

Sustainable Creative Cities: the role of the arts in globalised urban contexts

An extended report from workshop 3 at the ASEF CCS4 Conference

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Introduction

The Asia-Europe Foundation (ASEF) and its partners organised the 4th conference “Connecting Civil Societies of Asia and Europe: Changing Challenges, New Ideas” (CCS4) between 1 and 3 October in Brussels, on the eve of the 8th Asia-Europe Meeting (ASEM 8 Summit). CCS4 took stock of and analysed some of the current trends and issues that define the Asia-Europe dialogue to date, identified the most constructive areas for civil society cooperation, and forecast emerging issues that could have an impact on future ASEM dialogue and directions. The conference brought together an unconventional mix of participants from ASEM governments and civil societies to work collaboratively on a focused report to ASEM leaders at the Brussels Summit. This two-day conference facilitated seven concurrent thematic workshops and one panel discussion on the topic “Views from the ASEM Community”.

The workshop “Sustainable Creative Cities: the role of the arts in globalised urban contexts” was co-organised by the Asia-Europe Foundation (ASEF), the Institute of Cultural Theory, Research, and the Arts (ICRA, or IKKK in German) at the Leuphana University Lüneburg (Germany) and the Urban Research Plaza, Graduate School for Creative Cities, at Osaka City University (Japan), within the framework of the CCS4 Conference.

The participants in the “Sustainable Creative Cities” workshop reflected on the notion of ‘sustainable’ ‘creative cities’, the ‘arts’ and the ‘role of the arts’ in contemporary urban contexts across Asia and Europe, coming to the conclusion that a shift in policies is required, away from ‘creative class’ and global competition of so-called ‘creative cities’ and towards more ecological-social-cultural engagements and more genuinely participative urban developments.

About the process

The preparatory phase for the workshop involved 2 rounds of online inputs from participating experts from Asia and Europe (cf. appendix 2: list of workshop participants) over a period of 2 months, on the basis of a concept paper prepared by the workshop hosts. This preparatory work helped to define the parameters for the debate and identified the main focus points and key values.

During the workshop itself, that took place in Brussels on October 2-3 2010, specific attention was also given to those experts who were not able to give input during the preparatory phase. Short introductions were made to place the topic in relation to the experience of each expert. After an Impulse Presentation on “Re-thinking the creative city theory” by workshop co-host Prof. Dr. Masayuki Sasaki, the workshop was facilitated by workshop co-host Sacha Kagan on the basis of one-on-one ‘walking’ discussions and group debates. The discussions focused on the one hand on the notion of sustainable creative city, the arts and the role of the arts, and on the other hand on working towards concrete recommendations.

Much time was spent on the exact wording for the recommendations. Aware of the fact that different sectors and different (sub-)cultures attribute different meanings for the same words, and that the use of some complex terms should not be avoided, the group agreed that a glossary must accompany both the brief and extended workshop reports (cf. appendix 1). The group also decided that in addition to the brief workshop report requested by ASEF, a longer document (i.e. the current extended workshop report) would be created by the group, and that the participating experts will communicate the results of the workshop in their respective networks.¹

¹ The brief workshop report (4 pages + glossary) is available online at:
<http://www.leuphana.de/institute/ikkk/aktuell/ansicht/datum/2010/11/02/sustainable-creative-cities-the-role-of-the-arts-in-globalised-urban-contexts.html>

About this extended report

The current report gives an extensive account of the discussions that unfolded among participants before (cf. part 1) and during (cf. part 2) the workshop, leading to the formulation of recommendations to the 8th ASEM Summit held on October 4-5 2010 in Brussels. The reader of this report is thus invited to get a glimpse of the kind of conversation that was going on among participants, allowing the reader to then better understand and contextualize the arguments exchanged in the process that led to the formulation of the policy recommendations at the workshop itself.

The current report also provides a selection of “good practice” cases relevant to the workshop's discussion of “sustainable creative cities”, from the experience and practice of the workshop participants (cf. part 3), and includes further reflections elaborated by one workshop participant after the workshop (cf. part 4).

Part 1 - Online preparatory phase

The online preparatory phase took place from July to September 2010, and actively involved several of the workshop participants, as well as by Ada Wong (Hong Kong Institute of Contemporary Culture), Low Kee Hong (Singapore Arts Festival) and Jordi Pascual (Agenda 21 for Culture - United Cities and Local Governments).

1. *The concept paper*

The initial workshop concept paper, written by Sacha Kagan with editorial reviews by several ASEF officers (Katelijn Verstraete, Anupama Sekhar, Qiu Yi Tan and Sabina Santarossa) and Prof. Dr. Masayuki Sasaki, was based on the insights gained from previous research and publications by the workshop co-hosts.²

The stated ambition for the workshop in the concept paper was to

address the roles of artists and creative workers in the evolution of globalized cities across Asia and Europe, assessing how an “artistic mode of knowing” [or “artistic rationality” as coined by the sociologist Hans Dieleman] can contribute to a transition from creative cities to sustainable creative cities. The aim is to facilitate the emergence of local urban processes of social change in partnerships between artists, cultural practitioners and communities, as opposed to top-down urban planning. The workshop outcomes will bear relevance for local governance and for ASEM cultural policy.

The concept paper further argued:

As the arts sectors in Asia and Europe are increasingly affected by global cultural developments, interest is growing in exploring the possible roles of arts and cultures as catalysts in contemporary processes of social and cultural transformations. Researchers across Asia and Europe are discussing how to rethink the concept of “Creative Cities” towards the achievement of urban sustainability, as expressed by the notion “Sustainable Cities”. Networks of artists engaged with communities and with ecology are also growing in both regions. These parallel developments presently stand in need of transversal integration and interdisciplinary approaches, beyond the limited rationality of so-called “sectoral” policies which would limit their scope to predefined sectors of society.

Contemporary urban contexts across Asia and Europe reveal comparable challenges, such as the proliferation of diffuse cities with a pattern that metaphorically evokes an archipelago, or a leopard skin. In these urban archipelagos, the traditional center-periphery order is replaced by different combinations of patterns of space, settlement and mobility, between high- and low-densities of population and of architectural elements. Private and public spaces shift accordingly. The separation between city, suburbs and country is losing its clarity, and with it the established perceptions of culture and nature too are shifting. Urban spaces begin to operate at different speeds and un-planned hybrid voids, which do not fit with the limited and linear formal rationality of urban planning, are emerging. As a consequence, lifestyles and modes of living the urban space are changing, but not always for the better: As much as these evolutions reveal bottom-up creativity in the uses of urban space by inhabitants, they also reinforce unsustainable models such as for example consumerism and commuting traffic.

² i.e. Prof. Dr. Sasaki and his research team at the Urban Research Plaza, Osaka City University, as well as Prof. Dr. Volker Kirchberg and Sacha Kagan at the Institute of Cultural Theory, Research and the Arts, Leuphana University Lüneburg, and Katelijn Verstraete and her colleagues at ASEF with the Connect2Culture program

Furthermore, the logic of the “Creative Class” tends to establish real estate speculations, short-sighted competition between cities, as well as social and ecological imbalances on the long term. That unsustainable model is heralded by the urban economist Richard Florida, who coined the concept in *The Rise of the Creative Class* (2002), a book that is still influencing urban policies worldwide. For Florida, social and ecological unsustainability are a fatality in the “spiky world” of creative cities. However, a growing number of artists, concerned local communities and advocates of sustainable cities do not share Florida's fatalism and are exploring alternative developments. They do not try to oppose or cure problematic urban developments from a top-down or outsider perspective which would ignore the specific context and emerging creativity of each community. Rather, they cherish both on the one hand bottom-up, collaborative processes in communities, and on the other hand the transversal and transformative potentials of an “artistic mode of knowing”.

Unlike the formal rationality of planners, the “artistic mode of knowing” develops intuitive processes of learning, exploring, being open to surprises, and being “iterative,” i.e. not deciding/thinking and then implementing in a linear sequence, but learning-while doing and thinking-while-doing in circular reflexive sequences and in parallel, overlapping, telescoping processes. In other words, it fosters an ability to evolve, rather than enclose ourselves in predefined ideological frames. In the context of complex 'archipelagos' of urban-&-suburban spaces, the evolutionary qualities of such an expanded mode of knowing are especially relevant, not only for a specific category of people labeled as 'artists', but for everyone. And specifically among artists, the transformation at hand is moving them towards inter- and trans-disciplinary collaborations, leaving behind them the outdated modernist roles assigned to the artist in the 'white cube' art institutions.

The workshop will raise some key questions, including: How should arts & culture institutions respond to cultural globalization within cities? What would be appropriate policy frameworks to support these new roles of culture and the arts and create Asian-European synergies to achieve such policy goals?

In doing so, the workshop will review issues related to creative collaborativity, including the development of interdisciplinary networks between artists and communities ; the artistic mode of knowing and its transversal integration in an expanded rationality ; arts education and arts-in-education ; public spaces and the place of the arts therein ; and key civil society values, including human rights, cultural diversity, non-segregation and ecology.

As the present report will show, several dimensions mentioned in the concept paper, as reproduced above, were explored in the preparatory process and in the workshop itself, but not all these manifold issues and questions could be addressed, within the limited available time frame of the workshop.

Besides the concept paper, participants also received further recent research articles written by the workshop hosts, as background material, as well as the following arguments suggested by the workshop facilitator as discussion-starters:

The roles of artists and cultural actors, and the tasks of cultural policy to be explored are manifold, but among the *key foci* can be mentioned:

- Creative collaborativity among emergent networks of artists and ‘non-artists’ (rather than the role of the old-Modern 'individual' artist, and of flagship arts institutions), valuing both creatives and craftspeople;
- Sustainable Creative Cities where artists work as catalysts in communities (rather than Creative Cities marked by the dominance of a 'Creative Class');

- Arts education, art-in-education and the added value of artistic rationality in general education, as areas requiring supportive policies;
- Addressing specific issues regarding urban, but also suburban spaces and hybrid spaces;
- Addressing specific challenges for Asia: Opening up public spaces for arts and cultures (beyond the institutionalized art spaces and the commercial gallery/performing arts spaces), inviting artists and communities to experiment, analyze, and question/criticize social values in the public spaces ; Recognizing and supporting the potential roles of the arts and cultures as contemporary catalysts in bottom-up responses to contemporary challenges of globalization;
- Addressing specific challenges for Europe: Re-orienting cultural policy support to the arts and culture towards more transversality and more efforts beyond institutionalized art spaces (especially toward communities).

These foci of interest relate to *key values* in civil societies across Asia and Europe, and especially in the arts and cultural sectors, which [would] be highlighted in the workshop as balanced values in times of complexity:

- The balance between community and individuality in advancing human rights and freedoms of expression;
- The balance between social inclusion and interculturality with room for tolerated dissent in the public space (as precious roots of cultural diversity and polyarchy);
- The value of bottom-up networking and of civil society initiatives, as fostering emerging processes at the local level as well as exchanges between Asia and Europe;
- The balance of an open cultural diversity, neither dissolved in a global mono-culture, nor closed-off to the outside world and rejecting cosmopolitanism, but working as a semi-permeable membrane of identities, allowing exchanges while retaining flexibly-stable boundaries;
- The fluid exchange between on the one hand intellectual cultures as 'research & experimentation', and on the other hand popular cultures of local, regional and transversal-global communities (rather than the segregating values of high art vs. mass culture);
- A balance between markets, public service (as in public art and education) and the 'third sphere' (i.e. civil society, foundations, maecenas and volunteers) also allowing mixed funding and partnerships between these three spheres of the creative economy.

2. *First round of online discussions*

Two rounds of online comments by participants were followed by feedback from the workshop facilitator.

The first round of online discussions took place from mid-July to mid-August 2010. Overall, a number of common threads emerged from the first round of online discussions, as synthesized in the workshop facilitator's feedback to the group:

The participants' inputs insisted upon:

- Putting the different actors and different sectors of society on an "equal footing" with the value of "communities" at the center, and with creativity understood as a shared quality in communities. Communities here include humans (urban residents but also non-residents, rural communities and immigrants) and non-humans (the wider ecological community).
- Giving attention to popular culture, popular creative expressions, and to the media.
- Identifying issues such as ecological and social crises, "marginalized people", and "growth-oriented concerns" as non-desirable and as a "conceptual starting point for our deliberations".
- Stressing not "the unifying goal of a creative economy [which] is still vague" and which is "about commerce, not cultural [...] creativity is hijacked for business purposes" (or in another participant's words: "the monoculture of global economics"), BUT the striving for

“quality of life”, for “cultural development” rather than “economic development”, for “mental, spiritual well-being as well as the physical” well-being, for “a dematerialised value system and practices and a decommoditised economy”, and for a learning city, sensitized “to the pre- and post- stages of consumption” and informed by ecological cycles.

- Recognizing that the different actors/sectors/communities have different interests, different agendas, that these different interests have to be balanced, and that their collaboration toward ideals mentioned such as intercultural understanding, ecology, sustainability, social equity/justice, respect for cultural diversity, cultural heritage, non-material values, is not self-evident, not to be taken-for-granted, but requires certain “contextual preconditions”.
- Given the above, a shift from “creative cities” to “sustainable creative cities” (and to sustainable cities in general) is not inevitable (it should not be taken as a “positivist assumption”). Furthermore, the question “which preconditions should be met”, both from creative sectors and from other sectors (including economy, policy) should be addressed.
- The following question will be, concretely, how to achieve such preconditions? Participants inputs mentioned: Searching for “high leverage points” and strengthening “creative networks” that are “organizing, writing, lobbying” and “giving voice to the community” as part of the civil society.
- One important dimension to stress is “creative education” (teaching for creativity, teaching creatively) and learning at a deep level (questions of ontology, epistemology), “developing perceptions of the individual [and] critical thinking”. These points echo the notion of “artistic mode of knowing” from the concept paper).
- Another important dimension is the question of geographical spaces (both institutional art spaces and non-institutional, transversal/hybrid semi-public spaces) and of, metaphorically, more space (i.e. direct and indirect support, protection from excessive commercialization and from political arbitrariness). The different inputs by participants mentioned specific issues and examples.
- The importance of cultural diversity, especially for peaceful conflicts resolution and in the context of intercultural and inter-regional understanding, is stressed by several participants.
- Participants inputs also suggest that bottom-up participatory urban policies are called forward, which implies shifting power away from expert urban planners.

These points made by participants echoed some of the insights from Masayuki Sasaki’s definition of “urban regeneration through cultural creativity and social inclusion” which stresses among its key features:

- contextual, specific understanding for each specific city (no one-fits-all creative city model);
- more horizontal, less vertical (i.e. less sectoral, less top-down) policies;
- bringing out the creativity of the city’s people, (not only a ‘creative class’);
- moving “away from a mass-production industrial society”;
- facing ecological and social issues (Sasaki’s research points at social exclusion and the need for a “more compact city”), and prioritizing “quality of life” and “social infrastructure”.³

More specifically, the following statements were made by participants during the first round of online discussions:

David Haley contributed the following nine questions/comments:

‘Question based learning’ would encourage the issues to be opened-up for new questions to emerge, thereby recognising the complex behaviour of the systems being considered, and promote creatively.

The following are nine initial questions to be explored and addressed:

³ Cf. Masayuki Sasaki : “Urban regeneration through cultural creativity and social inclusion : Rethinking creative city theory through a Japanese case study.” *Cities*, 27 (2010): 3-9.

1. How may we connect the workshop theme to the considered other themes; is it not necessary to connect the parts to the whole and for the whole to integrate the parts?
2. The moment a term like “Creative Cities” or even “Sustainable Creative Cities” is coined, the very thing that has been valued is destroyed – subsumed, marketed and consumed by global economics. How may we maintain a dynamic language and organisation of resilience to effect transformation?
3. The anticipated shift from ‘Creative Cities’ to ‘Sustainable Creative Cities’ brought about by changes to the practices of artists and creative people implies a shift in economic values and a willingness on the part of those enjoying the status quo to change. How might these preconditions be brought into being?
4. As artists and other cultural actors are charged with becoming catalysts in local urban processes of social reform, should they not be permitted to transform the process of governance at the scale of spatial planning?
5. Is it not an important issue to creatively address the means by which policy is formulated and then enacted?
6. Should not global warming, climate change and the other environmental and social crises be the contextual starting point of our deliberations?
7. As 14 million people in Pakistan are affected by the catastrophic effects of flooding, and both China and the USA (caused by a UK company) experience environmental devastation, how can we not address our ‘fundamental culture’ that has been industrialised for the sake of the global market economy?
8. Epistemology (education, learning, literacy, pedagogy, information, knowledge and understanding) is central to all the issues being considered. Artists, philosophers and scientists have considered this to be the starting point for transformation to social and environmental justice, should we not do the same?
9. To transform our cities, and thereby our societies, to ‘sustainable living’ or ‘futures capabilities’ (Haley 2007), we must collectively shift the trajectories of all major economies. This may only be achieved in a world that includes all disciplines and sectors of society, equally. Such a creative intervention, or ‘leverage point’ (Meadows 1999) should not be beyond our imagination, nor our will.

David added five more questions aimed to provoke further discussion:

1. What is it about cities that we wish to sustain (value)?
2. We must prevent the excellent concept of “artistic mode of knowing” from becoming another stereotype.
3. If we are prescribing roles for the Postmodern artist and creative people, what are the roles of other disciplines and are we at liberty to we shift roles?
4. The cultural and creative industries marketed the “Creative Class” to replace art, culture and creativity with product and consumer values. How many artists can afford to aspire to this class?

5. The workshop offers a radical shift in power to a newly enabled arts and creative fraternity, but what if they (we) don't do what we are meant to do?

Chatvichai Promadhattavedi shared specific insights about Thailand:

Local and global balance has to be maintained. The trend is to go toward international cultural exchange. However, the dialogue between regions of the country is vitally important to address the question of marginalized people.

Nothing is drastically wrong with Thailand, but as a consequence it has not addressed some chronic problems and structural issues. Some of these issues, especially of the rural population, have now been politically exploited (or championed, depending on which side is talking). Part of this problem is cultural, in the sense that past cultural imperialism and nationalism (which may have been necessary at one time) have put the centre of the prestige on the capital. Although the resources are no longer centralized, the patronizing attitude still remains, preventing real understanding of the rest of the country. To change attitude and perception, efforts could be made to 'hold dialogue' with people of various regions and backgrounds, and for instance this could be in the form of exhibitions and events high-lighting contributions of the various cultures, old and new, with the objectives of creating the sense of appreciation on one side, and the sense of pride on the other.

The problems Thailand is facing now, arising from the advent of the populist policy, have exposed cultural weaknesses, among which are the prevalent use of propaganda, the lack of education and critical thinking, lack of common communication values in society, lack of common social and individual values.

