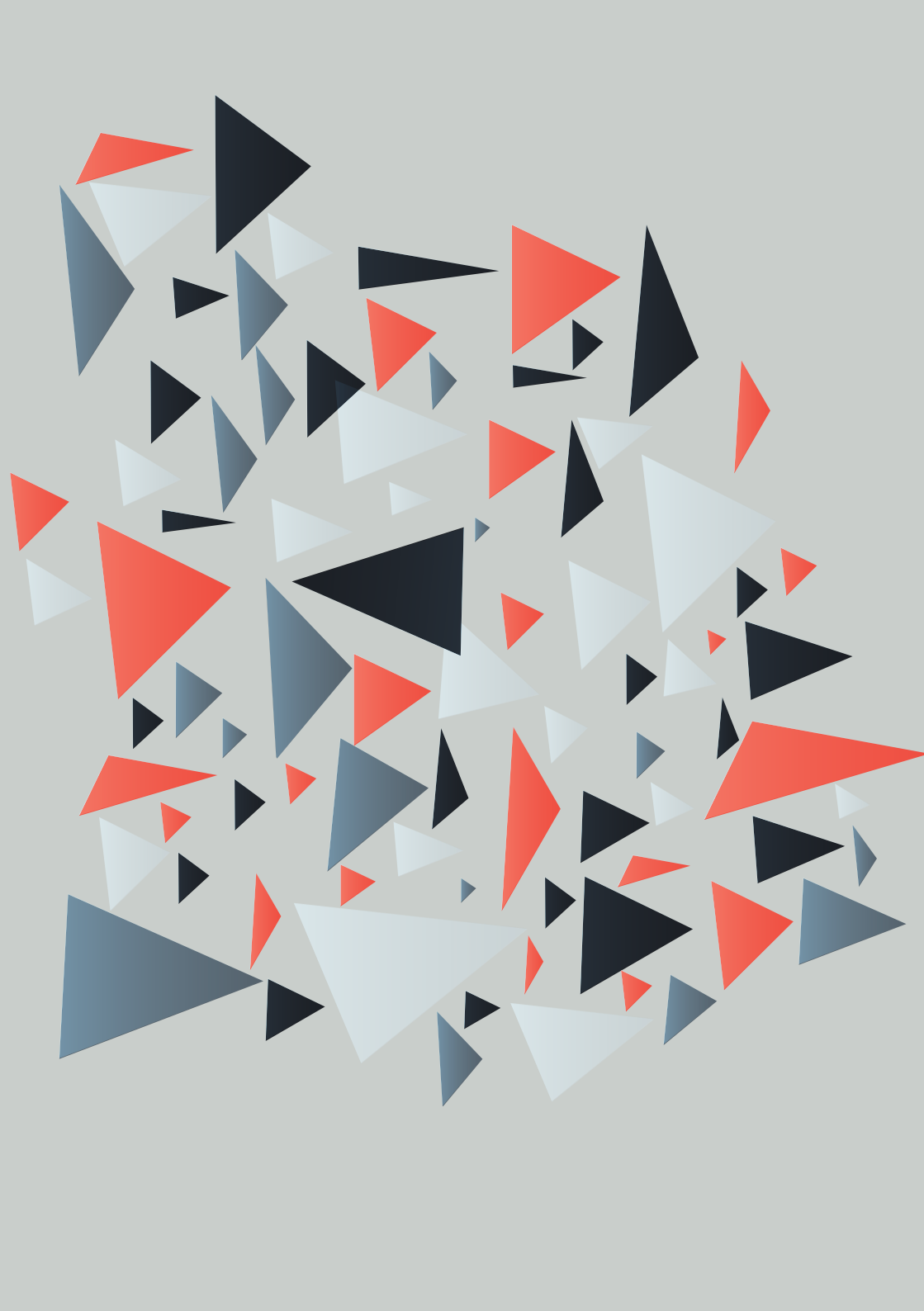




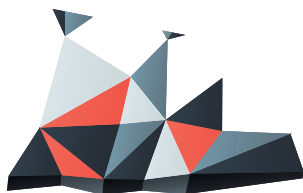
THE CITY OF GOTHENBURG  
CULTURAL PROGRAMME

