

the CULTURAL COMPONENT of
CITIZENSHIP
an inventory of challenges



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Key Co-creation and Co-Responsibility in the Governance of Culture

In the search for responses to the need to construct citizenship via the governance of culture, we propose three steps that form part of a long itinerary. The first step involves recovering the classical approaches pursued by policies geared to culture and its users or consumers, i.e. the citizens themselves. The second step pauses to reflect on cultural policies in a world that is undergoing transformation, which requires *another approach* to citizens. The third step takes into consideration the features of this *other approach* taken by cultural policies with regard to citizens.

First step

Policies have tended to approach the field of culture as follows: in its capacity as a fact, entwined with the very existence of mankind; in its capacity as an asset, generated by individuals who gain professional status around it; via the nature of it as a product, as the fruits of the individual revolution; and via the added value it provides as a service, within the evolution of the economic model itself. However, such policies have not studied the matter sufficiently in depth in terms of the emerging feature of *culture as an experience*.

Furthermore, policies have had a bearing on a fragmented view of the field of culture, both separately from and independently of other areas of the leisure experience gained by citizens. This has prevented a significant part of cultural policies within a context involving a search for significant, memorable experiences to be fully understood as a whole by citizens.

Cultural policies have been developed as such in terms of ideology, i.e. as different ways (in terms of key value, a sector that acts as a driving force, and as a political and socio-economic model) of understanding culture and policy itself according to different schools of thought (conservative, liberal, Christian-democrat, social-democrat, Marxist socialist, alternative left, nationalist, populist, etc.).

However, above all, activity and concerns regarding cultural policies have meant that it has had a bearing on an improvement in the praxis, as a political action (programmes, services, products, facilities, infrastructures, events, norms and budgets, etc.) or as political morphology (distribution of competences and organisation of cultural institutions).

Yet despite this, such features approach the citizen from outside via a governing of rational, pragmatic culture, albeit unrelated to the major subjectivity attached to human nature and to the behaviour of citizens towards culture – within a framework of a life experience.

Second step

We need to take a look at the major transformations currently underway in order to design another approach to cultural policies.

Since the 18th century, the scientific-technological paradigm has been substantially modifying the nature of space and time variables (the former in putting into practice its steady globalisation and continuity and the latter in terms of a gradual acceleration process). This affects all walks of life (the environment, socio-demographics, the economy, politics, health....and also the leisure phenomenon and the field of culture).

Our search should not focus solely on new structures and processes, as would be done using any of the previously-mentioned classical approaches. Rather, we need to embark on a process that involves generating another approach to reality, to different means and ways for citizens to experience culture in that emerging society.

Nowadays, cultural policies focus on citizens who experience times and spaces that are different from those that are already known. This means that experiencing culture, as other walks of life, is done via different diverse coordinates: in terms of individuality or the company chosen to enjoy them (individual, couple, circle of friends or group); the vast agenda of possible activities from among those to choose; the distribution of budget-time fragmented and pressurized by the acceleration and use of the range of activities being offered; and a variety of both open and confined spaces and facilities which would have been unthinkable in previous decades, and with limited resources available owing to the crisis, albeit ones which are geared to leisure and culture in far greater volumes than in any other previous time-space.

Third step

We need to take a new step that will enable us to find another approach to cultural policies via that plural and kaleidoscopic form of citizenship deriving from a world that is undergoing a major transformation.

Placing oneself on this stage of the itinerary implies having a bearing on the generation of both subjective and immaterial well-being, without overlooking the function of cultural policies as a generator of welfare. Cultural policies

viewed via classical approaches have tended to pursue the correct governing of individual-group, activity, budget-time, space and resource variables. In the case of this other approach, cultural policies focus in depth on motivation, values, benefits, emotions and needs. Thus, we now understand cultural policies as being an exercise in the generation of citizens' experiences in leisure and culture, rather than the impeccable range of programmes, activities and services on offer.

Yet citizens' cultural and leisure experiences are both multi-dimensional and multi-faceted. Additionally, they vary throughout one's life itinerary, being marked by age from childhood to old age in a diachronic process of development – and by personal and social conditions that pass through the same age group simultaneously until such time as different experiences are generated.

All this gives rise to the need for us to seek out another way of designing cultural policies – a way that would enable us to understand the diversity existing among citizens and the great variety of experiences that they live and yearn for. Cultural policies are turning round their position so as to be *devised* and *made*, as has been the case since previous times – yet above all to be *felt* and *learnt*, by providing a response to citizens who live in a world that is undergoing transformation. Rationality and pragmatism tended to surround the cultural policies of the 20th century. The advent of the 21st century demands major doses of empathy and empowerment.

And these advances compel us to seek out a greater democratic radicalisation in the sense of going back to one's roots, to the basic principles of democracy (people power), in which e-governance (the action of governing online and via social networks) may prove to be a great ally. The search for *informed citizens who enjoy transparency with regard to institutions* may constitute the core of our initial effort. However, although this may be worthy of merit, it is not enough in the world in which we live. Neither does working with a view to achieving *connected citizenship of those who listen, talk, give their opinions and co-decide* – even assuming major advances – constitute the essence of the approach we are seeking. This other approach is backed up by the construction of citizenship of those who co-create and share what is created, while at the same time being co-responsible for the result. This gradual exercise can be sustained by the possibilities that moving on from a 1.0 world to a 2.0 world and from the latter to a 30.0 world entail.

Co-creation and co-responsibility divide up leading roles played by public institutions, private business and social, non-profit-making entities, etc. - and citizens themselves. Cultural policies find a source of innovation and

transformation in a relational model of how to understand their design, development and assessment.

Nonetheless, we are not referring to just any cultural policy – we are not expressing a commitment to a neutral approach, but rather, to an approach in which we may enable there to be a balance between the search for external economic appeal and a safeguarding of internal social cohesion, within the framework of sustainable development.

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