It looks as if Thailand is facing many problems. However, solutions are inherent within these problems as they are symptoms of political exposures: no one group is able to monopolize power but liable to press and public scrutiny. The public is in turn armed with one man, one vote. This is when the rural population will make their presence felt (even though Thailand is now 60% urban). And all those years of neglect by governments will come to haunt the present government.

3. *Online questionnaire*

Shortly before the second round of online discussions, a small questionnaire was sent by ASEF for further input to the concept paper and as preparation for the recommendations.

The questions which were asked were:

What do you think is the role of the arts in contributing to a transition from creative cities to sustainable creative cities?

To this question Ada wong commented that role of the arts and artists is to be advocates, educators, role models; to heighten awareness; to share climate concerns in artistic ways, and to facilitate mindset change. Chatvichai stressed on the importance of arts education in school to foster the creative process, setting up skills for further social interaction, dialogue, creative endeavours, generally enhancing the level of the human resource of the country. He also pointed out that art gives context and provides for reflection on values other than economic. We should according to Chatvichai not forget that art provides the necessary building blocks for other industries such as the new media, products, entertainment, and tourism industries. Art, and its

related components such as heritage conservation, history, provide inspirational and cultural continuity.

Camille Dumas sees creative cities not as building a creative cluster closed in itself, but really to put creativity everywhere and to have a clear function for the smaller arts organizations. Artists of course use creativity and imagination as a base, as the raw material of their artwork. They go very deep in the concept of creativity. So they would definitely play a role in developing creative sustainable cities. Art is an object to re-question ourselves, to feel, to experiment, to express desires, to inspire our way of life and or to question our society. All these are fundamentals for developing creative sustainable cities. Obviously creativity can be found in anybody, it just has to be revealed. The role of the artists is to give some secrets of how to be creative, to share practices, to open the heart, feelings... to give the opportunity to anybody to be creative in their own daily life. Developing toward sustainability means for Camille a way of living, to do things in relation with our environment (social, cultural, ecological and economical) and to know the consequences of our acts in the future.

Camille likes the idea of seeing creativity as a link between sectors and stop dividing our society on different areas, markets, classes... Camille sees the arts organization as an interface between the creativity of the artists, their work and the community as they can translate the artists work to the communities. An art institution is also a good window to experiment sustainable creative microcosm before starting it to the level of the city. To reach the different people, we need art everywhere and not only in big institutions, it's important to give opportunities to small artistic organizations to develop projects in neighbourhood, in public spaces.

What policy recommendations would you give to governments and/or local authorities? (2-3 ideas)

Chatvichai commented that it would be important to set up cultural objectives, recognizing it as complementary, and as important to, economic and environmental objectives. He would like to propose cultural key values and indices, which may include such values as creativity, heritage conservation, cultural diversity, public participation, and freedom of expression. He expressed the need to put forward the cultural infrastructure, systems of incentives, regulations and laws to advance the realization of the key cultural values, backing up with the setting up of institutions such as museums, art centres, community cultural centres, libraries, performing venues, and providing them with software and manpower.

Ada Wong would recommend to set up a cross-ministry bureau/agency so that all public resources are pulled together in an integrated way and that sustainability is tackled as a whole (encompassing arts and culture, environment, education, technology and economic development). She proposes to governments to integrate art and sustainability as core curriculum in liberal studies courses for public exams and teachers' training. A last recommendation she suggested is that a new cross- department agency should roll out programmes highlighting the power of the arts and artists, e.g. community public art installations, on the issue of sustainability.

Camille Dumas would see a need to involve artists or artistic organisations in urban planning and strategy of local development of the city or neighbourhood in the full process and not only in the first part of the project. Cultural actors can also find solution for eg financial aspects. She sees the necessity to allocate resources for artistic projects not only to big public institutions (as is the case with 80% of the public funding), but diversify the funding to allow for building links between creativity and the general public and for spaces of experimentation. She is urging governments to think about creativity not only as a way for making profit but also as a way to give more quality to our life and a way of participating in the society.

What should civil society and governments do to achieve these recommendations?

Chativchai commented that both would need to propose ways in which art and culture enhance the regards for the community, fostering urban-rural dialogue, assist the process of learning, resolve conflicts and cure social ills. This could be done by setting up public discussions, hearings and working teams with members of the public, to work out strategy and implementation, acceptable to public opinions. Funding would need to be set up to fund this purpose. Both governments and civil society can create public awareness of the importance of the work of culture, the 'Cultural Industry' complementing the Creative Industry. It must be regarded as a necessary upstream, and future, investment. It enhances the perception and learning process, not necessary just for people in the creative and cultural industries, but for all professions. Creating the awareness on the need to support cultural institutions in mobilizing the vital and dynamic life of the society, and how they play their part in the global exchange, indices and soft-power.

Ada suggested that civil society and governments could engage in social innovation programmes involving multiple stakeholders to tackle sustainability issues and find solutions that are easy to follow for specific communities. She stressed the importance to set up youth call-to-action programmes to mobilize young people to lead the change and be change-makers. Academics and opinion leaders need to lead discussions and undertake research to supply good case studies and practices to artists and educators. The art and design community (and design councils and schools) can take the lead to produce brands and products that use recycled or upcycled material and should have sustainability as a core value in good designs. Each art sector/art group can come up with an art+sustainability agenda specific to the sector, venues and art groups and use this as themes for art festivals.

Camille comments that having more dialogue with the communities and involving them in defining together a sustainable plan is important. The notion of sustainability needs to be expanded as most of people see sustainability only as taking care of the environment. So doing trainings to governments and local organizations could be interesting, according to Camille. Governments should give more support and opportunities for business and local communities (schools, social and cultural organizations) to work together, to support each other. An incentive should not only come because there is a tax advantage (through philanthropy) but to urge companies to become more social enterprises. She sees a cooperation between profit and non-profit sector as a key in creating small sustainable creative areas, where artistic projects have their role and where to social-cultural-ecological and economical footprint is evaluated.

Can you suggest any specific initiatives that reflect good practice related to sustainable creative cities? (2-3 examples)

Some answers were given to this question but would be elaborated more after the meeting with more specific case studies. Please refer to part 3 in this report for 'good practice' cases.

4. Second round of online discussions

Sacha Kagan started off the second round of online discussions, discussing some of the issues addressed by participants in the first round. He suggested, among other things, that one

important question to pursue is how the "artists and creative people" can effectively and affectively "transform the process of governance" and how to create the space for this, rather than merely asking that they be "permitted" to do so.

He also further discussed the notion of an "artistic mode of knowing":

It is an expression pointing at a mode of knowing reality which is more than just “Zweck-rational” in Max Weber's sense, i.e. not instrumental, and not limited to “purposive consciousness” as argued by Gregory Bateson or more recently by David Abram [i.e. the author of *The spell of the sensuous*]. Such a mode of experiencing and knowing reality is often practised by artists but unfortunately it is not often enough appreciated to its full value in other sectors of society, which are often too narrow-mindedly rationalized. However, it is a mode of knowing that is present to some degree among all human beings. It is not a stereotypical recipe related to the 19th century romantic notion of the “individual autonomous creative artist”... It is also not a rootless post-modernist discourse. It is a notion aiming to develop transformative reflexivity in communities, also related to our discussion of a “creative education”.

Sacha explicitly proposed to turn away from post-modernist art discourses:

Post-modernism (e.g. Lyotard) is a discourse of cynicism and irresponsibility, which is inappropriate in our context. I prefer to think in terms of complex contexts, social ecologies, where roles are indeed played by artists, but where such roles are not just freely chosen in a rootless post-modern void... Roles are shifting as contexts are shifting, and vice versa.

And he further argued, about the critique of the “creative class” policies in Europe,

that Richard Florida successfully sold his superficial ideas to many urban planners and policy-makers, and that a whole range of policies for the “creative class” are now in place, with preoccupying, negative consequences.

Bringing the “Agenda21 for Culture” process into the online discussion, Jordi Pascual suggested the following recommendations:

- Recommendation for national governments (ASEF members). To bring a cultural perspective to national development plans as a whole, with objectives and actions that show how culture impacts on, and is impacted by, activities in areas such as economy, education, health and urban planning.
- Recommendation for local governments. To take culture and creativity explicitly into account in all initiatives aimed at achieving sustainability. Explicitly means specific analysis on the role of culture and creativity at a local level, and specific actions and commitments to be realised at a local level.
- Recommendation for local governments. To map local cultural resources, to elaborate a long-term cultural development plan based on citizen needs, and to establish a system of cultural indicators to monitor policies and programmes. Agenda 21 for culture may be used as a mirror and as a reference.

David added the following five discussion points:

1. An ecological community-centred process represents a key epistemic shift in thinking and a primary aim in policy, but how may this be achieved? This transformative direction would replace precise outcomes, and outputs. In other words, success would be measured by the level of participation in the dialogue - a transdisciplinarity process and ecological value system.
2. ‘Popular culture’ is important, but needs to be differentiated from global populist media, that endangers local forms of creativity and culture.

3. 'Biomimicry' has no intrinsic ecological benefits. It merely exploits observations of natural phenomena for techno-fix solutions and monetary benefit.
4. Neither 'creative cities' nor 'sustainable creative cities', envision the paradigm shift necessary to live with the biosphere and each other in the future. 'Transition towns' (Hoskins) may be a good example of transformation from the very concept of cities to another order of 'settlement' (Harrisons). This would liberate the rural from merely being a resource for the urban, and express both as interdependent spatial forms with the potential for the creative reconfiguration of the whole figure/ground relationship, rather than just 'place making'.
5. So, 'how to achieve such preconditions?' It may be worth taking the "high leverage points" as principles of organisation for policy recommendations:
 - a) Enacting the idea of a membrane would evoke the necessary paradigm shift for genuine participation in dialogue between all scales (local to global), flowing from the bottom to the top and back again, circulating as an ecological system of feedback loops that generate and maintain the system itself.
 - b) Education as an 'active critical/learning' form that is informed by the past, and creatively focuses on futures. As a dynamic cultural generator, and carrier of ethical values, it is integral to the whole dwelling process. 'Question-based learning' was coined to critique deterministic 'Problem Based Learning' approaches that focus on solution driven methods. Questions are a prerequisite to dialogue.
 - c) Western European culture differs from many Eastern Europe and Asia cultures in that the former has been replaced by global mono-culture, while the latter retains elements of local 'folk culture'. Without freezing this folk culture as marketable heritage, its evolution should be encouraged, but how may meaningful local culture be invented for the former?
 - d) Climate change needs to be included as an over-arching whole systems ecological concern, as cities continue to drive this crisis and intensifies others. COP 15 'lost the plot', but this is no political 'cognitive dissonance' unacceptable.
 - e) Very few artists can afford to belong to the 'creative class'.

David proposed the following 3 recommendations on the 'Art of Transformation':

1. To urgently promote a transdisciplinary discourse (incorporating the other ASM themes) for the emergence of an ecological order of 'settlement' and integrated economy to meet impending social and environmental crises.
2. To generate, through practice, a trans-cultural dialogue to value local arts and creativity.
3. To initiate a 'grounded', 'critical/learning' education programme of diverse arts and creative practices focused on futures and 'fundamental culture'.

Chatvichai suggested the following conceptual starting point, or rationale, for the deliberation:

Notions such as creative economy start in the developed countries of the West where pre-conditions, pre-requisites, such as intellectual property rights, cultural and learning infrastructure, level playing fields, are already in place.

In the developing countries, most of Asia, these countries are still experiencing the process of 'modernization', 'westernization' or 'secularization', where the clear picture and benefit of the above values may not necessary be apparent. Whether or not the values are pre-requisites and intrinsic to, and a set of necessary mechanism for, the secular and democratic society, will be open to debate in many countries.

Civil society notion is as much a survival instinct of the human race (as simply expressed by the well known line by the English poet John Donne, No Man is an Island, 1624). With globalization, the world is shrinking. The earth, our home, is heating up. Survival means changing perception and acting together, and a new (cultural) direction is needed for it entailing communication and cooperation.

Asia is emerging well enough in the on-going economic crisis. It should lose no opportunity to take up the long term investment in educational/cultural infrastructure, furthering its articulation of sustainable social, economic and environmental developments. Equal, complimenting, development all round in Asia and Europe should benefit all concerned.

Chatvichai further pointed at contextual preconditions such justice and equality:

With the media reaching most of the population, it is becoming difficult to govern without the people's approval. A social weakness and someone will come along and exploit it, a populist policy will expose it. Best course of action is to boost social immunity: communication, culture and learning, equal opportunity, to name a few.

Chatvichai also discussed peaceful conflicts resolution:

Peaceful co-existence was possible under the Ottoman rule. The Thai king, as head of state, is Protector of all religions; foreigners are welcome to live under his protection, rendering religious and racial issues as non-issues. (Historically the local states valued human resource, even if they were foreigners - an interesting aspect which may bridge up with the current labour situation). There should be possible cultural aspects of conflicts which may be aired in a non judgemental framework. If not possible due to religious or historical reasons, at least a discussion on respect, pride and diversity concerning these issues would be a positive step.

He suggested the following three recommendations:

1. Define the New Spirit of Dialogue, based on Communication and Cooperation.
2. Define the Role of Culture, as complementing Social, Economic and Environmental developments.
3. Define Upstream, Principled, Infrastructural Human Investment for Long-term Sustainability.

5. *First draft recommendations*

Following the second round of online discussions, a first synthesis of draft recommendations was prepared by Anupama Sekhar and Katelijn Verstraete, discussed and reviewed with Sacha Kagan, in early September, and sent to participants as the last online preparatory step before the discussions at the workshop. As required by the overall ASEF CCS4 conference process, these draft recommendations were clustered in three parts. They were formulated as follows:

1. Cities in the ASEM area are exponentially growing in diversity. To effectively respond to the cultural needs of the various communities living and working in our globalised cities, it is recommended that the arts sector be increasingly decentralised to accommodate the growth of smaller, community-centred arts organisations, which will engage in participatory and trans-disciplinary initiatives that are directly responsive to multiple ground realities and needs.
2. Given that the challenge of building sustainable, creative cities requires trans-disciplinary approaches and solutions, we call for the integration of cultural sustainability in all policy areas; and, for iterative and bottom-up processes in policy making. In this context, we believe that artists and cultural practitioners can make significant contributions, particularly to urban planning and education. Therefore, we urge ASEM governments to establish an enabling environment for their active participation in these areas, such as through their inclusion in consultative bodies on education and city planning.
3. The arts have a relevant role to play in formal and informal education, given that the ideal of environmental sustainability, cultural diversity and social inclusion we seek in our burgeoning cities. In this context, we urge ASEM governments to actively consider looking beyond arts education towards a deeper role for arts-in-education. Such an approach should include opportunities for experiential learning and artistic ways of knowing (as against mere information gathering) at all levels of education, from primary to tertiary and in adult and lifelong learning.

Part 2 - The Workshop in Brussels

Apart from the impulse presentation, most of the workshop format was based on the following process:

- A specific theme and set of questions was proposed to the group by the facilitator;
- Participants were then invited to form groups of two persons, and start a conversation exclusively with their partner, while walking out of the conference room and through the hallways and coffee-room;
- The whole group then gathered together again, to share the insights from the different walking conversations (using flipcharts), and then build further upon them in a group discussion.

This format was used three times, i.e. in three steps: (1) discussing “what is or could be a sustainable creative city”, (2) discussing “the roles of art and artists” (and discussing about definitions of art, as this was suggested by some participants), and (3) formulating policy recommendations for ASEM.

1. Impulse presentation:

In his impulse presentation on “Re-thinking creative city theory” Prof. Sasaki reflected on the notion of “creative city” and on the unsustainable impact that Richard Florida’s “Creative Class” theory (cf. glossary) has had on the development of creative cities. He pointed out the importance of a culture-based production system where small sized businesses are supported and a network of horizontal and regional cooperation is set up. He stressed the importance of social participation and the role the arts have to play in social inclusion. Research and education programmes for development of human capabilities in creative cities are needed, as was illustrated by lessons learned from cities in Japan. A high level of cultural diversity is required for a social transformation towards more sustainable cities. Real and diverse spaces of creativity and active citizen participation would be important building blocks for an educational and industrial system to foster creativity.⁴

2. What is a sustainable creative city?

The participants were then invited to engage in further discussion on what “sustainable creative cities” are or would be. The results of the ‘walking’ discussion were the following reflections: A Sustainable Creative City should embrace participatory, bottom-up, intergenerational approaches where ‘trial and error’ (i.e. iterative – cf. glossary) experiments are fostered. In such a city, long-term developments and processes are regarded as important, rather than products. The whole city is mobilizing creative potential to ‘re-invent’ the ‘logic of the house’ or “oikos logos” (Greek etymology of the word ‘ecology’ – cf. glossary). Viewed as living organisms, sustainable creative cities build on their capacities and resources to create tangible and intangible values for the present and the future. Bio-cultural diversity (cf. glossary) should be a basis for urban resilience (cf. glossary).

Sustainable Creative Cities include understanding art as process (i.e. art as a verb, not only a noun), through infrastructural support, by engaging with spiritual/mental and physical/environmental contexts, how these elements are played out with individual and societal opportunities to learn skills in perception, and an ability to articulate and share common values

⁴ See also: Masayuki Sasaki : “Urban regeneration through cultural creativity and social inclusion : Rethinking creative city theory through a Japanese case study.” *Cities*, 27 (2010): 3-9.

such as creativity, conservation, expression and diversity. The process should be inclusive and genuinely participative allowing urban and non-urban actors to engage.

Some of the inputs from the walking conversations (as written on the flipcharts):

A sustainable creative city ...

- ➔ shall be participatory and holistic
- ➔ is a living organism that builds on its capacities and resources to create tangible and intangible value for the present and future
- ➔ is where the whole city is mobilizing creative potentials to ‘re-invent’ the ‘logic of the house’ (ecology)
- ➔ shall be a long-term, bottom-up and trial-error experiment involving very diverse generations and communities.
- ➔ Is a city where the processes are important: how long, how big and who makes decisions?
- ➔ Is an inspiring environment that provides for the needs of each living entity in the present and the future
- ➔ Has bio-cultural diversity as a basis for urban resilience
- ➔ Should be where you can learn from each other through intergenerational approach and where everybody can be actor of the development of the city
- ➔ should arise from understanding art as process through infrastructural support, by engaging with mental/spiritual and physical/environmental make-up, how these elements are played out in the context of individual and society- giving citizen opportunities to learn skills in perception, ability to articulate and share common values such as creativity, conservation, expression and diversity in given space and time-and that the process should be inclusive and participative allowing urban and non-urban actors to engage.