VERSION 2.0









THE CITY OF GOTHENBURG

# CULTURAL PROGRAMME



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# Preface

*In 2013, Gothenburg City Council adopted a new cultural programme for the City of Gothenburg, and this is the document you are reading now. It aims to serve as a guide for the residents of Gothenburg, and for art and culture, up to and including the city's 400-year jubilee in 2021.*

*The cultivation of Gothenburg's 'cultural garden' is an interesting and attractive challenge for the City's cultural policy. That challenge includes enabling innovation by artists, nurturing our multifaceted cultural heritage, and inspiring Gothenburg residents of all ages to live in and alongside culture. Culture enables us to reach our own and other people's feelings, thoughts and visions – which is why it is so crucial to social development.*

*We have continued to focus on three fields in the cultural programme: art policy, cultural policy and cultural planning. The three fields overlap each other, and inter-cultural dialogue binds them together.*

*There are a number of opposites in the field of art and culture to consider, such as centre – periphery, professional art – popular amateur culture, institutions – 'the free cultural scene'. These opposites are assets in themselves, and generate energy if handled properly. We believe that this cultural programme supports that handling.*

*By adopting the cultural programme, the City of Gothenburg has established that culture is one of the four dimensions of sustainability. A society that is not sustainable from a social, ecological, cultural and economic perspective is not wholly sustainable!*

*Much preparation is currently under way regarding culture in the run-up to the city's 400-year jubilee. Celebrating the city's birthday and above all its people, both past and present, is a cultural manifestation in itself – a tribute to mankind's creativity in the place we call Gothenburg.*

*We hope that this programme will blow fresh west-coast wind beneath the wings of art and culture in Gothenburg!*

Thomas Martinsson (Green Party), Chairman of the Cultural Affairs Committee  
Gothenburg, spring 2014



## Vision

*Gothenburg in 2021 – a city without borders,  
built and created by people from around the world.*

*The strength and weight of art and culture shape a city that  
attracts and seduces, a city where everybody wants to live and  
work.*

*Forces are released through a multitude of cultures;  
segregation is crumbling away.*

*Curiosity and openness foster trust,  
respect and understanding.*

# Introduction

The City of Gothenburg Cultural Programme aims to provide a direction for how to achieve the City Council's ambition of Gothenburg as a leading cultural and event city. Gothenburg is already a lively, vibrant cultural city, but it has the potential to develop further. Culture is important to the people of Gothenburg and their well-being, but also to trade and industry, the labour market, tourism, and the city's profile and attractiveness. Investments in culture can lead to social cohesion, for example, through meetings, greater understanding and stronger dialogue between people. Culture is an element of the social structure and must, therefore, be a natural, integral part of the city's development.

The strategic future issues outlined in the programme can in turn be broken down into several concrete proposals. The intention should be, in the next phase, to formulate action plans and set out in real terms how the strategic issues can be realised. The Cultural Affairs Committee should have the main responsibility for this work, unless the issue clearly falls under the remit of another board or committee. Action plans must be drawn up in a broad collaboration with the relevant boards and committees, the free cultural scene and other external parties. A model for shaping such action plans, time intervals and so on should be devised.

# Overall perspectives

## **SUSTAINABLE DEVELOPMENT FROM A WHOLE-CITY PERSPECTIVE**

In this programme the concept of sustainable development is based on four dimensions: social, ecological, economic and cultural. The four are mutually interdependent.

The City's cultural operation shall be designed and developed based on a whole-city perspective. Gothenburg is divided into 10 districts, each of which is equivalent to a relative large Swedish town. Culture is of fundamental importance in enabling these districts to work together under similar conditions. Collaboration between administrations, companies, clubs and societies, free cultural practitioners and others shall be encouraged, as it lays the foundation for a richer, more differentiated cultural offering in all parts of the city. Strategic work and future planning in the culture sector shall take place in dialogue with the users.

Enjoying and creating art and culture has a documented effect on health and well-being, which promotes social sustainability and a sustainable lifestyle. It is the responsibility of the cultural policy to work for a good balance and collaboration between culture and nature, and similarly to observe

and examine the issue of sustainable lifestyle as it is relevant in achieving social sustainability.

