Transformation and Place: Reflecting on the culture of governance and the governance of culture

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Abstract

Over the last thirty years our understanding of the dynamics of *how places work* has changed. Within geographically defined locations, such as cities, concepts like cultural resources, cultural mapping, cultural planning (or: planning culturally), cultural literacy, and cultural industries are new focal points for policy and governance. These focal points share a common denominator: the search for the special, the unique, the distinctive.

This chapter explores how development which is culture-led, may be grounded in a new approach that puts the human experience at the centre. We elaborate on Dorte Skot-Hansen's model of cultural policy, combining a focus on enlightenment, empowerment, entertainment, employability and creating economic and social impact. This *cultural* perspective helps explain our motivations and why our economic and social life is as it is. Seen in this way, the transformation of our overall governance that is now required of us in the light the current global crises is, indeed, a cultural project, as it is about values, mindsets and skills and the choices we make as to what we are and want to be. Creativity and the arts can play an important role in assisting this transformation.

Urban environments may form rich habitats for the development and application of these resources in culture-led transformations. The main, promising themes for such a city-based transformative narrative are: ecological thinking, placemaking and digitisation. However, for this to work, some important conflict in policy need to be resolved.

A key term in that particular transformation is *reflection*, as the improvement of governance relies on a reflective practice that is aided by discussion and exchange, such as through peer networks, conferences and festivals. Among the networks and meetings that have emerged to support reflection on this practice is the multi-disciplinary Creative Bureaucracy Festival, initiated in 2018. We conclude by noting some landmarks in those discussions and the trends that are emerging.

Introduction: culture of governance, governance of culture

The need to shift our economic order and way of life is widely accepted if we are to achieve a just, green transition. It is about changing values, a "mindshift" about how we think, plan and act. It demands behaviour change as well as challenging interests and power configurations. It has profound implications for our culture of governance, defined as an ethos, a set of priorities, an enabling spirit and management approach to governing places and institutions at differing levels. An effective response could shape the trajectory of transformation by providing people with the agency to act. As such, it is the biggest cultural project of our times.

In turn, there are implications for the governance of culture, which is how the eco-system of cultural actors, their activities and institutions is organised and managed. One important role of the various art forms and creative economy sectors is to enable these shifts in the governance of culture. This will influence how the cultural sector sets priorities and goes about its business.

Having defined the challenges and the part that a transformed culture of governance and cultural governance might play in addressing them the chapter illustrates the role that can be played by learning through reflective practice.

The bigger picture

Our current economic order and way of life is materially expansive, socially divisive and environmentally hostile[1]. This is why systems change is on many peoples' agenda as we need to prioritise and act differently. Numerous organisations - local, national and global - understand this potentially looming catastrophe. This has led to global agreements such as the UN's Agenda for Sustainable Development 2030, which was adopted by all nations in 2015.

There is an urgency to act if we are to achieve the UN's 17 SDGs by 2030. We are traveling in the wrong direction at the moment, as is illustrated by the global resource model Earth Overshoot Day. In 1972 our global "budget" was fully expended on the 30th December, by 2000 it was September the 30th and by 2022 it was the 28th July. Addressing our interlocking crises requires a different worldview or system. It will require organising, operationalising, managing and governing. Stages on the way include: embedding ecological thinking, thinking in integrated ways, creating the conditions for people to have more agency, empowering a collaborative place making approach, fostering the notion of the commons, speeding up progress towards a regenerative and circular economy including localising production and facilities, taking the care economy seriously, and defining mobility as a driver for human development.

The system we live with now has, in addition, many inbuilt, hardwired, negative structural features, such as escalating inequality; segregation in cities where rich and poor places separate out and lead divided lives; legal and social biases towards accumulated wealth, usually based on property values; our growing personal isolation, loneliness and mental health crisis; coping with diversity and addressing polarising debates that lead people to operate in echo chambers.[2]

This overarching cultural project also needs to reflect our more porous geographies, in which urban cores, outlying nodes, rural hinterlands and well beyond, merge, as boundaries lose their meaning in a digitising world. This is changing our relationship to space, place and time. Here hybrid working becomes the norm and increases our capacity to use it to optimise our work/life balance. The return to the local that hybrid working stimulated is seen as a boon, potentially increasing a sense of community. The digitising world highlights how we think about community. The desire for, and necessity of, community has not changed, but how it is

[1] https://ec.europa.eu/info/sites/info/files/rec-18-002-decarbonisation_booklet_27112018.pdf

[2] Local Solutions for Global Challenges, the author and 10 writers survey the urban dilemmas of our times, BMW Foundation https://lnkd.in/gVD6uBXN

expressed has. We are less bound in the fixed physical spaces of traditional community and limited to family and a few outsiders. Community is defined more by, and embedded in, our social networks than classic bonds. Place still matters in this shifting landscape. It provides anchorage, identity, belonging, opportunity, connection and ideally inspiration. The public realm assumes a dramatically greater significance, as do "third" or in-between places, like informal cafes.[3]

