar is organized as an event that precedes the international and interdisciplinary conference "Participatory Governance in Culture: Exploring Practices, Theories and Policies. Do It Together" to be held from November 22nd to 24th 2017 in Rijeka. The international and interdisciplinary conference is organized by the "Kultura nova" Foundation in partnership with Rijeka 2020 LLC, in collaboration with the European Cultural Foundation, and IFACCA, with the support of Central European Initiative regional intergovernmental forum. It has been also selected as an ENCATC labelled event. The conference is part of the "Approaches to Participatory Governance of Cultural Institutions", a project supported by UNESCO's International Fund for Cultural Diversity.

Pregled programa seminara

Nedjelja, 19. Studeni 2017.

14.30 – 16.00	16.00 – 17.30		
Ručak i okupljanje sudionika	***Kultura nova i Rijeka 2020*** Predstavljanje programa i sudionika		
	17.30 – 18.00	18.00 – 19.00	19.00 – 20.30
	Pauza	Predavanje: Organizacijska kultura i upravljanje – sociološki aspekti prof.dr.sc. Jasminka Lažnjak, Odjel za Sociologiju, Filozofski fakultet Sveučilišta u Zagrebu	*Večera*

Ponedjeljak, 20. Studeni 2017.

10.00 – 11.00	11.00 – 11.30	11.30 – 12.30	12.30 – 13.30
PREDAVANJE *Tko je uopće odgovoran?: sudioničko donošenje odluka u umjetnosti i kulturnoj baštini* dr.sc. Bernadette Lynch	*Pauza*	**PREDAVANJE** *Sudioničko upravljanje i kulturna politika: savjetodavno osnaživanje i suradničko kreiranje politika* prof. Frank Fischer, Sveučilišta Humboldt i Rutgers	**PREDAVANJE** *Sudioničko upravljanje i razvoj lokalne kulture* Ana Žuvela, Institut za razvoj i međunarodne odnose
13.30 – 14.30	14.30 – 15.30	15.30 – 16.30	16.30 – 17.00
Ručak	**PREDAVANJE** *Pronađeni resursi, povjerenje i suradnja: nova generacija kulturnih i civilnih prostora u Europi* Levente Polyák, Eutropian	**PREDAVANJE** *Mijenjanje poslovnih modela za kulturne resurse* Mark Robinson, Thinking Practice	*Pauza*
		17.00 – 19.00 **ENGAGEMENT LAB**	19.00 – 21.00 *Večera*

Utorak, 21. Studeni 2017.

10.00 – 12.00	12.00 – 12.30	12.30 – 14.30	14.30 – 15.30
ENGAGEMENT LAB	*Pauza*	**ENGAGEMENT LAB**	*Ručak*
		15.30 – 16.30 **PREDAVANJE** *Kulturne industrije, kreativne industrije i kriza kulturnih politika* prof. Justin O'Connor, Monash University	16.30 – 17.00 ***Plenarna diskusija: Top Tips za uspješan model sudioničkog upravljanja***

Sunday, 19th November 2017

14:30 – 16:00 *Lunch and gathering of the participants*	16:00 – 17:30 ***"Kultura nova" and Rijeka 2020*** Program Introduction and Participants' Presentations		
	17:30 – 18:00 *Break*	18:00 – 19:00 **LECTURE** ***Organizational Culture and Governance – Sociological Aspects*** prof.dr.sc. Jasminka Lažnjak, Department of Sociology, Faculty of Humanities and Social Sciences, University of Zagreb	19:00 – 20:30 *Dinner*

Monday, 20th November 2017

10.00 – 11.00 **LECTURE** ***Whose Cake is It Anyway?: Participatory Decision-Making in Arts and Cultural Heritage*** Dr. Bernadette Lynch	11.00 – 11.30 *Break*	11.30 – 12.30 **LECTURE** ***Participatory Governance for Cultural Policy: Deliberative Empowerment and Collective Policymaking*** Prof. Frank Fischer, Humboldt and Rutgers Universities	12.30 – 13.30 **LECTURE** ***Participatory Governance and Local Cultural Development*** Ana Žuvela, Institute for Development and International Relations
13.30 – 14.30 *Lunch*	14.30 – 15.30 **LECTURE** ***Found Resources, Trust and Cooperation: The New Generation of Cultural and Civic Spaces in Europe*** Levente Polyák, Eutropian	15.30 – 16.30 **LECTURE** ***Changing Business Models for Cultural Resources*** Mark Robinson, Thinking Practice	16.30 – 17.00 *Break*
		17.00 – 19.00 **ENGAGEMENT LAB**	19.00 – 21.00 *Dinner*

Tuesday, 21st November 2017

10.00 – 12.00 **ENGAGEMENT LAB**	12.00 – 12.30 *Break*	12.30 – 14.30 **ENGAGEMENT LAB**	14.30 – 15.30 *Lunch*
		15.30 – 16.30 **LECTURE** ***Cultural industries, Creative industries and the Crisis of Cultural Policy*** Prof Justin O'Connor, Monash University	16.30 – 17.00 ***Plenary discussion Top Tips for Successful Participatory Governance Model***

Kakav obrazovni program u kulturnom menadžmentu trebamo?

Utorak, 21. Studeni 2017.

JAVNA DISKUSIJA

Promjene suvremenog doba koje su utjecale na kulturnu sferu ostavile su ujedno svoje tragove i na načine rada u umjetnosti i kulturi – sustavu financiranja, praksama upravljanja i administraciji, razvoju publike itd. Kulturni stručnjaci i umjetnici suočili su se s novim zahtjevima i izazovima u kreiranju i provedbi kulturnih aktivnosti. U kontekstu uspostave viših standarda i profesionalizacije, stjecanje sustavnog znanja o upravljanju u umjetnosti i kulturi te razvoj obrazovnih studijskih programa u ovim područjima postali su neophodni za daljnji razvoj i angažman u kulturi. Istovremeno je potreba za osposobljavanjem kulturnih profesionalaca i onih koji žele djelovati u području upravljanja u umjetnosti i kulturi sve veća. U okviru Seminara 21. studenoga u 17:30h u "Akvariju" na Kampusu bit će otvorena rasprava o potrebama kulturnih profesionalaca i kulturnog sektora za obrazovnim programom u područjima kulturne politike, kulturnog menadžmenta i kulturnog leadershipa, a koji bi se kao novi studijski program pokrenuo u okviru Sveučilišta u Rijeci. Raspravi će prethoditi prezentacija rezultata istraživanja o obrazovanju u kulturnom sektoru koje je provela Zaklada "Kultura nova" u suradnji s Anom Žuvelom s Instituta za razvoj i međunarodne odnose.

17.30 – 19.00	**JAVNA DISKUSIJA** Kakav obrazovni program u kulturnom menadžmentu trebamo?
PANELISTI	**Ana Žuvela**, Institut za razvoj i međunarodne odnose
	prof.dr.sc. Snježana Prijić-Samaržija, rektorica Sveučilišta u Rijeci
	Ivan Šarar, pročelnik za kulturu Grada Rijeke
	Emina Višnić, direktorica društva Rijeka 2020
	Marin Lukanović, Filmaktiv
MODERATOR	**doc.dr.sc. Nebojša Zelić** Odsjek za Filozofiju, Filozofski fakultet Sveučilišta u Rijeci
19.00	*Koktel*

What Kind of Educational Program of Cultural Management Do We Need?

Tuesday, 21st November 2017

PUBLIC DISCUSSION

The changes that have affected the cultural sphere have left their traces on the modes of work in arts and culture – funding systems, management and administration practices, audience development, etc. Cultural professionals and artists have faced the new requirements and challenges in creating and implementing cultural activities. In the context of establishing the higher standards and professionalization, the acquisitions of systematic knowledge on cultural governance, as well as the development of educational programs in these fields, have become necessary for further development and engagement in culture. At the same time the need for training of cultural operators and those who want to work in the field of cultural governance and management is growing. Within the framework of the seminar on November 21st 2017 at 17:30h in "Akvarij" at the Campus, a public discussion will be held on the needs of cultural professionals and the cultural sector for educational programs in areas of cultural policy, cultural management and cultural leadership, which would later be launched as a new study program at the University of Rijeka. As introduction to the discussion the results of research on education in cultural sector conducted by the "Kultura nova" Foundation in collaboration with Ana Žuvela from the Institute for Development and International Relationship will be presented.