Gothenburg today is an international city, characterised by cultural diversity. People from all over the world live and work here, over 100 different languages are spoken and a large number of religions are practised. All these languages, forms of expression and cultural heritages are an asset.

## **THE ECONOMIC PERSPECTIVE**

The financing of art and culture should be considered a strategic investment of importance to the whole public economy. Artistic operations generate values that spread from the creative core to different forms of cultural and creative business activity. More and more emphasis is being placed on the socio-economic importance of cultural and creative industries.

The term 'creative industries' refers to activities that derive from individuals' creativity, knowledge and talents, and that entail welfare and work potential through the generation and exploitation of intellectual capital. Creative industries can be said to encompass the key areas of tourism, media, cuisine, market communication, fashion, film/photography, literature, experien-

ce-based learning, music, architecture, design, stage art and art. Gothenburg should develop and strengthen its infrastructure for the cultural and creative industries.

Art and culture is a social responsibility and is, therefore, dependent on funding from taxation. Support from local, regional and national authorities can be either direct or indirect through infrastructure support. Both types are crucial. This does not, however, prevent co-funding in other ways. The City of Gothenburg shall encourage the use of alternative funding opportunities such as sponsorship, EU subsidies, crowd-funding and fund resources. Conditions must be stipulated for any such initiatives to maintain the integrity, independence and inherent value of art.

### **THE INTERCULTURAL PERSPECTIVE**

Globalisation, digitalisation and migration give companies, organisations and private individuals alike opportunities for development and change. At the same time they call for new knowledge – intercultural competence. Intercultural competence is the ability to communicate and work with people from different cultures and sub-cultures, people with different languages, religions, cultures, sexual orientation and physical and mental circumstances. But

perhaps most important of all is the ability to reflect on one's own situation and understand one's own culture.

Culture should be free of discrimination and should not make people invisible. All people, regardless of gender, age, class, cultural identity, religious affiliation, language, sexual orientation, cross-gender identity/expression and disability should have equal rights to culture. Culture should focus on strengthening social cohesion, uncovering and dealing with conflicts, and contributing to understanding and respect for differences and disagreements. Intercultural competence, understanding and the ability to communicate and work together must increase, which is why knowledge and expertise must be developed.

### **THE CHILDREN'S PERSPECTIVE**

The City's cultural operation shall be designed and developed taking into account the needs of children and young people. Children's and young people's creativity shall be encouraged and they shall be entitled to practise culture and creation irrespective of the form of expression. Children and young people should be able to influence the cultural offering and the development of the city, and to fully participate in cultural and artistic activities.

Young people's culture often takes unconventional forms that can be hard to discover, and they change quickly. It is important that the City's cultural operation is prepared to foster and recognise young people's cultural expression.

It is equally important to give children and young people opportunities to come into contact with and enjoy professional art experiences as it is to facilitate their own creativity and desire to create.

One crucial aspect in ensuring culture is accessible to children and young people is the ability of adults to act as intermediaries. Infrastructures for initiatives to disseminate culture among children and young people shall therefore be a prioritised area.

### **THE WIDER WORLD PERSPECTIVE**

The City's cultural operation shall be designed and developed through integration with the wider world. International, national and regional collaborations and initiatives shall be encouraged.



# Overall goals

## NATIONAL CULTURAL POLICY GOALS

The national cultural policy goals should primarily steer state cultural policy, but should also be able to guide cultural policy in municipalities and county councils.

Culture should be a dynamic, challenging and unrestricted force based on freedom of expression. Everyone should have an opportunity to participate in the cultural scene. Creativity, diversity and artistic quality should characterise social development. In order to achieve the goals, cultural policy shall:

- *Promote everyone's opportunities to access cultural experiences, be educated and develop their creative abilities.*
- *Promote quality and artistic renewal.*
- *Promote a vibrant cultural heritage that is nurtured, used and developed.*
- *Promote international and intercultural exchanges and collaborations.*
- *Pay particular attention to children's and young people's right to culture.*

## CULTURAL STRATEGY FOR VÄSTRA GÖTALAND

The City's cultural operation must also be in line with Västra Götaland's cultural strategy *A World Meeting Place*. The regional strategy

