Jussi Parikka – Media Archaeology

Jussi Parrika is the director of the Cultures of the Digital Economy (CoDE) institute. His lecture Practicing Media Archaeology: Creative Methodologies for Remediation and Creation focuses on some ideas and examples from media archaeological art practice.

By visiting projects by prominent artists from Zoe Beloff to Paul Demarinis, as well as some more recent names, he aims to elaborate some ideas of how such media archaeological art is able to address questions of the "material", temporality and nature. As such, the projects are themselves excellent articulations of some of the challenges media archaeology faces in terms of developing itself as an innovative approach to digital culture – practically and theoretically.

From: http://medea.mah.se/2011/05/jussi-parikka-on-media-archaeology/

Brief History Of New Media Art In Turkey

The new media scene in Turkey can be viewed parallel to the establishment of Visual Communication Design (VCD) departments at universities, which goes back to the end of the 1990s. In 1996 private universities founded earliest VCD departments. Yıldız Technical University is the first state university that started such a program, as well as the first master and doctoral degree program in the field. A pioneer in this field, Bilgi University's VCD department started organizing annual student work exhibits in 2001. These

exhibits created a broader awareness of digital technologies. The opening of VCD departments in public and private universities has led to an increased interest in screen based digital media in the last decade. At present there are roughly 170 universities in Turkey, about 45 of them in İstanbul and many of them have a VCD or similar program.

There is not (yet) a department or program solely dedicated to new media in any art faculty of any Turkish university. For the most part, art education still follows a conventional art educational practice, although there seems to be a gradual shift towards conceptual artworks created with different media – even within more conservative institutions such as the Faculty of Fine Arts at Mimar Sinan and Marmara University.

Screen-based interaction has been in the curriculums of all programs from the beginning. But the first course to go beyond screen-based interaction and towards spatial and tangible interfaces in terms of design and art, was offered only recently in 2005 at Bilgi University – and it was actually by me. (I still continue to teach this course at Sabancı University). In 2005, Elif Ayiter and Selim Balcısoy started a multi-disciplinary course at Sabancı University. This course focused on the collaborative work of design and engineering students. Koray Tahiroğlu, a musician who was educated abroad, started similar courses in the Music Department at Bilgi University. In 2008 the students presented their interactive compositions in a club. This was the first event of its kind in Turkey.

While there are several – mostly individual – attempts to develop new media art education, there is still no program that focuses exclusively on new media design and art practice. Some students have created extraordinary new media works. Until recently art programs have primarily considered digital technologies as tools instead of considering them as an artistic medium. New media art did not become mainstream, even among the young generation. It is not a coincidence that almost all (of the few) internationally acclaimed Turkish new media artists continued or completed their education abroad.

Istanbul Technical University, the oldest and one of the most respected technical schools of Turkey, started a masters degree program entitled Information Technologies in Design in 2005. The program could have been very successful considering the experience gained in the field at that time and the initiators' new perspective on it. Unfortunately it was not able to survive because of bureaucratic

complications.
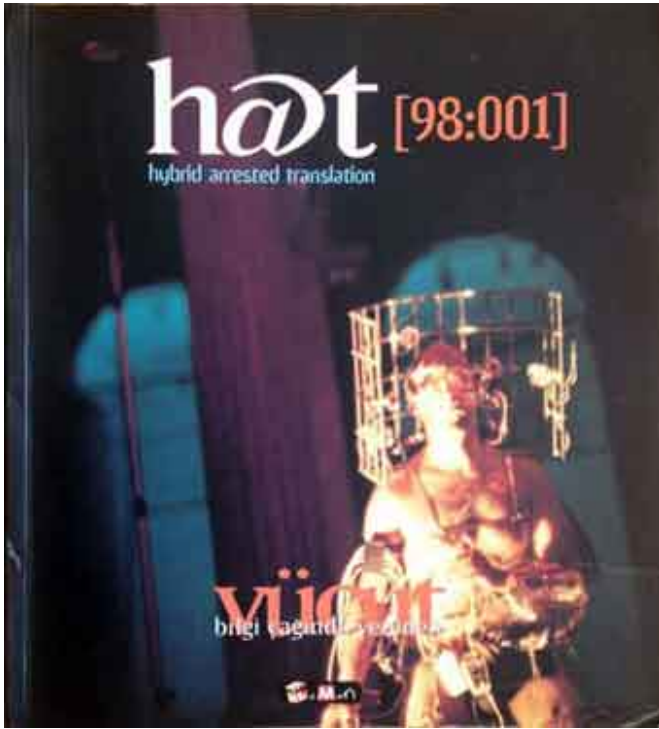
figure# HAT, the first magazine focused
on art and new technologies

A new generation of young academics is beginning to emerge. Many universities have created space for new media in their curriculums. Some have even started programs called *"new media"* which are actually journalism programs, not design or art programs. Therefore VCD programs or departments are still the only creative resources for new media art and design in Turkey. This field is still waiting for dedicated programs.