17.30 – 19.00	**PUBLIC DISCUSSION** What Kind of Educational Program of Cultural Management Do We Need?
PANELISTS	**Ana Žuvela**, Institute of Development and International Relations
	prof.dr.sc. Snježana Prijić-Samaržija, Rector of the University of Rijeka
	Ivan Šarar, Head of the Department of Culture of the City of Rijeka
	Emina Višnić, Director of Rijeka 2020
	Marin Lukanović, Filmaktiv
MODERATOR	**doc.dr.sc. Nebojša Zelić** Department of Philosophy, Faculty of Humanities and Social Sciences, University of Rijeka
19.00	*Cocktail*

Organizacijska struktura i kultura u postbirokratskoj eri – sociološki aspekti promjene

PREDAVANJE

Jasminka Lažnjak

Prelazeći iz faze modernog industrijalizma i post-industrijske ere u postmodernu epohu ekonomije znanja, društvo svjedoči i radikalnoj promjeni u svijetu rada i organizacije. U teoriji organizacije ta promjena označena je kao epoha post-birokratske i post-fordističke organizacije. Ekonomija znanja je tzv. "bestežinska" ili "neopipljiva"/"nematerijalna" (eng. "intangible"), a njeni nosioci su tzv. *knowledge workers* umjesto klasičnih profesija. Promjena u strukturi organizacije očituje se odmakom od fokusa na efikasnosti i kontroli koja se postiže stabilnom i čvrstom strukturom birokratske organizacije prema tipovima fleksibilnih i čestim promjenama okoline prilagodljivih organizacija. To dovodi do pojave novog tipa malih, kolaborativnih, horizontalnih, mrežnih organizacija visoko kvalificiranih i kreativnih radnika. Restrukturiranje prema post-birokratskoj organizaciji prati promjena u organizacijskoj kulturi.

Mijenjanje poslovnih modela za kulturne resurse

PREDAVANJE

Mark Robinson

Mark Robinson (Thinking Practice, tvrtka za savjetništvo u kulturi, Ujedinjeno Kraljevstvo) predstavit će nove poslovne modele stvaranja, realizacije i održivosti kulturnih resursa. Pokazat će nam koji su pokretači promjena, a na temelju analiza slučaja koje je proveo nad velikim i malim međunarodnim kulturnim institucijama koje su uvele inovacije u svoje poslovne modele. Za analize je korišteno Ostwerwaulder/Peigneur platno za poslovne modele što Mark smatra potencijalnim alatom za povezivanje kulturnih resursa s umjetnicima i aktivistima u kulturi, ali i s publikama i ulagačima. Nadalje, opisat će partnerstva između kulturnih resursa, lokalnih samouprava, sveučilišta, društvenih poduzeća i poslovnog sektora s ciljem povećanja dosega i održivosti. Tu priču spojit će s vlastitim radom na temu adaptivne otpornosti s naglaskom na modelima kojima se razvijaju resursi i sredstvima potrebnima za produktivnost blisku temeljnim djelatnostima te za adaptivnost prema okruženju, publici i korisnicima. Pričat će i o važnostima svrhe i principa za svaki poslovni model.

Organisational Structure and Culture in the Post-Bureaucratic Era – Sociological Aspects of Change

LECTURE

Jasminka Lažnjak

Society is witness to radical changes in labour and organisation as it transitions from the age of modern industrialism and post-industrialism into an age of postmodern economy. In organisational theory this change is marked as a period of post-bureaucratic and post-fordist organisational practices. The economy of knowledge is "weightless" or "intangible/immaterial", and it is carried by the so called *knowledge workers* instead of traditional professions. Changes in organisational structures are marked by a shift from focusing on efficiency and control achieved through a firm and stable bureaucratic structure towards flexible organisations able to adapt to changes in their environment. This leads to the emergence of small, collaborative, horizontal and well-networked organisations of highly educated and creative workers. The restructuring towards post-bureaucratic organisation is closely followed by changes in organisational culture.

Changing Business Models for Cultural Resources

LECTURE

Mark Robinson

Mark Robinson of UK cultural consultancy Thinking Practice will explore changing business models for making, delivering and sustaining cultural resources. He will set out some of the drivers of change, and draw on case studies he has carried out on international cultural organisations large and small that have innovated in their business model. These studies used the Ostwerwaldeur/Peigneur Business Model Canvas, which Mark will consider as a tool for connecting cultural resources to artists and cultural activists, audiences and funders alike. He will also describe partnerships between cultural resources, local government, universities, social enterprises and the business sector aimed at increasing both reach and sustainability.

He will connect this picture to his work on adaptive resilience, emphasizing models that develop the resources and assets needed to be productively true to core purpose and adaptive in response to the environment and their audiences and customers. He will talk about the importance of purpose and values to any meaningful business model.

Tko je uopće odgovoran?: sudioničko donošenje odluka u umjetnosti i kulturnoj baštini

PREDAVANJE

Dr. Bernadette Lynch

Dr. Bernadette Lynch pokazat će da još uvijek postoje pretpostavke unutar diskusije o uslugama koje nečujno uvjetuju sudioničke prakse, čak i među institucijama posvećenim sudioničkom upravljanju. To sudionike stavlja u ulogu pasivnih korisnika čime se narušava bilo kakva prilika za aktivno vršenje utjecaja. Nadalje, ograničavajući sudioništvo, institucije za kulturnu baštinu izbjegavaju suočavanje s problemima društvene nejednakosti, predrasuda, konflikata, isključivanja te ekonomske i političke bespomoćnosti.

Lynch je provela međunarodna istraživanja na temu učinkovitosti sudioništva javnosti u institucijama za kulturnu baštinu. Predstavit će primjere dijeljenja odgovornosti i sudioničkog upravljanja koji funkcioniraju i koji ne funkcioniraju te dati praktične prijedloge što bi valjalo promijeniti.

Sudioničko upravljanje i kulturna politika: savjetodavno osnaživanje i suradničko kreiranje politika

PREDAVANJE

Frank Fischer

U ovoj prezentaciji prikazat će se upravljačka teorija i upravljačke prakse općenito te će pobliže biti prikazano sudioničko upravljanje: odakle dolazi ideja upravljanja i što to znači za postojeće upravljačke prakse, uključujući i prijave za kreiranje politika u kulturi. Putem će se istražiti doprinos mrežnog upravljanja i pitanja koja iz njega proizlaze prije uvođenja sudioničkog upravljanja. Sudioničko upravljanje nudi demokratski pristup učinkovitim društvenim promjenama i izazovima političkih odnosa moći. Fokus druge polovice predavanja je na dvama primjerima sudioničkog upravljanja u kulturnim politikama u Brazilu i na Tajlandu.

Sudioničko upravljanje i razvoj lokalne kulture

PREDAVANJE

Ana Žuvela

Predavanje je zasnovano i inspirirano procesom i rezultatima istraživačkog projekta „Pristupi sudioničkom upravljanju u kulturnim institucijama" Zaklade „Kultura nova". Specifično, pokušat će se predočiti suma teorijskih i empirijskih argumenata na temu međuodnosa sudioničkog upravljanja i razvoja lokalne kulture. Naglašava se mogućnost da pregovarački procesi budu začetnici promjena u politikama potrebnim za operacionalizaciju ključnih koncepata u kulturnim politikama poput kulturne demokracije, kulturnih prava, pristupa, vlasništva i smjera kulturnog razvoja. Tim točkama pristupit će se kroz niz kratkih narativa, odnosno kroz mozaik različitih tekstova i iskustava složenih u format jedinstvene prezentacije.

