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INTERCULTURAL DIALOGUE: CREATING THE NEW

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Abstract

'Intercultural Dialogue: Creating the New' will consider the strengths and current limitations of multiculturalism. The paper will highlight symbolic 'third' spaces where people can encounter difference in a process of mutual learning, play and imagining. It will suggest how cities can value immigration as an asset that can help revive democratic debate, stimulate cultural renewal and social, economic and civic innovation. Policy implications will be drawn on ways to facilitate the public presence of diverse groups and reflect this in the local economy, valorise multiple identities in new professional roles, spread intercultural literacy and competence in institutions and develop intercultural criteria for selecting, funding and evaluating projects.

I   ANALYSIS OF PROBLEM OF MULTICULTURALISM

Recap of the Achievements of Multiculturalism
Multiculturalism as a policy regime established a system of group recognition, not legally established group rights, but an adjunct to individual rights and majority voting system, channelling resources locally to community leaders. As a result they gained informal recognition by the local political system and influence which was sometimes turned into formal political representation, largely in the Labour Party. Cultural recognition also accrued through community associations, festivals and the emergence of a diverse cultural scene. Multiculturalism was backed up by national race relations legislation which outlawed discrimination against individuals.

Limitations of Multiculturalism
With the maturing of multiculturalism as a policy regime, certain shortcomings became evident with the maturing of the second generation.

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1. Blocked Generational Renewal

The effect of multiculturalism in creating an unelected set of community leaders and elders who had a vested interest in maintaining the community's separation and so it could retain its monopoly of representation and control of resources prevented the younger generation succeeding in its place. It also inhibited them from contributing a fresh approach born of living between cultures. Second generation young people, women and artists in particular became critical, and began organising independently in a number of European countries. In England for example, the Southall Black Sisters in West London and the Bengali Youth Forum in East London; in Germany Kanak Attak, Brothers Keepers/Sisters Keepers; in France, the Movement of Immigrants and the Suburbs (MIB) was established in 1995, and with other organizations like Divercité and Le Mouvement autonome de l'Immigration invoked citizenship claims during the riots, demanding cultural respect, often expressed through French variants of hip hop music.

2. Minorities on the Margin, Dominant Culture Mainstream

Despite cultural recognition and the celebration of cultural diversity, everywhere you find minority culture is marginalized. For example:

Underfunding - to cite one native example, 40% of the Victoria population is second generation immigrant – yet the multicultural arts sector takes only 3.5% funding in Arts Victoria.

Underrepresentation - in artistic leadership and management of cultural institutions and throughout the cultural sector. More often than not you find ethnic minorities as waitresses, barmen or ushers in theatres, museums and concert halls.

Lack of presence in public sphere – forms of cultural expression remain internal to the community and do not reach the society as a whole, as they do not reach a mixed audience or gain exposure in mainstream institutions and thus their cultural influence is held back from contributing to the 'mainstream'.

The underlying conceptual problem is the definition of the other as ethnic, and the self as of no ethnicity – the unmarked white, who is the bearer of universal values of high art.

3. Globalisation has undermined both the old employment base of postcolonial migrants and *Gastarbeiter* ('guest' or temporary workers recruited on short-term contracts who have no settlement or citizenship rights even if their contracts are repeatedly renewed) in mass manufacturing without replacing it or the systems of communal resource allocation and patronage.

4. Ethnic segregation – patterns have become entrenched on the urban margins – through a combination of market pressures, housing and schooling policies and the escape of higher income groups to the suburbs (white flight). These combined pressures have created pockets or zones where very little mixing takes place, where boundaries instead of overlapping and being porous, reinforce each other so the boundaries of the ethnic groups largely coincide with the boundaries of the neighbourhood, the school catchment area, local shops and social networks. This is not just true of neighbourhoods with a high concentration of ethnic minorities but also of the white suburbs.

5. The Impact of Global Migration

The proliferation of migrant groups of widely different nationalities and languages, has undermined the privileged consultation with handful of community representatives of post-colonial migrant groups. Many local authorities are perplexed as to establish a consultation mechanism with such a diverse and fragmented range of groups.

II   CONCEPTUAL ARGUMENTS

1. What is Interculturality?

It has been argued by cultural pluralist philosophers such as the Italian philosopher, Salvatore Veca, that the **normal process of culture is change -**[1]**,** that cultures rather than being fixed, are not bounded wholes – but in continuous process of metamorphosis through contact and exchange. So innovation takes place forming new hybrids from older cultural elements. While some older forms continue traditions with new life in them, some other strands ossify and die, often not even noticed. We are familiar with this process of transformation and novelty from the commercial sector – in music, cuisine, architecture, fashion – Accessorise's Indian sequins, Russian embroidery and pashmina shawls.