Overriding everything is the serious task of containing and bending market forces towards public interest and common good purposes, which implies capturing the argument about measuring value and efficacy in terms that go beyond the measurement of Gross Domestic Product. [4]

The way we develop our shared vision should also change to address these complexities. Places increasingly recognise a need to make planning more participative and open involving those directly touched by planning decisions. Co-creation is the watchword. Planning with multiple stakeholders means involving specialists from many disciplines. They will be, not just planners, architects and urban designers, but also cultural actors, environmentalists, historians, anthropologists and even poets. Systemic urban change is difficult[5] but we can make a difference by reimagining the urban commons, such as parks, libraries, cultural centres, schools, transport, healthcare or suburbs.[6] This can build the capacities and confidence to address systemic issues, but only then if they are seen as a connected project and attempts are made to scale up and to build a critical mass that in time can embed these transformed behaviours and processes for visioning and creation.[7]

Overall this should shape both the culture of governance and the governance of culture. What is clear from the above is that the radical evolution of communications has not rendered obsolete our ideas of place. Instead, the transformation has, in fact emphasised places, especially cities, as arenas for social action. In their search for collective identity and distinctiveness, and for wider engagement, the role of culture is crucial.

Transformation as a cultural project

Transformation on the scale required is a cultural project as it is about values, mindsets, behaviours, skills and the choices we make as to what we are and want to be. This means assessing how that project can be orchestrated, managed and governed. Our cultures and embedded attitudes can be hindrance in this process, absorbed and attached as we too often are to wasteful consumption, the convenience of the car or the vanities of celebrity culture. By contrast, when we inspire ourselves and others through a picture of what we can achieve and with a roadmap showing how to get there, it can generate energy and motivate us to shift our culture. This is culture in the broader sense, but the narrower sense of art forms can play a critical and informing role too.

[3] The Civic City in a Nomadic World, Charles Landry, nai010 Publishers, (2017)
[4] Geoff Mulgan, The Art of Public Strategy: Mobilizing Power and Knowledge for the Common Good, OUP, Oxford, 2008
[5] https://www.systeminnovation.org/learning-festival-2022
[6] https://knightfoundation.org/press/releases/the-power-of-public-spaces-new-report-provides-lessons-for-cities/
[7] Building alternative futures, Sophia Parker, Joseph Rowntree Foundation, 2022

We cannot develop places well without understanding their cultures, and one thing the creative community mostly understands well is harnessing the potential of its cultures. A challenge is to work through how that core insight can become more widely acknowledged and embedded by decision makers, where many still think "culture" is just background noise without grasping its wider relevance.

Here cultural literacy[8] [9] is a vital skill, especially now that places are more diverse and polarising narratives increasingly rife. This literacy is the ability to read, understand and decode local cultures and predominant mindsets in a place. We then grasp why some places are open to change and others close themselves in, or why some tend towards xenophobia and others embrace diversity. By exploring the grain of culture, opportunities and resources emerge, and so do the blockages and obstacles that exist. This makes us ask what the incentives and regulations regime should be and what governance structures help make the most of potential. That process helps us work out a strategy of influence for a change and transformation agenda.

The overall goal is to put an appreciation of culture and its resources centre-stage and within that to gain political traction and power, and then to use this understanding to manage the complex and often technical processes of planning physical changes to our environments. Instead of the, all too common, current assumption that cultural dimensions are a marginal add-on, planning culturally could – and should – become a universal habit. The cultural resources of a place are its raw materials and its cultural attitudes; they are embedded in place and represent its value base.[10] [11]They are embodied not just everywhere, but also in everyone. Resources are not only "things" like buildings, but also symbols, activities, the repertoire of local products and services, their shared sub-cultures and personal attitudes and frames of mind.

This cultural perspective, and the understanding of cultural literacy underlying it, is a powerful and most insightful lens through which to look at the world. It runs through our personal and collective life like a nervous system and affects every fibre of our being and shapes how we think, plan and act, so shaping our mindscape.

This is the central challenge in developing a reinvigorated and effective culture of governance since it helps explain what drives us, what motivates us, and why our economic and social life is as it is. This focus draws attention to the distinctive, the unique and the special in any place including tangible and intangible heritage. The cultural fields, and within that the not-for-profit arts or more commercially driven creative industries, can together help us explore and articulate our social and economic reality and our imagined future. This draws on the natural interplay between culture as a people's way of life and ways of being, and the arts as a specialised form of expressive communication.

