« DEVELOPMENT OF A PARTICIPATIVE CULTURAL PLANNING FRAMEWORK FOR THE CITY OF LVIV »

Lviv, Ukraine

Period of implementation: 2007 (launch) | Study case written in 2010

The Elaboration of a Participative Cultural Framework for the City of L'viv was inaugurated in September 2007. Specific goals include building local community capacity for meaningful engagement in public process; building capacities for participation in European Union processes; and building capacity for and engagement in the discourse around cultural policy development in the E.U. and its neighboring states; to feed local experience and reality into the overall thinking on Eastern European Cultural Development; and to build community capacity to safeguard cultural and artistic diversity across Europe. The multi-phase initiative is intended to catalyze the cultural sector in Ukraine into an active role in the development of the country by building individual capacity in the areas of management, policy development, and leadership and by developing a national voice for exploration of shared interests and goals. While the vision and goals for this project have remained constant, design has been flexible in recognition of a constantly changing context (individual, regional, national, international).

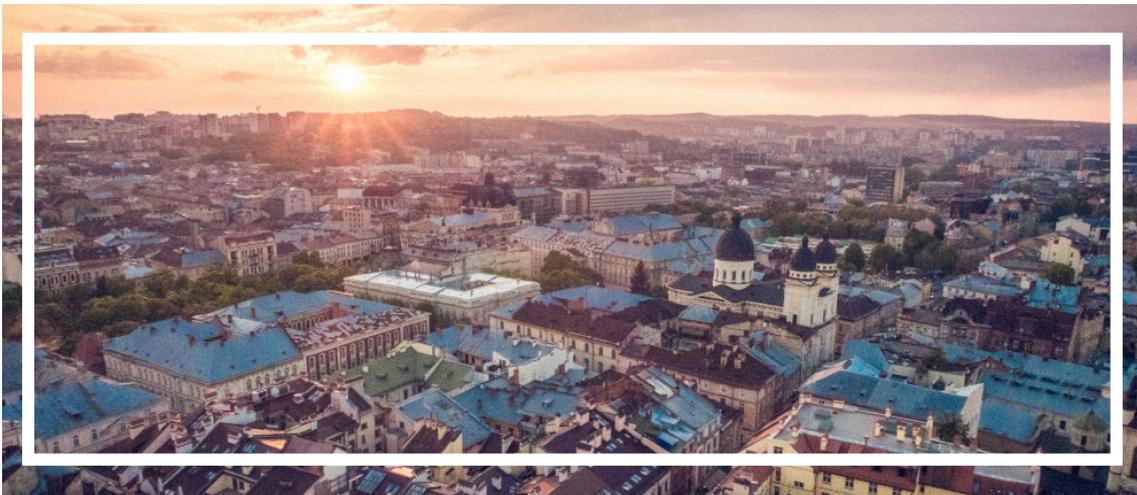The **Inclusive Cities Observatory** was launched in 2008 by the UCLG Committee on Social Inclusion, Participatory Democracy and Human Rights with the aim of creating a space for analysis and reflection on local social inclusion policies. The initiative was developed with the scientific support of Professor Yves Cabannes (University College of London) and the Centre for Social Studies (CES) from the University of Coimbra. At present, the Observatory contains more than sixty study cases mostly developed between 2008 and 2010. Even though many of these cases refer to policies that have already come to an end, they still have much to offer: from capitalizing on the learning acquired by other local authorities to discovering suggestive and alternative means to address social inclusion challenges from a local perspective.

Context

Government and decentralization context

Ukraine formerly was part of the Soviet Union but became independent in 1991. The seat of national government is in Kyiv. L'viv is the capital of L'vivska Oblast (district), but the municipality itself is its own district – making it independent of the district-level authorities. The relationship between state and local government can be complex. The country still is the process of reshaping its governance, post-independence, and it is not unusual to find state, local, and municipal governance systems working at cross-purposes with each other. The apparent overlapping areas of responsibility are especially challenging because they can define access to state revenue.

City administration is led by an elected Mayor and an elected City Council; their relationship in general is characterized by conflict. The municipality of L'viv is divided into six *raions*, each with its own administration. The City is surrounded by an ever-growing suburban element.