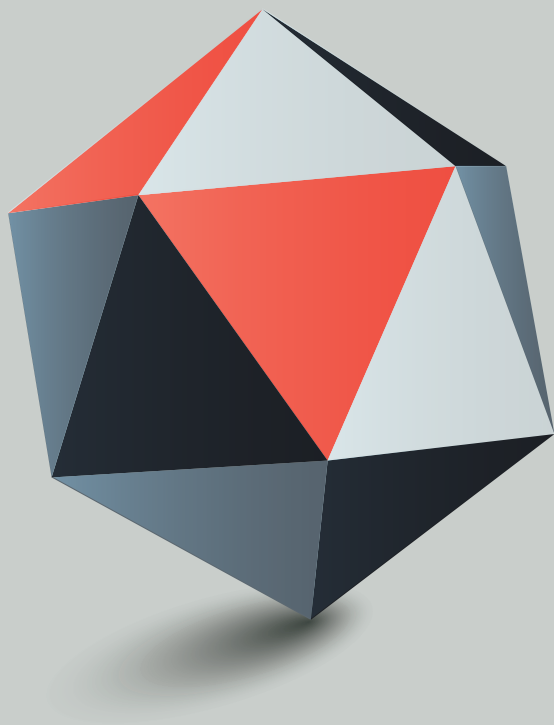
shall be viewed as a foundation for the processes within the framework of the national cultural collaboration model where, for example, the regional cultural plans give the City of Gothenburg an opportunity to air important cultural development issues. The regional strategy cites five strategic areas of special importance during the remainder of the 2010s:

- *Broadening participation.*
- *Developing resources/capacities.*
- *Favouring innovation.*
- *Utilising technology.*
- *Increasing internationalisation.*

## THE CITY OF GOTHENBURG'S STRATEGIC CULTURAL GOALS

The City's cultural policy goals are formulated based on the programme's three dimensions: art policy, cultural policy and cultural planning.

- *Creating good, sustainable conditions for art and artists.*
- *Promoting participation, intercultural dialogue and people's desire and motivation to enjoy and practise art and culture.*
- *Creating an attractive living environment in the city.*



# Art policy

The art policy is designed to safeguard art's and artists' opportunities to work freely, independently and unfettered. The policy emphasises the aesthetic dimension, the autonomy and inherent value of art. The art policy's area of responsibility is professional, quality art. Here the term art refers to the creation of experiences, ideas and knowledge in artistic form in the fields of literature, visual art, contemporary art, music, stage art, film and design, as well as hybrid forms and interdisciplinary works.

## AIM

### **The City's art policy shall:**

- ***Maintain the integrity, independence and inherent value of art.***
- ***Promote artistic freedom of expression and quality.***
- ***Create good, sustainable conditions for art and artists.***

Art has a fundamental need for an infrastructure in the form of public arenas, stages and premises. Where these meeting-places are not arranged by the organisers themselves or on a commercial basis, the City is responsible for providing institutions of varying size and focus. One of the City's most important goals in the art policy arena is to provide a working infrastructure for art.

In a society increasingly characterised by media, the fight for people's attention is tough, and this can have an adverse effect on the field of art and culture. Special measures are therefore required to ensure that the narrower offering reaches a wider audience.

Gothenburg today has a rich, broad and multifaceted art scene with several institutions, a vibrant, free cultural scene and artistic education that is unique also in international comparison. Gothenburg's artists and cultural workers influence and interact with their surroundings, and offer high-class artistic experiences on a daily basis. The free artists and cultural practitioners play a crucial role in developing an experimental, developmental cultural scene.

Greater collaboration between the free cultural scene and institutions should be sought, since collaboration creates added value for both parties. Information and marketing, premises and equipment, along with competence development, are examples of collaboration areas. The City of Gothenburg and the University of Gothenburg's Faculty of Arts also have a mutual interest in developing collaboration in the field of art policy. International, national

and regional art and cultural exchange should also be strengthened and developed.