Why, if interculturalism is a natural process, does it require the intervention of policy?

My contention is that
- the process has been interrupted by nation state formation and power that put boundaries around culture, enforced a standardised language, written script and main discourse in public administration and jobs – that cemented the professional middle classes commitment to the nation-state. This was codified in national narratives of unique origins – the invented traditions as Hobsbawm & Ranger [2] have termed them, which became embodied in school, history texts, museums, broadcasting systems, the canon of high culture – including concepts of excellence and artistic quality embodied in funding systems.

The policy implication of this is the need for a pluralist revising of narratives – from viewpoint of the Other(s)
e.g. the intercultural refutation of the 'clash of civilisations' by philosophers such as Amartya Sen[3], Anthony Kwame Appiah[4], Ram Mall [5] which challenges the narrative of West as the sole inventor of secularism, democracy and 'civic values'.

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[1] Veca Salvatore 'Culture nel tempo' in Simona Bodo ed. Culture in Movimento: strumenti e risorse per una città interculturale, Milan: M&B Publishing, 2005, pp.23-9
[2] Hobsbawm & Ranger T.,*The Invention of Tradition*, Cambridge University Press, 1983.
[3] Sen Amartya, Identity and Violence:The Illusion of Destiny, Allen & Lane, 2006.
[4] Appiah Kwame Anthony, The Ethics of Identity, Princeton University Press, 2005.
[5] Mall Adler Ram Intercultural Philosophy, Rowman and Littlefield: Lanham, Boulder, N.Y. Oxford, 2000.
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2. The Implications of Pluralism

Pluralism is not a reluctant fact of 'you have your opinions, I have mine,' warranting laissez faire indifference but a **creative fact** producing renewal, underlining the dynamic, unfinished nature of all cultures and culture as such.

not the 'right to be different' –
This is an erroneous slogan that can lead to excesses of identity politics, emphasising otherness and difference for the sake of difference rather than shared understanding. Everyone *is* different, so the critical question is what differences are relevant in which situation and which are used to discriminate. In this way the focus shifts to demands to end discrimination, to equalize access, voice and resources. The aim is not just inclusion in the mainstream, implying one-way integration into a pre-given culture but to become part of the conversation, with equal participation in remaking the public culture. That would end dominance and marginalization at the same time.

contingency of the culture we are born into
this is something we hold in common,
– even where culture grew out of land and territory which has been violated –as in the negative encounter of Aboriginal peoples with white Australia, there is **a need for contact and positive encounters, allied with cultural respect**
- to counter excessive assertions of belief and identity over critical judgement and critical respect, **debate and openness are needed** –

citizenship calls for critical competences rather than imposed values
to navigate and interrogate cultures, find commonalities and differences, not just celebrate but reflect on, learn from them, deal with conflicts
a republican approach to cultural diversity and citizenship requires public authorities ensure that weak and underrepresented groups can acquire civic competencies, such as access to local media, knowledge of the local political system and funding regime, capacity to formulate a project and mobilise support to organise a public presence.

3. Pluralism within Cultures and within Individuals –

Cultures are not monolithic, unified, pure and absolute in themselves, nor are the individuals within them. In my research on intercultural innovators for *Intercultural Innovators – Learning from Life Stories* - many informants expressed a complex plural identity made up of many strands, multiple affiliations to different places and traditions and change over time. For example, Parvin Ali, a Muslim feminist entrepreneur in Leicester, who has established an innovative business services agency tailored to the needs of disadvantaged and diverse women expressed her identity thus:

"As a Muslim who has Asian origins but who's Malaysian, we have never fitted into the UK Asian community…. They do tend to be very insular communities, so being outside of that and actually being exposed to many more communities and many people with different views, it's been easier to be more flexible …and not feel we had to adopt a particular set of mores or … practices
And the other thing, of course, is Malaysia itself. My parents would have had a much broader outlook having lived in Malaysia because you had several communities living side by side: the Chinese, the South Indian and the indigenous Malays… and so an automatic acceptance of diverse cultures, languages, customs was a given. It was never something that was ever questioned or challenged, it was accepted and

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the understanding that it was possible to do that in a way that was harmonious and productive both economically and socially was something I automatically… took on from my parents."