Institutional level of policy development: Municipal and Intercommunal (multiple communities).

City context

L'viv is located in western Ukraine, approximately 70 kilometers from the Polish border. It was founded in 1256. Over its lifetime, it has had many names (Leopolis, Lemberg, Lwow L'vov and L'viv), reflecting its complex history alternatively as part of the Austro-Hungarian and Polish Empires and the Polish-Lithuanian Commonwealth. The last census (2001) put the population at approximately 721,000, though estimates currently fluctuate between 735,000 and 830,000, depending on the data source. This, in part, is due to growth within City limits but also to expansion in the greater metropolitan area.

Social context

Ukraine became an independent country in 1991, with the fall of the Soviet Union. Though independent now for only a short period of time, the population as a whole generally perceives itself as Ukrainian. However, there is considerable ethnic affiliation – with those of Russian heritage in the East, those of Tartar heritage in the South, and those of Ukrainian heritage in the West. These affiliations most often find expression in the use of language. While the official language of the country is Ukrainian, it is, in practice, a bilingual country: Ukrainian is the language of choice in the west while Russian is preferred just about everywhere else. The language 'divide' is paralleled by an apparent political one, and there is distrust and misunderstanding on both sides.

Unlike eastern Ukraine, large parts of the west never were part of the Russian Empire. Rather, they were affiliated with Austro-Hungarian or Polish/Lithuanian governance. As a result, the City and the population identify most strongly with their European neighbours. Between the early 1930s and 1991, L'viv had a relatively brief interlude of occupation, first incorporated into the Soviet Union in the early 1930s, followed by the Nazis during World War II, and finally again by the Soviets after the war.

During its 'empire' periods, L'viv was a thriving economic, intellectual, and artistic center in Europe. The hardscape of the City Centre reflects this history, and has been designated a UNESCO

heritage site. During its occupation in the last century, the architecture of the City Centre was not destroyed, and it remains a potent symbol of the City's vibrant past.

As of 2008, L'viv was home to over 2000 cultural entities and initiatives of varying sizes and types, including state institutions, NGOs, private commercial companies, and individual artists (see *Cultural Map of L'viv,* 2008). The arts and culture embrace both the traditional and contemporary. Within the City one finds theatres, museums, publishing houses, books stores, festivals, photo studios, parks, monuments, recording and design studios, houses of culture, film production studios, cinemas, libraries, and archives. Nationally, L'viv is perceived as an important centre of Ukrainian culture, and this acknowledgment contributes significantly to local community identity. One manifestation of this: L'viv is the only Ukrainian municipality with a governmental office focusing on creative industries and the creative economy.

The target group for the Elaboration of a Participative Cultural Framework (EPCF) initiative is the cultural community of L'viv. The working definition for this target group is all of those individuals and organizations who engage in, impact, and/or are impacted by cultural activities within the community. This includes, but is not limited to, cultural workers (individuals, organizations and institutions, and facilities) as well as policymakers, media, intelligentsia, business and religious entities and activities, educators, neighbourhood members and representatives, and resource providers.

Balancing out the creative energy of L'viv is the psychological and social baggage of years of isolation and repression under Soviet rule. As identified in L'viv's cultural mapping exercise (2007/8), the community is characterized by a pervasive, profound distrust of cooperative/collaborative ventures in general and of corporations, large institutions, and government in specific. Public concerns about these entities are that they are corrupt, bureaucratic, inflexible, and counter-productive. In general, there is a lack of leadership in support of the greater good as well as a general sense of entitlement and a consequent lack of entrepreneurial spirit. Additionally, and not surprisingly, information is not shared. People do not know where to go to find relevant information, and those who have it don't like to share it unless this sharing serves their own purpose.

Policy development

The Elaboration of a Participative Cultural Framework (EPCF) for the City of L'viv, Ukraine is an operational program tied to realization of a long-term vision to engage the cultural sector of L'viv (and Ukraine) as a meaningful catalyst in community and country development. The program blends process-driven sensitivity with long-term commitment. The focus is on capacity building in organizational management, policy development, leadership, and collaboration. Key elements include a flexible structure designed to provide content, oversight, and coordination; specific activities to engage participants in multiple ways of learning; dual tracks that emphasize formal training and individual/group integration of new information; and a myriad of ongoing formal and informal feedback opportunities that provide input for updating current and developing future programming.