What is artistic quality must be the subject of debate. Assessments of artistic quality are not arbitrary but the result of open, knowledgeable discussions where reasons and arguments are aired, examined in depth and juxtaposed. It is important to provide scope for these types of critical talks and discussions.



#### STRATEGIC FUTURE ISSUES

- *Strengthening the infrastructure.*
- *Developing international, national and regional art and cultural exchange.*
- *Expanding local collaboration.*
- *Strengthening funding.*



# Cultural policy

The main task of the cultural policy is to broaden the culture base and offer cultural meeting-places to create scope for diversity and social cohesion. The cultural policy should make it easier for the residents of Gothenburg to enjoy art and culture, and also encourage their own creation. The policy fosters both breadth and depth, and encompasses amateur and professional activities alike.

## AIM

### **The City's cultural policy shall:**

- *Increase social cohesion.*
- *Stimulate people's desire and motivation to enjoy art and culture.*
- *Promote participative culture and stimulate people's own creation.*
- *Safeguard, nurture, develop and make the cultural heritage accessible.*
- *Powerfully strength work to promote democracy and equality.*

Cultural policy in the sense it is used here is designed from a resident's perspective, and means that all the people of Gothenburg should be able to freely choose from a comprehensive cultural offering, be given opportunities to create and participate themselves. When people come together and share experiences, social cohesion and trust increase. All groups in society must be

guaranteed their cultural rights. The two leading rights, according to the UN Convention, are the right to school/education and the individual's right to practise his/her specific culture.

The cultural scene has a broad base of players focused on everyday culture, and a small group of professional players. However, the boundaries between amateur and professional activities are breaking up and it is becoming increasingly common for the audience to be active in creation. Technological progress has given rise to new conditions for creating, enjoying and conveying culture. This development can increase people's participation and motivation.

Broad culture can be instrumental to motivation as it creates cohesion and identity, and brings the cultural heritage alive. There is a link between people's involvement in voluntary networks such as choirs and amateur drama groups, for example, and how well democracy works. This link also promotes social development in general as it builds social and cultural capital.

The cultural policy infrastructure can be said to comprise cultural institutions, the cultural initiatives taken by the free cultural scene and, finally, the initiatives carried out by society through educational associations, clubs, societies and voluntary forces, for example. Institutions such as libraries, youth centres and similar facilities, culture houses, museums, institutions for stage art and music and, not least, pre-schools/schools/cultural schools, which are the principal players in culture policy, account for a large part of the cultural scene and jointly reach a considerable number of people. The activities run by the institutions are also often combined with outreach activities targeted at particular groups, or at areas in the city that are a long way away from the institutions. A double-targeted flow between culture in the outskirts of the city and inner city institutions is fundamental to the whole City's cultural policy.

The free cultural scene has a multifaceted offering that helps the overall cultural range reflect the diversity of society at large. The free cultural scene often reaches new audience groups through targeted projects, and helps increase accessibility to culture.

Cultural heritage refers to both material and immaterial expressions. Cultural heritage encompasses traditions, languages, artistic works, historical remains, archives and exhibit collections, as well as cultural environments and landscapes handed down from generation to generation. Cultural heritage in a broad sense is intertwined with everyone's daily life in many ways and is constantly present. Cultural heritage means different things to different people at different times, and is therefore almost as complex as society itself. In many countries cultural heritage is tied up with conflict far more than it has been in Sweden to date. There are many examples where cultural heritages have been methodically destroyed in war situations. Cultural heritage is tied up with conflict because it means so much to so many people.

People's involvement in shaping the City's cultural activities is extremely important. Different forums, networks and constellations where citizens can impact the cultural content, offering and structure will therefore be supported and encouraged. Their ideas and proposals will be taken on board. It is particularly important that children and young people are given an opportunity to have an influence and get involved.

The cultural scene must be accessible. Accessibility means access to premises, it means access to and understanding of information, participating in communication between people and in different contexts based on their own circumstances. A cultural scene that fails to meet these requirements excludes a large part of the population.

School is by far the most important body for conveying culture to children and young people. Strengthening the position of aesthetic subjects in elementary and upper secondary schools would be an

effective tool in realising the programme's ambitions. Co-ordination between the City's cultural policy and school policy is very important.