Whose Cake Is It Anyway?: Participatory Decision-Making in Arts and Cultural Heritage

LECTURE

Dr. Bernadette Lynch

Dr. Bernadette Lynch will demonstrate that there continue to be assumptions within the rhetoric of service that silently condition participatory practice, even among institutions committed to sharing authority. This places participants within the role of passive *beneficiaries*, undermining any real opportunity to exercise active influence. Furthermore, by thus limiting participation, cultural heritage institutions avoid confronting issues of social inequality, prejudice, conflict, exclusion and economic and political powerlessness.

Lynch has conducted action research internationally into the effectiveness of public participation in arts and cultural heritage institutions. She will present examples of shared authority and participatory governance that do and do not work, with practical proposals in terms of what needs to change.

Participatory Governance for Cultural Policy: Deliberative Empowerment and Collaborative Policymaking

LECTURE

Frank Fischer

This presentation outlines the theory and practices of governance generally and participatory governance in particular: where does the idea of governance come from and what it means for the existing governmental practices, including applications for cultural policymaking. Along the way, it examines both the contributions of network governance and the questions it raises, before introducing the participatory variant. Participatory governance is seen to offer a democratic approach for both effective social change and challenges to political power relations. The second half of the talk focuses on two illustrations of participatory governance in cultural policy, one from Brazil and the other from Thailand.

Participatory Governance and Local Cultural Development

LECTURE

Ana Žuvela

The lecture is predominantly informed and inspired by the process and interim findings of the "Approaches to Participatory Governance of Cultural Institutions", a research project conducted by the Foundation "Kultura nova". Specifically, it will attempt to illustrate the some of the theoretical and empirical arguments on interrelations between participatory governance and local cultural development, thus highlighting the possibilities of negotiation processes initiating necessary policy changes needed for the functioning of some of the key cultural policy concepts such as cultural democracy, cultural rights, access, ownership and directions of cultural development. These points will be tackled as a series of short narratives, or a mosaic of diverse readings and experiences wrapped in a single presentational/discussional format.

Pronađeni resursi, povjerenje i suradnja: nova generacija kulturnih i civilnih prostora u Europi

PREDAVANJE

Levente Polyák

U proteklom desetljeću pojavila se nova generacija kulturnih prostora kao izazov kulturnim centrima s javnim financiranjem i upravom. Ponovnim korištenjem napuštenih ili nedovoljno korištenih prostora, spajanjem kulture s društvenim uslugama i uključivanjem solidarnosti u njihov rad, civilni prostori ostvaruju veću autonomiju i samoodređenje nego njihovi službeni prethodnici. Postojanje i razvoj takvih civilnih prostora, međutim, ovisi o određenim faktorima poput održivosti resursa, upravljanjem zasnovanim na povjerenju i suradnji s različitim dionicima u njihovim gradovima. Prezentacija će se baviti nekim od tih faktora i prikazati primjere raznih europskih gradova.

Kulturne industrije, kreativne industrije i kriza kulturnih politika

PREDAVANJE

Justin O'Connor

Termin *kreativne industrije* prvi put je korišten i potom razrađen tijekom desetogodišnjeg vrhunca neoliberalne globalizacije od 1998. do 2008. godine. Zastupljenost tog termina u vladi Tonyja Blaira vuče korijene iz *Nove ljevice* koja je do 1990-ih godina napustila svoje radikalne stavove, osim nekih ostataka politike identiteta. Aspekt globalnog širenja kreativne ekonomije nije aktualan u 2017. godini. Kako se pomiriti s kreativnom ekonomijom? Je li ona neoliberalni bauk koji valja pokopati ili postoje neki njeni aspekti koji se još uvijek mogu iskoristiti za kulturne politike ususret izazovima 21. stoljeća?

Found Resources, Trust and Cooperation: The New Generation of Cultural and Civic Spaces in Europe

LECTURE

Levente Polyák

In the past decade, a new generation of emerging cultural spaces challenged the position of publicly financed and managed cultural centres. By reusing vacant or under-used spaces, combining culture with social services and channelling circuits of the solidarity economy into their activities, civic spaces claim more autonomy and self-determination than their official predecessors. The existence and development of these civic spaces, however, depends on a variety of factors: the sustainable use of found resources, trust-based governance arrangements and cooperation with various actors in their respective cities. The presentation will look at some of these factors and explore models from various cities in Europe.

Cultural Industries, Creative Industries and the Crisis of Cultural Policy

LECTURE

Justin O'Connor

The term *creative industries* was first coined and then expanded during a ten-year high tide of neo-liberal globalisation form 1998 to 2008. Its provenance in the government of Tony Blair's New Labour government point to roots in a *New Left*, which by the 1990s had abandoned most of its radicalism outside of a residual identity politics. In 2017 the moment in which the creative economy imaginary expanded across the globe has gone. How are we to come to terms with the creative economy? Must we send it to be burned as a neo-liberal monster, or are there aspects that can be retrieved for a cultural politics fit for the coming challenges of the 21st century?

Govornici / mentori

Jasminka Lažnjak

Jasminka Lažnjak redovita je profesorica na Odsjeku za sociologiju Filozofskog fakulteta Sveučilišta u Zagrebu gdje predaje Društvo i tehnologiju, Sociologiju rada i Organizaciju i ekonomsku sociologiju. Diplomirala je, magistrirala i doktorirala u polju sociologije na Sveučilišta u Zagrebu. Njezina glavna područja istraživanja uključuju znanost, tehnologiju i društvo, sociologiju inovativnosti i sociologiju rada i organizacije. Sudjelovala je u domaćim i europskim projektima koji se bave inovacijskom kulturom i znanjem, te analizama inovacijske politike na nacionalnoj razini (FP7 i Horizon 2020 Science in Society: MASIS, MORE II, Open Transparent and Merit Based Recruitment of Researchers, Responsible research and innovation) i WBC INCO-NET projekt. Trenutno je predsjednica Hrvatskog sociološkog društva.

Mark Robinson

Mark Robinson je 2010. godine osnovao tvrtku *Thinking Practice*. Autor je utjecajnih znanstvenih radova *Ostvarivanje adaptivne otpornosti i Uloga raznolikosti u izgradnji adaptivne otpornosti* te brojnih drugih istraživačkih i stručnih radova. Održao je razna predavanja i radionice diljem Ujedinjenog Kraljevstva i na međunarodnoj sceni. 2014. godine bio je privremeni ravnatelj Instituta za modernu umjetnost u Middlesbroughu, a 2016. godine bio je suautor rada *Kakav utjecaj ima na tebe: izvrsnost kod kreativnih ljudi i lokacija* te napisao *Brže, ali sporije; sporije, ali brže*, sažetak znanja naučenog u prve dvije godine rada na programu za razvoj publike vrijednom više milijuna funti.

Mark je nekada bio i ravnatelj Vijeća za umjetnost sjeveroistočne Engleske nakon što je vodio umjetničke tvrtke i festivale, a neko vrijeme radio je na poučavanju odraslih. Također je i pjesnik, često uvrštavan u antologije, a njegovu zbirku odabranih pjesmi *Kako sam naučio pjevati* objavio je Smokestack 2013. godine. Bugarski Small Stations Press nedavno je objavio izbor iz zbirke koji su na bugarski preveli Georgi Gospodinov i drugi.

Speakers / Mentors

Jasmina Lažnjak

Jasminka Lažnjak is a professor at the Department of Sociology at the Faculty of Humanities and Social Sciences of the University of Zagreb. Her courses include Society and technology, Sociology of Labour and Organisation and Economic Sociology. She graduated and got her Master's and PhD in Sociology at the University of Zagreb. Her primary research areas include science, technology and society, sociology of innovations, and sociology of labour and organisation. She has participated in domestic and European projects that deal with the culture of innovations and knowledge, as well as analyses of innovation policies on the national level (FP7 and Horizon 2020 Science in Society: MASIS, MORE II, Open Transparent and Merit Based Recruitment of Researchers, Responsible research and innovation) and the WBC INCO-NET project. She is currently the president of the Croatian Sociological Association.

Mark Robinson

Mark Robinson founded *Thinking Practice* in 2010. He is the author of the influential papers Making *Adaptive Resilience Real and The Role of Diversity in Building Adaptive Resilience*, as well as numerous other research and evaluation papers. He has given keynotes, talks and workshops across the UK and internationally. In 2014 he was Interim Director of MIMA, Middlesbrough Institute of Modern Art. In 2016 he co-wrote What It Does to You: *Excellence in Creative People & Places* and also wrote *Faster But Slower, Slower But Faster*, a summary of learning from the first two years of a multi-million pound audience development programme.