[8] Cultural Literacy: What Every American Needs to Know. E. D. Hirsch Jr. Boston: Houghton Mifflin, (1987).
[9] The Intercultural City: Planning for Diversity Advantage, Charles Landry & Phil Wood 2007
[10] Cultural policy and urban regeneration : the West European experience / edited by Franco Bianchini and Michael Parkinson, Manchester University Press 1993
[11] Towards Cultural Citizenship: Tools for Cultural Policy and Development, Bank of Sweden Tercentenary Foundation, 2002

This is why more people and organisations, more neighbourhoods, cities and regions, more international organisations and countries, are finding that culture, in both senses described above, offers them and their communities unique advantages. It is their combined impact, both economically and socially, in terms of generating and unleashing imagination capacity and highlighting the distinctiveness of place, that helps them to shape identity, address diversity-issues[12] [13] and foster a more positive external perception. They recognise that going with the grain of local culture, rather than ignoring or repressing it, is more likely to lead to the change processes the circumstances demand.

Creativity, as a form of multifaceted resourcefulness, has the remarkable characteristic of being inexhaustible while human society persists, and is the means by which the range of cultural resources is realised and put to use. Heritage, equally, while not being reproducible by definition, is continually reinterpreted through human discourse. In sum, culture is who we are and creativity shapes what we can become. Culture can be seen as our anchor and creativity our lifeforce.[14] To be a "creative city" is to mobilise these notions[15][16] in answer to the question: how in a world of dramatic change can people, organisations and cities create the conditions to think, plan and act with imagination to solve problems and maximise opportunities?[17]

The arts as a catalyst for change

What is it about creativity and the arts, and the networks and institutions that support them, that can, potentially, play an important role in assisting the urgent transformation? Their embedded imagination can help promote a more open-minded community and foster public values that can correct the dangerous dynamic we are living through. Cultural programmes have the potential to both foster opportunity and address problematic issues, such as dialogue between cultures, around ethnic conflicts, or when allowing individuals to discover their talents, gain confidence, become motivated, change their mindset, involve themselves in their community or viscerally feel the need to act to heal our divide with nature.

What exactly is it about the process and act of singing, writing, dancing, acting, performing music, sculpting, painting, designing or drawing that is so special? It is that the arts, and especially taking an active part as a performer, harnesses the imaginary realm to a degree that other disciplines such as sports or much of science, which are more rule-bound and precise, do not. The distinction between the arts and writing a computer program, engineering or sports, is that the latter are ends in themselves, they do not change the way you perceive society; they tend to teach you something specific.

This process of imagining has the benefit of forcing us to reflect, to develop original thought, to confront challenges and, crucially, to clothe development goals in recognisable form. Turning imagination into reality or something concrete is a creative act. Reinventing a society or nursing it through a green transition is a creative act where involvement with the arts can help.

[12] Bloomfield Jude and Bianchini Franco, Planning for the Intercultural City, Comedia, Bournes Green, 2004
[13] Brecknock, Richard, 'More than Just a Bridge', Comedia, Bournes Green, 2006
[14] Advanced Introduction to the Creative City, Charles Landry, Elgar, 2019
[15] Charles Landry & Franco Bianchini, The Creative City, Demos, 1994
[16] Charles Landry, The Creative City: A toolkit for urban innovators, Earthscan, 2000
[17] Vickery, John: Creative Cities and Public Cultures: Art, Democracy and Urban Lives, Taylor Francis, Abingdon, 2020

Engagement with the arts combines both stretching oneself and focusing; feeling the senses and expressing emotion. Art can broaden horizons and convey meaning with immediacy as well as depth; it can change peoples' minds by facilitating immediate and profound communication; symbolise complex ideas and emotions or encapsulate previously scattered thoughts; anchor identity and enhance communal bonds or conversely stun and shock for social, moral, or thought-provoking ends. Art can criticise or create joy, entertain, be beautiful and even soothe the soul and promote popular morale. More broadly, expression through the arts is a way of passing ideas and concepts on to later generations in a (somewhat) universal language.

The best art works at several levels simultaneously. Art, and especially the making of art rather than just its consumption, triggers activity in the mind and agitates it (and even the body), arousing the senses. It is not a linear process: it is more unstructured, less step-by-step than scientific or technological procedures are, it looks more for intuition, it is freer flowing, resonating at a deeper level. Art can lift one to a higher plane, beyond the day-to-day, to what many call the spiritual experience. The logic of arts and culture is mostly diametrically opposed to economic rationalism and so creates tension with this dominant mindset.[18]

In spite of centuries of developing scientific knowledge and logical, analytical, abstract and technical thought, humans are largely driven by their sensory and emotional landscape. We are not rational in a scientific sense; we are a-rational rather than irrational. This is why all cultures develop the arts. The arts speak the language of the senses and feelings, and have immense power and knowledge that the "scientifically" minded should understand and harness to help them achieve their aims. Participating in or consuming arts helps interpret reality in its various facets. The "out of the box", lateral thinking and use of imagination inherent to the arts and most creative economy sectors is perhaps the most valuable thing they can offer other disciplines, such as planning or engineering, or to the business community or social services. Incorporating and legitimising these insights should impact on the culture of governance at every level from the city to a country.

