

## **Ravello LAB - International Forum IV Edition**

### **2007-2013: culture and development Actions, tools and projects for the European Cohesion Policy**

#### **Recommendations Ravello LAB 2009**

#### **LAB 1 - Strategies for the development of cultural industries for territorial cohesion**

At the end of the Ravello LAB 2009 Edition, international experts from Europe and the South Mediterranean Countries who take part in Lab 1 have finally agreed on the fact that culture-based creativity and culture and creative industries can be the real *engine* of our innovative capacity only if the following conditions are achieved.

##### **A. Sharing of visions, values, codes and languages**

Participants involved in the preparation and management of culture based projects for local development pointed out the need of sharing, with the public sector, the same language (in terms of *visions*, *values* and *codes*). They believe that the achievement of this condition can be helped by some priority actions:

##### **1. *Adjust the institutional and administrative skills of the public sector through specifically focused training courses***

Answer the training need of public servants within local administrations through the setting up of life-long learning courses and the sharing of best practices at a European Level.

##### **2. *Ensure the involvement of local communities as active partners of culture based projects for local development since their very beginning***

Plan concrete occasions to raise the awareness of local communities about objectives and results to be achieved since the early stages of project planning. Only *community based interventions* can ensure successful culture-based interventions on territories.

##### **B. Medium and long term strategic planning**

Only a strategic management with a multi-annual time horizon can ensure measurable results and impacts to be evaluated well beyond the end of the project. The following actions can contribute to the achievement of this condition.

##### **1. *Integrate the quantitative and qualitative evaluation of interventions since the early stages of the project ideas***

The adoption of an “evaluation culture” of interventions in terms of economic, social and cultural results requires an in-depth examination of the qualitative dimension of the impacts of cultural and creative investments.

**2. *Promote the spread quality of cultural services***

Promote the spread quality of cultural services through the adoption of shared and strict standards with effective control and reward systems of cultural content and of logistics and management conditions.

**3. *Adjust the institutional and administrative skills of the public sector through specifically focused training courses***

Even in this case it is considered important to answer the training need of public servants involved in the management of culture-based projects for local development.

**C. Create an organisational and managerial infrastructure**

This is a primary condition to chose and manage urban culture based interventions aimed at revitalising the local public sphere through the involvement of all the administrative sectors in the definition of priorities and activities: only a cross-sector strategy can ensure proper answers to the multiple urban dynamics. This condition is also functional to the spread of creativity notion among the different public sectors to help the growth of creative industries on a local base.

**1. *Adopt an integrated and multidisciplinary approach to the planning and managing of culture based interventions***

Promote a steady adoption of synergies among different local sectors like education, support to local industries, social services, urban planning and cultural development to express the integrated and multidisciplinary public policies and interventions. This cooperation is also in line with the wider need of a steadier inter-institutional networking among public and private stakeholders and interest groups aimed at achieving a local development driven by culture and creativity.

**D. Development of cultural and creative industries**

**1. *Identify new strategies to support the development of cultural and creative industries***

The progressive development of cultural and creative industries requires a far-seeing political approach and the identification of new mechanisms of support more suitable to the different needs of innovative industries.

**Some concrete proposals from LAB1**

- A training programme for young European public servants (on the basis of the Leonardo Da Vinci EC Programme) with short visiting periods to the local administrations who have already been involved in the management of successful culture based projects for local development (for example ECoC). This Programme may help the exchange of good practices and the acquisition of new skills and competencies.
- Research plan to increase the value of local development experiences being improved by the adoption of integrated interventions and by the introduction of strategic plans; and to deepen the qualitative dimension of investments in culture and creativity. This would lead to a spread of “virtuous models” and to a more proper and aware negotiation of public resources for cultural sector and creative industries.
- Identification of an ECoC planning model to become an ordinary way of intervention in the cultural planning of local projects.
- Setting up of a fund specifically aimed at supporting cultural planning. An instrument to help integrated projects based on a public/private cooperation and on a sustainability on a medium/long period.

## LAB 2 - Mediterranean cultural productions for a new Neighbourhood Policy

At the end of Lab 2, two main issues are emerged:

### A. A more significant involvement of central and local Public Sector

Participants shared the urgent need to realize a system of Euro-Mediterranean relationships to be more stable than the actual one with reference to political, economic, social and cultural aspects. Starting from this, it is advisable a more significant involvement of a Public Sector committed in supporting cultural and creative demand and offer trough the setting up of proper analysis and financial instruments. Moreover, the central and local Public Sector should facilitate the mobility of artists coming in Europe from non-EU countries. Although the commitment of dialogue and exchange of experiences with other cultures, the cultural sector suffers from the negative consequences of the visa problem.

### B. Culture as primary element of the EU diplomacy

Participants shared as well the expectation of the role the EU, the Barcelona Process and the *Union pour la Méditerranée* can have in the Euro-Mediterranean dialogue. Participants believe that only culture and its valorisation can be an essential instrument to overcome diversities and conflicts (as the Israeli–Palestinian conflict) today still present in the area.

In the light of these issues, participants in Lab 2 require to:

- Set up an agile instrument to facilitate artists' participation in public and professional events (exhibitions, show cases...) to present their works in their countries and abroad.
- Increase the broadcast of audiovisual and cinematographic products in their original languages to promote the linguistic and cultural diversity and to tear down the linguistic barriers in the new generations.
- Assist the Italian Institute for audio and audiovisual heritage to set up a technological platform to help the Mediterranean countries sharing competencies on conservation, protecting musical heritage from the risks of dispersion or concentration, integrating it in the development of a mutual musical knowledge.
- Promote, at the EC level, a measure similar to the Italian Law 77/06 for the protection of the Italian Unesco WHS. This measure will be intended to promote a proper valorisation and management of cultural heritage in the Mediterranean countries to ensure their sustainable development.
- Identify Ravello LAB as a facilitator, a bridge between policy lines, public and private stakeholders.
- Set up a valid instrument to inform the Mediterranean Countries on the best use of European funds from a bottom-up approach (proposal) and top-down approach (implementation of projects and programmes).
- Pay attention to the young creative generation able to re-think territories, to recreate strong links between nations, to plan cities and space on the basis of culture and creativity.
- Combine "learning by doing" training systems to transmit *savoir faire* on traditions, use of techniques and materials; to other more *objective* learning methods.
- Promote innovation through the sharing of processes among different sectors in the field of cultural production. These processes should be combined to the hand craft and industrial model (performing arts/creative industries; handcraft/design).

- Extend the experience of candidature and protection of Unesco WHS as a paradigm and model of integrated planning shared among all actors. This can lead to overcome mutual misunderstandings and to build a share vocabulary within projects.