The earliest attempt to create a platform for new media in Turkey was a media art and theory magazine called HAT (Hybrid Arrested Translation). Only one issue was published in 1998. Fatih Aydoğdu was the editor and initiator of the magazine. In its first and only issue, HAT focused on the *"body in the information age"*, with texts from Paul Virilio, Vilem Flusser, Arthur Kroker, Hans Moravec and artists like Stelarc, Orlan, Aziz + Coucher.

In 2002, NOMAD was founded as an independent group and officially registered as an *"association"* in 2006. NOMAD, in their own words, aims to produce and experiment with new patterns in the digital art sphere by using the lenses of various other disciplines. Başak Şenova, Emre Erkal and Erhan Muratoğlu were

the initiators of the project. NOMAD realized the first sound art festival titled *"cntr_alt_del"* in 2003, then continued in 2005 and 2007-2008. Nomad developed an important local network and carried out many projects, which evolved into networking and projects combining contemporary art and social issues.

In 2006, Ekmel Ertan and Aylin Kalem, then colleagues at Bilgi University, organized TECHNE Digital Performance Platform, which was the first new media event of its kind in Turkey. It was a one-week festival, consisting of a small exhibit, seminars, two dance performances and a few workshops around new media.

Until 2007, there were only a few academics and some individuals in the developing Turkish new media field and the need for an independent institutional organization was clear. Some of the people who worked together in TECHNE started Body Process Arts Association (BIS), which is the first and only independent NGO in the field. BIS initiated by Ekmel Ertan, Özlem Alkış and Nafiz Akşehirlioğlu, who started amberFestival (amber Art and Technology Festival) in the same year (more on the amberFestival later).

BIS has curated six festivals since then, all of which were very successful in creating international visibility for the art and technology field and new media art in İstanbul. In November of this year (2013), we will curate the seventh amberFestival.

figure# Track04, Bilgi University VCD Department's

student exhibiton

Few universities' VCD programs continue to have interesting outcomes. Bilgi University's VCD department supported an annual student exhibition refered to as Track, marginally influential in the initial years. Track was discontinued in 2010.

In 2006 Bilgi University moved to its new Santral campus, which includes a contemporary art museum on the inspiring terrain of an Ottoman electric plant. This space offered new possibilities for new practices in the field. The Performing Arts Department of the same university contributed by opening workshops and including new technologies in their curriculum. Faculty members Aylin Kalem and Beliz Demircioğlu started the artist group BODIG that provided dance and performance workshops utilizing new technologies. In 2008 Lareate International Universities bought Bilgi University which effectively ended its cultural life. In 2013 the museum was converted into classrooms and its collection that had generated huge enthasusiasm in the Turkish art scene was sold. Debate erupted over the status, ethical rules and regulations overseeing the sale of the collection.

A very promising recent initiative is a Game Lab called *"Bug"* started by Güven Çatak at Bahçeşehir University. Bug has already designed a few games, collaborated in the making of a documentary about the game industry in Turkey and publishes course documentaries online. The long-term plan is to start a game design department, which will be the first in Turkey.
The Kurye Video Festival has begun to show an interest in new media and has collaborated off an on with EU organizations and realized some new media events which addressed designers and creative industries as audience.
Lately, galleries and museums have also expressed interest in new media; Pera Museum hosted the Japan Media Art exhibition in 2010 and Borusan Music House opened a second media exhibition called *"Material and Light"*. The director of Borusan Music House has declared that their long-term aim is to open a new media museum in Istanbul. Although they have some new media artworks in their collection, this is not likely to happen in the near future.

The Istanbul art scene, or perhaps more accurately the *"art market"*, has developed considerably in the last years. More single new media works are part of contemporary art exhibitions. I prefer to call it *art market* because the arts have been left almost completely to, the private sector; the state is not a real

actor in this area anymore. Indeed, apart from the early Republican period when the major art schools were founded, the Turkish state has never really supported the arts. It was in fact quite the opposite. Ataturk Cultural Center which was the 4th biggest venue in the world when it was opened in 1969 and was home of the state theatre and state opera and ballet has been closed down since 2008 for renovations. State Art and Sculpture Museum has been closed for the same -officially declared- reason for the last nine years due to an unending process of renovation.