The arts, of course, inhabit or take place in a space, and space matters as never before. Primarily, with their aesthetic focus the arts draw attention to quality, and the old-fashioned word *beauty*. They challenge us to ask how urban design and architecture evolve as more human-centred. Second, the arts challenge us to ask questions about ourselves as occupying a specific place. This should lead us to ask: What kind of place do we want to be in – more ecologically aware? Arts programs can challenge decision makers by undertaking uncomfortable projects that force leaders to debate and take a stand. Arts projects about, or with, migrants might challenge our prejudices. Arts projects can empower people who have previously not expressed their views, so artists working with communities can tap into individual and community opinions or deep-seated desires. The arts can help shape new decision-making processes. Finally, arts projects can simply create enjoyment. A useful question to ask is: *What is the problem and can a cultural approach help?*

[18] Charles Landry, The Art of City Making, Routledge, 2006

For people to contribute to society's evolution, it is best when we feel whole and have agency – and it is important to consider the power the arts can have in helping this. Carol Ryff[19] summarises this well in six priorities that help individuals to develop psychological resilience. They are: how people are making use of their personal talents and potential (personal growth); the depth of connection they have in ties with significant others (positive relationships); whether they view themselves to be living in accordance with their own personal convictions, in essence being themselves (autonomy); how well they are managing their life situations (environmental mastery); the extent to which people feel their lives have meaning, purpose, and direction (purpose in life); and the knowledge and acceptance they have of themselves, including awareness of personal limitations (self-acceptance).

People who feel whole are more likely to want to be part of a narrative of cultural transformation where, with their agency, they can become shapers, makers and co-creators of their evolving cities, regions and countries. Ultimately it is storytelling we need, a story where we can all see the part we can play and where we act. Artists at their best are good storytellers.

The work of three further writers on culture has been particularly important in framing these debates. In each it is clear that the governance of culture can serve as a model for wider governance, and could be used to reform it.

In his book Capturing Cultural Value[20] John Holden describes the value of culture as being intrinsic, instrumental and institutional. Intrinsic values relate to subjective experience of culture intellectually, emotionally and spiritually. The instrumental stresses economic and social outcomes and so stresses how overall governance should acknowledge culture's role. The institutional is how cultural organisations as active agents create public values. Seen through the two lenses of governance proposed here, it implies that a cultural funding body can and should focus on all value dimensions; they are not contradictory in any deeper sense. The more a funder is interested in the intrinsic merits – so be it; the setting of social priorities is equally valid.

Dorte Skot-Hansen's[21] work defines the focus of cultural policy focus in five areas: enlightenment, empowerment, experience, entertainment and employability. Like Holden, she does not see any tension between these diverse objectives: culture by its nature being multi-valent, finds applications at every level.

The third writer we need to mention is the cultural development specialist, Jon Hawkes. In "The Fourth Pillar of Sustainability: Culture's essential role in public planning"[22] Hawkes focuses on the wider definition of culture, but argues for the fundamental role of the arts in a culture's overall development. As he notes:

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[19] https://www.psychologytoday.com/blog/theory-knowledge/201405/six-domains-psychological-well-being and http://midus.wisc.edu/findings/pdfs/830.pdf

[20] https://www.demos.co.uk/files/CapturingCulturalValue.pdf

[21] Why urban cultural policies / Skot-Hansen, Dorte.
EUROCULT21 integrated report. Helsinki : EUROCULT21, 2005. s. 21-40.

[22] Hawkes, J. The Fourth Pillar of Sustainability: Culture's Essential Role in Public Planning. Common Ground. Melbourne: Cultural Development Network. 2001

> "Society's values are the basis upon which all else is built. These values and the ways they are expressed are a society's culture. The way a society governs itself cannot be fully democratic without there being clear avenues for the expression of community values, and unless these expressions directly affect the directions society takes. These processes are culture at work."

This work has had a profound impact on various global interest groups, such as that of UCLG (United Cities and Local Government), which has more than 1000 members. Their influential "Agenda 21 for Culture"[23] seeks to embed a cultural perspective in thinking through and implementing the Sustainable Development Goals of the United Nations.

Identifying the right narratives for our cities

If making better use of cultural resources is not to be a random process we need to understand what conditions tend to be associated with successful transformation, especially in an urban context. Within the range of professional debates about urban futures, a number of concepts recur. Each of these is dependent on context for detailed implementation, but they can be woven together when thinking about a city's future, creating a powerful narrative for change. If we look at current challenges from these perspectives, they disrupt the collective view, shaping subsequent action and culture change. They imply different attitudes, organisational cultures and changed priorities.