It is interesting to note that Ali attributes her own openness and intercultural identifications with a pluralism of culture in the place of origin, experience of historical change, openness, movement between cultures and contact with others.

Culture can bridge divides and help create a new identity. For example, in the 1970s an Asian youth movement grew up in Southall in West London, which cut across traditional religious, regional, class and caste divides through Bhangra music:

 "The discovery of an "Asian ' culture among the young presents an apt example of the processes by which 'culture' and 'community' become objects of debate and terms of cross-'community' exploration." [6]

Islamic rap and hip hop are contemporary hybrids that bridge cultural divides, enabling migrant youth to inhabit contemporary urban youth culture and make it their own. The popular radio station, FunX, a publicly-funded radio station in the Netherlands, illustrates the way this works. The station gives post-immigrant youth direct access to public media, in four large cities: Amsterdam, Rotterdam, the Hague and Utrecht. It has captured the second generation who hardly listened to mainstream radio before but downloaded and exchanged music on the internet. They are attracted by the mix of music styles from Turkish pop to raï to American rap, and the alternative outlet to mainstream commercial music. The slogan *welkom bij jezelf* – 'welcome to yourself' speaks for itself. A platform for discussion dubbed "FunX talk," intersperses thirty-second sound-bytes from the listening public in the music. The station combines a 'particularist' attachment to homeland, religion and ethnicity which creates a network of solidarity with universalist elements of global pop culture, graffiti, 'cool style' enabling second generation immigrant youth to integrate in global youth culture.

 The policy implication of pluralism is to open up singular and core identities to the Other, building on **civic identification** with the city, political community and multicultural society – encouraging a less closed existence, opening up to other influences, strengthening cross-cutting links, by fostering encounters, mixing and possibilities of enduring friendships and shared projects.

5. Intercultural dialogue
This is not understood as a formal exchange of viewpoints between elite representatives, especially of world religions but in contrast, as a dynamic process of ongoing negotiation in everyday life.

Amin's point [7] of the importance of habitual encounter, in routine and inescapable situations means identifying places of intercultural encounter such as schools, after school clubs, FE colleges, sports clubs, libraries, swimming pools, the club scene and facilitating positive experiences through the design of spaces, cultural mediation, continuity of contact, etc.

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6 Baumann G. 'Dominant and Demotic Discourses of Culture: their Relevance to Multi-Ethnic Alliances', in Werbner P. and Modood T. eds. Debating Cultural Hybridity Zed Books, 1997, 219.

7 Amin Ash "Ethnicity and the multicultural city: living with diversity' Report for the Department for Transport, Local Government and the Regions and the ESRC Cities Initiative, 2002.

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Symbolic 'third' spaces –
This entails identifying and creating 'third spaces' * away from the dualism of either/or, them vs. us – places which have no exclusive belonging to one side or the other, and are actually many sided, a space open to all. Usually these spaces will be open-ended, self-managed and non-hierarchical, encouraging equal participation. They may often be artist facilitated.

One such example of a third space **is Scottish Carnival Arts** that operates from a disued warehouse without core funding. Professional artists are employed to run workshops in costume design and sewing, mask and lantern making, capoiera and breakdancing, djembe and samba drumming and music making, utilising everyone's interests and skills. It holds parties every Saturday attracting local Scottish young people, colourful masks and music, cheap food and drink and brings together the older Chilean refugee community and Latin Americans with newer migrants communities- Brazilians, asylum seekers and refugees, creating an inclusive social meeting place of migrants with locals. The space also functions as an informal labour exchange, centre of cultural exchange and cultural production, youth arts, intercultural education– plastic flexible art form.

- Debate not with sole representatives or handpicked representatives
as Buoaventura De Souza Santos' suggests in his writings on ethics of intercultural dialogue, [8] you accentuate what is shared rather than focus on what is not. Cities do not have this luxury of selecting representatives and predetermining consensus – but have to involve adversaries in dialogue, enabling them to turn blanket or violent opposition into democratic engagement and so end their exclusion.

Scottish Carnival Arts 2001 project with Maryhill Asylum Seeker and Refugee Settlement offers a counter example.
Maryhill Integration and Resettlement Network for Refugees and Asylum Seekers hit the front pages when a local asylum seeker was murdered. The project brought together racist gangs of youth, devising a route through their different territories for a lantern procession with asylum seeker children. Scottish Carnival Arts put on new workshops tailored to the express desires of the youths – who only agreed to do West African djembe drumming if it was combined with DJ-jng. They got involved in making large-scale lanterns and putting on the evening party, working alongside newly arrived refugee children who barely spoke English.