The participants also discussed how policy for sustainable creative cities should be made and who the decision makers are if a genuinely participatory process is followed. The group discussed the key cultural values that were attached to sustainable creative cities and wondered what cultural infrastructure would be needed to support those values. Moving governments away from catering to the so-called creative class towards allowing more participatory processes is important, but “what are the preferred modes of participatory processes?”, asked Marco Kusumawidjaja.

Sacha Kagan observed that the discussed visions for sustainable creative cities implied shifting policy and urban development away from linear-instrumental processes and strategies, towards transversal, transdisciplinary, non-linear, contextual trial-and-error (i.e. “iterative”) approaches marked by serendipity. But then, he commented, “this implies power-sharing, giving away some of one’s authority as policy-maker, expert, artist, citizen, inhabitant”, and asked: “How to deal with vested interests and politics/power issues?”

Kagan also asked how we define and delimited cities: “Recognizing the challenges of contemporary cities and regions means no longer looking at clearly defined cities, suburbs and hinterlands, but looking at hybrid archipelagos. But then, are we searching for sustainable cities, regions, or “settlements” (as David Haley expressed quoting Helen Mayer Harrison and Newton Harrison)?”

These and other important questions were raised but no definitive solutions were drawn out of the workshop, nor would it be advisable to propose ready-made solutions in the form of toolkits for creative cities.

The experts all agreed that the 'Florida model' needs to be opposed as it is not taking sustainability (cf. glossary) into consideration. Also, specific consideration should be given to Asian urban contexts and to the issue of cultural infrastructures in Asia.

Chativichai Promadhattavedi commented that the Florida model is for developed countries and as such for many Asian cities regarded as a too expensive model that requires much infrastructure and is therefore irrelevant to many contexts in Asia.

Deepak Srinivasan also commented on the irrelevance of Florida's model for South-Asian cities, where no "creative city" policy is in place yet. As Deepak expressed in more length in an online contribution following the workshop:

"I doubt if the creative class theory is a direct strong reference and much in vogue in Indian/Asian city planning. I would instead associate problematic urban development to influence of western aesthetics, promotion of commercial capitalist cities and empty adopting of modernist western infrastructural models. In fact, an aversion to creative classes (as Florida would define them- elite artists or queer crowds- but perhaps not scientists and techies) might be prevalent when it comes to moderates & neo-liberal or fascist factions that are in power in different Indian states. Neo-liberal policies of the Indian govt, for example have produced a shift towards westernised unsustainable lifestyles but that is probably only in context of capital- not so much as a philosophy through which to promote a creative class cluster consciously. Perhaps this consciousness of a "creative class" will now rise, in relationship to affluent middle class aspirations... The Indian State is now, more than before, institutionalising art and investing more in modernist white cube spaces. And classical forms of art, and the artist herself, are used as instruments of propagating nationalist rhetoric. But the real problems with cities in India are probably not so much with imagination and proper planning but with rapid infrastructure related unsustainable development, where artists have tried intervening. I raise this point here because both in China and India, massive urban infrastructural overhauls are being massively criticised locally for non-transparent planning and unjust displacement of poor and traditional communities that "get in the way". And artists have been involved in responding to this but "these sorts of artists" are conveniently ignored. So I am confused about the articulation of the politics of creative class theories here, in the Asian context."

Marco Kusumawidjaja also argued that "we must speak in a language that politicians understand," proposing to re-appropriate the idea of growth, away from growth as a quantitative phenomenon and towards a qualitative understanding, bringing in the role of the artist to "break the pattern" and to contribute in giving a "new direction." Manickam Nadarajah, however, expressed some doubts about the use of structurally unsustainable concepts such as 'growth'. The group felt the relevance of this warning, about the limits of "re-appropriation". Indeed, the dominant discourses about growth literally cover-up and overlook alternative interpretations of growth.

Marco also evoked the necessary tension between the need to reconnect the artist to society, and the need for a relative autonomy of art. The artist should provide questions rather than answers (this comment echoed David Haley's online contributions on "questions based learning" and was further supported by several other participants). Marco also argued that we must "subdue Economy to Ecology" and asked "how artists could be catalysers in re-inventing the logic of the house, the Oikos Logos?"

Marco as well as Jan Goossens and Rudolf Brünger all argued, reflecting on the draft recommendations from the preliminary phase, that we should not oppose small cultural spaces to big spaces, and that our strategies should also engage "big" spaces into transversal practices.

Camille Dumas however welcomed the stress in the draft recommendations on small spaces across local urban communities, while traditionally and in terms of financial resources, cultural

policies still focus too much on big institutions. Sacha Kagan and David Haley also supported this view.

Camille further discussed how small transversal spaces can be closer to the people in the neighbourhoods, reaching different kinds of people. She appealed for more efforts in transmitting experimentations internationally, across the different small spaces and organizations, and in evaluating projects. She further insisted on the role of the artist to “open the art of the people” and their dreams, to re-awaken the senses and imagination, beyond merely intellectual discussions and engaging all the senses.

Jan Goossens further argued that art does not always need to be the ally of policy-makers, but rather, also engage in “guerrilla” actions allowing cities to become more sustainable despite wrong policies.

Rudolf Brünger added that the strong divides in administrations and policies should be broken, that are existing for example between the support for art and the support for social work in Western-Europe.

Waltraut Ritter stressed the importance of experimental spaces for citizen participation, as well as the importance of rule-breaking, as practiced by [some] artists and e.g. guerrilla gardeners. She pointed at the need to link art-education with citizenship-education, and criticized the fact that the Florida-style creative class does not connect to the city’s history and tacit knowledge. “Newcomers in a city need to first learn about it.”

Christina Stadlbauer argued that there is a need to create proper conditions for participatory art to happen. She stressed the need for “un-designated spaces in the city” by contrast to pre-designed so-called ‘creative clusters’.

Deepak Srinivasan further pointed at the presence of nationalist framework in cultural policies and at the necessity to challenge them, re-articulating ecological heritage and engaging in art as political process, paying attention to “how different groups negotiate with the artist as a catalyst.”

Sacha Kagan came back on some of the discussion points, suggesting some caution about the traditional understanding of “autonomy” or “independence” in the arts. He referred to the critical insights from “Institutional Critique” (a sociologically reflexive movement within the world of contemporary art, mainly in Europe and North-America). “Institutionalized autonomy can be dangerous, it is often a conservative force from within the art worlds, which perpetuates ‘white cube’ art” he argued. Sacha also pointed out that certain institutionalized art spaces can lose their transversal qualities, as happened to the Centre Pompidou in Paris.

Sacha’s intervention then made a transition toward the second discussion round, about the roles of the arts. He discussed first, shortly, the understandings and definitions of creativity in creative cities vs. sustainable creative cities, arguing that “creativity should be understood as a shared flow, a general social process, creative communities, rather than only a human capital stocked in the members of a creative class.” He pointed at Fritjof Capra’s claim that the planetary network of bacteria is probably the most creative being on the planet. Sacha argued that “creative cities will not be sustainable if creativity is restricted to human designs feeding the urban economy as merely a ‘growth machine’, but they may be sustainable if creativity is understood as the expression of the evolutionary jump of emergence, i.e. breaking old patterns, generating cultural diversity, and enhancing communities’ resilience. Sustainability is not about a fixed, static harmony in status quo, but about a complex dynamic ecological-social-cultural balance, which is evolutionary.”

From there, Sacha suggested that the roles of artists, of cultural practitioners and more generally of any “reflexive practitioner” would be:

- to facilitate, foster, provoke creative processes, with different approaches that ask questions, and raise sensibilities: Both sensibilities to the different, the distinctive, the unnoticed, the marginal, and sensibilities to “the pattern which connects” (as coined by Gregory Bateson)⁵ across reality, transversally;
- to raise critical/deconstructive reflections but also to weave together connective/reconstructive practices;
- to open-up public spaces and private spaces, revealing them rather as “shared spaces”;
- to re-awaken people’s brains and minds as a whole, i.e. fostering, beyond the limitations of “purposive rationality” (Bateson), the complex dialogues of:

Abstract concepts	Concrete contexts
Logos	Mythos
The logical	The symbolic
Narrow-efficient shortcuts	Polysemic intuitions
Distinctions	Connections

Several participants expressed the need to focus also on the different definitions and understandings of art among participants, during the second round of walking conversations and group discussion, about the role of the arts...

3. What are the roles of the arts?

Reflections focused on how art (cf. also the glossary) can be not only a way to express feelings, emotions and ideas but also a way to create meaning in a certain place and time through creative expression, keeping things dynamic and evolutionary. Art can be an experimental and rule-breaking process based on subversive imagination, creating messages that articulate contemporary discussions. It can question existing assumptions and make independent suggestions concerning societal issues, and offer alternatives. Art, as a verb, should not be understood as limited to a specific sector of society (i.e. the arts), but professionals who do work in the artistic sector can be catalysers for others to become reflective practitioners (cf. glossary). Artists can open up new worlds of possibilities and spaces for dialogue, sharing their creative thoughts with communities. Artists can work in service to society and contribute to long-term social transformations through creative forms of education (cf. glossary). These reflections echoed the notions discussed in the concept paper and online preparatory phase, i.e. the importance of an “artistic mode of knowing” (or “artistic rationality” – cf. glossary) as an opportunity to move beyond the developmental autism of narrowly-rational modernization policies.

Some of the inputs from the walking conversations (as written on the flipcharts):

- ➔ Art is based on subversive imagination, rule-breaking, offering alternatives of seeing/feeling/ doing. Artists in society are opening up new worlds of possibilities.
- ➔ Art is a way of doing something in a new way and doing it well (the art of.....). The artist’s role: to be in service for society to make things happen (e.g. through forms of creative education).
- ➔ Art is an expression that creates meaning in a certain space and time, keeping it dynamic (e.g. deconstructive process which creates further meaning... space-time dynamic). The role of artistic practice is experimental without too much emphasis on outcome/result. But the experiment can result in functioning/functionality.
- ➔ Art is a space where failures are constantly processed and offered in public spaces.

⁵ Cf. Sacha Kagan : “Cultures of sustainability and the aesthetics of the pattern that connects.” *Futures: The journal of policy, planning and futures studies*, 42, 10, Dec. 2010.

- ➔ Art questions existing assumptions, artists make independent suggestions to societal issues and thrive in uncertainty.
- ➔ Art is a way to express feelings, emotions, ideas. The role of artists is to share creative thoughts with other people (as a job, or as anybody who wants to share).
- ➔ Upholding the role of the people sector, freedom of expression, and articulating the contemporary discussion.
- ➔ Arts: creating messages through creative expressions and conveying emotions. The role of the artists is to be communicators, questioning, comforting, conveying messages (social/economic/ecological/political), and opening up spaces for dialogue.
- ➔ In Japan for example, it is necessary to sell productions, to make money, to be socio-economically recognized as an 'artist'.
- ➔ In Europe the role of the arts nowadays involves too much administration (from funders) and too much control.

Manickam Nadarajah pointed out that the roles of artists also follow conventions, and that we should remain cautious and critical about what is coming from these different social conventions.

[Someone] also pointed out that the power to effect transformations lies not in artists alone, but in networks, where artists are linked up with political entities, the media and others such networks are especially interesting and powerful.

Furthermore, nowadays, such networks are inter-connected in networks of networks, i.e. trans-local rhizomes of civil society (for a great part thanks to the Internet). These capacities are highly relevant to the exchanges between transversal cultural spaces.

These reflections also led to a discussion of the role of the arts and the meaning of their 'independence' in an interdependent world. Sacha Kagan evoked the many "declarations of interdependence" that flourished across cultural actors and civil society in the past decade, stressing "the ways in which our fates are bound together, both with distant and future humans, and with the non-human natural world."⁶ A complex (cf. glossary) balance between independence and interdependence has to be found.

On the morning of the second day, before starting to work on the recommendations, Sacha synthesized a few key points from the discussions:

- the notion of growth, not as a quantum but as qualitative;
- the importance of questions (and of art as asking questions) leading not to narrow and linear "solutions", but rather to "attractors" (i.e. a term from chaos theory that points at zones of possibilities, i.e. neither narrow solutions nor an infinity of possibilities);
- the attention to transversal spaces, both big and small, and to institutions of different, effective scales;
- the need for un-designated spaces;
- and the nexus 'art-education-citizenship'.

4. Presentation and discussion of the recommendations

The participants elaborated several recommendations, in the walking conversations, which were then discussed, paying attention to the different wordings. Eventually, the whole group agreed,

⁶ This quote is taken from an online article at: http://www.opendemocracy.net/globalization-vision_reflections/interdependence_3658.jsp

with some individual reservations, on the following 3 recommendations, which were to be delivered to the 8th ASEM Summit following the CCS4 conference:

1. To meet the demands of living well together in the future, we recommend that the art of city-making embrace ecological growth as social, environmental, cultural and economic diversity; and governance as transparent forms of genuine, effective participation, dialogue and mutual learning. The arts can serve these processes as a dynamic catalyst and as a generator of imagination among all other disciplines. To this end, we recommend the creation of enabling environments for the development of larger numbers of smaller arts organizations/initiatives, which engage in participatory and transdisciplinary processes – cf. glossary- directly responsive to the needs of diverse communities.
2. We call for inter-sector, transversal (cf. glossary) and sensitive approaches to urban development. Such approaches should allow indeterminate common spaces for shared use in our cities. We recommend ASEM governments to integrate the significant contributions of artwork and art-creating processes in urban development. We urge them to establish an enabling environment for the active involvement of artists and other creative practitioners in urban development policies. This would include determining the modalities of such participatory processes.
3. To generate the capacity and the capabilities for sustainable cities, the arts have a role to play in formal, informal and non-formal education (cf. glossary) as well as in lifelong learning. Furthermore, we urge ASEM governments to actively consider looking beyond arts education towards a deeper role for art-in-education. Such an approach should include artistic ways of learning (with experiential learning, question-based learning and non-linear problem-solving skills – cf. glossary). We also recommend the inclusion of artists and other creative practitioners in consultative bodies on education policies.

The formulation of these recommendations in the workshop unfolded further discussions on:

- The necessity to reorient keywords from dominant discourses (such as “growth”) away from their unsustainable meanings (e.g. quantitative economic growth fuelling a society of hyper-consumption) and towards more sustainable alternatives (e.g. a more qualitative and more spiritual idea of growth, better embedded in the imperatives of ecological resilience); some participants doubted the adequacy of using words such as “growth” (as already discussed above);
- The meaning of expressions such as “living well” (with the risk of comforting welfare as understood in consumer societies, i.e. unsustainable visions of “good life”) vs. possible alternatives such as “living sustainably”;
- The strategic importance of fostering transversal social-ecological dimensions not only across small arts and cultural organizations, but also in existing/established larger art/cultural organizations, vs. the need to re-orient financing away from too much support to large arts organizations;
- How to best stress our opposition to cultural policies supporting grandiose “flagship” art, generating superficial image-returns for city marketing, narrowly elitist “art for art’s sake” and creative industries (cf. glossary) serving globalized markets within a short-sighted competition between cities;
- The challenge of achieving genuinely participative processes (cf. glossary) on the ground, and about the modalities and extent to which artists should and could be engaged in transforming urban development policies;
- The need to “de-plannify” urban planning and about the value of, and need for more undesignated spaces in the city, where communities and creative practitioners can experiment more sustainable ways of life (by contrast to exceedingly planned creative/cultural districts).

The workshop facilitator presented the three recommendations to the final plenary session of the CCS4 conference, where he also stressed the relevance of these recommendations to the other

workshops (i.e. informal and non-formal education, life-long learning, peaceful conflict resolution and other issues related to human rights) and emphasized the transversal role the arts can potentially play across these different areas.

5. Email input by Deepak Srinivasan

Finally, Deepak Srinivasan also shared some further reflections with the group by email, during the workshop, about the relevance of the theme in a South-Asian context. His text is reproduced here:

Creation of buffers within Asian systems:

South Asian political imagination of development rests upon aesthetic perceptions built from images of cities in the west, these modes of urbanization, lifestyle, aesthetics and production for development then getting instrumentalised through governments. This operationalising through visual experience occurs both through the political and the public. Media and entertainment have also significantly contributed in colonizing public minds of their perception of the modern, the creative and the aesthetic and have also taken over areas of the arts/expression.

Intelligent reflection on this can only happen through investment in creative pedagogical interventions but growth of such pedagogical spaces have been sporadic and there is overall failure- ones that succeed are not sustained and adopted by the culture or the socio-political, as the global accent and emphasis rests on careers linked to dominant economy.

Artists and their role:

1. Art training and education:

Overall, formal training in the arts (contemporary or media arts- like film, are the ones with formalized training spaces) does not allow entry into sustainability dialogues. For example, trends in Visual arts practices seem to show an apparent engagement with ecological themes for inspiration and as social commentary but no change in design and presentation and the artists' engagement with actual issues with commitment is very little.

2. Art in pedagogy- towards a deeper and more authentic transdisciplinarity:

An increasing emphasis in technical knowing and knowledge- and this notion of knowledge societies based on cash value economy seems to permeate Asian space- and is more dominantly shaped by global market forces. A shift from 'absoluteness' of knowledge- a critique of modernist science and its promises needs to emerge within educational spaces and educationist visions. Art needs to be instrumentalised not as an exotic discipline or as an accessory tool but as a way of exploring diversity of perspective within knowledge systems to arrive at self developed critiques and positioning on knowledge systems. There is a need to internally focus on pedagogical creativity.

Cultural modes and models required:

Currently existent highly privatized, highly subsidized and popularized modes of film and film production on the one hand, state support for selective traditional forms of art that help build upper caste nationalist rhetoric (while neglecting other folk and regional forms) and current trends of institutionalized modern art museums managed by bureaucrats. This needs to be challenged.

State funding exists for artists who are trained within state institutes, but artists who are working on sustainable issues and questions and are committed could be non trained process driven artists. Funding needs to be available for not only specific small space initiatives but also activity driven projects and initiatives.

An artists also needs to be conceptualized as someone who might offer social, cultural, state and political critique and not just work towards "national integration and cultural

preservation". Space for dissent in artistic expression needs to be created both within the political imagination of art and public and media engagement with art.

Critique of sciences in education and ways of engaging with science-arts dialogues should begin to be able to deepen engagements and specifically locating both critique and dialogue with direct players- scientists, politicians, public, artists.