Within each of these themes a culture-led development[24] approach can have an impact whereby cultural or creative economy activities can play a part as discussed below. The resulting positive impacts and spill-overs as itemised by Pier Luigi Sacco[25] include: capacity building, welfare, social cohesion, sustainability, lifelong learning, fostering entrepreneurship, local identity and generating soft power.

Ecological thinking

We co-evolve with nature and need to see ourselves as part of all living systems interconnected and interdependent including animals and plants. Healing and restoring nature becomes the integrated philosophy by using renewable biological resources sustainably to produce food, energy, housing and industrial goods. Nature-based solutions work with an understanding of our Earth's natural systems. They are aimed at protecting, sustainably managing, or restoring natural ecosystems, that simultaneously address the big challenges. One of many arts driven examples that highlight the issue is the work of the Art, Biodiversity and Climate (ABC) Network.[26] [27] [28]

Placemaking

This collaborative, integrated approach to place-shaping involves those who live in neighbourhoods to collectively reimagine and reinvent their public spaces as thriving hubs.

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[23] Culture in the Sustainable Development Goals: A guide for Local Action, UCLG, 2018 https://www.uclg.org/sites/default/files/culture_in_the_sdgs.pdf

[24] Understanding culture-led local development, Pierluigi Sacco, Guido Ferilli and Giorgio Tavano Blessi Urban Studies, Vol. 51, No. 13 (OCTOBER 2014), pp. 2806-2821

[25] https://www.amoslab.fi/wp-content/uploads/2014/06/Pier-Luigio-Sacco.-Culture-3.0-JCE-circ.pdf

[26] https://www.naturebasedsolutionsinitiative.org/news/artwork-nbsi-artist-residence-exhibition/

[27] https://www.torch.ox.ac.uk/art-biodiversity-and-climate#/

[28] https://www.artsprofessional.co.uk/magazine/article/unlocking-creativity-way-safeguard-our-planet

Community-based participation lies at its core and seeks to harness a local community's assets, aspirations and potential for re-imagining. It highlights physical, cultural, social identities and activities that define a "good" place, and seeks to support its ongoing evolution. It shifts traditional planning processes by giving community stakeholders a voice. It breaks down silos as spatial planners, designers or engineers collectively engage with broader insights beyond their own professional disciplines.

A good example of embedding culture and arts in place shaping is the work of Canada's Artscape. In the early 2000s they developed the concept of creative placemaking, which is now a growing a field of practice that involves leveraging the power of arts and culture as a catalyst for community and urban development.[29]

Healthy places

The *15-Minute City* idea highlights six essential functions within a 15-minute walk or bike ride from every home: living, working, commerce, healthcare, education and entertainment. The idea localises the city. The idea responds to the climate crisis and reduces emissions by effectively creating eco-districts. By localising facilities, such as shops, it provides more potential for community interaction and building.

It connects to the healthy urban planning perspective launched over 20 years ago by the World Health Organization (WHO) in recognition that traditional city planning and building makes us unhealthy. This creates physical, mental and psychological stresses.
It challenges rigid "land use zoning", which separates functions and reduces mixed uses such as blending living, working, retail, play, walking and fun. It argues against "economies of scale" thinking which tends to think that only the big is efficient or "comprehensive development" which erases fine grain, diversity and variety.

In healthy places people feel an emotional, psychological, mental, physical and aesthetic sense of well-being; where doing things that make you healthy happen as a matter of course and not because you have to go to the gym. Arts prescribing[30] is another method gaining traction all across Europe.[31] This might mean offering museum or performance visits, art classes or joining a choir.

Many instructive examples of the role of arts in fostering good urban planning are documented in the WHO's synthesis review of over 3000 studies.[32]

***The joint commons*[33]**

Market forces and profit-maximisation strategies have increasingly privatised once public resources and infrastructures, such as parks, cultural centres or swimming pools. The *urban commons* idea aims to allow users to have a bigger say in how resources are managed. It seeks

[29] https://creativeplacemaking.artscape.ca/
[30] https://www.culturehealthandwellbeing.org.uk/key-themes/social-prescribing
[31] https://shine2.eu/culture-on-prescription-the-official-kick-off-meeting-happened-in-germany/
https://www.theartnewspaper.com/2022/03/11/museum-therapy-on-the-rise-in-france
[32] WHO Health Evidence Network synthesis report 67: What is the evidence on the role of the arts in improving health and well-being? Daisy Fancourt & Saoirse Finn (2019)
https://apps.who.int/iris/bitstream/handle/10665/329834/9789289054553-eng.pdf
[33] Urban Commons: Rethinking the City, ed. Christian Borch and Martin Kornberger, Routledge, 2015

to shift the logic away from market-driven exchange values where only if you have money, you can take part. The principles of the urban commons movement include sharing, collaboration, civic engagement, inclusion, equity, and social justice. By seeing the city as a joint commons platform the intention is to optimise uses by citizens, whereby resources are managed by civic collaborations. The best-known example is Bologna, which created its 'urban commons declaration' in 2014. An emblematic example of weaving a cultural focus within a new cooperative ownership model is Berlin's Holzmarkt housing and mixed-use development.[34]