Mark was previously Executive Director of Arts Council England, North East, after running arts businesses, festivals and working in adult education. Mark is a widely anthologised poet whose selected poems, *How I Learned to Sing* were published by Smokestack in 2013. A selection translated by Georgi Gospodinov and others was recently published in Bulgarian by Small Stations Press.

Dr. Bernadette Lynch

Ana Žuvela

Dr. Bernadette Lynch je irsko-kanadska kazališna i akademska stručnjakinja s trideset godina iskustva u menadžmentu kanadskih i britanskih muzeja. Bila je zamjenica ravnatelja Muzeja Manchester na Sveučilištu u Manchesteru. Međunarodni ugled stekla je kao predvodnica etičkih i inovativnih sudioničkih praksi s usmjerenjem na sudjelovanje i angažman javnosti u raznolikim i marginaliziranim zajednicama te kao predvodnica promjene i transformacije muzeja. Redovito predaje i objavljuje članke, a utjecaj njenog rada na podizanju svijesti o utjecaju angažmana javnosti po pitanju marginaliziranih skupina u muzejima ima široki međunarodni učinak. Počasna je znanstvena suradnica pri University College London, a u svojim istraživanjima bavi se moći, demokracijom, dijalogom, debatom i organizacijskim promjenama u umjetnosti i kulturnoj baštini.

Ana Žuvela je istraživačica pri Institutu za razvoj i međunarodne odnose. Ova koncertna pijanistica stekla je i magisterij iz kulturnih politika i menadžmenta u umjetnosti na Sveučilištu u Dublinu, a trenutno je doktorandica na Sveučilištu u Zagrebu. Iza sebe, ona ima 18 godina iskustva u produkciji, upravljanju i menadžmentu u kulturi te istraživanju i zastupništvu u kulturi stečenih u radu u tijelima lokalne samouprave, nevladinim kulturnim organizacijama te u javnim kulturnim i istraživačkim institucijama. U istraživanjima se bavi razvojem kulturnih politika i strategija, decentralizacijom, razlozima i principima kulturnih politika i inovativnim pristupima kreiranju politika. Objavila je brojne radove na temu razvoja kulturnih politika, održala mnoga predavanja i sudjelovala u širokom spektru međunarodnih istraživačkih projekata vezanih uz kulturu. Bila je supredsjednica upravljačkog odbora LabforCulture, savjetnica za kulturu Grada Dubrovnika, a trenutno je članica Europskog kulturnog parlamenta (ECP).

Frank Fischer

Frank Fischer donedavno je bio istaknuti profesor Politike i globalnih pitanja na Sveučilištu Rutgers u SAD-u. Veže ga se uz Klimatski institut Rutgers, a trenutno djeluje kao znanstveni istraživač na Institutu za društvene znanosti Rutgers pri Sveučilištu Humboldt u Berlinu. Suurednik je časopisa *Studije o kritičkim politikama* i urednik serije *Priručnika za javne politike* Edwarda Elgara. Objavio je 17 knjiga i brojne eseje, a diljem svijeta predaje o ekološkim politikama, sudioničkom upravljanju i analizi politika. Provodio je istraživanja u Indiji, Nepalu i Tajlandu. Dobitnik je brojnih nagrada uključujući nagradu Harold Lasswell za doprinos području te nagradu APSA Aaron Wildavsky za kontinuirani doprinos polju javnih politika.

Dr. Bernadette Lynch

Dr Bernadette Lynch is an Irish/Canadian academic and museum professional with thirty years' experience in senior management in the UK and Canadian museums. She is formerly Deputy Director at the Manchester Museum at the University of Manchester, UK. She has developed an international reputation for leading ethical, innovative participatory practice, specialising in public engagement and participation with diverse and marginalized communities and in leading museum transformation and change. She lectures and publishes widely and her work has been influential internationally in raising debate on the impact of public engagement with marginalized groups in museums. She is a Honorary Research Associate at the University College London (UCL) where her ongoing research is concerned with power, democracy, dialogue, debate and organisational change in arts and cultural heritage.

Frank Fischer

Frank Fischer has until recently been Distinguished Professor of Politics and Global Affairs at Rutgers University (US). He is affiliated with the Rutgers Climate Institute and is now research scholar at the Institute of Social Sciences at Humboldt University in Berlin. He is the co-editor of *Critical Policy Studies Journal* and *Handbook of Public Policy Series* editor for Edward Elgar. Having widely lecturing around the world on environmental politics, participatory governance and policy analysis, he has published 17 books and numerous essays. He has also conducted field research in India, Nepal and Thailand. He has received numerous awards, including the Harold Lasswell Award for contributions to the field and the Aaron Wildavsky APSA Award for Enduring Contributions to the field of Public Policy.

Ana Žuvela 5

Ana Žuvela is a Researcher at the Institute for Development and International Relations. Originally a concert pianist, Ana holds a Master of Arts in Cultural Policy and Arts Management from the University College Dublin and is a PhD candidate at the University of Zagreb. She gained 18 years of experience in cultural production, governance and management, cultural research and advocacy from working for local government bodies, non-governmental cultural organizations, public cultural and research institutions. Her research interests include development of cultural policies and strategies, decentralization, rationale and principles of cultural policy, innovative approaches to policy-making. Ana has published numerous articles and papers on the topic of cultural policy development, delivered lectures and has participated in a wide range of international cultural research projects. She served as the Co-Chair of the LabforCulture Steering Committee, Advisor for Cultural Affairs in the City of Dubrovnik, and is a member of European Cultural Parliament.

Levente Polyák studied architecture, urbanism, sociology and art theory in Budapest and Paris, and was a lecturer at the Moholy-Nagy University of Art and Design, the Budapest University of Technology and the Technische Universität Wien, where he taught urban studies and architectural theory. Levente has worked on urban projects for the New York, Paris, Vienna, Budapest, Rome and Genoa municipalities, and as member of the KÉK – Hungarian Contemporary Architecture Centre, he organized conferences, festivals and exhibitions dealing with various contemporary urban and architectural phenomena. He was visiting fellow at Columbia University in New York City and at Orange Labs and the École d'Architecture Paris-Malaquais in Paris. He is a doctoral candidate at the Central European University. Between 2012 and 2016, he has been working on Lakatlan and TUTUR, research and advocacy programs examining policies and methods of temporary use and revitalization of abandoned urban properties. Since 2015, he is engaged in the Interactive Cities (on social media and new urban governance) and Funding the Cooperative City projects (on new economic models for community spaces). Specializing in urban regeneration, cultural development, community participation, local economic development and social innovation, with a special focus on building development scenarios on existing resources, Polyák is founder of the international organization Eutropian, engaged in urban planning, urban policies and researches aiming to enhance the processes of urban regeneration of European cities.