Western buffers, political support, possible ways of engagement:

Need for buffers (whether political or otherwise) that control the foreign investment segment is crucially needed. Massive exploitation of resources, rural, natural, exploiting the corrupt governments and displacement of forest lands, impoverishing communities rendering them homeless, with no means of an alternate economic sustenance (forest produce collection, sale) increasing loads on towns and cities of such migrants who now have to do menial jobs like construction labour etc- these are the effects of massive investment in the east. The GDP growth model is unsustainable. We need buffers to stop global investment in Asia and Africa. The development discourse in Asia needs different eyes through which to look for possibilities and vision.

Internally, the role of the artists within the cultural space needs to change in two ways- get artists to participate, increase their currency - their awareness of cultural creativity needs to emerge.

Artists' participation within political systems needs to change, a reinterpretation of policy in an Asian context, where policy is not set in stone but is a fluid guiding principle that ensures social justice and not increases state power....artists need to intervene and engage with other interfaces like the legal, the judicial, media etc to re-engage public in notions of legal-citizenship and its meanings.....

This move would be different from say- how traditionally, a glamorous, hollow, rhetorical and corrupt film industry-political nexus in south-Asia has remained and sustained itself.

Artists-activists dialogue:

It is critical to examine notions of citizenship- there is a lot of potential from the artists-activists dialogue- to facilitate this.

Re-interpretation of land use in urban spaces and cities:

Presently exists in two categories, private and state owned. Notions of common usage and democratic management of space needs to emerge and not just through symbolic unusable parks, museums and war memorials (which seems to be the current state sponsored trend apart from massive rapid transport systems, metros, malls and parking lot construction)...

Artists need to be given designated spaces in city centers, as well as in neighbourhoods- these managed by a mix of local municipal representatives, community members as well as artists rather than bureaucrats and ministers. Some of us in Bangalore seem to think that moving towards an urban commons discourse (where the physical and conceptual commons can be debated, discussed and reclaimed) rather than using a Habermassian public-private duality, is how we need to go about this.

Further reflections by one of the workshop participants, a couple of months after the workshop, can be found as individual articles, in part 4 of the current report.

Part 3 – Cases

1. GROWORLD – an initiative by FoAM (text by Christina Stadlbauer)

Groworld brings together three ‘forces’ capable of transforming the world on human and ecological scales: culture, gardening and technology. These three strands of inquiry inform and support each other, aiming to forge new symbiotic relationships between the post-industrial human societies and the rest of the Earth. FoAM as trans-disciplinary laboratory and research group is committed to developing a holistic culture, by actively propagating resilient cultural forms. The projects described hereunder are intended to work specifically on aspects of sustainability and resilience in urban environments.

The urban jungle - MetroBioPolis

In 2008, the worldwide trend of urbanization has surpassed a threshold and, for the first time in history, more than half of the global population dwells in cities. That this trend is not limited to humans, seems a less evident fact. Many non-human species find themselves moving into urban areas, choosing the city as their new habitat.

In the Netherlands and Belgium, for example, the countryside is dominated by industrial agriculture, causing biodiversity in a city like Amsterdam becoming significantly higher (more diverse) than in surrounding rural areas. Often, public perception still associates the countryside with an experience of nature, not being aware that the richness of wildlife manifests more and more in urban areas.

Boskoi, the edible landscape – a project around Augmented Ecology:

Boskoi - a mapping application for Android mobile-phones – is a project that Foam lab Amsterdam has been working on in order to create new networks between humans and non-human city-dwellers through ‘augmented foraging’. The pilot project focuses specifically on edible and medicinal plants, herbs and fruit that grow in urban public spaces and aims to unlock the collective knowledge about these edible species and their location. In close collaboration with urban-biologists, botanists, cooks, and enthusiastic citizens, Boskoi brings skills and ancient knowledge of foragers to a contemporary platform. The app enables users to participate by submitting own findings and reporting these to the map on the website.

The project addresses several key issues relevant to citizens and generates great interest in exploring city landscapes and immediate surroundings. Foraging expeditions and meals with urban edibles have been performed in different cities, which makes the experience local and site specific.

This new way of mapping the urban landscape results in an updated view of the city. Green arteries of the city and invisible infrastructure vital to the health of its inhabitants can become visible.

The users of Boskoi improve their knowledge on taxonomy, food-cultures, species behaviour and end up feeling more connected to their environment and the rhythm of seasons. New insights and practices emerge – including novel disciplines like urban ethno-botany and ethno-culinary, linking classic practices like biology, botany and gardening to mobile technologies and digital media.

The HoneyShop – City-bees of Brussels:

Bees are guardians of biodiversity and an crucial link in the food-chain. Their produce – honey – mirrors the harvested fields and is a bio-monitor that provides a direct translation of the bee's environment into taste. In Brussels, two colonies of honeybees are based in an experimental urban garden and forage in the city centre of the capital of Europe. The garden and the apiary are open to the public at specific moments and become platforms of interaction with neighbours, schools and interested citizens.

With the idea of a more substantial interaction with the Brussels Zinnekes⁷, and being curious about their personal stories of bees and honey, a temporary 'Honeyshop' was installed throughout October 2010. In a former tiny sandwich bar, the summer harvest of honey was tasted and traded for stories.

The personal stories and experiences, recipes and songs, drawings and photographs that were exchanged for pots of honey, reflect the diversity of the shop visitors. Some of the attracted guests are linked to the bee-keepers network or the arts center 'managing' the space; many others are local people, children and adults. They often have cultural/culinary and religious backgrounds with honey playing a crucial role. These citizens are important to the local ecosystem, by providing nectar to the bees in their private gardens and balconies.

Besides the formal set up -in the-sofa in front of a camera-, knowledge was exchanged via informal talks, inside the shop and outside on the street, often around the topic of honeybees and their role in the ecosystem. Through their active participation, the passers-by become visitors, spectators, actors and multipliers at the same time.

The stories were recorded and compiled to a short documentary video that is given back to the population of Brussels at various occasions, including a screening in the window of the shop, at events of the BiodiverCity exhibition and the “changing currencies” intervention of the Burning Ice festival.

More info on:

<http://fo.am>

<http://www.boskoi.org>

<http://apiary.be>

2. Media meanings in the Indian urban, by Deepak Srinivasan, with contributions from Ekta Mittal

Setting the tone: The neoliberal Indian urban

An average Indian city has entered a new phase of struggle as it wrestles between establishing global identity and providing equitable living for all. Most of our cities being colonial cities, were reinvented in 30- 60 odd years with intentions of socialism by a nascent nation state. Such intentions soon turned to models of urbanization based on industrialized and (more recently) post-industrial 'mixed capitalism'.

21st century capitalism's globalization project has further ushered in a free market economy that on the surface, appeared to bring in for the first time significant and welcome shifts in the socio-economic scales of livelihood & opportunity, lifestyles & culture. What it actually seems to have

⁷ A Zinneke is a citizen of Brussels.

done through an ‘access of opportunity’ discourse is to privilege a certain class of people for its (capitalism’s) own good by turning them into dependant consumers. A sidelining of other hybrid caste-class-religious-gender-ethnicity groups occurs as a by-product of this strategic consumerism. The local stands depoliticized and de-cultured, its various media channels saturated and snatched.

It is indeed a rather familiar trajectory seen in developing the neoliberal city- a narrative that has been accused to be a polemical activists’ critique and one which would, of course require more substantive theoretical stilts to be able to hoist up an effective analysis here. We choose to rather dramatically frame this discourse as a backdrop and move ahead to speak on the emergence of Maraa, a media and arts collective and how it has interacted with this discourse of the city. As Maraa, we have, over the years discovered artistic potentialities that evolved out of working with communities in the city of Bangalore.

A city with a British cantonment legacy, 21st century’s the garden city turned IT city, Bangalore stands on the threshold of ‘hyper-cosmetic’ community rearrangement and increasing governmental control. Changing over from Bangalore to Bengaluru, the cosmopolitan ‘town of boiled bean pods’⁸ has received recent global attention for its IT-knowledge economy construction and locally been subject to pseudo-political farces such as renaming to reclaim identity & state propagation of hegemonic culture. Cultural heritage for the state translates as restoration of nationalist aesthetics, beautification drives that displace communities and livelihoods and ad-hoc infrastructural development. In reality, unrest prevails due to rapid and unequal economic rearrangement, political reconstitution and radical physical restructuring. A ‘Benga-lore’ that is modeled on Singa-pore is arriving and is unrecognizable by many older residents.

Residents. Funny creatures these are in forming relations with and shaping the city. Memories form a grid of what was and how it changed, and this memory hopes for avenues to expression. Then there is the other voice, a new voice and new aspiration- that of the migrant. Migrants of various sorts who will build the city in voiceless fashion (be it public and private construction of facilities) using bodies that will labour away silently while their minds tick, seeking channels of expression. Another group of migrants from classes with “purchasing power” will lack the prowess to politicize- this class will be voiceless out of choice. And yet, this time demands that the city breathe through the voices of the residents- old & new, migrant & litigant. Maraa, a media collective based in Bangalore is poised at these interfaces of possible communication between the classes, the entrants, the publics and the counter-publics, to bring about dialogues on “spaces for diverse publics”.

Philosophical moorings: Locating Maraa’s practice

People who also call themselves many things in relationship to Maraa have called Maraa many things. Technically, we are a registered non-profit, non-governmental body. Maraa functions out of a philosophy of media practice that focuses on content, its production; and autonomy to send and receive, to access, produce and interface with the medium of choice. Since the city in its entirety and all its inhabitant communities become our playing field and constituency, we choose to negotiate our interactions through hybrid approaches, that of using culturally relevant modes of inquiry. This, we stress, we need to do with social commitment.

The issues that we have worked with would not then form a motley such as gender, sexuality, citizenship, eroding urban ecologies, public spaces for dialogue and democratic processes, migration and livelihoods and the right to expression but would instead be read as ‘the story of

⁸Bagavaluru or Bendakaaluru are terms meaning town of guards or settlement of boiled beans, due to diverging oral narratives from which the name seems to have evolved. See: <http://en.wikipedia.org/wiki/Bangalore>

media'. Maraa believes media to be the site of political action as processes sift through community spaces and allow interfaces of intercommunication to emerge.

Increasingly, our art and media practice has focused on responding to new needs of urbanization, governance and community/diverse public expression by focusing on specific processes within the urban fabric.

1. The body in flesh as the microcosm of socio-political processes which reflects relations such as gender and sexuality in context of domestic, social and legal negotiations such as desire, inclusion, acceptance, exclusion and violence.
2. Focusing on the body leads extensions to areas of its existence, the private (psycho-cultural) and the public space (socio-political) as an extension of the interior. Our work thus pursues diversification through exploring alternative space while reclaiming available space and facilitating diverse spaces with diverse utilities created by diverse publics.
3. Whether it is an attribute of having informally and 'incidentally discovered' cultural/creative practice as modality out of need (or lack) of method or tools, or whether it is the interdisciplinary and the transversal quality of our work, the aesthetic becomes the site where contestations of spaces and resources are better understood, and art stands to provide the differently coloured perspective.

It is best to understand the work of a collective through a case study of its projects. In this case, since we are an experiment as far as community media for urban spaces go, Maraa as a collective, and its practices and challenges to practice inherently forms an interesting case study.

Maraa, as a collective, claims to be located in the urban space as it works with community concerns using media and art. Civil society, public concerns, Indian politicians and bureaucrats do not easily understand significance and context of such articulations. Practitioner groups from the cultural sector are also at a loss of understanding need-based methodologies that artists and media practitioners like us choose. The reasons for this are many. In Europe for example, culture work in community spaces has been called community art and can be supported through public funds. In India, cultural practitioners in general find it difficult to sustain their practice while they are involved with art for communities. Dominant modernist notions of producing art and creating artist cliques by establishing institutions is prevalent practice. Practice and production in contemporary visual arts on the other hand has turned less and less collaborative and more individualistic, despite making claims that pursuit of socio-political, cultural and ecological is the new paradigm of inquiry for the artist.

On the other hand, many parts of the social work sector have demonstrated a hyper-commitment to issue centric welfare programmes. In the process, they have realized and recognized the need for media in communication processes but have used media in a limited sense. When they do, many tend to "use art and media as tools" in their process of community outreach. Very few of the social outreach programmes see potential and role for media and art as main processes in engaging community expression, processes that would create space for reflection, inquiry & dialogue which would create self initiated and sustained mobilization and active public engagement in issues that concern them.

Given this, Maraa's work as an NGO which adopts 'non-NGO' approach- that of proposing a self-representative model (participative media) for self initiated lateral development have come to believe that our focus on contested expression lies in understanding the competing aesthetics.

Elaborating on some projects below:

Getting publicly arty: Theatre Jam

The Theatre Jam activity was initiated in September 2008 to address concerns of art and media practice within the city. An open call to engage in self-initiated artist exchange was put out every month. To address the lack of access to cultural infrastructure open spaces and public parks were used as spaces for this artist mash-up. Every first Sunday of the month, theatre performers would meet in city parks, present their works in-progress, spontaneously engage the public and dialogue with other artists. It soon turned into an open space not only for theatre, but music, art installations, canvass art, photography, media art- all of these to co-exist. It also became an interesting context for dialogues on "amateur and professional" art practice and content of exploration.

Theatre jam rose as a counter response to the general caging of art and art practice within confines of entertainment and commercialization. Through theatre jam, Maraa hoped to bring artists of all sorts together in public spaces, so they would meet, connect and collaborate more creatively. Theatre jam wanted to bring artists and communities together instead so the distance and the mysticism that existed between the artist the audience could diminish. This way, diverse content and forms could reach people directly, and this could directly enrich and enliven urban spaces. This, we also hoped would lead to a renewed public sense of community and dialogue.

We have seen a stronger network of amateur and student artists emerge from this process. We also noticed that established practitioners with an active practice mostly keep away from this forum possibly because lack of infrastructure was not a concern and creative collaboration was not the impetus in those spheres. However, radical collaborations between local and traveling artists (theatre, film, music, writing) had given rise to new forms of expression. Along with the development of process and practice, performers began tracing newer cultural spaces as they chose to perform and present in different sites. We realize however that this practice needs to be affirmed, our activities need infrastructural and other forms of support to be able to sustain this organic dialogue amongst city artists and urban residents/occupants.

Mapping the eco-cultural through affective realms: Negotiating Routes

The environment campaign Maraa was involved in (2009) was against the cutting of trees for road widening or for Metro rail building projects in the city of Bangalore. Hasiru Usiru and Environment Support Group, both Bangalore based collectives fighting for urban green initiated these protests. While engaging in the campaign, Maraa helped make posters, creative slogans, used props and costumes and added energy through performance and song. These small changes in "protest" brought the average activist-on-the-street identity a lot more attention and public engagement. While we worked on the campaign, we also realised that many wanted to express and voice their thoughts about the loss of trees but not enough space was available to allow people to speak about the changing city, infrastructural changes and loss of urban environment that was so a part of everyone's memory of the urbanscape.

Maraa was also working with the city's urban artists to build a community, foster exchange and collaborations and encourage more usage and imagination of public spaces like parks. While working with local artists, we also realised that we were getting a travelling artist crowd interested in collaborations and in public space. Salon Emmer, a Vienna based participative community art group led by Elisabeth Lengheimer and Tanja Dinter got in touch with us expressing interest to collaborate. Around the same time, Khoj international Artists Association, New Delhi had announced a community/social art project. The proposal for Negotiating Routes has been described as ecologies of the byways aimed at an alternative cultural drawing of urban cities and their ecological/cultural value. Suresh Jayaram's 1Shantiroad gallery in Bangalore was already

involved in urban ecological-cultural concepts and worked as another great resource partner in the negotiating routes proposal.

In March 2010, Deepak Srinivasan from Maraa worked closely with artists Lisa and Tanja Tiner in understanding changing local neighbourhoods and the possibilities of creating alternate landmarks. What were people's memories of old streets that were disappearing? Could one, in the face of aggressive development envision alternate routes and sites of public engagement? Did a park like Lalbagh, (the city's heritage botanical park, a significant landmark for Bangalore) constitute "space for pause"? Did individual trees or clusters offer such a space or were cultural centers, old and new, providing such contexts?

Thus emerged the concept of the Katte or traditional community centers around trees; traditionally used spaces that had worked as spaces of pause, communication and connection to the social, cultural and the ecological. Activities, workshops done as a part of the Maraa-Salon Emmer collaborations were thus called the Katte project. Reflections are housed at: katte-beingathome.blogspot.com

The above described artists residency led to participative community mapping of neighbourhoods using ecological memories. Maraa followed up this residency with a tree festival in June-July 2010. Trees have been the source of memory, inspiration and identity for old Bangaloreans but with massive changes in the infrastructure, a severe loss of urban majestic greenwood is being experienced and grieved. Maraa and 1shanthiroad artists gallery collaboratively brought to the city the tree festival, hoping to revive the spirit of trees and the role they played in the lives of the city's inhabitants.

The festival was unique and participative, involving local artist, academic and activist groups, art & media forms, communities of children and talks and poetry in the local language, Kannada. Amongst activities proposed for the festival, some were:

- travelling mobile poster gallery ;
- experimental visual protest using public art installations and video art screenings;
- music of traditional and contemporary genres performed by local musicians at public, open venues.

The migrant construction worker and his journey: Footloose

'Footloose' is a peek into the journeys of migrant workers developed by Ekta Mittal from Maraa in partnership with Bangalore based filmmaker Yashaswini Raghunandhan. The mapping project emerged as part of the Maps for Making Change workshop initiated by Center for Internet and Society, Bangalore in collaboration with Tactical Technology. An installation using the visual representations of the journeys through space by various internal migrant workers (low socio-economic migrants from other States of India to urban Bangalore) was conceptualized. This work also emerged at a time while transitions from an old Bangalore to new was in progress and the emergence of a developed hi-tech city was being celebrated. Invisible actors, the construction workers who enabled this rebuilding process were neither citizens with rights, nor communities in conversation with the mainstream. Maraa thus wanted to initiate dialogue to make new meanings of these fragments within our city.

As migration becomes a complex contemporary issue entangled in larger frameworks such as agrarian crisis, sustainable development, urban studies and so on, Maraa thought we'd imagine further dimensions to this discourse by engaging more personally with the "invisibilized" actor and 'new entrant' to the urban space, the migrant worker. Between the worker whose identity is constructed by a Marxist perspective as the victim of capitalism migrating to overcome agrarian crisis or his dislocation being 'the root cause of ethnic tensions vitiated by economic distress at

low level of skill and education', there are mostly ideas that view migrant workers from a rights-based perspective, where his issues become the focus that strive for solutions.