Regenerative economy

This concept moves us from a linear economic model of "take, make and waste" to one of "repair, reuse and recycle". Its business practices restore and build rather than exploit and destroy. This requires a new incentives and regulations regime. Leading ideas within this include "doughnut economics" promoted by Kate Raworth[35] and "degrowth".[36] The pioneering circular economy work of the Ellen McArthur Foundation[37] highlights how the collaborative projects between artists and scientists, such as the partnership of Olafur Eliasson and geologist Minik Rosing, who placed 12 glacial icebergs from Greenland's Nuuk Fjord in the Place du Panthéon in Paris. This accelerated consciousness about systems change.

Service sector

Care is an important, invisible and under-acknowledged part of the economy. It links to work on the foundational economy, which seeks to reassess what economic value is and what policy should be. Much of care work, such as looking after infants, the elderly and the ill and their needs (from cooking to cleaning to shopping), continues to be performed for no pay, by families and friends, especially women. This unpaid care work is not included in our national GDP, as GDP only calculates work done for pay. Bogota is a pioneer in addressing this issue through establishing "care blocks"[38] – a kind of *one-stop*, clustering facilities around a core services building where more than 30 services are operated. By centralising key services for female caregivers, their workload is reduced and opportunities for training provided. Part of the activities provided include arts driven programmes – a common approach to address people in need in order to raise competence, confidence and a more positive outlook on life.[39] [40]

Communication

Mobility can be seen as an enabler of human development.[41] It is about enhancing peoples' potential and is a pre-condition for human development and growth. It is about access, opportunity, participation and connectivity for all and for all abilities. It allows people to advance their life regardless of background and preferences. It gives people agency. It

[34] The party city grows up: how Berlin's clubbers built their own urban village, https://www.theguardian.com/cities/2017/apr/30/berlin-clubbers-urban-village-holzmarkt-party-city
[35] https://www.kateraworth.com/
[36] https://degrowth.info/
[37] https://ellenmacarthurfoundation.org/articles/the-role-of-art-in-driving-systems-change
[38] https://oecd-opsi.org/innovations/bogota-care-blocks/
[39] https://baringfoundation.org.uk/wp-content/uploads/2011/04/EvidenceReview.pdf
[40] Youth Participatory Arts, Learning and Social Transformation: Engaging People, Place and Context with Big Hart by Peter Wright & Barry Down (Author, 2021
[41] https://bmw-foundation.org/en/publications/mobility-for-human-development/

highlights *mobility justice* and recognises our entrenched disparities. [42] It does not neglect the means to physically move around, such as in public transport, cars or micro-mobility and here the experience of travel can be dramatically enhanced as well engender a greater sense of safety within which the arts and creative web applications have played a substantial role.[43] [44] [45]

Digitalisation

The digital is our culture and the digitising world is already with us, but it needs a jointly created vision of *where next*. Untold promises and opportunities to improve our quality of life are possible by making life more citizen centric, more local, more convenient or efficient.[46]
Yet these positives mesh with dangers[47], the most pressing being the invisible influence of algorithms over our choices, the ever-watchful eye of surveillance, and the overload of constant data bearing down on mental stability. Digital sovereignty is a priority, giving individuals or cities control over their data and digital destiny, rather than letting corporates harvest that data to be sold for profit. A defence is to connect citizens with each other and get them to engage with their government in order to work together for the public good. With the help of digital applications, citizens and civil society can actively participate in research, provide feedback and involve themselves in politics. Open-source software and open data is vital for this "civic tech" to be effective. [48]

Governance

The concepts described above inevitably have an impact on governance. First, there are changing perspectives in thinking about the relationship between the governed and governing. In the 1980s the "new public management" movement began whereby private sector methods are seen as the way to move towards efficiency and effectiveness. The "public private partnerships" idea followed whereby policy tried to blend the best of both public and private approaches. Later the "new public governance" idea emerged whereby a wider community of stakeholders was highlighted. Finally, there is the emphasis on "new public service" which implies governing in the service for the people.