Policy Need to Change View of Conflict
Conflict is seen negatively – there is a widespread tendency to want to suppress it, and market an image of the city as harmonious, but this exacerbates the lack of engagement and public presence of the most marginalised groups. These are just the conditions for breeding alienation, underground movements insulated from contact & criticism. So a more creative attitude to conflict and tension can lead to a more productive engagement.

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8 De Souza Santos B. 'Toward a Multicultural Conception of Human Rights' in
Featherstone M. & Lash S. eds. Spaces of Culture: City –Nation-War, Sage 1999.

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III   SOME POLICY IMPLICATIONS AND INNOVATIVE INTERCULTURAL STRATEGIES FROM EUROPE

1**. Strategies to make the public sphere inclusive**, plural, overlapping, open, and porous and reflect this in the local economy, public spaces, services and institutions there is a value in developing the role of artists in leading projects and in adopting artistic ways of thinking, and a transversal approach to problem solving. Examples of such strategies are cited in relation to:

i). Planning and Local Economic Development
that aims to reintegrate the periphery into the centre through an intercultural regeneration project

a. The Gate in Turin, Italy covers a symbolic gateway neighbourhood – subject to integrated regeneration to turn it from a stigmatised quarter

Piazza della Repubblica, one of the largest markets in Europe with a 1,000 traders, 200 stalls and shops, 40,000 daily visitors acts as a meeting point for foreign and local residents at weekends in the lively market antique fairs, near significant cathedral, with Chapel of the Sindone and the Roman Palatine Gate - traditional entry point to city for migrants from the south, then non-EU countries. It had experienced decline with uncontrolled growth traffic, pollution, social marginalisation, drugs and crime.

An innovative approach was adopted to resist the gentrification and 'whitewashing' of the area, preventing the displacement of immigrants and other low-income residents.
An alternative environmental strategy gave incentives to local people to refurbish their homes and apply energy-saving, recycled the market's organic waste as compost for local food growers, the Tuscan hill farmers, with whom an alliance was built by introducing a quality standard for fruit and veg to upgrade market produce. Pedestrianisation, improved public transport which with new signage and electronic communication helped reinstate the neighbourhood as a civic gateway and symbol which its physical and historical centrality merited. Porta Palazzo became a neighbourhood open to whole city with permeable borders[9].

Symbolic dimension - intercultural reinauguration of neighbourhood: Romeo and Juliet
In 2000, Teatro dell'Angolo produced an extraordinary version of Romeo and Juliet – *Il Gioco di Romeo e Giulietta* , in the huge market square of Porta Palazzo. The company worked for several months with hundreds of the young people in African drumming, dance and movement workshops in schools – and then selected fifty who rehearsed intensively for a month. They dramatised the conflict between the Montague and Capulet families as a kind of interethnic gang warfare, in which the protagonists are caught on opposite sides of the line, symbolised by a high net they get caught up in as they caress and kiss through the gap. It used the imagery of the market, the rich diversity of fruit

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[9] Cardia L. "Un progetto per Porta Palazzo", 1999 www.a-torino.com/progetti/ thegate.htm
www.a-torino.com/progetti/thegate.htm;
www.inforegio.cec.eu.int/urban/upp/SRC/frame1.htm

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and vegetables as symbols of human diversity, with the violence dissipated symbolically by smashing water melons. It was performed at night, with hundreds of lanterns, African drum and Arab oudh music to the appreciation of the public of the area who saw their own lives reflected in the story. [10]The collaboration turned the city into a stage and the performance enacted a new way of living together, re-enchanting public life.

b) Opening up and Changing Cultural Institutions and the Narratives they tell
This covers education, museums, intercultural arts centres, and other examples in my book with Franco Bianchini, *Planning for the Intercultural City* [11]but here I would like to cite an example of tourism and city marketing which has been rethought interculturally.

City Safari Rotterdam, Netherlands, is a private company promoted by the city on its central tourism website. Mariolijn who set it up - organises a trip for you with a map, vouchers and intercultural itinerary. I visited the home of an Iraqi refugee, who gave me tea and told me his life story, entered a mosque where they gave me slippers and I sat at the back and shared a service and then had tea and a chat in the café, I had lunch in an Indonesian restaurant, and met an socially engaged artist on the canal. Money is recycled into the local economy - discretely by leaving vouchers with each participant without exchanging money, ensuring it is, above all, a social and cultural transaction. It also carries out workshops in intercultural learning – such as cuisine.