Background

The EPCF arose from the convergence of four factors. First was the interest of the European Cultural Foundation (ECF), a philanthropic entity whose mission is to support European integration of EU neighbours through cultural cooperation. ECF perceives its role to be a catalyst in these efforts; it brings a healthy respect for the cultures in which it operates and seeks to build programming through development and engagement of local stakeholders. In addition to

providing funding for the program, key staff members are part of the design team and are physically present for elements of program implementation and networking. Without ECF's interest, the program would not have begun.

The second factor was conditions within the City of L'viv, including: a strong, historical affiliation with arts/culture; a large community of artists and cultural workers, many of whom are eager to expand the horizons of their own work; and a City Council that acknowledged the role culture can play in branding the City to attract tourism. Third was the existence of an organization, the Centre for Cultural Management (CCM), which simultaneously focused on culture and community development and had the leadership capacity to co-design and coordinate activities as well as the potential to grow from its experiences. Fourth was the presence of an on-the-ground, process consultant with specialties in community development and culture. This combination of factors was to prove integral in the ongoing development of the project and, ultimately, its successes.

Program origins and development

The program originated with a period of outreach and investigation by ECF. Between 2004 and 2007, staff visited Ukraine and supported projects in the country. After visiting several cities to gain understanding of local context, the Foundation proposed inaugurating a program in L'viv. City officials were interested, a host/coordinator was available, and membership for a local advisory committee was identified, vetted, and recruited. The program was launched in September 2007 with a national conference hosted in the City that focused on culture and policy development.

Following the conference, nine months of pilot activities in L'viv explored the community's ability and willingness to engage in cultural planning, a community-driven process of public engagement. At the end of this period, the program produced the Cultural Map of L'viv. The Map articulated the state of culture in the City and identified both challenges and opportunities.

In the community process, it became apparent that cultural planning was not an optimum starting point for the initiative. Activities and outcomes to-date were examined and subsequently informed design changes for the program's next phases. Most important would be a shift in focus from broader community activity to individual capacity development in a cohort/community setting. This practice of formal and informal evaluation leading to redesign would continue throughout Phase II and into Phase III.

Participants in Phase II were from L'viv. Its successes, coupled with the funder's interest in developing a national network of cultural workers, encouraged program designers to recruit participation from other parts of the country (Phase III).

Policy goals

Program goals have remained constant over the 3+ years of implementation and include:

  a. Building local community capacity for meaningful engagement;

  b. Building local community capacities for participation in European Union processes;

  c. Building capacity and engaging community as a contributor in the discourse around cultural policy development in the E.U. and its neighboring states;

  d. Feeding local experience and reality into the overall thinking on Eastern European cultural development; and

e. Building community capacity to safeguard cultural and artistic diversity across Europe.

Objectives have changed over time. In the first phase, the primary objective was to engage the community in a public, planning process. Implementation revealed the need to rethink the objective; consequently, program design changed. Current objectives include:

a. To provide training in specific areas of capacity development: organizational management, policy development, resource development, strategic planning, networking, project management, etc.;

b. To expose the cultural community to other models and practices; and

c. To encourage development of a national cultural network as a platform for exploring issues and making recommendations that could impact policy.

Chronological development and implementation of the practice

Phase*	Activity	Timeframe
Prelude	Preliminary research and planning (including in-country visits)	2004-2007
Phase I	Community process in support of cultural planning	September 2007 - May 2008
Interlude	Reflection and assessment**	Spring 2008
Phase II	Cohort capacity development; CCM organizational development (including increasing national and European networking); network development; Web portal	June 2008 - March 2010
Interlude	Reflection and assessment	
Phase III	Expansion of cohort capacity development within L'viv and to other cities in Ukraine; Web portal; introduction of other programming opportunities (i.e., Tandem)	September 2010 - June 2012

* Phases are based on clusters of activity related to financial contracting realties.