Furthermore, over the last 15 years there has been a public sector innovation ecosystem emerging which is not necessarily compatible with the new public management model. It remains largely fragmented, being made up of government and intergovernmental entities, living labs, some a part of a municipality and some independent, think tanks, specialist consultancies, university departments, public sector innovation networks or the creative bureaucracy idea. They are seeing public sector innovation both as an imperative and an

[42] Breaking barriers: on class and social mobility in arts and culture: https://www.artscouncil.org.uk/blog/breaking-barriers-class-and-social-mobility-arts-and-culture
[43] https://www.visitstockholm.com/see-do/attractions/art-in-the-subway/
[44] Art in transit: Mobility, aesthetics and urban development, Theresa Enright , Urban Studies, 2022
[45] Arts, Culture and Transformation: A Creative Placemaking Field Scan, ArtPlace America, 2017
[46] https://calvium.com/resources/digital-placemaking/
[47] The Critique of Digital Capitalism: An Analysis of the Political Economy of Digital Culture and Technology Michael Betancourt, Punctum Books, 2021
[48] https://www.govtech.com/civic/civic-tech-teams-with-fine-art-to-tackle-climate-change.html

opportunity for governments at every level within a common good and public interest framework.[49]

Once the comforting illusion of technocratic solutions is dispensed with, new difficulties arise. Diverse viewpoints can genuinely be incommensurable, or at least highly resistant to negotiated compromise. Wicked problems, as they are often called, cannot be tackled by traditional approaches where problems are simply defined, analysed and solved in sequential steps. Different stakeholders, perhaps with deeply held views, see the problem and the solutions differently. The data themselves may be uncertain. In response we might think more holistically and work in integrated ways across departments and sectors in order to find solutions.

Finally, governing the complicated mosaic of decision-making authorities, multi-level governance is key.[50] Governments have the overall authority the define the rules system, but city leadership are closer to citizens than national leaders and have more legitimacy to speak for their people. Cities have a greater capacity to build consensus based on common purposes to create collective responses to shared problems and can act more nimbly. This requires a new "contract" between cities and states within which governments must acknowledge that cities can help them achieve their wider objectives.

Resolving the conflicts

Where next and how is the vital question. How do places deal with the interwoven "public - private" in which market forces have come to dominate? What political programmes and governance regimes can make a difference to shift priorities? In principle, determined governments have huge scope to radically change course and to focus, for instance, on equality where people can more than just survive but thrive. Do they have the right tools to achieve their goals?

Strengthening both facets of government, the culture of governance and the governance of culture, is essential. In terms of the first, the participative imperative has risen up the agenda, especially in Europe, with the recognition that places at their best give people a voice. Enabling people to have agency and to be empowered, creates the conditions to help connect people to place: to become an active citizen and to take responsibility for their evolving environments.

Making planning and decision more participative and open necessarily involves those directly touched by planning decisions – and it draws on their inventiveness through the process of co-creation.[51] This is for several reasons. First, there is the democratic impulse; second, good, more resilient solutions can from collective intelligence; and third, it is recognised that involving people in decisions makes plans more sustainable. Things are cared for more as people feel appreciated and so develop pride; projects are sustained and last longer because they reflect local knowledge.

[49] Organisations include: the Observatory of Public Innovation at the OECD https://oecd-opsi.org/ Vinnova, the Swedish Innovation Agency https://www.vinnova.se/en/ or that of Finland Sitra https://www.sitra.fi/en/ the European Network of Living Labs https://enoll.org/ and the Creative Bureaucracy Festival https://creativebureaucracy.org/

[50] Multilevel governance, Liesbet Hoghe , Gary Marks, Arjan Schakel, European University Institute, 2020

[51] We-Think: Mass innovation, not mass production, Charlie Leadbeater, Profile Books, 2008

The process of consultation, while apparently in the service of public participation, in fact is as fraught with problems as it is with opportunities. When opportunism demands speedy decisions, it is time consuming, and while dialogue can be open in character, in practice expectations of the outcome may travel beyond what is possible. Consultation design is too often undervalued. Do you a get a stronger, more imaginative and self-sustaining, vision from one person or a small leadership group, or from wider consultation, or a mixed partnership of public, civic and private interests? Is vision from above better than that from below? This is not an either/or issue, but reminds us of how we need to design the process to bring out the best of all parties involved.

Here, it is useful to introduce two further concepts linked to the practice of government. The first is *humble governance*[52] exemplified by the approach of the government of Finland. This encourages public institutions to operate in ways that enable governing entities to think, plan and act in more agile ways, to establish new relationships with the civic and business worlds on the basis of mutual respect, and importantly to give public servants more authority to act. Here the notion of collective intelligence[53] of the combined stakeholders is taken for granted, and, within that, collaborative processes are used to find solutions to even the most intractable problems. It is defined as a form of policy-making based on experimentalist governance and, in this context, *humility* means that policy-making begins with an acknowledgement of the prevailing uncertainty and is thus built as a continuously iterative process, in which actors are willing to (and allowed to) change their mind as new information arises. It demands a different relationship between politicians and public administrators and involves providing the conditions for civil servant to operate to their full capacities within administrative systems.