 Such an initiative offers a way of citizens navigating their own city, primarily professionals in the social or pedagogic field and also alternative cultural tourism. However it has far greater transversal potential, for example, if it were linked to teacher training. Secondly it has important implications for alternative city marketing, for revising guidebooks and giving the city a truly open image.

ii) Valorising Plural Identities in the City
by responding to new kinds of bridge-building needs by creating new professional role that **draw on mixed backgrounds – identifying 'intercultural actors' a growing segment of migratory settlement.**
The 2001 Census in the UK identified the biggest ethnic minority group, 15%, as people of mixed background. Such people who are second or third generation, of multiple cultural background and possibly bi- or multilingual, embody the assets of diversity – culturally rich, adept at reading and understanding different cultural settings and at creating environments in which they feel at home.

New Professions
a) new intercultural planners:
Leonie Sandercock outlines a new intercultural role for planners in territorial, neighbourly and planning disputes:
Planning, she has observed
"*involving dialogue and negotiation across the gulf of cultural difference, requires practitioners to be fluent in a range of ways of knowing and communicating: from storytelling to listening to interpreting visual and body language.*" [12]

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[10] Interview Graziano Melano 9.7.03; video *Il Gioco di Romeo e Giulietta*
[11] Bloomfield Jude & Franco Bianchini, *Planning for the Intercultural City* Comedia, 2004.
[12] *Cosmopolis II: Mongrel Cities in the 21st Century*, London/New York: Continuum, 2003, 162.

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The Gate Project offers a timely illustration of the new kind of planning dispute which calls for such skills. A Turkish bath built in 1920s and owned by the city but disused, fell within its remit. The Italian Arab Association Dar al Hikma, run by Iraqi writer, Younis Tawfik proposed to take over the building eight years ago and turn it into cultural centre of the Middle East and Arab world with a Turkish bath for men and women's use. This provoked fierce opposition and a lively campaign, rousing fears of paedophilia and homosexuality, but the City Council's support for the project was unwavering and it is now a successful mixed bath, used by foreigners and locals, who take great pride in it because it is so beautiful and symbolic a place representing the highest form of culture. Ilda Curti, the director of the project explains – they had to give up an ideological approach of demonising their opponents as racist, although in part they were, but enable them to understand that this was a resource for the area. [13]

b) multicultural scouts and programmers in theatre and dance
e.g. Six theatres and dance companies in the Netherlands jointly appointed a specific programmer/scout to connect them to the diverse scene, recognising that they were cut off from it. Lauren Saraber as the first multicultural programmer in Amsterdam scouts in Hindustani centres, flamenco cafés, tango salons, salsa parties and Turkish parties, to bring new dance forms to the mainstream Dutch stages.[14]

c) cultural mediators and animateurs
cultural mediators and animateurs with a therapeutic and conflict resolving role in therapy and counselling, social, youth and community work. Such training courses have been experimented with for many years by the Intercultural Centre in Turin and elsewhere in Italy.[15]

iii). Promoting Innovation

a) Shift attitude towards innovators –
Innovators are often difficult characters –
Their self-descriptions in my study of 33 intercultural innovators range from '*a rebel*' '*anti authority*' '*a thorn in the flesh*' '*outsider*s' '*fellow mavericks*'. "*I like doing things in a different way.*' "*I didn't want to be pigeonholed.*"   They seem to occupy an insider/outsider position, which is often uncomfortable for them and for councils but it is also the source of their innovativeness and should therefore be understood and accepted.

For example, Tom Caulker is the owner of the intercultural Trenthouse pub and World Headquarters nightclub in Newcastle. He is an intercultural entrepreneur of African-Irish descent, who had an unhappy childhood, but emerged from it with a passionate love of music. This led him to create an intercultural space based on the '*positive side of black music*', a logo of '*Newcastle-on-Tyne-World Headquarters uniting all communities*' in front of the decks, messages of love and tolerance in the bar, an interactional dance floor, '*all inclusive so anyone could get into it*' and club nights for charities and to promote young DJs.

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[13] Curti I "Reti di territorio e cittadinanza attiva: il caso di Porta Palazzo tra diversità, identità multiple e interessi condivisi", in Bodo S. ed. Culture in Movimento, Milan: MB Publishing, 2005, 133

[14] Saraber L."The applicability of qualitative subsidy criteria to non-western dance and fusion forms", www.comedianetwork.org/reports/, 2002.