** Reflection and assessment were ongoing through program implementation

Initially, the program was to be implemented through the City of L'viv, Office of Culture and Tourism, Department of Marketing and Creative & Cultural Industries. Responsibility for program development would be vested in the in-country coordinator (Centre for Cultural Management) and an Advisory Committee composed of community representatives. ECF staff provided oversight and mentorship. The approach did not work for several reasons:

1. Inexperience: Local organizing members and government officials had little experience with the nature and intent of public, community process; the funder and the consultant still were developing knowledge of the Ukrainian context.

2. Lack of meaningful leadership:

- Advisory committee activity was opaque, unbalanced, self-focused, and working at cross-purposes.
- As a distrusted entity in the community, governmental presence was counter-productive.
- Roles and responsibilities among the designers and advisors was unclear and misunderstood.

3. Ineffective outreach: Professional networking traditions in Ukraine tend to be closed and inflexible; the nature of media ownership does not support easy dissemination of information.

For the next phase, overall program design and management were moved to ECF and CCM; this proved to be much more effective, and the structure remains to this day. In it, ECF focuses on adherence to Foundation mission, goals, and program intent; CCM focuses on program relevance to Ukraine as well as its own organizational mission and goals. Both ECF and CCM staff engage in specific program development and implementation. ECF coordinates overall fiscal issues from Amsterdam as well as logistics for travel, etc. in The Netherlands; CCM coordinates the Ukraine budget and in-country programming.

Stakeholders, beneficiaries and participatory methodologies

Program agents

Agents	Roles
European Cultural Foundation (Amsterdam)	Funding, Co-design, Overall program coordination
Centre for Cultural Management (L'viv)	Co-design, In-country program coordination
City of L'viv	Advisory, Initial program host
Cultural Mapping Advisory Committee (L'viv)	Advisory (community planning and outreach)
Various Organizations and Consultants (Canada, U.K., Ukraine)	Trainers, guest presenters, facilitators, and tangent program partners

Beneficiaries

Phase I beneficiaries were L'viv cultural community members and included a range of cultural workers (artists in all disciplines, arts managers, gallery owners, commercial artists, etc.) as well as teachers, policy developers, journalists, publishers, parents, and other interested community members. Direct benefits for them were:

1. Introduction to and engagement with a community-driven, bottom-up, public process.
2. Creation of the Cultural Map of L'viv
3. An opportunity to meet other community members
4. Development of new programming, based in recommendations found within the Cultural Map

5. Establishment of a neutral and consistent contact point (CCM) between City leadership and the cultural community.

Phase II's primary beneficiaries, a subset of the cultural community, were L'viv-based individual artists and/or members of culturally-focused organizations (NGOs, government programs, etc.). Benefits were:

1. Managerial capacity development for cohort members

2. Creation of an informal community network

Secondary beneficiaries continued to be the larger community, who now had access to more and better cultural activities. Communities and organizations outside of L'viv benefited because cohort members engaged in projects outside of the City.

An unexpected benefit for the Centre for Cultural Management was the apparent reframing by local leadership organizations of the potential of the EPCF in relation to their own initiatives.

Primary beneficiaries of Phase III are those cultural workers selected to participate in the second cohort. This phase is still in process, and impacts are yet to be assessed.

Participation processes implemented

Phase I was a broad-based, inclusive, accessible, interactive, participant-driven, and intergenerational community engagement process. The overall design was borrowed from the Creative City Network of Canada guideline for Community Mapping. Methodologies included interviews, focus groups, small group discussions, conferences, symposia, and community conversation cafes (i.e., World Café). Participants included NGOs, artists, policymakers, educators, arts-related and other business people, interested community members, journalists, and anyone else identified as impacting or being impacted by culture. Invitations were extended via a range of mechanisms and media, including flyers, listservs/emails, direct mail, direct phone calls, radio announcements, and print media announcements.

Participant reaction to the larger community process often was one of confusion, scepticism, lack of interest, and perceived irrelevance. As a rule, participants were not comfortable with open-ended exercises, preferring to be involved in focused, concrete tasks. Associating local government with the process tapped into community distrust of public officials, hindering implementation and impacting outcomes. Participants expressed a deep-seated sense of futility with planning, a result of generations of separation from engagement in decision-making and subjugation to planning without outcome.