The link between cultural experiences and health has been increasingly highlighted in recent years. A series of projects in this field have, for example, been conducted at the University of Gothenburg, particularly regarding culture for the elderly.



## **STRATEGIC FUTURE ISSUES**

- *Developing and renewing cultural meeting-places.*
- *Increasing and broadening participation.*
- *Developing children's and young people's influence and participation.*
- *Increasing collaboration with other political areas.*
- *Developing cultural networks.*
- *Increasing accessibility.*
- *Supporting cultural and creative industries.*
- *Strengthening communication and marketing.*

# Cultural planning

Cultural planning is city planning with a focus on the city's cultural resources and how they can contribute to urban development. The term culture is here used in a broad anthropological sense, a term that covers virtually all expressions, from art and culture to sport and urban gardening. Cultural planning focuses on the city's public spaces, social life and the city's identity.

## AIM

**The City's cultural planning shall:**

- ***Create an attractive living environment in the city.***
- ***Clarify the city's character and history.***
- ***Lay a good foundation for sustainable development.***
- ***Increase opportunities for the people of Gothenburg to influence the physical environment.***

Cultural planning can be described as a method of incorporating cultural perspectives into urban development, a method that can be used to broaden conventional city planning and to work strategically on integrating cultural resources.

The main aim of cultural planning is to use culture in a broad sense to create an attractive, socially sustainable living environment and a city with a strong identity and profile. Responsibility for this must be taken jointly. Cultural planning presupposes clearly defi-

ned roles and a clear division of responsibilities in the city. Cultural planning must be an integral part of the urban planning and not be viewed as a parallel sector. Procedures for clarifying cultural values in the planning and building permit processes should be deepened.

Urban construction issues are important components of the art policy, cultural policy and cultural planning alike. The importance of a city's building culture to its character and identity is fundamental. The design of the buildings, along with furnishing, paving, bus/tram-stop shelters and lighting, are also relevant to art policy. Questions about urban development should be based on democratic participation and dialogue, thereby rendering the cultural policy dimension important. Cultural planning has an interdisciplinary perspective and focuses on communication, and meeting-places are an important factor for this.

Cultural planning is the responsibility of the Cultural Affairs Committee according to the Committee's rules but all administrations and companies, in particular the City Planning Authority, Property Management Administration, Traffic and Public Transport

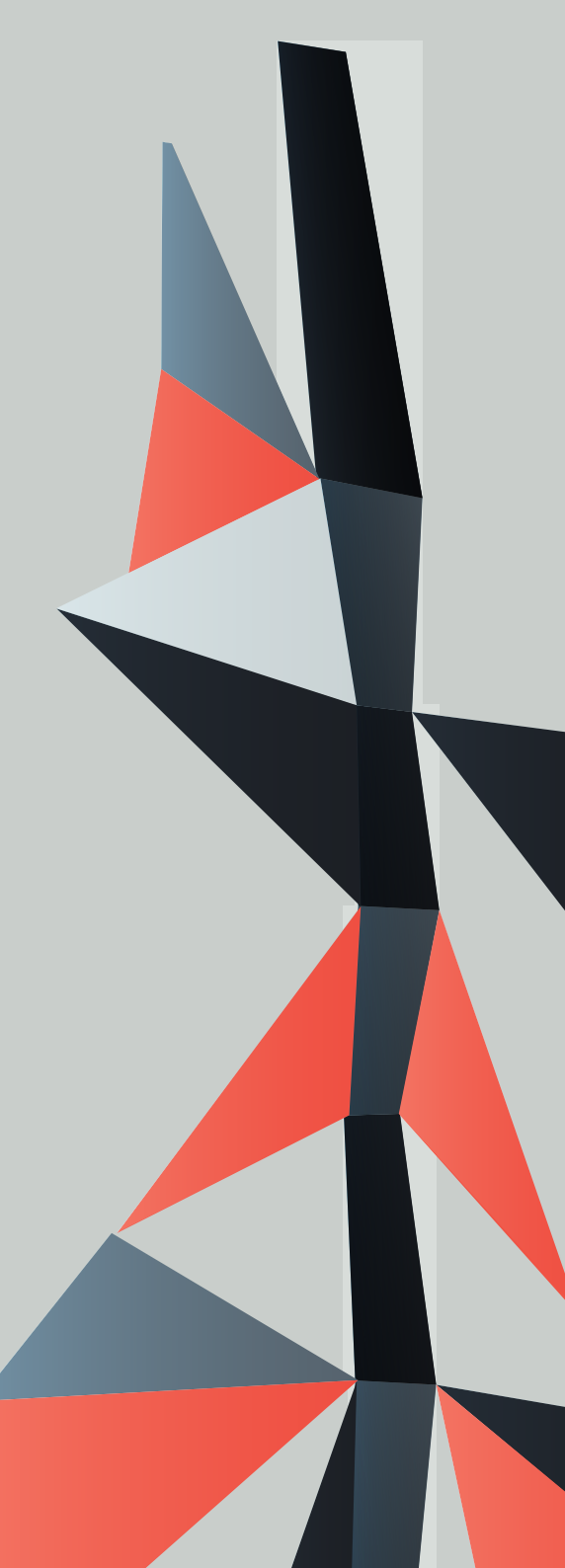
Authority, the Parks and Landscape Administration and the city district administrations are important players in shaping the city. To concretise cultural planning, it would be valuable if cultural plans were prepared for different areas in the city. In the same way that, for example, transport plans are drawn up, it should be tested whether culture can be concretised in terms of needs and desired development based on an area's circumstances. A cultural plan may include cultural planning along with culture policy and art policy measures from a local district perspective. Work on cultural plans can be supplemented with sociotope maps that can be expanded to include more cultural parameters. Local cultural planning at district level could also be linked together in a development process for the whole city.