[15] Animatori Interculturali: un'esperienza di formazione, *I Quaderni del Centro Interculturale*, April 2000

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The club has '*an Amsterdamy feel*' that includes Scandinavian seamen off the ferries. When he was forced to move the nightclub, the Council supported him, fending off bankruptcy and helping him find new premises. Through his innovative drive, he has turned the massive building, Curtis Mayfield House, into an independent intercultural arts centre with two stories of his new premises including the club, one storey dedicated to local live bands, the fourth floor franchised out as a free art gallery, and he has plans for a skateboard park for children. Although he is anti-authority and keeps his head down, avoiding sitting on council committees, he recognises the support the city gave him in times of desperate need and he has amply repaid that trust.

b) Actively scout for and nurture talented individuals
Such intercultural individuals are the source of unusual ideas and social entrepreneurs. Through special programs and dedicated officers, the pool of intercultural talent could be harnessed more effectively and thoroughly to the city. It could become a criterion of partnerships to seek out intercultural talents and ideas.

c) Embed intercultural innovation criteria in city in project briefs, selection, funding, evaluation and thought processes

- by defining criteria of
i) crossing boundaries - mixing like with unlike, promoting crossover projects
Bradford Exchange which gives small bits of money to foster meetings at grass root level – e.g. Muslims mums and kids from one school met with white mums from another school
ii) inclusive spaces (does the space include new migrants and asylum seekers? minority ethnic elders, youth gangs?)
iii) innovativeness in architectural and urban design competitions, housing designs, festival programming in public institutions, city image, tourism, tendering, local economic development ; diversity innovation fund
also retrieval and reinvigoration of traditions – eg. lost craft traditions and local skills

- through changing funding -
to valorise intercultural work, rather than marginalise it, identifying discriminatory mechanisms, (e.g. **definition** as 'ethnic arts' in Australia, in Germany Sozio Kultur, in England it was 'ethnic minority arts' and 'community arts', but always the effect was to marginalize so the work was not evaluated as having artistic quality. Separate designated cultural diversity funding for 'ethnic arts' is thus marginal while mainstream not ethnically designated funding is left intact and is not redistributed, and the artistic value of minority ethnic artists continues to be denied.)
such as lack of access to mainstream funding; structural subsidy denied to resident migrant companies
In the Netherlands, the informal undergrowth of non-western and 'fusion' dance, found in alternative spaces beyond the radar of funders and critics is denied structural subsidy as there is no understanding of its diverse aesthetics.
However, positive action changed the composition of the selection committees and so the aesthetic criteria were broadened to include participation of audience. (Saraber, 2002)

- by changing evaluation procedures and practice–
building in self evaluation in relation to intercultural –asethetic, social, economic and spatial effects

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revising quantitative outcomes to evaluation of the process taking in:
access,
marketing that reaches new audiences, in their own places,
e.g. Collectif 12 in Mantes La Jolie Greater Paris region, reaches its diverse population
through word of mouth and leafleting in the local market;
others use internet, diverse radio stations
outreach
crossing over repertoire, reinterpretation of the canon through the eyes of the outsider,
workshops with migrants in neighbourhoods to produce new work
drawing on different forms, traditions and languages, generations,
innovation in the relationship with the audience –
changing the space to be welcoming and inclusive such as the foyer policy innovated in
some theatres like the old Leicester Haymarket and Tara Arts

- through transversal problem solving and artist-led approaches
The creative added value of an intercultural approach is that
it crosses not only ethnic, but disciplinary and administrative boundaries –
requiring a cultural planning approach across all urban policy areas–> multiple
transformative effects –
e.g. **artist-led approach of Scottish Carnival Arts**
treating asylum seekers not as a problem but as actors, mobilising their culture and skills
as positive assets. It has the potential to be a centre for accessing social services for
excluded, hard-to-reach groups if the council saw its potential for asylum seekers to
become part of the solution through their cultural agency

These are just some of the policies and strategies which mark a move towards an
intercultural public sphere, which is postcolonial, non-racial and a creative space of
meeting, mixing and project making.

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Diversity, from which her book 'Intercultural Innovators – Learning from Lifestories' is forthcoming.
Currently she is collaborating with the ERICArts Intercultural Dialogue and the Council of Europe
Intercultural Cities projects. Recent publications include Planning for the Intercultural City (Comedia,
2004) Crossing the Rainbow, (www.ietm.org, October 2003) 'Made in Berlin' Multicultural
Conceptual Confusion and Intercultural Reality" Journal of International Cultural Policy.*

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