Justin O'Connor je profesor komunikacija i kulturne ekonomije na Sveučilištu Monash. Također je i gostujući profesor na Fakultetu medija i dizajna na Sveučilištu Shanghai Jiaotong gdje suradnički vodi istraživački centar za globalnu kulturnu ekonomiju. Voditelj je istraživačke jedinice Ekonomija kulture i medija pri Fakultetu za medije, film i novinarstvo i voditelj je programa diplomskog studija kulturne ekonomije na Sveučilištu Monash. Dio je UNESCO-ve inicijative *Stručna podrška* koja podržava Konvenciju o zaštiti i promicanju različitosti kulturnih izričaja sklopljenu 2005. godine, član uprave inicijative Obnovimo Australiju te saziva Globalne mreže za kulturnu ekonomiju. Radi na tri Discovery projekta Australskog vijeća za istraživanja. Zadužen je za kontinuirano poboljšanje na novom trogodišnjem projektu UNESCO-a, Stvaranje globalne kulturne politike: kultura, ekonomija i razvoj, na kojem će se baviti azijsko-pacifičkom regijom. Voditelj je projekta *Stvaranje (profesionalnog) područja* koji istražuje karijere diplomanata kreativnih umjetnosti u umjetnosti i kulturnim industrijama u Australiji i Kini. Dio je multidisciplinarnog tima koji ispituje urbane kulturne politike i promjene u dinamici u kulturnoj produkciji, s fokusom na odnos između kulturnog i proizvodnog sektora u Melbourneu, Sydneyu, Berlinu, Shenzhenu, New Yorku i Los Angelesu. Zadužen je i za kontinuirano poboljšanje projekta *Povezivanje* Australskog vijeća za istraživanja na kojem se istražuje utjecaj Muzeja stare i nove umjetnosti na grad i stanje kulturne ekonomije na Tasmaniji. 2013. godine dovršio je projekt Kreativna skupina, društvena infrastruktura i novi mediji: jačanje kapaciteta u Kini i Australiji, u partnerstvu sa Sveučilištem Shanghai Jiaotong. Napisao je i istraživački rad o kulturnoj ekonomiji za australski program komparativne prednosti Australskog vijeća za akademske institucije. Pomogao je osnovati Servis za razvoj kreativnih industrija u Manchesteru i Forum za kreativne industrije, nacionalnu zastupničku grupu, u ime lokalne i regionalne samouprave.

U sklopu UNESCO/EU Programa za tehničku podršku radio je s Ministarstvom kulture Mauricijusa na razvoju nacionalne strategije za kulturne industrije te s Ministarstvom obrazovanja, sporta i kulture Nezavisne Države Samoa kako bi povezao njihovu strategiju za kulturne industrije s konvencijom iz 2005. godine. Autor je rada *Poslije kreativnih industrija: zašto trebamo kulturnu ekonomiju*, urednik zbornika radova *Routledgeov priručnik za kulturne industrije* i suurednik knjige *Kulturne industrije u Shanghaiu* (Intellect), a trenutno dovršava knjigu *Kulturna ekonomija u novom Shanghaiu*.

Levente Polyák

Justin O'Connor

Levente Polyák studied architecture, urbanism, sociology and art theory in Budapest and Paris, and was a lecturer at the Moholy-Nagy University of Art and Design, the Budapest University of Technology and the Technische Universität Wien, where he taught urban studies and architectural theory. Levente has worked on urban projects for the New York, Paris, Vienna, Budapest, Rome and Genoa municipalities, and as member of the KÉK – Hungarian Contemporary Architecture Centre, he organized conferences, festivals and exhibitions dealing with various contemporary urban and architectural phenomena. He was visiting fellow at Columbia University in New York City and at Orange Labs and the École d'Architecture Paris-Malaquais in Paris. He is a doctoral candidate at the Central European University. Between 2012 and 2016, he has been working on Lakatlan and TUTUR, research and advocacy programs examining policies and methods of temporary use and revitalization of abandoned urban properties. Since 2015, he is engaged in the Interactive Cities (on social media and new urban governance) and Funding the Cooperative City projects (on new economic models for community spaces). Specializing in urban regeneration, cultural development, community participation, local economic development and social innovation, with a special focus on building development scenarios on existing resources, Polyák is founder of the international organization Eutropian, engaged in urban planning, urban policies and researches aiming to enhance the processes of urban regeneration of European cities.

Justin O'Connor is Professor of Communications and Cultural Economy at Monash University. He is also a visiting Professor in the School of Media and Design, Shanghai Jiaotong University, where he jointly runs a Global Cultural Economy research hub. He heads the new MFJ research unit Culture Media Economy and is program leader for the Master of Cultural Economy. He is part of the UNESCO *Expert Facility*, supporting the 2005 Convention on the Protection and Promotion of Cultural Diversity, a board member of Renew Australia and convenes the Global Cultural Economy Network. Justin has three ARC Discovery projects. He is CI on a new three year project, UNESCO and the Making of Global Cultural Policy: Culture, Economy, Development, where he will focus on the Asia- Pacific region. He also leads on *Working the Field*, a study on graduates' careers of creative arts programs in Australia and China in the arts and cultural industries. He is also part of multidisciplinary team looking at urban cultural policy and the changing dynamics of cultural production – focusing on the relationship between the cultural sectors and making/ manufacture in Melbourne, Sydney, Berlin, Shenzhen, New York and Los Angeles. He is also CI on an ARC *Linkage Project* on the impact of MONA on the local city and state cultural economy in Tasmania. In 2013 he completed another LP Creative Clusters, Soft Infrastructure and New Media: Developing Capacity in China and Australia, partnered with Shanghai Jiaotong University. Justin produced a research paper on the cultural economy for ACOLA's Australian Comparative Advantage program. Previously he helped set up Manchester's Creative Industries Development Service (CIDS) and Forum on Creative Industries (FOCI), a national advocacy group on behalf of local and regional authorities.

Under the UNESCO/EU Technical Assistance Programme he worked with the Ministry of Culture in Mauritius to develop a national cultural industries strategy, and the Ministry of Education, Sport and Culture, Samoa, to link their cultural industries strategy to the 2005 Convention. O'Connor is the author of the 2016 Platform Paper *After the Creative Industries: Why We Need A Cultural Economy*, the 2015 *Routledge Companion to the Cultural Industries*, Co-edited *Cultural Industries in Shanghai* (Intellect) and is finalizing a book entitled *Cultural Economy in the New Shanghai*.

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PARTICIPATORY GOVERNANCE

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Participatory Governance

Frank Fischer

Abstract: Participatory governance, as a subset of governance theory, emphasizes democratic practices. Grounded in the theory of participatory democracy more generally, it offers a theory and practices of public engagement through deliberative processes. Advanced largely as a response to a "democratic deficit" in contemporary political systems, it extends the citizens' role beyond that of voter or watchdog to include direct deliberative involvement with pressing policy issues. Its seeks to develop practices that are founded on a more equal distribution of political power, a fairer distribution of resources, the decentralization of decision-making processes, the development of a wide and transparent exchange of information, the establishment of collaborative partnerships, an emphasis on inter-institutional dialogue, and greater accountability. As a reform strategy, it has been embraced by a significant number of major domestic and international organizations.

Specifically, this paper examines the implications of participatory governance for political representation, its contribution to service delivery, and impact on social equity. It illustrates these issues through discussions of citizens panels in Europe and the United States, participatory budgeting in Brazil, and people's planning in India. It also examines the theory of "empowered participatory governance" as an effort to pull together the various threads of the participatory governance theory and its practices. And it underscores the role of collaborative expert-citizen interactions often associated with participatory governance.

The assessment of these participatory activities shows them to offer significant insights into questions and issues long ignored by traditional democratic theory. But the overall picture that emerges offers a story of mixed outcomes ranging from very impressive to disappointing. The task of sorting out the positive and negative elements contributing to the success and failure of such participatory governance thus takes on particular importance. It should be the first priority of those engaged in both the theory and methods of the practice.

Participatory Governance

Participatory governance is a variant or subset of governance theory that puts emphasis on democratic engagement, in particular through deliberative practices. In academic circles, the concerns of participatory governance have rapidly become essential topics in social and policy sciences. Moreover, during the past several decades participatory governance has made its way into the political practices of a wide range of political organizations, both national and international. Generally advanced as a response to a "democratic deficit" characteristic of contemporary political systems, participatory governance has been embraced by major organizations such as the World Bank, the US Agency for International Development, U.N. Habitat, and the European Union; all have put money and effort into the development of participatory processes. Many of these initiatives have drawn their inspiration from the progressive projects of political parties in India, Brazil, Spain, Mexico and the UK. To this list one can add civil society organizations, such as Oxfam, Action Aid, and the International Budget project, actively disseminating information and promoting participatory practices.

Both theory and empirical experience with governance demonstrates that there are numerous patterns of participation and non-participation, from non–democratic elitist top-down forms of interaction to radically democratic models from the bottom up. Governance, as such, tends to refer to a new space for decision-making, but does not, in and of itself, indicate the kinds of politics that take place within them. Participatory governance, grounded in the theory of participatory democracy more generally, offers a theory and practices of public engagement through deliberative processes. It focuses, in this regard, on the deliberative empowerment of citizens and aligns itself in varying degrees to work on deliberative democracy in political theory and deliberative experimentation in policy-related fields of contemporary political and social research, as well as political activism on the part of various public organizations and foundations. Participatory governance thus includes but moves beyond the citizen's role as voter or watchdog to include practices of direct deliberative engagement with the pressing issues of the time.