An attractive living environment in the city is created through the interplay of several factors. The existence of meeting-places and cultural and social hubs of various kinds is important, and responsibility for their creation must be taken by several administrations in partnership. Non-permanent structures such as major events, festivals and exhibitions in the public space also serve as meeting-places, which temporarily change the image of the city and

can give rise to new ideas and possibilities regarding how public spaces can be used. Gothenburg's development towards a cultural city is, therefore, important. Spontaneous meeting-places, 'hang-outs' where people can gather for no particular reason, are interesting from a cultural planning perspective because they promote dialogue, mobility and meetings across boundaries.

Harnessing history and our cultural heritage in cultural planning creates a place or a city identity with depth and firm roots. Cultural planning that takes its point of departure from the cultural environment and cultural history is a natural part of the physical planning. There are also good opportunities here to stimulate participation and commitment from the residents of Gothenburg, for example by writing local history together or identifying places of local importance, in memories and tales. The district councils have excellent conditions for securing local anchorage.

A sustainable city means a city with enough green and blue structures of various kinds. Responsibility for ensuring there are enough of these structures is shared by several administrations. Proximity to nature, greenery and water, as well as



opportunities for cultivation, increases well-being and encourages people to spend time outdoors, which benefits public health while safeguarding biological diversity. By letting nature contribute to urban design and building architecture, culture, nature and health aspects are integrated into the day-to-day living environment. Consideration for the urban structure is equally important. The city, city environment and city life are themselves bearers of culture.

Another aspect of cultural planning is planning decoration and artistic expression in public environments. The City's urban environment policy is an important document here, which aims to create a shared point of departure so that paving, furnishing and lighting, for example, create a cohesive design that strengthens the city's character.

The ability of residents to influence the physical environment should increase and access to the city's spaces, both physical and mental, must be optimised. Planning and building laws are based on the principle of people's influence and participation in social development. Everyone should have an opportunity for insight and influence. Due to their monopoly on planning,