The second idea is *creative bureaucracy*[54]. This is not a plan, but a proposed way of operating that helps create better plans and better future ways of operating. It is an adaptive, responsive and collaborative *organisational form* that in principle can harness the initiative and full intelligences of those working within, and respond to the changing demands of those they seek to serve. Since 2018 the Creative Bureaucracy Festival[55] in Berlin and its outliers in different countries has, in that time, promoted and celebrated several hundred inventive solutions from across the world. That initiative and many others (such as OECD's Office for Public Sector Innovation or national public innovation organisations, such as the "Nudge Unit" in the UK's Institute of Government, or the Cities of Service initiative) have all contributed to a movement to foster rethinking of how governance should operate. This includes: how an enabling culture can be developed, how the culture of the public sector can change, how foresight thinking can become the norm, how agility and flexibility is embedded, how the relationship between politicians and officials can be re-assessed, how public servants can be empowered and how governance as a whole can align to bring out the best of working with multiple stakeholders.

[52] https://tietokayttoon.fi/documents/1927382/2158283/Humble+Government.pdf/efbd7017-8546-7996-e249-c6f2008fe2d4/Humble+Government.pdf

[53] Big Mind: How Collective Intelligence Can Change Our World, Geoff Mulgan, Princeton University Press 2017

[54] The Creative Bureaucracy & its radical common sense Charles Landry with Margie Caust (2017)

[55] https://creativebureaucracy.org/

Practical initiatives such as these have in common that they attempt to shape the rules and incentives to better suit the challenges of our times. They offer the potential to create consensus where this is often constrained by existing regulations or vested interests. Consider, as one example, getting to Net Zero: we know what needs to be done but do not have the collective determination to take the action so clearly indicated by the evidence.

Putting these culture-led development processes at the centre requires more advocacy, more evidence and better exposure for its success stories. The Cultural Agents Initiative seeks to address this by gathering effective what it calls "cultural cases" where the arts help create broader transformation.[56] Two of the globally most known are the work of Antanas Mockus, the former mayor of Bogota,[57] using arts to reduce crime and by the use of clowns sought to reduce the city's dangerous driving culture, and Edi Rama, Albania's artist prime minister, who as mayor of Tirana literally painted the rundown city in more optimistic colours. He accepted that it would not solve entrenched problems but argued, correctly, that it would increase self-esteem of citizens. A spin-off has been to put Tirana on tourist map.[58]

Conclusion and looking ahead

Beyond the obvious questions as to how arts and cultural projects and institutions in the not-for-profit and commercial cultural sectors might be organised, there remains the unending task of proving their importance. Here showing how they can support most agendas cities and countries face remains vital. That in turn will shape the governance of culture, as then stronger relationships, structures and institutions would be formed with health, environmental or social entities. Practically that can mean numerous things, always focused on harnessing imagination. It might mean normalising initiatives from inserting artists into strategy or planning departments to having poets tell compelling stories of how places can evolve.

One important indicator of the recognition, by transnational organisations, of culture and creativity's central role in achieving global goals is the establishment in June 2022, by the EU, of a new Knowledge and Innovation Community (KIC) called EIT Culture & Creativity. With funding of several hundred million euros over seven years it brings together 50 partners from 20 countries across Europe. Its overarching aim is "to transform Europe's Cultural & Creative Sectors and Industries (CCSI) acknowledging their capacity to improve lives, transform communities, generate jobs and growth, and create spill-over effects into other sectors, ensuring that Europe becomes the powerhouse of innovation in the world".[59]

It seeks, for instance, to break boundaries in CCSI education by teaching creativity as a cross-industry skill, and increasing multidisciplinary collaborations between higher education leaders. It aims to deliver mission-driven innovations leveraging the change-making power of CCSI to develop services and products to rebuild Europe as a carbon neutral continent, to provide experimental spaces to enable creative innovations stimulated through research and technology transfer and to help these come to market. It will mainstream the impact and value of CCSI, especially culture and heritage, as an enabler for economic regeneration, and

[56] https://renaissancenow-cai.org/youarehere/
[57] https://hemisphericinstitute.org/en/enc05-keynotes/item/1402-enc05-cultural-agency.html
[58] https://www.theguardian.com/artanddesign/2016/nov/15/meet-edi-rama-albanias-artist-prime-minister-exhibition
[59] https://eit.europa.eu/eit-community/eit-culture-creativity

social cohesion by supporting regions, cities and rural areas. Overall the programme plans to transform CCSI businesses through custom-fitting innovation support, incubation schemes, and novel investments and philanthropic financing that connect the existing networks of 2000 creative hubs, 3000 cultural institutions and 300000 entrepreneurs across Europe.

The corollary of continual engagement in the transformation process we have described, is that it must be paired with reflection. Cities, throughout history, have proved themselves preeminent as places in which to think. They are also, as the arguments in this chapter have sought to demonstrate, powerful instruments with which to think about the potential of human society. Places, spaces and projects, such as the Creative Bureaucracy Festival, may be the sites of emergence of the first signs of the cities of the future.

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