Whereas citizen participation in the governmental process has traditionally focused on measures designed to support and facilitate increased public access to information about governmental activities, efforts to extend the rights of the citizens to be consulted on public issues which affect them, and to see that the broad citizenry will be heard through fair and equitable representative political systems, participatory governance seeks to deepen this participation by examining the assumptions and practices of the traditional view that generally hinder the realization of a genuine participatory democracy (Gaventa 2002). It reflects a growing recognition that citizen participation needs to be based on more elaborate principles and methods. These begin with a more equal distribution of political power, a fairer distribution of resources, the decentralization of decision-making processes, the development of a wide and transparent exchange of knowledge and information, the establishment of collaborative partnerships, an emphasis on inter-institutional dialogue, and greater accountability. All of these measures seek to create relationships based as much or more on trust and reciprocity than advocacy, strategic behavior and deceit. It involves as well the provision of means to engage individuals and organizations outside government through political networks and institutional arrangements that facilitate supportive collaborative-based discursive relationships among public and private sectors. .

Emerging as a result of a multiplication of existing kinds of participatory arrangements in the 1990s, participatory governance has created new spaces and shaped a different breed of civil society actors that inhabit them. In both the developed and developing countries, these have involved a number of important shifts in problem-solving, and service delivery, including more equitable forms of support for economic and social development. Along the way it has often meant a transition from professionally dominated to more citizen- or client-based activities, frequently taking place within the new civic society organizations.

CITIZEN COMPETENCE, EMPOWERMENT, AND CAPACITY-BUILDING

Democratic participation is generally considered a political virtue unto itself. But participatory governance claims to offer even more. Democratic participation is said contribute to the development of communicative skills, citizen empowerment, and community capacity-building. With regard to citizen competence and empowerment, the practices of participatory governance are seen as a specific case of the broader view that participation contributes to human development generally, both intellectual and emotional. Empowerment through participation has, as such, been part of the progressive educational curriculum and numerous citizen-based deliberative projects bear out its influence on personal development (Joss 1995; Dryzek 2008).

Many NGOs engaged with the practices of participatory governance, in particular in the developing world, speak of "people's self-development" and empowerment as primary goals, emphasizing the role of redistribution, recognition, and rights in the development of participatory approaches (Rahman 1995). Rather than merely speaking for poor or marginalized peoples' interests and concerns, they have sought to develop people's abilities to negotiate directly with official decision makers. Beyond institutionalizing new bodies of client or user groups, they have created new opportunities for dialogue and the kinds of citizen education that it can facilitate, especially communicative skills.

The issue is critical for *participatory* governance as it has no meaning if citizens are neither capable nor empowered to participate. Evidence makes clear that many people in the middle rungs of society can competently deal with policy discussions (Fishkin 2009). Research shows, for example, that lay panelists on citizen juries increase their knowledge of the subject under discussion and often gain a new confidence in their ability to deal with complex policy issues generally (Joss 1995). Many participants tend to describe such participatory experiences as having had a stimulating impact on their personal lives, often leading to further involvement in public affairs.

Much more challenging, however, is the situation for marginalized members of society, those who might benefit from it the most. But here too there are positive signs. The

participatory projects in Porto Alegre and Kerala, as well as other experiences in developing and underdeveloped countries, show that citizens with less formal education can also participate under the right conditions with surprisingly high levels of competence. In the case, of Kerala, most of the members of the local deliberative councils would be described as simple farmers. Nonetheless, they impressively participated in planning project the likes of which one very seldom finds in the advance industrial world.

Participation, it also needs to be noted, is more than a matter of competence. Competent people may not perceive an incentive to participate . Thus, getting them to do so is another important issue. Engagement in the public realm is not without its costs and most people have little interest in participating unless the costs of engagement outweight the possibility of benefits from it (Osmani 2007). Local people, including competent citizens, may themselves be highly skeptical about the worth of investing their time and energy in participatory activities. In some situations, participation will lack immediate relevance; it may carry more significance for outsiders than it does for those in the relevant communities. Moreover, not everyone within the communities will be able or motivated to participate. Even when there is sufficient interest in participation there may be time barriers. Sometimes decisions have to be taken before deliberative projects can be set up and carried out.

Questions of participation and competence also bear directly on the issue of capacity building. Capacity-building, as the development of a community's ability to deal collectively with the problems that it confronts, can contribute to a sense of social togetherness. Rather than the relative passive role of the individual associated with traditional conceptions of citizen participation, participatory governance helps to connect and enable competent individuals in local communities build together the kinds of "social capital" needed for joint problem-solving (Putnam 2000). It does this in part by building social trust and the kinds of mutual understanding that it can facilitate.

Basic to the development of building capacity is a devolution of power and resources away from central control and toward local democratic structures, including street-level administrators willing and able to assist community members in taking charge of their own issues. Whereas community members under conventional forms of

representative government are more often than not relegated to a vicarious role in politics, under participatory governance they move to a more direct involvement in the political process, as illustrated below by citizen panels but even more importantly participatory budgeting in Brazil.

SERVICE DELIVERY AND EQUITY

The underlying goal of building capacity for action is to increase the efficiency and effectiveness of the provision and management of public services. A range of experiences shows that community participation can improve the efficiency of programs (in terms of uses of resources) and effective projects (that achieve their intended outcomes) in the provision of and delivery of services, in both the developed and developing worlds. In fields such as education, health care, environmental protection, forestry, and irrigation, it is seen to lead to quicker responses to emerging issues and problems, more effective development and design of solutions appropriate to local resources, higher levels of commitment and motivation in program implementation, and greater overall satisfaction with policies and programs (Ojha 2006). Furthermore, an emphasis on efficiency typically leads to improved monitoring processes and verification of results.

While there is no shortage of illustrations to suggest the validity of the claim, there is a methodological issue that can make it difficult to establish such outcomes (Osamni 2007). When local participatory governance is found to contribute to efficiency firmly establishing the cause-effect relationships can be problematic. It is always possible that a positive association between efficiency and participation may only reflect a process of reverse causation—that is, community members had already chosen to participate in those projects which promised to be efficient. To know if participation has in fact contributed to efficient outcomes, investigators have to discern if such extraneous factors are at work. Although this is theoretically possible, it is a difficult technical requirement. Such information is often unavailable or difficult to come by.

Participation also has the potential to combine efficiency with equity. Research shows that decisions made through the participation of community members rather than by traditional elites or unaccountable administrators offers less powerful groups in the community better chances of influencing the distribution of resources (Heller 2001; Fischer 2000). This view is founded on the presumption that in participatory processes disadvantaged citizens have improved chances of expressing their preferences in ways that can make them count.

But this is not always the case. Empirical investigation tends to be mixed on this issue. Many studies suggest that participatory democracy at the local level can be beneficial to the poor and other disadvantaged groups, but other research fails to clearly confirm this. Overall, investigation shows that community participation can lead to more equitable outcomes, but it is particularly difficult to achieve such results in inequitable social contexts. Equitable outcomes more commonly occur in combination with other factors, such as those related to the distribution of power, motivation levels of the participants, and the presence of groups that can facilitate the process. One of the problems in rigorously evaluating the impact of such participation is that there is often no reliable information about the existing distribution of costs and benefits at the household level, thus making it difficult to render comparative assessments (Osmani 2007).

Some also argue that by diffusing authority and control over management, decentralized participation can also weaken efficiency (Khwaja 2004). But, depending on the design, this need not be the case. And others argue that it can lead to resource allocations that violate the true preferences of community members, as some may have an incentive to distort information about preferences. This problem is perhaps most acute in developing countries, in which community participation is related to external donor-funded projects. All-too-often in these cases such participation can intentionally advance preferences that are seen to be more in line with the interests of the donors than local interests. The participants simply try to increase their chances of obtaining available resources by telling the donors what they want to hear (Platteau 2007).