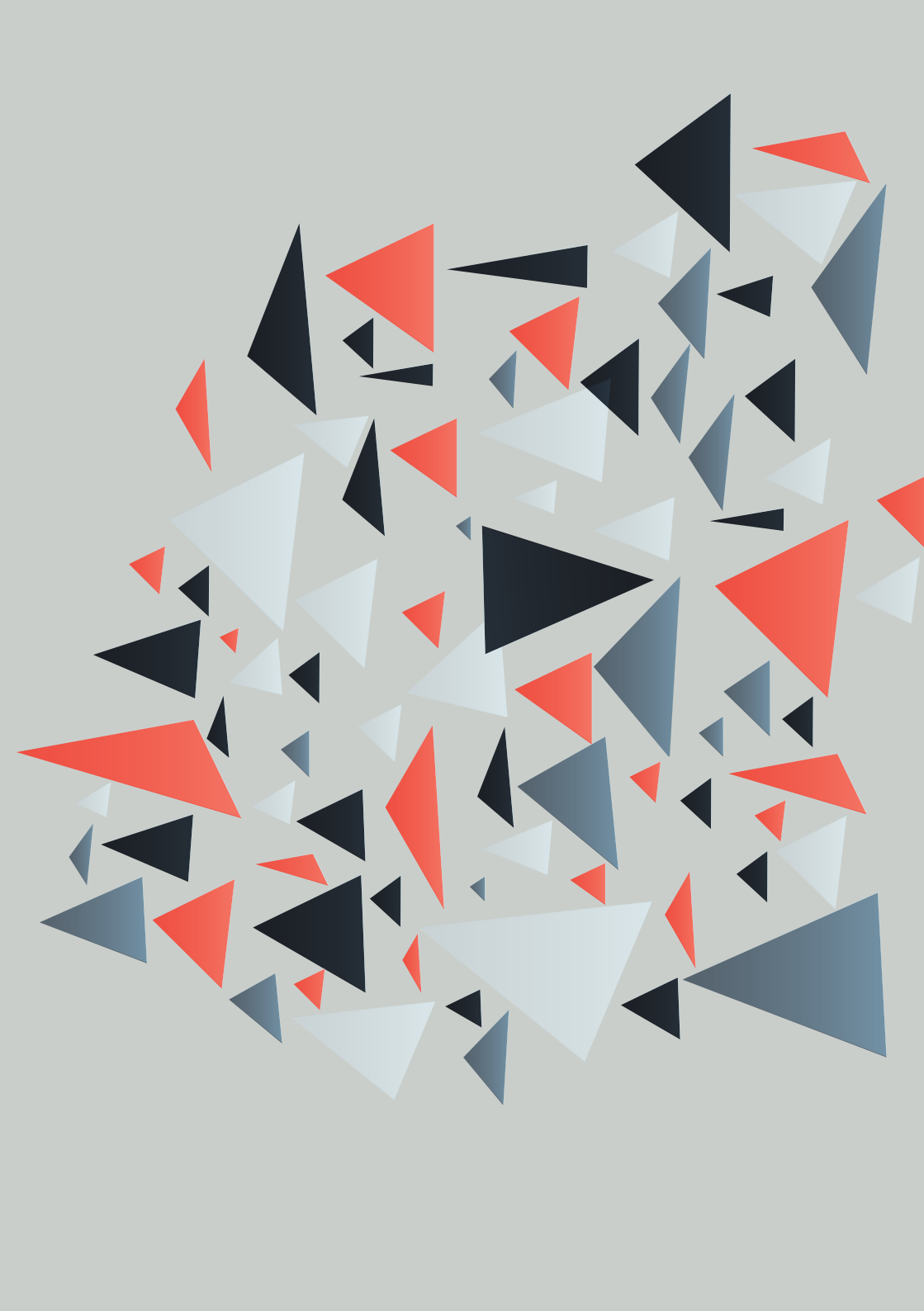
municipalities have a particularly important role to play in ensuring that the Convention on the Rights of the Child is incorporated into social planning. Swedish parliament's strategy for realising the Convention on the Rights of the Child sets out clear requirements for municipalities to develop children's and young people's influence on and participation in social and transport planning.



### **STRATEGIC FUTURE ISSUES**

- *Incorporating cultural planning as an integral part of the planning process.*
- *Drawing up cultural plans for the city's different areas.*
- *Developing and creating conditions for permanent, non-permanent and spontaneous meeting-places and social and cultural hubs.*
- *Strengthening and developing the city's green, blue and urban structures.*
- *Optimising physical and mental accessibility to the city's spaces.*







THE CITY OF GOTHENBURG

## CULTURAL PROGRAMME



City of  
Gothenburg