We know east from west, north from south this one way, and the worker knows it differently. We started tracking the journeys of migrant workers in Bangalore currently living on Old Madras Road, and their maps looked very different from the way it is popularly known. We took India maps for the workers to mark their travels across the country. Almost as a reflex, the first place most of them marked was their village, which usually was usually located at the centre of the Indian map. If Assam was westwards from his home, he would mark it West of India and if Bangalore felt far, it was marked outside the country. Borders hardly came in the way, distances were measured by time spent on the journey, including train delays and stopovers at transit points. Some of them even found it hard to remember all the places they had traveled to. A few thought a lot before tracing their travels and spent almost two hours to complete drawing their maps. Proud of their footloose journeys, just like in the worker's experience from Jacques Ranciere's excerpt, they shared stories of smells, weathers, people, and cultures from quaint places, cities and dream cities – mysterious, fantastical, mythical, nostalgic and personal stories. That's how they remember places. That's how they mapped them, by memory of what they saw, felt and remembered of that place. These maps go on to further illustrate, how spatial dynamics are sometimes affected by emotional capital rather than just global capital. They go beyond the geo-political maps of India, presenting a new spatial experience in the places as we know it. The workers have traveled long distances and far away places to get to Bangalore – Jharkhand, Bihar, Nepal, Punjab, Andhra, North Karnataka – long distances in terms of what they have left behind, far away from their families and cultures. Today, in Bangalore, a 10X10 room made of tin sheets, separates one village from another: they move with their homes. Through the installation, the rest of Bangalore got a chance to engage with the workers' real realities.

See: <http://maraa.in/2010/09/the-present-tense-behind-the-tin-sheets>

3. Mains d'Oeuvres, Common Space, by Camille Dumas and Fazette Bordage

Mains d'Œuvres is an independent art space which hosts and supports artists of all arts fields. It's situated in Saint-Ouen, city of 40 000 inhabitants in Paris suburbs. It relies on one main vision : to instill the sense of creativity to each and every one, i.e. open up everyone's mind to the possibility to dream up, feel and build our society to any individual part of our actual or coming world. It is through art that we believe one can revive one's creative capacities.

The Mains d'Œuvres cornerstone is the creative process - the way artists work and create, the way they can transfer their know-how and share it with any individual. Creativity and imagination are basic needs to anyone's inner evolution. This is the reason why we believe it is fundamental to set up the ways artists and "non-artists" can meet, exchange and imagine together a different society for tomorrow. All our work with community is based on the projects of artists in residency, who stay from year to 3 years. They have time to discover the territory where they are working, and to imagine projects with the inhabitants. We are also opened to any needs from the community around us, and try to be in relation with the actuality of our environment. We also think that creativity is not only in art field but it's a tool for anybody to be actor of their life. That's why we use art to develop consciousness of being creative in any issues of our daily life.

The venue is open all through the year and it mainly focuses on working closely with the artists. It offers working spaces, time to practice and experience, advice and mentoring, dialogue between artists and others on the meaning of art as perceived by the public. It is a resource-tool space which aims at promoting emerging artists, a venue which also facilitates projects reaching out to the community.

From the very beginning, this space relies and draws its energy from all the imagination of its inspiring staff. It gets perpetual renewal from the local neighboring community, from artists and professionals, from the members of its team. This renewal is in close relationship with the contemporary society and the needs of the artists. Networking and tool sharing is part of the core project, closely related to economic, political and social issues. Mains d'Œuvres is thus automatically close to the 'alternative' and 'social economy' movement and it brings together other partners sharing the same values - though issued from different fields- in order to reflect on our well-being and take part in the development of our society.

By stimulating our senses, our emotions, our imagination, our project allows any human being to focus and build one's inner architecture, and brings him to questioning new ways of thinking, of acting, of analysing.

There are a lot of creative activities carried out in the City of Saint Ouen thanks to our many artist-in-residency programs. We try to bring children, teenagers and adults to question our current world. A few examples of projects with the local community :

Gentle Domestic Product (as opposed to GDP) :

In 2003, Mains d'Œuvres launched on a new project called Gentle Domestic Product (GDP). This project is a series of public gatherings (lectures, round-tables, screening performances, exhibitions community out-reach activities), all having a common topic : wealth. These events aim at reconsidering the very definition of wealth and at replacing these interrogations at the core of public debate. The goal of the project is to raise awareness concerning the value of different wealth forms, particularly cultural, ecological and social ones, which are not, as of yet, considered as viable GDP indicator tools.

The notion of wealth deals with a variety of different realities, some of which quite contradictory: material wealth that some social groups can acquire, cultural wealth which can only stem from a shared creative process but also the wealth each of us carries within ourselves, by our way of being or acting in the world.

This project aims at inviting everyone as a citizen to reconsider and redefine wealth, to develop new wealth indicators that assess human and environment wealth and not only the market one.

The name "Gentle Domestic Product" was originally a Quebec initiative called " For a Quebec without poverty". Mains d'Œuvres adopted its name for all these meetings meant to bring more and more people to take into consideration these aspects but also to suggest alternative ways of defining and assessing wealth.

Therefore, the main objective of these gatherings are:

- to provide research and raise collective reflections on the existing wealth indicators (GDP,GNP, growth rates) as well as the emerging ones (Human development indicator, the welfare rate, social inequality and poverty rates)
- to point out different forms of wealth, particularly cultural, ecological, social ones, which are not yet considered viable GDP measuring tools
- to render more popular mutualist and co-operative initiatives
- to organise meetings and discussions with different associations, researchers, journalists, artists, elected representatives, collectives acting in the social and solidarity economy area
- to link together issues most often treated independently : wealth production, consumer society, low cost, fair, trade, wealth indicators, polluting rights etc.

One may think that a debate on wealth evaluating tools may get very technical but it is a debate concerning us all. By using creativity and creative experiences we aim at getting people involved in this debate and avoid their feeling left out of the political and wealth assessing tools for their own country. It is by getting everyone involved and participating that we invite people to be at the core of public debate. Therefore, by making use of everyone's imagination and skills, we can all create a society of well-being.

Our initiative relies on a non-monetary approach in order to achieve this project. It is thanks to the energy and motivation of a collective of people that this project came into being. It modestly started 7 years ago and it grew bigger and bigger with very little financing but an incredible strength and energy brought in by these people. It is a genuine solidarity project, valuing everyone's initiative but also aiming at stirring new ideas from people only now discovering the Gentile Domestic product concept. Its project organisation is participating, just as the meetings with the public. There are no experts on one side and neophytes on the other as it is all about sharing experiences and ideas.

The GDP project met a large audience since it was created in 2003. The public and private financing arrived meanwhile. The project has now an international acclaim and is well-knowing for stirring new initiatives worldwide. Many people became familiar with issues related to wealth and participated to bringing new ideas and projects for building indicators which can take us all into consideration. We are now more and more asked to organise specific workshops for young people or adults in order to raise this new awareness of being and acting in our society.

More info:

http://www.dailymotion.com/video/xcgn0u_de-la-riche-creation

http://www.dailymotion.com/video/xg6jkk_de-la-riche-vost-anglais_news

A creative workshop with the CEOs of Habitat Nord Pas de Calais (public housing enterprise) organized by Mains d'Œuvres and Entrepert:

Topics : What kind of alternative solutions can we find during recession? Think – Create-Act / research-action bringing together art, corporate management, communities and the sociology of imagination.

During 2 days, We have asked the CEOs and the Mains d'Œuvres staff to focus on four topics concerning Mains d'Œuvres's realities :

- How can we trigger a eco-friendly attitude, communicate and make everyone coming to our space, aware of sustainable development issues?
- How to create human links in a urban context ?
- How can one be a project leader and still work collectively on a common project? How can one be creative in listening one self and the other ?
- How can we use our financial resources according to the vision and mission of the Mains d'Œuvres?

20 Pas de Calais Habitat CEOs and managing directors and 10 members of the Mains d'Œuvres team took part in workshops led by the resident artists. Each artists used his/her own practice as a reflection tool for tackling the four topics.

- Choreographer Prue Lang chose to focus on body and sustainable development. By exploring everyday movements, the group tried to link physical action to energy producing and saving.
- Visual artist and performer Céline Ahond asked the participants to use walking as a contact and collecting tool with the neighborhood in order to work on the notions of inner and outer space.

- Visual and sound artist Dominique Blais explored the sound blueprint of the building. The group split in two and worked separately before putting together the sounds gleaned in the building in order to set up a sound installation.
- Claude Périgaud, a creative economy researcher and actor questioned participants on the definition of material and immaterial resources – a very tough exercise but fascinating for the philosophical issues it stirred.

This project has been most useful to Mains d'Œuvres as it brought an outer point of view on the project and its functioning. It also brought about a few operational issues to be debated by the Pas de Calais Habitat managers. It has been a very enriching and unusual experience and capacity building exchange.

More info:

www.mainsdoeuvres.org
www.entrepart.com

4. A Walk On The Wild Side, by David Haley

Introduction

Climate change public discourse rarely mentions the dependence of migrating species on ecological connectivity. Increasing urban dwelling and development exacerbates this situation, so as an expanded urban wildlife aesthetic, this ecological artwork (AWOTWS), explored some of the conflicts between nature and culture as a consequence of climate change. The project synthesized natural and social science methodologies with arts practices to question the lack of cultural diversity and biodiversity in spatial and city planning policies. AWOTWS also addressed the decline in experiential knowledge (Lakoff & Johnson 2002) and society's increasing dependency on remote electronic data.

AWOTWS initially developed ten arts-led, field study walks to promote observation and reflection among the participants – about 20 per walk. Each walk was filmed and presented narratives for an eco-centric culture that considered Manchester as a living organism and an eco-sculptural form within the Mersey River Basin. The art form became the methodology, a dialogical intervention, an extended performance and an empirical inquiry – 'a transformative reflective practice' (Habermas 1972, Kester 1998).

In 2007, three of the films were edited to produce one 18-minute film for exhibition in the BBC's Breathing Places Festival on the 'Big Screen' in Manchester (est: 35,000 audience); an eco-arts exhibition at Taipei Artists Village and the MIRIAD China Tour (Beijing, Xiamen, Guongzou).

AWOTWS also received Arts Council England 'seed funding', promotion by Architecture Week 2006 and Manchester Science Festival 2007. Presentations about the project included: a keynote lecture to the Israeli Eco-Arts Forum, University of Tel Aviv (2005), funded by the British Council; refereed papers to Art, Nature, Culture, Washington State University, (2005), Bergen National Academy for the Arts (2004) and Sustainability City, Urbis Manchester (2007). Urbis (Manchester Museum of urban life), also commissioned an exhibition of all ten films for 2008, but due to funding changes with Arts Council England, this did not materialise.

AWOTWS was developed with the Centre for Ecology and Hydrology, Greater Manchester Passenger Transport Enterprise, Urbis, environmental, community and education organisations from across Manchester.

Local Activity of Global Concern

The significance of the list of achievements above is the breadth and depth of interest around an essentially mundane activity – walking in the city. It provided an accessible form to explore relationships between climate change, biodiversity, species migration, urban design, spatial planning and watershed ecology. Other issues emerged as the project progressed, including the disciplinary ‘ownership of issues’, the ‘dumbing-down’ strategies of local government and Government Agencies. All of which fueled my polemic stance against social ineptitude regarding Global Warming, Climate Change and other environmental crises. The original proposal for the project to URBIS, in 2004 asked the following questions:

As we face the realities of climate change, how will our built environments and lifestyles cope with accelerating rises in temperature, increasing rainfall, storms, flooding, droughts and the migration of species in search of habitats for life? Will we offer ecological refuges, or try to fight plagues and pestilence of Biblical proportions? What will be the creative opportunities for *A Walk on the Wild Side*?

Those questions prompted the following aims that demanded an arts-led, practice-based research methodology:

1. How can we contribute to the development of an eco-centric culture that supports communities of inquiry and fosters aesthetic diversity?
2. What arts practices and sciences need to be developed to promote popular awareness of ecology and seek creative opportunities in climate change?
3. Are reflective observation and pattern recognition key skills for wider participation in spatial and city planning?

A process of widening participation was important in setting the objectives:

1. To develop a locally focused, international significant arts/science/research project that popularizes and inquires of the practice of spatial and city planning.
2. To devise creative forms of participation for people and communities to understand spatial and city planning through the development of their own proposals.
3. To engage years 10 and 12 school pupils, 2nd year undergraduate and postgraduate students from across Manchester, in field studies and eco-garden projects.
4. To target different Manchester communities, sectors and disciplines as participants in this project, thereby promoting aesthetic diversity.

Collaborators and Potential Funders

The Wild Walks were central to the whole programme of potential activities, and realization of the objectives would only be achieved collectively through an on-going dialogue of collaborators. The initial collaborators were a group of twenty or so friends and colleagues that I knew to be at least sympathetic to my proposal. Like the collaborators, the potential funders were also invited to participate in the project development to seed an integrated creative approach within the policies of those organizations – a creative virus to affect a broad eco-centric cultural shift. As Julian Huxley in the preface to Rachel Carson’s *Silent Spring* wrote:

‘Ecology in the service of man cannot be merely quantitative or arithmetical: it has to deal with total situations and must think in terms of quality as well as of quantity. One conflict is between the present and the future, between immediate and partial interests and the

continuing interests of the entire human species. Accordingly ecology must aim not only at optimum use but also at optimum conservation of resources. Furthermore, these resources include enjoyment resources like scenery and solitude, beauty and interest, as well as material resources like food or minerals; and against the interest of food-production we have to balance other interests, like human health, watershed protection, and recreation'.⁹

Observation and Reflection

Having worked with Professor, Les Firbank and the 'Land Use' team at the Centre for Ecology and Hydrology, over the previous seven years, I found that the increasing use of electronic forms of data collection, analysis and recovery had diminished the perceived need of the present generation of natural scientists for core field study skills. Likewise, I was aware that in the UK, since the 1970s, drawing as a core practice for observation, reflection and communication had diminished greatly in graduate and postgraduate art education. Among the effects of our society's increasing dependence on remote and virtual forms of engagement are that trust is placed in prescribed and predetermined belief systems, and that these diminish our senses and capabilities. As Roger Coleman wrote in *The Art of Work: An Epitaph To Skill*:

To abandon this rich tradition (of skills) would be a disaster comparable with the wholesale destruction of natural forests and wetlands which already poses a serious threat to the world ecology and climate. The loss of the practical technologies, arts and skills will be final as the destruction of the tropical rain forests, and I believe of equivalent long-term significance.¹⁰

However, AWOTWS was founded on the convergent knowledge of diverse disciplines to devise an appropriate form of action research. The art form becoming the methodology - a poetic dialogical narrative, a creative intervention, an extended performance and empirical inquiry to reveal an eco-aesthetic, or as Eduardo Paolozzi put it, '... a new culture in which problems give way to capabilities'.¹¹

To recognize new forms or morphology of understanding we need to learn new ways of seeing - to look anew, so this revitalization of experiential knowledge will help us to see the things our culture prevents us from seeing. Lakoff and Johnson write:

'At the heart of embodied realism is our physical engagement with an environment in an ongoing series of interactions. There is a level of physical interaction in the world at which we have evolved to function very successfully, and an important part of our conceptual system is attuned to such functioning. The existence of such "base-level concepts" - characterized in terms of gestalt perception, mental imagery, and motor interaction - is one of the central discoveries of embodied cognitive science.'¹²

Walking promoted reflective observation, taking time to draw and form questions. These are, I argue, fundamental methods of human inquiry, sadly lost to a generation of artists and designers who are exclusively focused on 'art like art, not lifelike art'.¹³ To address this need, AWOTWS tried

⁹Carson, R. (2002) *Silent Spring*. Preface by Huxley, J. Penguin Classics, London pp19

¹⁰Coleman, R. (1988) *The Art of Work: An Epitaph to Skill*. Pluto Press, London P4

¹¹Paolozzi, E. (1985) *Lost Magic Kingdoms and Six Paper Moons from Nahuatl*. British Museum Publications, London.

¹²Lakoff, G. & Johnson, M. (1999) *Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought*. Basic Books, New York pp90

¹³Kaprow, A. (1995) - Ed. Steinman, S. "Directional Signs: Compendium of Artists" - Ed. Lacy, S *Mapping the Terrain: New Genre Public Art* Bay Press Inc. Seattle, Washington.

to raise awareness among the participants of, what I have termed, phenomenological drawing – a re-sensitisation of pattern recognition in our everyday experience and a means of valuing that which has drawn itself. In this instance to evolve another aesthetic - how nature and serendipity make their mark on our built environment.

Communities of Inquiry

In this way the project developed field studies capabilities and sensibilities in the sciences, arts and through communities taking time to experience, question and understand the environment at local, city and regional scales. To connect these relationships to each of us and all other inhabitants – our embodied ecology.

Each Wild Walk became an interdisciplinary surveying team, formed from community representatives, students and ‘experts’ to conduct field studies of local neighborhoods, watercourses and transport corridors. With some guidance the information they collectively experienced, gathered and evaluated generated visions and proposals for spatial planning. This process attempted to galvanize logical scientific methods of inquiry and non-linear systematic approaches - listening to local knowledge, learning to look anew, understanding dynamic processes of perception and cognition and devising alternative forms of mapping. On every walk, someone with local knowledge would remark that despite have lived their neighborhood for many years, they had discovered some new aspect.

The project prompted many additional initiatives, among them with help from Landlife, the National Wildflower Centre, the large expanse of URBIS’ roof was considered as an indigenous wildflower roof garden, proposing a form of sustainable urban garden - minimizing water consumption, the use of peat and pesticides, and contributing to species migration. As a living city icon, the garden was to further offer aesthetic diversity to transform the built environment through a web of connected gardens - networking neighborhoods in biodiversity. However, as the URBIS roof had a 25-year insurance policy, Manchester City Council (the Building’s owners) turned down the proposal. A second proposal offered to ‘re-insure’ the roof’s insurance policy, but this too was turned down. Six years on, the City Council is advocating green roofs as part of its Green City Manchester policies.

Education Pack

To support community and schools participation, an education pack was to be produced. This would incorporate environmental, sustainability and citizenship elements of the National Curriculum to promote surveying/observational skills and practical projects to make eco-city gardens and develop bio-networks. As several project partners had their own educational remits, AWOTWS would have provided a core focus for each to share and develop, collectively and separately – generating a rich, multi-faceted, interdisciplinary understanding of the project and their city. However, the potential funders would only support this initiative through their own projects, thereby promoting competition over the formation of a network.

Liverpool, European Capital of Culture 2008 and the Mersey Basin

A Walk on the Wild Side was not due to stop with the URBIS exhibition in Manchester in 2006. Following an evaluation of the first stage of the project, it was due to role-out to Liverpool for a similar event in 2008, as a part of the European Capital of Culture. At this stage, by mapping our understanding of a meaningful spatial form, the project would have effectively drawn a watershed ecosystem, the Mersey Basin. Connecting the main regional cities and towns, the Mersey Basin

would no longer be seen as the backdrop for urban development, but flip to the foreground – an ecological field of vision containing urban figures.