The community clearly was not ready to engage in the process; they did not understand the point of it. While the process did result in the production of the Cultural Map, a document that has proved useful in communicating the L'viv context to those outside Ukraine, most community members still do not fully appreciate its value.

Phase II content would build individual participant capacity while its design would engender an appreciation for the potential in working cooperatively. Selected participants were cultural workers currently involved in a project who had a track record of production within the cultural field. Participation processes included:

1. Recruitment via word-of-mouth, internet, social media, and professional networks;

2. An application process featuring experiential and motivational criteria and a multi-stage review that incorporated interviews;

3. Multi-day gatherings featuring a range of interactive elements focused on introducing, exploring, and integrating new practices and methodologies;

4. Opportunistic and planned activities between the trainings, designed to further integrate and explore training concepts and provide vehicles for discussion around current issues; and

5. Mentoring and coaching.

Participant response to the redesign was strong and supportive. Feedback during and after implementation showed the program was meaningful and having impact. Given the positive response to Phase II, Phase III incorporates similar participation processes

Institutionalizing and financing

Institutionalization

This is an operational project. Currently, it is an ongoing program of both ECF and CCM. Program design is a partnership between the two organizations. In-country logistics and implementation is coordinated by CCM. Logistics for activity outside of the country are co-ordinated by ECF and/or CCM. ECF provides institutional and financial oversight; CCM oversees in-country budget and logistics. Both ECF and CCM staff network to identify new support and tangential yet supportive programming.

As the project expands around the country, regional hubs will coordinate and administer activities in their respective regions and participate in planning, with a specific focus on their own communities. Ownership and responsibility for network functions then will be shifted to the Network coordinator (CCM) and Network Hubs.

Financing

The European Cultural Foundation has been the primary funder to-date, with an overall total in-country cost projected through the end of Phase III to be 310,065 Euro. All costs for ECF staff travel and program oversight are covered by the Foundation.

In-kind support for CCM administration was received from The National University of Ivano Franko/L'viv and for specific, tangential activities from The Centre for Urban History of East-Central Europe and the British Council. In-kind support for the advisor/consultant assigned to the Centre for Cultural Management (2007-2010) was provided by the U.S. Peace Corps.

Outcomes and reflections

Key results and achievements

1. Participation by approximately 70 organizations and over 450 individuals in the various phases of implementation.

2. Implementation of the first community process in L'viv (and Ukraine) involving over 350 individuals.

3. Creation of new programming by the City Council and other entities, based in recommendations in the L'viv Cultural Map.

4. Implementation of the first cohort involving 20-24 young cultural workers. Additionally, at least 50 persons participated in Cultural Management workshops and 110 persons in the

wider range of activities associated with the program. Implementation of the second cohort will impact an additional 50 men and 130 women.

5. Development of a growing network of cultural workers and related actions.

6. Development of local cultural organizations, resulting in more and better cultural activities.

7. Development of collaborative ventures among cultural workers within the city of L'viv, leading to a greater diversity of events for the public.

8. Development of collaborative ventures among cultural workers from L'viv with others around the country and in Europe.

9. A greater number of successful grant submissions by cohort members.

10. More audience-friendly projects with higher audience numbers.

Main obstacles

The following gaps address issues of sustainability. They include:

- Developing a greater number and depth of connections, cooperation, and collaboration with relevant governmental agencies, lobbying initiatives, educational institutions, and other entities committed to similar development, both within Ukraine and in Europe.

- Broadening Ukrainian partnership potential to include non-culture organizations interested in similar outcomes.

- Developing a base of local trainers that speak Ukrainian and are familiar with both the Ukrainian and cultural contexts.

- Developing training for the Program Coordinator and Network Hubs in change process, leadership, and community development.

Overall assessment and replicability or adaptation elsewhere

Overall assessment

EPCF is intriguing because it explores the roles of culture and process in designing programming to catalyze social transformation. Historically, the cultural sector has been marginalized in such initiatives, possibly because it often is perceived solely in terms of its end-products (art). In reality, this sector is populated by people collectively known for their creativity and innovation; these individuals possess a skill set now understood as vital in a fast-changing world. The program explores methods for building the capacity of the cultural sector to engage in such work.