In short, while participation can lead to important payoffs, there are no guarantees. It cannot be said without qualification that decentralized participation necessarily and

automatically leads to greater efficiency and/or equity. Indeed, there is no shortage of things that can block effective participation. What the experiences show is that the conditions of success must be created by conscientious effort and design. Examples of such design are found in the cases of public budgeting in Porto Alegre and People's Planning in Kerala.

Projects and Practices: Citizens' Panels, Participatory Budgeting, and People's Planning

The theory and practice upon which such efforts rest are based on a number of varied sources, including academic theorizing, political activists, social movements, NGOs, and governmental practitioners. On the theoretical front, many of these projects have been influenced by work on deliberative democracy in political theory, an influential orientation designed to revitalize a stronger conception of democracy and the public interest based on citizen participation through public deliberation. It focuses on promoting "debate and discussion aimed at producing reasonable, well-informed opinion in which participants are willing to revise preferences in light of discussion, new information, and claims made by fellow participants" (Chambers 2003: 309). It is grounded in the idea that "deliberate approaches to collective decisions under conditions of conflict produce better decisions than those resulting from alternative means of conducting politics: Coercion, traditional deference, or markets." Thus, "decisions resulting from deliberation are likely to be more legitimate, more reasonable, more informed, more effective and more politically viable" (Warren 2007: 272).

At the same time, there have been a significant number of experimental projects in participatory governance on the practical front, all designed to bring citizen's reasoned preferences to bear on the policy process (Gastil and Levine, 2005). Most of these projects are dedicated to goals closely related to those spelled out by deliberative democracy, although many do not emerge from it per se. Some scholars, though, have argued that deliberative democratic theory should strive to be a "working theory" for the deliberative experiments of participatory governance (Chambers 2003). There are now

some prominent example of such interaction, in particular on the part of scholars such as Fishkin (2009), Warren and Pearce (2008) and Dryzek (2008). They clearly illustrate constructive "communication between the theorists of deliberative democracy and empirical research on deliberation" (Fischer 2009: 87).

The projects in participatory governance themselves are to be found across the globe, from Europe and the US to the developing and underdeveloped world. In Europe and the US numerous projects have focused on efforts to develop fora through which citizens' views on complex economic and social issues can be brought to bear directly on policy decisions. Some of these have been organized from the bottom, whereas others have emerged from the top down. Such research has ranged from investigations of the traditional citizen survey and public meetings to innovative techniques such as deliberative polling, televoting, focus groups, national issue conventions, and study circles on to more sophisticated citizen juries, scenario workshops, planning cells, consensus conferences, and citizens' assemblies (Gastil and Levine 2005; Fishkin 2009; Joss and Durant 1995). These experiences offer important insights as to how to bring citizens into a closer participatory relationship to public decision-makers.

Most important among these efforts have been the citizen jury and the consensus conference. Developed in Northern Europe and the United States before spreading to a range of countries around the world, these two deliberative processes permit a high degree of citizen deliberation on important matters of public policy. They provide citizens with an opportunity to deliberate in considerable detail among themselves before coming to judgment or decision on questions they are charged to answer. During the process, they hear from experts and pose their own questions to them, before deliberating among themselves. But citizens panels are largely advisory in nature; they supply additional information that can be useful to politicians and the public. Given the limited amount of space available here, the present discussion will focus more specifically on those deliberative arrangements built into the governmental structure itself.

The most progressive projects have developed in the developing world, especially in Brazil and India. These innovations include deliberative processes analogous to citizen juries but have more formally integrated them into the policy processes of established governmental institutions. Of particular importance are the practices of

9

public budgeting in Porto Alegre, Brazil and people's development planning in Kerala, India. These innovations have been influenced by both social movements, NGOs, and left-oriented political parties, both theoretically and practically. Turning first to participatory budgeting in Porto Alegre, by all standards one of the most innovative practices in participatory governance, it has becomes a model widely emulated around the world.

Under public budgeting in Porto Alegre significant parts of local budgets are determined by citizens through deliberative fora (Baiocchi 2003; Wampler 2009). In a state of 1.3 million inhabitants, long governed by a clientelistic pattern of political patronage, a left coalition led by the Worker's Party took office and introduced a publicly accountable, bottom-up system of budgetary deliberations geared to the needs of local residences. Involving a multi-level deliberative system, the city of Porto Alegre has been divided into regions with a Regional Plenary Assembly which meets twice a year to decide budgetary issues. City administrators, representatives of community groups, and any other interested citizens attend these assemblies, jointly co-coordinated by the municipal government and community delegates. With information about the previous year's budget made available by representatives of the municipal government, delegates are elected to work out the region's spending priorities. These are then discussed and ratified at a second plenary assembly. Representatives then put these forward at a city-wide participatory budgeting assembly which meets to formulate the city-wide budget from these regional agendas. After deliberations, the Council submits the budget to the Mayor, who can either accept the budget or send it back to the Council for revisions. The Council then responds by either amending the budget or overriding the Mayor's veto through a vote of two-thirds of the Council representatives.

The second case, that of Kerala, has involved a full-fledged process of people's resource planning (Issac and Heller 2003; Fischer 2000). Located in the southwestern corner of the country, Kerala has gained attention in the development community for its impressive economic and social distributional activities in the 1980s. In the mid-1990, a coalition of left parties led by the Communist Party of India/Marxist decided to extend these activities to include a state-wide, bottom-up system of participatory

planning, the goal of which was to develop the Kerala 5-year Plan to be delivered to the central government in New Delhi.

Pursuing a devolutionary program of village-level participatory planning as a strategy to both strengthen its electoral base and improve governmental effectiveness, the government decided that approximately 40 % of the state's budget would be redirected from the administrative line departments and sent to newly-established district planning councils, about 900 in number. Each village, supported by the Science for the People social movement and the Center for Earth Sciences, formulated a specific development plan that spelled out local needs, development assessment reports, specific projects to be advanced, financing requirements, procedures for deciding plan beneficiaries, and a system of monitoring the outcomes. These developments were then accepted or reject by vote in village assemblies. The final plans were send to the State Planning Board and incorporated into the state's 5-Year Plan, sent to New Dehli for inclusion in the overall development plan of the national government.

As a consequence of these activities, from citizen juries to People's Planning, participation has gained a place across the political spectrum in the 1990s as a central feature of "good governance." Promoting decentralization, good governance practices have added an additional layer of local participatory institutions to an increasingly complex institutional landscape that in some cases has given rise to transfers of both resources and decision-making powers. There have, as a result, been various efforts to pull these findings together and to draw practical lessons from concrete experiences. The most important and influential of these efforts has been that of Fung and Wright (2003).

EMPOWERED PARTICIPATORY GOVERNANCE

Examining a range of cases designed to promote active political involvement of the citizenry, Fung and Wright have labored to sort out what works. Acknowledging that complexity makes it difficult for anyone to participate in policy decision-making, they speculate that "the problem may have more to do with the

specific design of our institutions than with the task they face." Toward this end, they have explored a range of empirical cases (including Porto Alegre and Kerala) that constitute real-world experiences in the redesign of democratic institutions, innovations that elicit the energy and influence of ordinary people, in particular those from the lowest strata of society, in the solution of problems that plague them.

Even though these reforms vary in their organizational designs, the policy issues to be deliberated, and scope of activities, they all seek to deepen the abilities of ordinary citizens to effectively participate in the shaping of programs and policies relevant to their own lives. From their common features they isolate a set of characteristics that Fung and Wright define as "empowered participatory governance." The principles they draw from these cases are designed to enable the progressive "colonization of the state" and its agencies. Relying on the participatory capabilities of empowered citizens to engage in reason-based action-oriented decision making, the strategy and its principles are offered as a radical political step toward a more democratic society.