The Castelfield Eco-Cultural Succession Bridge

This is one of the many anecdotes generated by AWOTWS. As an example of an initial exploration, a redundant 19th Century railway bridge at Castlefield Basin provided an interesting discovery. This listed structure may be seen as a metaphor between paradigms - a romantic gesture depicting the fall of empire and the resurgence of life, or the neglect and dereliction of past glory. Despite its heritage status, it has become a wilderness icon in the public domain – an urban myth.

As an antidote to public art – this once exquisite expression of power and technology – the epitome of the industrial revolution in its glorious functionality - is now a symbol of human vanity. An example of phenomenological drawing – it draws itself into a new identity, a transition of its own history – the trajectory of a non-predetermined destination. Defying description as an official biodiversity corridor, because that was not the purpose of its design, this is, however, its destiny – the art was in recognising this transformative relationship.

A Bridge too far / a Leap of the Imagination

To illustrate the point, this brief exchange is a summary of a meeting that took place in September 2005:

The eco-scientist:

This can't be a 'real' biodiversity corridor, because it was not designed as such. It doesn't have the right scale or the right type and variety of specified species. It would be dangerous to draw people's attention to the bridge, because they might want to see it for themselves and then destroy what is there. And the structure might not be safe – it might not support them.

The eco-artist:

Then maybe it's a Public Artwork waiting to be recognised, or a biodiversity interval, or interlude in an intensely urban landscape – a layer of de-urbanism, the antithesis of development? Maybe it's a bridge/metaphor between the monotonous cacophony of the metropolis and the embodied ecology of our origin and our destiny – an invention, an improvisation, an imagining of hope for new life, under stress.

Conclusion

The project demonstrated that sustained commitment is required to develop relationships with project contributors, communities and place. However, 'project partners' in the form of funding organisations and authorities can be fickle; concerned more with promoting their organization than the values the organization was created to support. These tendencies manifested themselves as the disciplinary 'ownership of issues', the bureaucracy and 'dumbing-down' of local government officials.

The emerging strategy seemed to be that it is necessary to generate many diverse works within a programme and expect much of this to fail. In some instances this process strengthens the surviving works, in others failed works may be recycled and used elsewhere.

In terms of actual environmental impact, the project had minimal effect, as in Manchester little regard was given to planning-in biodiversity or cultural diversity for urban development. Indeed, in most environmentally related initiatives focus on Global Warming mitigation (carbon emissions, energy conservation) and waste management, with the BBC's annual Spring Watch Festival, providing a weekend of leaflet distribution in a park for the family.

However, it may be claimed that this ecological arts project did contribute some pioneering social initiatives by raising and questioning issues the authorities would rather not mention – species extinction, systems collapse, democratic spatial planning. As it was initiated independently from mainstream funding and arts-led, it was able to support those who were intimidated in their efforts to address environmental problems by staging a walk in their locality. This process also contributed to building networks of environmental activists, like Sustainable North Country¹⁴ and maintaining contact with others, like Landlife, the National Wildflower Centre¹⁵. Some original thinking was, also generated by this project, including:

1. Raising awareness about spatial planning as a discipline potentially capable of making real environmental change and considering its processes as a function of democracy
2. Promoting observation and awareness as two key skills for the survival of Climate Change
3. Developing the concept of Manchester as a living organism existing within the sculptural eco-form of the Mersey Basin
4. Developing the concept of an 'expanded urban wildlife aesthetic' – chic and hopefully accessible environmentalism across age and disciplinary boundaries
5. Mapping existing biodiversity corridors to plan for further ecological urban connectivity
6. Making art as a creative generator of environmental questions and applying arts practices to make connections.

Finally, the original ten walks that depicted particular neighborhoods, serendipitously touch one another, making their own connections and networks. Six further Wild Walks have since been commissioned by different organisations in Manchester and other cities and towns of the world, including Tamshui, Taiwan; Gabrovo, Bulgaria; and Bacup, Lancashire – each with aspirations to be a 'sustainable creative city'.

5. Bangkok art and culture centre, by Chatvichai Promadhattavedi

For the arts, in Thailand, a loose association of artists, politicians, lawyers and members of the public has successfully pushed for a few projects, such as the Office of the Contemporary Art and Culture in the Ministry of Culture, and the Bangkok Art and Culture Centre.

Over the decade of campaign for the Art Centre, the idea of the Centre became more inclusive as its core artist network organizers had to lobby for support from all arts disciplines: art, music, theatre, literature, film, design. The 'Culture' part of its name was added later on to signify that it was not just for the contemporary art crowd but willing to include even more people interested in the country's more traditional arts.

¹⁴Sustainable North Country was founded by myself and Jamie Saunders of Futures Edge in 2004 at an event Urbis asked me to host, Sustainability and the SuperCity, in response to Will Alsop's Master Plan for the Northern Way. It currently has 60+ members on its 'listserve'.

¹⁵From 1998 Landlife have supported or directly contributed to my membership of Schumacher Society, Liverpool (2000) and the Society for Ecological Restoration (1999, 2000, 2005, 2008), Eden Project (2006), Gaia Projects (2008) ecological arts initiatives.

Since its opening two and a half years ago, because the Centre was fought for by artists and the public, it runs a very inclusive, wide-ranging programme. Staff members would be heard to say “The BACC is not an ivory tower”, “We want to open it up to people who get up and do things”. The centre would provide space for people with activities ranging from arts programmes, new media, to local conservation groups (the groups have a four-pronged, sustainable approach: people participation, culture, urban planning, commerce. The conservation project will involve City bureaucrats as well, for which the BACC act as go-between since it is itself set up by the City. So far this project is still in its early stage).

In the two and a half years there have been some 120 exhibitions large and small and some 300 events involving not only professional artists and students, but autistic children, mental and cancer patients, wildlife conservation group, and the Ministry of Culture. In some way, the BACC is not really run in the mould of a contemporary art museum: its pulse is more symptomatic to contemporary Thailand.

The agenda of the BACC being inclusive has been built in from the start, reflecting in its building design, allowing the place to be used by many at the same time. Contemporary art exhibitions are put on 9th, 8th floor galleries, with 7th available for design exhibitions as well. Community, student exhibitions are put on 1st to 4th floors.

There are three 250-seat auditoria for musical performances, film and theatre. There are meeting rooms, a library, 34 shop units out of which to make the ‘creative clusters’ and creating the atmosphere of street shops and restaurants for the locals (Thais have to shop and eat wherever they go.) More nooks and crannies are available for the occasional performance rehearsal, discussion, press conference, workshop, etc.

The BACC has taken some 14 years to get this far. Along the way it has taken one city governor to court for not supporting the project. The BACC (built with the City’s funding, on a prime and most expensive site in Bangkok) will now be administered by an independent Foundation from February 2011, and will be partly supported by the City.

Many challenges are facing the BACC : how to foster the role of the people vs the state; how to engage the participation of the various stakeholders - the public, artists, politicians, bureaucrats, private sector, the media- and yet maintain the agenda of culture; how to act as a blank sheet for all actors to come and help define what is art and culture, and yet maintain a curatorial infrastructure. But because its founding network has the experience in advocating for the arts and making things happen and possible, it will no doubt become a place to foster further actions and development by those would want to get up and do things.

6. Further cases, by Judith Staines (extracts from an [article](#) published at culture360.org)

Publications:

[Urban Crisis: Culture and the sustainability of cities](#), the influential 2007 book edited by M. Nadarajah and Ann Tomoko Yamamoto, explores the role of culture in the sustainability of cities, including an 8-point framework of principles, each with culture at its centre. The editors explain “the focus is not exclusively on cultural sustainability but also ecological, economic, and political sustainability, as these aspects are essential to achieving a ‘sustainable cultural city’”. A key challenge is to imagine sustainable urbanisation, one of the major issues being the threat posed by urbanisation to local and distinct cultures: “A loss of distinct urban culture is a loss of ‘place identity’ and ‘people identity’. It confines culture to passivity and adaptation and puts into jeopardy the heart of culture, i.e. creativity and dynamic and active transformation”. *Urban Crisis*

enquires into the nature of urbanisation in general and Asian urbanisation in particular, with four in depth Asian case studies.

The [Agenda 21 for culture](#) is the first worldwide document establishing an undertaking by cities and local governments for cultural development. [Publications](#) from Agenda 21 for culture with relevant case studies include:

- *Culture and sustainable development: examples of institutional innovation and proposal of a new cultural policy profile* (UCLG and Barcelona City Council, September 2009)
- *Local policies for cultural diversity* (UNESCO, UCLG and Barcelona City Council, September 2006)
- *Cities, cultures and developments* (UCLG and Barcelona City Council, October 2009).

The Agenda 21 for culture's *Culture and sustainable development* report sets out clearly the policy dynamic: "This report suggests the role of culture in sustainable development is not only about 'using artists to raise concern on climate change' or about 'building cultural venues that are efficient in the use of natural resources'. It is not only about the income that cultural industries can bring to the economy. It is not about 'asking more' to the cultural circles. These are very important questions that need to be addressed, but they do not articulate the core question. The role of culture in sustainable development is mainly about including a cultural perspective in all public policies. It is about guaranteeing that any sustainable development process has a soul. This is the core question."

Education:

A focal point for the workshop is arts education, art-in-education and the added value of artistic rationality in general education, as areas requiring supportive policies. Creative education is an effective tool in sustaining creative cities.

Hong Kong, China

Several education projects in Hong Kong demonstrate different elements of sustainability and creativity. The [Lee Shau Kee School of Creativity](#) has core values of environmental sustainability. Opened in 2006, it is the first senior secondary school in Hong Kong devoted to creative education, acting as a cross-cultural hub for the sustainable development of creative education. Hong Kong's [Community Museum Project](#) was founded in 2002 and is an example of knowledge transfer in an informal education setting. The Community Museum Project believes that a museum can be a means to represent everyday living and values. An Upcycling Workshop project in 2010 brought 30 emerging designers together to develop prototypes of upcycled designs, using distinctive Hong Kong city waste materials, such as bags made out of recycled taxi seat covers. In 2009, another Community Museum Project [Cities of Desire](#) explored alternative strategies of place-making in Hong Kong and Vienna.

Collaborativity:

A focal point for the workshop is the notion of creative collaborativity among emergent networks of artists and 'non-artists', a process which values both contemporary creatives and traditional craftspeople. This emphasises key values of bottom-up networking and civil society initiatives, in fostering emerging processes at the local level as well as exchanges between Asia and Europe.

Berlin, Germany

Positioned as a creative city with a [Creative City Berlin](#) web portal to encourage and support inward cultural mobility and knowledge sharing, Berlin has long been an attractive destination for artists and creative professionals from around the world. This makes it an important hub/incubator for creative initiatives, some interconnected, many independent. [ufaFabrik Berlin](#) is an international centre for culture and ecology with a diverse ongoing programme including artist residencies, performances and opportunities for civic engagement, combining international and local cultures. ufaFabrik is the European Hub for [freeDimensional](#), a global network that supports art spaces hosting activism and strengthening community engagement. [Überlebenskunst](#) is a two-year programme entitled THE ART OF SURVIVAL, led by the [House of World Cultures](#) (HkW). Together with partners from all over the world, HkW have set themselves the goal of developing and testing new approaches to the art of survival in the 21st century. An international call resulted in 14 selected projects, all firmly anchored in the city and designed to engage with Berliners.

Jakarta, Indonesia

In Jakarta, [Rujak](#) is dedicated to building a better, sustainable Jakarta and invites everyone to share ideas, actions, questions, know-how, challenges and solutions, in the belief that individual and collective action can do a lot to change the metropolis.

Community engagement:

A focal point for the workshop is active citizenship with the involvement of artists working as catalysts in communities, as well as the engagement of civil society. This reflects key values of the balance between community and individuality in advancing human rights and freedoms of expression; also, a fluid exchange between intellectual cultures through ‘research and experimentation’ and popular cultures of local, regional and transversal-global communities.

Penang, Malaysia

Selected as a case study for the *Urban Crisis* book, M. Nadarajah describes Penang as a case of multicultural reality and sustainable localism. George Town, the capital of Penang state, is a thriving city with a distinctive post-colonial urban history, a living heritage city with one of the largest surviving ensembles of pre-war buildings in South East Asia. [Heritage](#) is highly contested in Penang, with severe development pressures on the central George Town Historic Enclave and other ‘vernacular buildings’. The [Sustainable Penang Initiative](#) (SPI) was developed in the late 1990s as a long-term project to establish sustainable development indicators in order to monitor development in Penang, incorporate these into the planning process and educate the public about sustainable development. Community engagement has been central to the SPI, described in its launch as: “After years of top-down development planning driven largely by economic indicators, the government and people of Penang are pioneering a new community-based indicators project. The Sustainable Penang Initiative is helping to make holistic, people-centred planning a reality in the state of Penang.”

Re-orientation of policy – shift in values:

A focal point for the workshop addresses the reorientation of cultural policy support to the arts and culture towards more transversality and greater efforts beyond institutionalised art spaces (especially towards communities). Key values and issues are finding a balance between economic concerns, public service and the ‘third sphere’ (i.e. civil society, foundations and volunteers), also building mixed funding and partnerships between these three elements of the creative economy.

Kanazawa, Japan

Presented by Masayuki Sasaki as a case study in the book *Urban Crisis* and in several academic journals, [Kanazawa](#) is a creative and sustainable city, with a high quality of life and a balance between culture and economy. Famous in Japan for its traditional arts and crafts, Kanazawa has entered a new phase in converting disused modern industry spaces into a Citizen's Art Village, alongside a focus on contemporary art with the opening of the Twenty-First Century Art Museum. Kanazawa's development as a creative and sustainable city has been driven by the business sector, the citizens and local government. In 2009, facing the challenges posed by the current global financial crisis, the city of Kanazawa implemented the "Monozukuri Ordinance" for the protection and promotion of the traditional arts and crafts. Kanazawa is recognised as a member of the [UNESCO Creative Cities Network](#).

Part 4 – Further reflections

'Draft Manifesto for an Eco-Creative City', by David Haley

[This brief document was sent to Bamboo Culture International on April 3rd 2008, the eve of their conference, 'The Creative City', led by Charles Landry.]

Given that most people in the world now live in cities

A Creative City might be a city that is
A living organism, understood as a figure within the watershed in which it exists

A Creative City might be a city that is
Finding its place within a meaningful cultural context
Knowing its place in time and space

A Creative City might be a city that is
Operating within its ecological carrying capacity
Growing much of its own food, recycling and reusing its own water and waste

A Creative City might be a city that is
Carbon negative

A Creative City might be a city that is
Able to collapse, relocate and evolve elsewhere
Understanding internal and external interdependency

A Creative City might be a city that is
Many diverse futures, generating opportunities for all who dwell within
And welcoming all who come to stay

A Creative City might be a city that is
Open, honest and critical

Q. But aren't these the criteria for an ecologically sustainable City?

A. Yes

Given the accelerating effects of global warming and climate change
How can a Creative City be anything other than an Eco City?
After all, creativity is but one half of the whole.

'A figure on the ground: small steps to a new 'pattern language', by David Haley

Reflecting on the process of policy making for the Workshop 3 ASEF CCS4 on 'Sustainable Creative Cities' I became interested in and concerned about three things;

1. the final language that was adopted for the process
2. the realisation that I had inadvertently appropriated the title of a book by Charles Landry, 'The Art of City Making' (2006)

3. that I had not been able to clearly express what, indeed, Landry expresses so clearly is that ‘... city making is an art, not a formula’, and that we seem to have lost this notion through our deliberations.

Poetry into Policy

The process of the ASEF CCS4 was fascinating in many respects, but for me language became a big issue. As with many groups of technical ‘experts’, or closed communities, over time, the language became colloquial within its own terms, reflecting a form of bonding or comradeship within the group. That is to say a short-hand emerged; a shared set of abbreviations or jargon became common currency. It was agreed to provide an accompanying glossary to communicate our complex epistemology (much of which focused on the subject of ‘complexity’). While several strong narratives emerged from the many exploratory themes, they needed the glossary to provide a context in which they could exist. On reflection, this process seems to be very close to the initial work of Christopher Alexander, et al, and the complementary publications, *The Timeless Way of Building* (1979), and *A Pattern Language* (1977).

If, however, this process is forced, or not experienced by all participants then some may feel intimidated, marginalised and factions may form around the ability or inability to communicate. Managing a dialogue or flow of understanding depends, in part, on allowing sufficient time for this process to evolve effectively. This is no easy task, and may be thought of as trying to organise a fluther of jellyfish. Time is needed for richness to grow, and for voices to be heard above the noise. The convergent use of ‘language’ and ‘city’ similes here is deliberate, because to some extent they behave similarly. If, for instance, we impose a further set of constraints, ‘top down’ planning regulations, or filters to their evolution, then meaning becomes compressed in the will to contain, rationalise and quantify expressions of living - a process that the UN Millennium Ecosystems Services Report has proven to be disastrous in its application of the language of economics to the subject of biodiversity.

Seeking a ‘common language’ is an appealing strategy, with the intention of ‘widening participation’ through shared meaning, but one must be very aware of the potential effect for a ‘flattened’, mono-tonal form of the lowest common denominator, or a babbling incoherent cacophony. A common language is not necessarily a ‘dialogue’ (Bohm).

Something that was claimed in the Brussels workshop was that our deliberations needed to be translated into ‘the language of policy’ and the timescale for achieving this feat was immediate. Anecdotally, this situation seems to be the norm in such discourses these days, and it was with some frustration and much bewilderment that some of us observed the language of ‘participation’ give way to the expedience of politics – a phenomenon mirrored by many a civic housing developments and city master plans. Pleas for poetry, care, craft and meaning became lost in abstract machinations - ‘...city making (like language) is an art, not a formula’. The third Recommendation, regarding education, did not even mention cities, let alone their creativity or sustainability.

Art and Making Cities

So, if we regard both city making and discourse (dialogue) as an ‘art’ (verb), then perhaps there is no need to add ‘Art’ (noun) to the process. Art (ad-verb) may describe the process by which language and cities are made, and of course the Greek etymon for making is poiesis or poetry - ‘logos-poiesis’, or even ‘logos-polis-poiesis’, or even ‘eco-logos-polis-poiesis’! The imperative, therefore, is to speak the language of the city, not the politics of market economics, but ‘a pattern

language' that describes processes of behaviour – complex behaviour – ecological behaviour – living systems – systems for living.