The EPCF design integrates vision, process, timeline, meaningful stakeholder investment, meaningful evaluation, joint learning, and patience. In doing so, it provides insight to the Development and Philanthropic communities in how to incorporate process as a design element in catalyzing community development.

EPCF has been a successful program because results indicate individual transformation is occurring. When current conditions are measured against the baseline defined in the Cultural Map, it becomes clear conditions are changing, and anecdotal evidence underscores this assertion. Over the past 3+ years, EPCF designers and participants have witnessed:

1. Increased recognition by participants, City officials, other community agencies, and a growing segment of the larger public of the need for and value of community involvement in policy development as well as recognition that the cultural sector can and should be involved.

2. A clear growth in participant confidence and capacity for critical thinking.

3. A growing interest in working cooperatively and collaboratively – with others in the City, around the country, in Europe, and around the world.

Challenges remain and include:

1. Technical realities in-country

2. Reliable methods for identifying new participants

3. Culturally-based perceptions and assumptions

4. Cultural context (see *Cultural Map of L'viv*)

5. Time

Obstacles have been:

1. Lack of transparency and access to information

2. Resistance/disinterest from local and national governance

Many lessons have been learned over the past 3-1/2 years. They include:

1. Have a larger vision, but take smaller steps to realize it; move forward slowly and intentionally.

2. In designing for intervention, understand where the participants are – not where you wish they were. (This issue resulted in three 'false' starts in Phase I and a false start during the expansion in Phase III; it also manifested itself in the program's initial desire to work in partnership with local government.)

3. Engage in an open process.

4. Integrate lessons learned as quickly as possible.

5. Understand the importance of trust-building.

6. Be patient.

Replicability

Context will determine replicability. Replication in settings with similar social/political history and issues current to L'viv and Ukraine likely would be the easiest and most straight-forward application (see Cultural Map of L'viv). Most compatible locations likely would be the former Soviet states and other populations that have been subjected to ongoing suppression and isolation.

It is possible that elements of the program could be broken apart, specifically the cultural mapping process and the cohort model for training. Both of these certainly already have been used in other contexts; however, the methods do embody certain western assumptions about trust, initiative, success, collaboration, and the role for community process. These could prove problematic and at odds with local culture if they are not addressed in the design.

Further information

This case was researched and written by Linda Knudsen McAusland under the supervision of Dr. Nancy Duxbury at the Centre for Social Studies, University of Coimbra, Portugal, in 2010.

UCLG Committee on Social Inclusion, Participatory Democracy and Human Rights

Website: https://www.uclg-cisdp.org/

Contact information: cisdp1@uclg.org | +34 933 42 87 70

Bibliography

Savchak, I., Knudsen McAusland, L. & Kotska, O., 2008, *Cultural Planning in L'viv: Cultural Mapping.* L'viv, Ukraine & Amsterdam, The Netherlands: Centre for Cultural Management and The European Cultural Foundation. Electronic version: www.kultura.org.ua/index.php?lang_id=3&content_id=140%20

Creative City Network of Canada, 2007, *Cultural Mapping Toolkit*. Vancouver: Creative City Network of Canada and 2010 Legacies Now. Electronic version: www.2010legaciesnow.com/fileadmin/user_upload/ExploreArts/Toolkits/Culture Mapping.pdf

Knudsen McAusland, L., 2007-2010, Planning notes and documentation for Elaboration of a Participative Cultural Framework (EPCF) for the City of L'viv.

Knudsen McAusland, L., 2010-11, Interviews with EPCF participants, coordinator and funder.

Khabrieva, T.Y., Vasiliev, V.A. & Andrichenko, L.V., *Eurasia, UCLG Gold Report.* www.cities-localgovernments.org/gold/gold_report.asp

O'Connell, S. & Wetzel, D., 2003, Systemic soft budget constraints in Ukraine, in J.A. Rodden, G.S. Eskeland & J. Litvack (eds.), *Fiscal Decentralization and the Challenge of Hard Budget Constraints* MIT Press, pp 353-392. URL: www1.worldbank.org/publicsector/decentralization/ukraine.01.26.01.doc

L'viv demographic information, 2011, *various websites*