As a product of this work, they isolate three political principles, their design characteristics, and one primary background condition. The background enabling condition states that there should be rough equality of power among the participants. The political principles refer to (1) need of such experiments to address a particular practical problem; (2) a requirement that deliberation rely upon the empowered involvement of ordinary citizens and the relevant; and (3) that each experiment employs reasoned deliberation in the effort to solve the problems under consideration. The institutional design characteristics specify (1) the devolution of decision-making and the powers of implementation power to local action-oriented units; (2) that these local units be connected to one another and to the appropriate levels of state responsible for supervision, resource allocation, innovation, and problem-solving; and (3) that the experimental projects can "colonize and transform" state institutions in ways that lead to the restructuring of the administrative agencies responsible for dealing with these problems.

POLITICAL REPRESENTATI0N AND THE DISTRIBUTION OF POWER

A critical issue is the relationship of such participation to the larger representative structure of society.   Because participatory governance is largely introduced to compensate for the failures of representative government to adequately connect citizens to their elected representatives, the ability to bring these two political models together is important (Wampler 2009).   In the case of the citizen jury and the consensus conference, the outcomes are merely advisory. They offer politicians and decision-makers a different kind of knowledge to consider in their deliberations, a form of understanding often more closely akin to the types of thinking they themselves engage in (as opposed to complex technical reports).   But in Kerala, by contrast, these local discussions were hierarchically channeled up to the State Planning Board for inclusion in the official planning document.   In Porto Algre they were linked into the official governmental budget-making process; the outcomes of the deliberations determined an important portion of the budget. Given the fact that the dramatic successes of these two experiences are exceptions to the rule, we need much more investigation into this process.

Closely related to representation is the question of power, or what Osmani (2007) calls the "power gap." A function of the asymmetrical power relations inherent to modern societies, especially those created by the inequalities of rich and poor, this poses a difficult barrier to meaningful participation. When inequalities are embedded in powerful patriarchies such projects are prone to be captured and manipulated by elites, whether they be political leaders and their patronage networks or those providing development assistance from the outside. In the cases of Kerala and Porto Alegre, where deliberation has been integrated into the policy decision process, truly successful projects are seen to depend as much on support from political parties at the top as they do from grass-roots movements from below. The top and the bottom of the power structure must work together (Fischer 2009).

In many ways, participatory governance is a response to this power problem, as it seeks to give a voice to those without power. But one has to be careful in assessing the degree to which it can generate unmanipulated participation. At the current state

of development, participatory governance itself often exists as much or more as a strategy for struggling against the political imbalances rather than to counterbalance them outright.

A manifestation of this struggle is the problem of co-optation, which makes it difficult to judge the success of participation in successful projects. All too often they are in jeopardy of being co-opted (Malena 2009). Experience shows that success is frequently rewarded by governmental institutionalization, at which point they are often manipulated to serve purposes other than those otherwise intended. The World Bank, for example, has deftly co-opted various participatory projects and their methods to generate support for their own agendas. Having discovered of the relevance of local involvement and participation from many of its Third World investment failures, the Bank took an interest in the advantages and institutionalized a participatory program designed to facilitate direct local contact with the communities it seeks to assist (World Bank, 1994). Not only are senior bank staff members directed to get to know a particular region better through personal participation in programs and projects in its villages or slums, the bank has pioneered a technique called participatory poverty assessment designed "to enable the poor people to express their realities themselves" (Chambers, 1997: xvi). It has been adapted from participatory research experiences in more than thirty countries around the world (Norton and Stephens, 1995).

Such instrumentalization of participation can be seen as a "political technology" used to manage and control projects and processes, bounding the possibilities of popular engagement and disciplining subjects. Bourdieu (1977) refers to these as "officializing strategies" that domesticate participation and detract attention away from other forms of political action. Given the widespread manipulation of participatory techniques, Cooke and Kothari (2001) are led to describe participation as "the new ideology

COLLABORATIVE EXPERTISE

Of particular significance in these projects is a breed of NGOs working to represent and serve the needs of marginalized or excluded groups. In many of the newly created participatory spaces activists have assisted excluded peoples—such as the poor, women, AIDS victims, and the disabled—in developing a collective presence that has permitted them to speak for themselves. Through such efforts these activists and the groups with which they work have in numerous cases managed to affect the policies of mainstream institutions. In other instances, a new breed of public servant—often schooled in NGOs—has emerged to offer assistance. As government officials or independent consultants to parallel institutions—they have often played an essential role in the development and spread of participatory approaches to governance (Fischer 2009).

The result of these participatory activities has also given rise to a new kind of professional orientation, one that challenges the standard techno-bureaucratic approaches of the modern state (Fischer 2009). These professionals, along with their respective theoreticians, have sought to reconceptualize the role of the public servant as facilitator of public engagement. Feldman and Khadermian (2007), for example, have reconceptualized the role of the public manager as that of creating "communities of participation." In their view, the challenge confronting those working in the public sector is to interactively combine knowledge and perspectives from three separate domains of knowing—the technical, political and local/experiential domains. Bringing about more inclusive practices of governance involves inventing participatory contexts in which the representatives of these forms of knowing can discursively share their perspectives in the common pursuit of problem-solving. Beyond merely identifying and dissemination information from these various ways of understanding and analyzing policy problem, such work involves translating ideas in way that facilitate mutual understanding and deliberation among the participation and discursively promotes a synthesis of perspectives that helps to simulate different ways of knowing relevant to the problem at hand.

In many cases participatory expertise involves the development of citizen/expert alliances and the use of practices such as community based participatory research and participatory action research (Fischer 2000). These methods involves experts in the

process of helping lay participants conduct their own research on problems of concern to local residences.

While there have been important efforts to facilitate deliberation between citizens and experts, there are a number of problems that still need to be dealt with (Fischer 2009). Perhaps most important, professionals are not trained to facilitate participation and many—maybe most—don't believe there is any point in engaging citizens in such issues. The successful efforts, more often than not, are the result of activities engaged in by professionals involved in progressive social movements of one sort or another (Fischer 2009). In addition, they raise difficult but important epistemological questions related to the nature of such knowledge: Does it just involve a division of labor organized around the traditional separation of empirical and normative issues? Or does it require a new hybrid form of knowledge, involving a fusion of the empirical and the normative and perhaps a special role for local lay knowledge (Callon, et al. 2009)? Included in this question is the need to explore the relationship of reason to emotion. Although everybody in politics knows that emotion and passion are basic to the politics of governance, this topic has yet to receive the attention it deserves in the literature on democratic governance and policy.

CONCLUDING PERSPECTIVE

Many of these participatory activities have offered significant new insights into questions that have long been ignored in traditional political analysis and in democratic theory in particular. One concerns the need to fill the "institutional void" to which the theory of representative government fails to speak. Another involves the degree to which citizens are able to participate meaningfully in the complex decision processes that define contemporary policy-oriented politics. And yet another is the ability to improve service delivery and social equity. We have also noted the implications of participatory governance for the nature of professional practices.

Beyond the theoretical realm, however, it should be clear from the foregoing discussion that much of the practical work on governance involves a collection of separate experiments and projects that have common threads but often offer somewhat

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limited outcomes, projects like Porto Alegre and Kerala being important exceptions. In this regard, it is essential to recognize that the experiences with these efforts have by no means been all positive. It is a story of mixed outcomes, with the experiences having ranged across the spectrum from very impressive to disappointing. Indeed, the failures far outnumber the successes. The successful cases, moreover, offer few uniformities.

The task of sorting out the positive and negative elements contributing to the success and failure of such participatory projects thus takes on particular importance. Given that there is no shortage of factors that come into play, such an assessment is challenging. What we can say is that despite much of the rhetoric surrounding the discussion of participation, experiences with new forms of participatory governance show participation to be neither straightforward nor easy. A closer look reveals that while citizens can participate and that participatory governance can improve both democratic decision-making and efficient service delivery, participation has to be carefully organized, facilitated—even cultivated and nurtured.

Given the difficulties involved in designing and managing participatory processes, it comes as no surprise to learn that citizen participation schemes rarely follow smooth pathways. The point is this: Without concern for both the *viability* and *quality* of participation, it is better to forego the effort. Participatory governance, despite its promise, is a complicated and uncertain business that needs to be carefully thought out in advance (Fischer 2000). This should be the first priority of those engaged in both the theory and methods of the practice.

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