Species Nova [to see anew]

Given the scale, needs and impact of humanity, cities need organisation. This requires connecting local and 'spatial planning' scales of governance. However, there is first a need to rethink the relevance of 'cities' to present needs and challenges. Cities formed out of surplus agriculture, but maybe these static modes of development need to be rethought, maybe as figures in a reforested landscape, capable of morphing and re-morphing in response to climatic and environmental pressures (e.g. sea level rise). One question is what would make and serve the constituent communities and species? Another question to consider is, how could these requirements be achieved without whole systems ecology, art, creativity, education? Further questions may consider the validity of global market economics and the industrialisation of food, freshwater and culture.

Perhaps, the language of the city is complexity, and art is speaking its becoming? Then, all that is needed, is for us to listen.

From vain certainty
Big projects, small ideas
Master plans, no time

To hear the birds sing
Pine trees and honeysuckle
Forests making earth

Fresh water flowing
Policy needs poetry
Walking to move on

Speak to be anew
The language of the city
Complex patterns

Figure on the ground
Live within the landscape
Ground becomes figure

Shifting perspective
Through ecological growth
The art of dwelling

Postface

by Katelijn Verstraete

This is a word of thanks to the partners and participants of the workshop ‘Sustainable creative cities: the role of the arts in globalised urban contexts’ for their active contribution to the preparation of the recommendations which were presented to the ASEM governments at the occasion of the 8th ASEM Summit held on October 4-5 2010. The continued reflection on this subject in this extended report only reinforced the importance of necessary policy shifts towards more ecological-social-cultural engagements in creative cities and more genuinely participative urban developments.

Communicating well the role of the artists and the arts in this process in the form of policy recommendations proved to be a challenging task in the short period available to prepare them. The online exchange helped to start the reflection, but its only when people physically meet that quality dialogue can take place.

Reducing the complexity of the changes that need to be made into ‘short and simple messages’ and in a language politicians can apply is especially hard for artists and cultural practitioners. However, sustainable solutions can only be found when civil society and governments work together on a shared agenda for change. This means finding a common language that reflects a common ground needed for effective change. Finding common ground is also a willingness from different parties to work together. Including experts of other sectors and politicians directly in the ASEM workshop would have made the dialogue more real and less stated in terms of ‘them’ and ‘us’, but ‘we’: what do we want to see changed and what can we deliver this together.

Such attempt for dialogue between different sectors was initiated at the C40 Conference in Hong Kong in November 2010 on the topic of “Low Carbon Cities for High Quality of Living”. I participated in this conference on invitation of Culture|Futures, a partner of ASEM in the 2009 event along the Copenhagen UN Climate Change Summit. This conference attended by 2200 people amongst which mayors of the major cities in the world focused on a variety of climate related issues including climate security, climate science, architecture, green technology, philanthropy and ...arts & culture. It was not a platform for recommendations but for sharing best practices and for influencing decision makers of cities in a very direct way.

The fact that cultural actors were there to present in plenary sessions their views was of extreme importance. It is especially at the city level and not only at national government level that sustainable solutions need to be found and voices of the artists to be part of this need to be heard. A side event was set up by Culture|Futures to discuss amongst cultural actors mainly on how art can contribute to change and stimulate action. A lot of discussion concentrated on how participatory art in public space can play a role in doing so. I shared there the discussions we had had previously on public space and the recommendations which resulted from the ASEM workshop in Belgium.

The next C40 event in Sao Paulo in May 2011 should see direct involvement of the artists connected to the conference. It can show how artists can play a role in expanding cultural engagement to create a sustainable city in creative and direct way. It also shows how important it is for cultural actors to use big platforms to make their voice heard through the language of art. The importance of connecting sustainability to creativity at the city level was topic of a discussion I had with the EURO CITIES in December 2010. This network brings together decision makers from 75% of major European cities with population higher than 250.000 inhabitants, villages

compared to cities in Asia! In 2011, their work on cities in the field of culture will for the first time be connected to their activities in the environmental field. Hopefully the current report will give food for thought in the discussions they will set up in their network and the potential involvement of cultural actors with cities on sustainability issues. A connection needs to be explored between the EUROCITIES network and the Asian Network of Major Cities 21 to further the dialogue on sustainable creative cities in Asia and Europe.

An often missed link between sustainability and creativity which was discussed in the ASEF workshop was education. Recommendations were made to governments on the importance of art in education. Case studies are presented in this long report on how artistic projects create alternative ways of learning for communities. It seems more work needs to be done to involve the educational sector in the sustainable creative city debate both in formal and non-formal education. The MAD (Make A Difference) conference set up by Ada Wong in Hong Kong in January 2011 is a very good example of how young people can be stimulated for creative action to a more ecological way of living through such a non-formal education platform. 1200 young people were confronted with questions raised on the ecological ages, as presented by Peter Head (director of Arup, a global firm of designers, engineers, planners and business consultants). Perhaps artists could focus more attention on connecting with youth on issues of sustainable creative cities.

It is clear that more cross disciplinary exchanges and actions need to take place on different levels to develop ecological cities. And even though time is not on our side, we need time and an attitude of mindfulness to practice every day the act of sustainable living... in the same way as practicing art. It is not a magical formula of recommendations and waiting for governments to do things, but a combination, with a series of big and small actions which can make big changes. "City Making (like language) is an art, not a formula" as David Haley says. And we can all be artists if we want to!



The workshop “Sustainable Creative Cities: the role of the arts in globalised urban contexts” was co-organised by the Asia-Europe Foundation (ASEF), the Institute of Cultural Theory, Research, and the Arts (ICRA, or IKKK in German) at the Leuphana University Lueneburg (Germany) and the Urban Research Plaza, Graduate School for Creative Cities, at Osaka City University (Japan), within the framework of the 4th Connecting Civil Societies Conference: Changing Challenges, New Ideas which took place on 1-3 October 2010 in Brussels, Belgium.

Full details and all conference reports are available on the conference webpage: http://www.asef.org/index.php?option=com_project&task=view&id=630

The 4th Connecting Civil Societies Conference was jointly organised by the Asia-Europe Foundation and the Europe-Asia Policy Forum consortium: the European Policy Centre (EPC), the International Institute for Asian Studies (IIAS) and the Singapore Institute of International Affairs (SIIA).



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The content of this extended report is derived from the preparatory work, workshop discussions and further online exchanges between workshop participants. It only reflect the views of its authors, and therefore does not reflect the official position of the conference organisers.

Appendix 1 | Glossary

This glossary is intended as a reference for some terms used in the document above. However, it does not in any way give full definitions of the terms discussed, and it only gives very brief, summarized explanations as discussed by the workshop participants.

Agenda 21 for culture:

Declaration approved in 2004 by the world organisation of cities (United Cities and Local Governments). It has 67 articles. It is the only declaration relating sustainable development and local cultural policies. Cultural rights, intercultural dialogue, citizen participation, grassroots creativity and transversality are some of the keywords. Agenda 21 for culture is translated into 19 languages, has written 5 thematic reports and connects 409 cities, local governments and other organisations worldwide.

Art:

As the above document (workshop report) suggests, differences and commonalities have been found among workshop participants with regard to our understandings of art. Some commonalities were summarized in the document above. Concerning the differences, they can be seen at least partly under an Asian/European dichotomy. In the, originally, European and now globalized tradition of modernity, art is seen as a distinct social sector (involved in the production and consumption of sets/systems of objects with symbolic values). Under Asian perspectives, art can be understood more widely as rooted in the creativity of the natural world, seeing human cultures as embedded in nature and not only as setting themselves apart from nature. In the words of Chatvichai Promadhattavedi: “Art is a manifestation of the necessity of man to communicate to one another, noting that this is as much an organic need of all living things to send messages to each other, either to act together or act against threats, to co-operate for survival. The methods of communication rely on the all perception channels, skills in all the senses, conditioned by biological and cultural imprints.” (Chatvichai’s definition of art is reproduced in full below.)

As pointed out by David Haley, “Asian perspectives include the Indo-Arian, Sanskrit etymological root of the word ‘art’, *‘rta’*. This can be understood as the dynamic process by which the whole cosmos continues to be created, virtuously. This suggests a transdisciplinary aesthetic and ethical imperative to engage the world ecologically.”

In the 20th century, with a growing understanding of “art as process” (recognizing the forming of social processes and of modes of knowing reality, as artistic work), some European art-worlds have begun opening up to inspirations from Asian perspectives on art. Still today, for example concerning the question of independence/interdependence (as discussed in the workshop report), Asian-European dialogues have a deep potential for expanding our understandings and ‘working definitions’ of art.

Definition of art proposed by Chatvichai Promadhattavedi:

Art is a manifestation of the necessity of man to communicate to one another, noting that this is as much an organic need of all living things to send messages to each other, either to act together or act against threats, to co-operate for survival. The methods of communication rely on the all perception channels, skills in all the senses, conditioned by biological and cultural imprints.

Human groups and civilizations grow and experience cumulative changes, brought on by living conditions and no less by the abilities and contributions of individuals to respond to changes. The process is played out with the intrinsic ability of man to share, express and articulate, giving and receiving, conserving the core values of the groups, either confirming constant values or to explore and expand those values, relying on man’s creative impulses.

As well the process ushers in the ‘play’ scenario: make-belief and imagining, experimenting, image-making, life’s reflection and hypothesis, always tuning in or testing out values, contributing to the products of appreciation, or intellectual stimulation of scenarios without having to resort to real world actions, aggressive or otherwise, detrimental to co-existence.

The art process, essentially requiring a mental development complimenting the one of the physical world, might be said to foster social dialogue, or cohesive ‘organic’ communication, a prerequisite for man’s co-existence and co-operation.

Artistic rationality:

Art is not necessarily “irrational” but, on the contrary, can potentially expand rationality beyond the limitations of modernist thinking. In cognitive terms, the superiority of an “artistic rationality” (as coined by Hans Dieleman) lies in the balanced usage of ‘both hemispheres’ of the human brain, i.e. both the

capabilities for analytical and for intuitive thought. Ultimately, an “artistic rationality” may lead to a transdisciplinary practice of “artsience” (bridging art and science).

Bio-cultural diversity:

The expression “bio-cultural diversity” points to the complex interdependency of biological diversity and cultural diversity, and in this case to the importance of this interdependency for urban resilience (see also “resilience”). The importance of the link between biodiversity and cultural diversity is increasingly recognized at the international level (e.g. at the UNESCO) as a priority for sustainable living.

Complex / complexity:

Complexity is the combining and contrasting of unitary, complementary, competitive, and antagonist relationships, in the “unity in diversity” of our real world. Reality does not fit nicely in human concepts, theories and ideologies. French complexity researcher Edgar Morin, pointed to the necessity for a sensibility to complexity: “The systems sensibility will be like that of the musical ear which perceives the competitions, symbioses, interferences, overlaps of themes in one same symphonic stream, where the brutal mind will only recognize one single theme surrounded by noise” (Edgar Morin, *La Méthode*, vol. 1: *la nature de la nature*, Paris: Seuil, 1977, pp. 140-141).

Creative class: see “Florida (Richard)”

Creative education:

This expression may be related to ‘art-in-education’, but generally refers to forms of education that are experiential, learner-led, non-didactic, and may incorporate elements borrowed from art practices (e.g. drama games, making, singing). Creative Education is a two-pronged approach in education:

- Teaching for creativity, meaning teaching to enhance creative problem-solving, sensitive experiences and lateral thinking, as well as critical thinking.
- Teaching creatively and moving away from the usual or traditional teaching methods, and finding methods and approaches which are more flexible to learners' interests.

Learners are diverse and this is true at all levels of education. Creative Education is not only relevant to primary and secondary education, but at all levels of education, both formal and non-formal. See also ‘informal and non-formal education’ in this glossary.

Creative industries:

Creative industries refer to economic sectors involved in the generation and exploitation of value from intellectual property. Their exact definition is not internationally agreed upon, but for example, the UK government’s DCMS lists as creative industries: Advertising, Architecture, Arts and antique markets, Crafts, Design, Designer Fashion, Film, video and photography, Software, computer games and electronic publishing, Music and the visual and performing arts, Publishing, Television, Radio.

Creative industries are considered, in contemporary economic discourses, to be the engine of a new ‘knowledge economy’. However, these discourses often do not address the ecological and social unsustainability of the economic development models they are promoting in a satisfactory way.

Ecology / “Oikos Logos – the logic of the house”:

A definition of ecology may include the study of organisms, their relationship to each other, and their relationship to their environment. This notion of relationships has been taken from its use in the natural sciences to the social sciences, predominantly through the work of Gregory Bateson and Ilya Pregogine, and the work of Deep Ecologists like Arne Naes and Fritjof Capra.

The ecology of cities is also about cultural heritage and identity, and governments should recognise the cultural significance of nature and the natural significance of culture in urban ecologies.

Emergence:

A concept which points at the creation of a new logic at the level of a system, whereby no analysis of the interactions between the different constituents of the system, can suffice to account for the arising of coherent and novel structures at the level of the whole system. Emergence is the engine of complex, unpredictable evolutions in nature and in societies.

“The logic of emergence is chaotic, bottom-up and rhizomatic (a rhizome is a polycentric/acentric network: e.g. roots of bamboo), as opposed to the constrained, top-down and hierarchic logic of human design and of modernistic development” (Sacha Kagan).

“Changing cultures requires finding appropriate levels at which individual contributions can be most effective. Comparing this with permaculture, we could find social and cultural equivalents of guild

gardening – where while sustaining our individual selves, each of us performs functions that also contribute to the development of the guild as a whole” (Christina Stadlbauer).
See also ‘resilience’.

Experiential learning:

Experiential learning is learning by doing, learning from experience. It stresses the value of embodied knowledge as opposed to abstract intellectual knowledge, and of contextual (i.e. eco-logical) knowledge as opposed to the belief in universal laws. In the arts, the importance of the context is also stressed by the notion of “site-specificity” (art that relates to its specific geographic, social, ecological context). This term, also offers a third path between objective and subjective form of knowing.
See also the terms 'artistic rationality,' 'iterative' and 'reflective practitioner' in this glossary.

Florida (Richard, & the “creative class”):

The urban economist Richard Florida has, with his discussion of the “Creative Class”, gained a wide influence on urban planners and city officials in the past decade. His views have framed much of the recent “creative city” policies, stressing the importance of culture and the arts in an urban context marked by the global competition of cities, whereby culture, entertainment, consumption, and urban amenities enhance locations and allow economic development. As the argument goes, in the context of a contemporary creative economy and knowledge society where creative industries are engines of growth, the higher concentration and activity of “creatives” (e.g. artists, designers, musicians, scientists) in a city fosters economic development. In the economic competition, the “winners” are the cities and urban districts that are more attractive to the members of the “creative class.”

Florida's theory was criticized on many accounts, i.e. on the validity of the category “creative class,” on the unsustainability of the economic development in cities aiming to only attract the “creative class” and on the effects of his influence on cultural policy. Indeed, the effects of Florida's influence on cultural “creative city” policies are increasingly denounced worldwide, as fostering gentrification and the segregation, exclusion, and displacement of the poor (ultimately reducing the attractiveness of gentrified places for ‘creatives’). The “creative class” model leads to a disconnection of artists and other creative workers from local urban communities, constituting an unsustainable model of cultural policy.

Informal and non-formal education:

Both terms refer to ways of learning that are not part of formal, institutional, education curriculum. Informal education, or learning may take place as part of everyday life, it is often un-planned and may be experienced as tacit knowledge (i.e. the knowledge itself is informal, as well as the means of delivery). Non-formal education sits between formal and informal modes of education. It may use semi-structured forms of learning, such as workshops rather than lectures, yet it may be based on a formal curriculum (i.e. the delivery of the education is not formal).

Iterative:

“Iteration means the act of repeating a process usually with the aim of approaching a desired goal or target or result. Each repetition of the process is also called an “iteration”, and the results of one iteration are used as the starting point for the next iteration” (Wikipedia article on iteration – retrieved on September 14th 2010). An “iterative” process in the context of “artistic rationality” means, as was argued in this workshop's concept paper: “not deciding/thinking and then implementing in a linear sequence, but learning-while doing and thinking-while-doing in circular reflexive sequences and in parallel, overlapping, telescoping processes.” Iterativity is the principle of allowing iterative processes to happen and of continuously learning from them.

Leverage points:

Terminology from systems theory, meaning that, if a small shift in one element of a system can sometimes produce big changes in the whole system, not all elements have the same potential for triggering cascading effects into the whole system. Some elements may, at some times, under some circumstances, become “high leverage points.” Elements with less influence on the whole system are described as “low leverage points.”

Non-linear (problem-solving):

Non-linearity is interesting for us here as an alternative to ‘cause and effect’, linearity. Linear problem-solving is the traditional methodology of planning schemes (including the local Agenda21 processes): First formulate a vision, then diagnose the problems, then develop alternatives, then seek consensus, then take decisions, and finally implement and execute. The problem with this way of working is that it is rigid,

disjunctive (i.e. autistic) and incapable to properly incorporate “experiential learning” and “artistic rationality” into decision-making. Instead, non-linear problem-solving is based on “iterative” processes and on “questions-based learning” i.e. a capacity to ask wider questions, reframing the problems in new ways rather than being trapped into the path-dependency of pre-established problem-definitions.

Participative processes:

The question of participative processes relates to the modalities of participative democracy, i.e. decision-making processes directly involving local communities, rather than limited forms of consultation. Beyond ‘participation’ as a consensual keyword and superficial slogan, the challenge to address is how decision-making processes can be genuinely participative, and how issues are managed, such as conflicts, toleration of dissent, diverging interests and values, rights of minorities and marginalized people, power-sharing and individual freedom of expression.

In the arts, a participatory event allows the spectators to interfere and interact. The art-piece is not seen as a finished product that the audience can observe, but the active participation of the audience makes it complete. In the workshop, we also discussed the importance of acknowledging artistic processes and artworks as valuable within the very process of taking decisions: Art sometimes can ‘open the eyes’ more than only intellectual discussions. See also ‘experiential learning.’

Reflective practitioner:

Donald Schön’s book *The Reflective Practitioner* is the origin of our use of this term. We use it to stress that “artistic rationality” is not reserved to artists or to members of a “creative class” but may be practiced, under certain circumstances, by any reflective practitioner, i.e. by professionals who are not only narrowly-rational but also allow emotions, intuitions and creativity in their working processes. Donald Schön, a management expert, analyzed in his book how professionals are often not as “rational” (in the narrow sense of the word) as they claim to be.

Resilience:

Resilience refers to a system’s capacity to endure, withstand, overcome, or adapt to changes from the “outside” or from the “inside” environments. In other words, resilience points at the ability to survive on the long term by transforming oneself in relationship with one’s environments “Resilience is the ability to absorb disturbances, to be changed and then to re-organise and still have the same identity, same basic structure. It includes the ability to learn from the disturbance” (Christina Stadlbauer).

The term is used in ecology, referring to the limits of a system’s capacity to be perturbed; once the limits are reached, the system either collapses or finds a new state of equilibrium. In ecology, resilience necessitates the preservation of diversity (i.e. both biodiversity and cultural diversity): “Sustainable systems can only exist as long as diversity is preserved, so that the exogenous shocks of the unexpected may give way to the endogenous responses of resourceful (social or eco-) systems” (Sacha Kagan).

Sustainability:

A keyword, since the Brundtland Commission introduced “sustainable development” (i.e. development that “meets the needs of the present without compromising the ability of future generations to meet their own needs”) in policy discourse. The word has several contradicting definitions, depending especially on whether one wants to stress “limits to [economic and industrial] growth” or one believes in technology’s miraculous power to infinitely “substitute” non-renewable natural resources. Sustainability can also be understood from a cultural perspective as the search for alternative sets of values and knowledge of the world founding a “sensibility to patterns that connect” the economic, social, political, cultural & ecological dimensions of reality. Sustainability is then the search for models of civilization that are both resilient and just.

See also ‘emergence’.

Trans... (transversal, translocal, transdisciplinary):

Generally, the transversal is that which runs across different sets or ensembles. In cultural terms, “transversal values are values that cross two or more cultures and are common to them but they are not transformed into universal values. If a cultural transversal is to remain transversal, it must retain its specificity” (Michael Palencia-Roth, “Universalism and transversalism: dialogue and dialogics in a global perspective”, in UNESCO, *Cultural Diversity and Transversal Values: East–West Dialogue on Spiritual and Secular Dynamics*, 2006, p. 38.).

The “translocal” is referring to contextual, ecologized knowing (vs. universalism) and involving transversal, “questions-based learning” across different local contexts and between local, regional and planetary



contexts (and accordingly, between contexts of biotopes/landscapes, ecosystems and the biosphere). It is an improvement of the earlier notion of the “glocal”.

“Transdisciplinarity” refers to a transversal unity of knowledge beyond disciplines (whether scientific, artistic or professional), i.e. not a universal, reductionist or holistic unity but a complex unity, where interconnections are sought but also where differences are not denied (see glossary entry on “complexity”). It represents a further step in addition to interdisciplinary exchange and its mutual inspirations between areas of knowledge and practice. “Artistic rationality”, with the above-mentioned practice of “artscience”, is aiming to be transdisciplinary.

Appendix 2 | List of participants

Rudolf BRÜNGER

**Executive Director, UfaFabrik Berlin International Cultural Centre
Berlin, Germany**

Rudolf Brünger is the Executive Director of the UfaFabrik Berlin International Cultural Centre. On the grounds of the former UFA film copy works in Berlin-Tempelhof, a living and working project unique in Europe developed in 1979, the international cultural centre Internationales Kultur Centrum ufaFabrik Berlin with 30 inhabitants and more than 160 employees today. ufaFabrik accommodates numerous social and cultural institutions, including a theatre, various studios as well as the cultural centre Internationales Kultur Centrum for the promotion of young art, contemporary art and culture. Artists and musicians from the whole world come together for guest performances, festivals and the centre's own productions. ufaFabrik has international renown as a model for cultural, innovative, social and ecological ways of life.

Camille DUMAS

**Co-director, Mains d'Oeuvres
Saint-Ouen, France**

Camille Dumas is co-director of Mains d'Oeuvres, independent artistic centre in Saint-Ouen (close to Paris). She is mostly interested in the link between art and live society. She comes from visual art background through missions in Art galleries in Paris and New York. She was coordinator of The 6th biennale of Video and electronic Art of Champ Libre, Montreal in 2004. She wrote a thesis of Art residency in NY state to analyse the types of devices to resolve the need of time and space during the process of creation. She is involved in several artistic networks in local and European level to build politician statement in artistic sector.

Jan GOOSSENS

**Artistic director, Royal Flemish Theatre (KVS)
Brussels, Belgium**

Jan Goosens serves as the Artistic director of Royal Flemish Theatre (KVS) in Brussels. Since 2001. He is credited with having transformed KVS from a traditional Flemish repertoire into a contemporary, intercultural and multilingual city theatre. He served as dramaturg at KVS between 1999-2001. Prior to that, Goosens was assistant-director and dramaturg of American director Peter Sellars; with internationally acclaimed Belgian artist Wim Vandekeybus; and, at the Salzburg Opera Festival (director Gerard Mortier) on productions of internationally renowned directors such as Peter Zadek, Peter Mussbach and Peter Sellars. He is presently the Fellow for Belgium of the Eisenhower Foundation (USA). He has received several prizes including the 'Spiegel' prize for KVS-exchange projects with the Congo (2008) and special culture prize of Flemish Community for Brussels (2007).

David HALEY

**Director of the A&E [art&ecology] research unit & Senior Research Fellow in MIRIAD, Manchester
Metropolitan University
Manchester, UK**

Ecological artist, David Haley, believes our ability to survive Climate Change is the enactment of an evolutionary narrative. As the dance of creation and destruction, also, demands new opportunities and meanings for the other side of collapse, his inquiries into the nature of water, whole systems ecology and integral critical futures thinking inform his arts practice, education and community developments. As Senior Research Fellow in MIRIAD at Manchester Metropolitan University, Haley is Director of the A&E [art&ecology] research unit and leads the award winning MA Art As Environment programme. Among his other associations, he is Vice Chair, The Chartered Institution for Water and Environmental Management, Art & Environment Network and a Member of the Peer Review College, Arts & Humanities Research Council and Director, Board of Trustees, INIFAE [International Institute for Art and the Environment]; Editor Public Art and Urban Design Observatory and MAiA journal.

Sacha KAGAN

**Associate Researcher at the Institute of Cultural Theory, Research, and the Arts of Leuphana University
Lueneburg, Germany
& Representative of Workshop Co-Organiser & Workshop Facilitator**

Sacha Kagan is the founding coordinator of Cultura21, International Network for Cultures of Sustainability. He is also the founding director of the International Summer School of Arts and Sciences for Sustainability in Social Transformation (ASSiST) and the editor of *Sustainability: a new frontier for the arts and cultures* (VAS, 2008) and *Sustainability in Karamoja? Rethinking the terms of global sustainability in a crisis region of Africa* (Köppe, 2009). The focus of his research and cultural work lies in the transdisciplinary field of arts and (un-)sustainability. M.A. in Cultural Economics and Cultural Entrepreneurship (Erasmus University Rotterdam), Graduate of Sciences Po Bordeaux, and currently finishing a PhD thesis. Personal blog at <http://sachakagan.wordpress.com>

Marco KUSUMAWIJAYA
Director, Rujak Center for Urban Studies
Jakarta Indonesia

Marco Kusumawijaya is a professional practitioner, activist and thinker in the fields of architecture, environment, arts, cultural heritage, urban planning and development with more than 20 years of intensive experiences, orienting his practice and thinking towards sustainable urbanism and architecture. He has worked as architectural designer, urban designer and planner, researcher and consultant on urban management and governance. Kusumawijaya's special interests include the urban study of Jakarta, city and the arts, and social changes towards sustainability. In 2000, he started Green Map (www.greenmap.org) in Indonesia. He is currently developing www.rujak.org, a website dedicated to the building of a better, sustainable Jakarta. It is a space where ideas, actions, questions, know-how's, challenges and solutions are shared among active citizens to transform Jakarta into a sustainable metropolis

MANICKAM Nadarajah
Sociologist; Asian Public Intellectuals (API) Community
Malaysia

Dr. M. Nadarajah (Nat) is a sociologist by training. He belongs to the Asian Public Intellectuals (API) Community, a community of filmmakers, theatre people, songwriters, poets, activists and academics working in Thailand, Malaysia, Indonesia, Philippines and Japan for a sustainable Asia and World. His work is now generally focused on culture, communication/critical media education, spirituality and sustainability. He is also presently involved with organisational development processes. Since the 1980s, Nat has been associated with the sustainability movement starting his contribution as an education officer for a local Malaysian NGO involved with issues of consumerism and environmentalism. Presently, he is completing a work entitled: *Beyond Sustainable Development: Meditation on Asian Culture, Cosmology and Sustainability* (based on an 11-month study in Thailand, Indonesia, Philippines Japan and Malaysia, between 2006 - 7). This is a tract on sustainability and spirituality. Nat holds a Ph.D. (sociology) from the Jawaharlal Nehru University (JNU), New Delhi, India. He lives and works from Kuala Lumpur, Malaysia (and sometimes from Chennai/Bangalore, India).

Chatvichai PROMADHATTAVEDI
Acting Director, Bangkok Art and Culture Centre
Bangkok, Thailand

Born 1951.

Education: Vajiravudh School, Bryanston School, Leicester College of Art.

From 1976 to 1988, Chatvichai was Director of the Birasri Institute of Modern Art, was instrumental in promoting, along with the visual arts, the theatre as well as musical life of the city with the institute as the operational base. He was a founding member of the Bangkok Symphony Orchestra, and now a member of its Executive Committee. He has been on the Board of the Bangkok Opera. Chatvichai is Director of the Art and Culture Foundation of Bangkok. In 2002 the Foundation spearheaded the setting up of the Office of the Contemporary Art and Culture, in the new Ministry of Culture. He has been Advisor to the Ministry of Culture. He has served on the Council of the Siam Society. Chatvichai has been involved with the Bangkok Art and Culture Centre project since the late nineties, and was appointed Chairman of the Sub-committee for Setting up of Cultural Management by the City of Bangkok in 2005. With the BACC's opening to the public in July 2008, he has been its Acting Director.

Waltraut RITTER
Councillor, Hong Kong Foresight Centre
Hong Kong, China

Masayuki SASAKI
Professor of Graduate School for Creative Cities at Osaka City University
Osaka, Japan

& Representative of Workshop Co-Organiser

Masayuki Sasaki is currently a Professor of Graduate School for Creative Cities at Osaka City University, a largest and oldest municipal university in Japan. He received his PhD in Economics from the Graduate School of Economics at Kyoto University, his BS in Economics from Kyoto University. Prior to joining the OCU faculty in 2003, Dr Sasaki was a Professor of Kanazawa University and Ritsumeikan University. In 2005, he was a Dean of Graduate School for Creative Cities. From 2007, he is a Director of Urban Research Plaza at OCU.

Professor Sasaki is one of the global pioneers in the theory and practices on the creative city. He got the prize of Japanese society of Urbanology in 2003. He will launch new journal from Elsevier Publisher, "City, Culture and Society" in 2010 and play the important roll as an Editor in Chief. He published many books and articles.

Books:

The Prospects to the Creative City, Gakugei Publisher, Kyoto (in Japanese) 2007

Challenge for the Creative City, Iwanami Publisher, Tokyo (translated into Korean in 2004) 2001

Economics of the Creative City, Keiso Publisher, Tokyo (in Japanese) 1997

Articles:

—Developing Creative Cities through Networking □ *Policy Science* Vol.15 No.3, 2008

—Search for the Osaka Model of Creative City □ *Research Journal for Creative Cities* Vol.1, No.1, 2006

—Creativity and Cities—The Role of Culture in Urban Regeneration □ *Quarterly Journal of Economic Studies* Vol.27, No.3, 2004

Anupama SEKHAR
Project Manager-Cultural Exchange, Asia-Europe Foundation
Singapore/India

Anupama Sekhar is Project Manager of the Department of Cultural Exchange at ASEF. Before joining ASEF, Anupama worked with some of India's leading independent arts organisations including the Madras Craft Foundation and DakshinaChitra heritage museum (Chennai); Ranga Shankara theatre (Bangalore); and, Open Space (Pune). Prior to pursuing a career in the arts, Anupama worked with the United Nations in India.

Presently, Anupama holds a Fellowship awarded by the German Commission for UNESCO to young experts for their work on cultural diversity through their "Cultural Diversity 2030" programme. She is the co-editor of *Mapping Cultural Diversity: Good Practices from around the World*, a collaborative project of the German Commission for UNESCO, ASEF and the U40 (Under 40ies) Fellows of the "Cultural Diversity 2030".

Anupama remains actively involved with the feminist and peace movements in south Asia. She has curated and edited *Closer to Ourselves: Stories from the Journey towards Peace in South Asia*, a collection of personal narratives from third-generation Indians and Pakistanis commissioned by Women in Security, Conflict Management and Peace, New Delhi. Drawing on the traditional storytelling culture of south Asia, the book aims to document positive stories about 'the other' in a region haunted by bitter tales of partition. Anupama holds a Masters' degree in International Studies and English Literature; and, is a trained dancer in the Indian classical tradition of Bharatnatyam.

Deepak SRINIVASAN Artist, media practitioner and researcher at Maraa media collective
Faculty at Srishti School of Art, Design and Technology, Bangalore
Bangalore, India

As researcher, artist and media practitioner I'm currently member of Maraa, a media collective based in Bangalore and work as faculty at Srishti School of Art, Design and Technology, Bangalore. After a Bachelor's degree in environmental sciences and a Master's degree in biology, my interests in creative human development got me seeking answers outside the framework of natural and life sciences. Since 2005, I have been training in performing arts & community theatre to understand the role of the artist in community expression.

Having worked as content resource & show host with Worldspace Satellite Radio between 2007-09, I now attempt to bring my skills in art, performance and media together to work with urban communities.

Synergising with spaces of pedagogy furthers my understanding of trans-disciplinary modes and allows posing better questions on design of creative community interactions. As an art practitioner choosing to engage deeper in context centric processes of art and media, I hope to foster local linkages between practitioner groups, activists, communities and policy consortiums.

Current work areas and interests: Intersections of culture, media and sociality grab my attention and a current endeavour is to grasp postmodernist contexts of seeking social change. Public health, popular culture, systems of justice, notions of commons, the role of dissent in South Asian political culture- these are some themes that intersect and overlap in my research, art and pedagogy. At Maraa, I was instrumental in initiating Theatre Jam, an urban artists forum for performance, dialogue and collaboration. Theatre Jam ran for two years, bringing together local and travelling performers, theatre, music and art who utilised public spaces, working with new audiences and explored new content, forms and collaborations. It culminated in an artist and community driven all month marathon of site and culture specific activities in October 2009.

Our activism and campaigns at Maraa on issues of urban ecology, shrinking public spaces, gender relations and sexuality have led to newer avenues of synergy and synthesis between activist and artist roles and intent. Thus, an initiative like the theatre jam has led to process centric work on community relations (class, gender, citizenship and legalities) and ecological-infrastructure concerns. Imagining the role of nature and ecology not just in context of health and biotic balance but as identity, culture and politics is where I think my work as artist-activist is now focused. At Maraa, this has led our work to now be focused on interfaces of new media technologies and arts that enable creative process of dialogue between activists, academicians & artists and with communities, intending to seek tangible eco-social impact.

Christina STADLBAUER
Co-ordinator of Urban Resilience Initiatives, FoAM
Brussels, Belgium

Christina is especially interested in the complexity of processes in nature and the human body. She obtained a PhD in Natural Sciences (chemistry), and has been practicing and teaching Shiatsu (Japanese Acu-Massage) for over 10 years.

She is involved in interdisciplinary projects, especially around topics of urban environments, their transformation and potential. She has an apiary in the city of Brussels, and coordinates participative and educative activities around honeybees and their role in ecosystems. Moreover, she is involved in projects of alternative forms of gardening (permaculture, gorilla, vertical, seedbombing) and does ongoing research on wild plants and herbal medicine, both in urban and rural areas. Lately, she was on excursions exploring medicinal plants in Assam, North-East India, and Latvia, N-E-Europe.

She works for FoAM, Brussels, as Coordinator of Urban Resilience Initiatives.

Katelijan VERSTRAETE
Assistant Director, Department of Cultural Exchange, Asia-Europe Foundation
Singapore/Belgium

Katelijan Verstraete is Assistant Director of the Department of Cultural Exchange at ASEF since 2006 . She developed in 2008 the programme Connect2Culture on Art and Sustainability to explore connections and cooperation between Asia and Europe in this field.

Katelijan worked for 7 years in the business sector in Germany and China before switching to the cultural sector. She co-founded and co-managed BizArt, an autonomous art space in Shanghai which was a platform for young Chinese artists and international exchange. She worked in Brussels with the KunstenFestivalDesArts in press and public relations and for IETM, the International Network for Contemporary Performing Arts in communication and training. She initiated the Asia project activities for IETM and was project manager for www.on-the-move.org , a webportal with information on mobility for arts professionals in the performing arts in Europe. Katelijan holds an MA degree in Sinology from K.U.Leuven (Belgium) and obtained an MA degree in Marketing Management from the Leuven-Ghent Vlerick School for Management (Belgium). Katelijan is passionate about the arts, international cultural cooperation, international relations and issues around sustainability.

Maria Silvana ZAPANTA-BABATE
University of Rizal System—Angono
Philippines

In 2008 I was invited to be a delegate for Japan Foundation's JENESYS EXCHANGE PROGRAMME on —Urban Community Development Inspired by Culture: The Potential of Creative Cities.

Being involved in the artist community of Angono, Rizal, Philippines; the study tour in Japan triggered an interest in me to study the readiness status of the people of Angono—coined as the Artist Capital of the Philippines—to become a creative city. Thus, in March of 2010, I finished my research entitled —The Psycho-socio-cultural Characteristics and The Readiness Status of the People of Angono: Input to a Development Model for a Creative City.

In June of 2010 I started to work for the University of Rizal System—Angono. This is my first step to introduce the concept of creative city to the fresh minds of younger artists and gather support from more creative people in the town and its local government.

OBSERVERS

Sawang KAEWKANTHA

Representative of the Asia-Europe People's Forum

Born in 1947 in Lampang, a neighbouring province of Chiang Mai, Thailand where I have lived for more than 45 years, I possess BSc in Health Sciences. I have been working with and for disadvantaged older people since 1993 by joining HelpAge International – East Asia/Pacific Regional Development Centre as a Senior Programme Coordinator for Thailand. I am one for the founders of Foundation for Older Persons' Development (FOPDEV) which was established in 1999 and became the Executive Director ever since. With FOPDEV, we aim to improve the quality of life of older people by increasing the recognition, participation of older people and their needs in national policy and legislation, lobbying for a non-contributory pension plan or direct financial aid specifically for disadvantages Older People and more Government sponsored programmes to support and encourage the community care of Older People in Thailand.

Sachiko KAWAIDA

Lecturer, Urban Research Plaza in Osaka City University

Sachiko Kawaida's subject of research is —A Study on Social Inclusion of Persons with Disabilities through their Artistic Expression and its Support.