Only in 2010 -when İstanbul was the European Capital of Culture- the independent artists and organizations working in the contemporary art field was supported by the state for the first time, through the İstanbul 2010 ECC Agency. That experience showed us that no practice or procedure through which artists and the state can work together had been developed. Today's art scene is primarily comprised of national corporations which support their own cultural institutions, with some commercial galleries for a small elite audience and collectors. Therefore corporations and a small group of galleries and collectors have been leading the art scene.

Since the mainstream market reacts slower to the changes of the time, and Turkey is just a follower of the Western art scene, what we have managed to get is a *conventional* art market. This may also be true for many other countries these days; less state money for the arts and whatever is available mostly goes to traditional or conventional arts. However, the complete *lack* of public money in the Turkish art scene leaves it open to the manipulation of power actors and leaves artists, artist groups, independent institutions, etc. in danger of losing their voice.

In an art scene like this, it is difficult to find your way as a young artist, especially if you are working in a niche. As I mentioned before there are only a few artist in Turkey who have developed a career in new media.

figure# News Knitter, Ebru Kurbak and Mahir Yavuz

Burak Arıkan is the best-known Turkish media artist. He studied at MIT after completing his civic engineering education and master's degree in media design in Turkey. He is the most productive artist in the field. During his education at MIT he worked on different topics and collaborated with many international artists. Lately he works on Network Mapping, which he developed as an artistic tool to analyze social relations among actors in many different fields, but especially in the art scene. One of his notable works is Mypocket.

Mahir Yavuz and Ebru Kurbak became especially known for their collaborative work called News Knitter. They created pullovers that visualized large scale data; specifically news images about the Turkish military. It is partly a political work consisting of data collected by Google which does searches for a certain time period. The information is then processed with custom software to create the visualization. After completing their graduate education in Turkey, they both moved abroad for their PhD study Yavuz now works and lives in NYC. Kurbak completed her PhD and works as an establised artist and researcher based in Vienna.
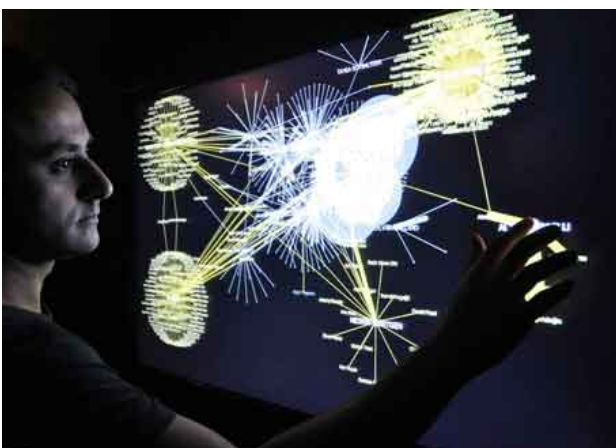
figure# Artist Collector Network,

Burak Arıkan

Ali Miharbi is another media artist who completed his higher education in the United States. Miharbi works with face tracking software and most of his recent work is based on related concepts. Among his works are Delegation and Faces on Mars. He also wrote RTÜK, a plug-in written for Firefox which lets ordinary users ban those parts of websites that they believe are unsuitable. It's a critical work in protesting the state's internet policy.

Onur Sönmez is a young artist who completed his graduate study at Linz after his undergraduate studies at Bilgi University. Sönmez started his career as a designer and worked as a research artist at Future Lab. He lives and works abroad as an artist and researcher. Among his works, which cover a wide range, are The Mexican Standoff, Jason Shoe, and White Shadow.

Not all of these artists come from a digital background, but they are also not from conventional art education or practices. Of course there are many established artists in Turkey who use new technologies among other techniques and media. I did not mention them here as New Media Artists. Mainly because new media or technologies are not their main medium and even if they create such works, they do not shape their artistic repertoire. Although I believe that these artworks deserve the same merit as others, it is a completely different artistic approach and methodology which distinguish new media artists from the conventional ones.

figure# amberFestival posters

After this brief history of new media in Turkey, I will continue with our own experience, BIS and amberPlatform.

BIS (Beden-İşlemsel Sanatlar Derneği / Body-Process Arts Association) is an Istanbul based initiative that aims to explore artistic forms of expression at the crossroads of the body and technological processes. It was founded in 2007 as an association by a team of researchers and artists from different disciplines such as dance, performance, design, social sciences and engineering.

BIS aims to create an international discussion and production platform. It defines its area of interest in its subtitle. The concept of body-process arts encompasses artistic forms that explore, embody and question the complex, multifaceted relationship and fluid boundaries between body and technology and the consequences of their interaction.

BIS started amber Art and Technology Festival in November 2007 which consisted of a new media art exhibition, performances, workshops, seminars and artist presentations. It has since become an annual event.

amberFestival's objectives;
– To promote research and production in new forms of artistic expression that exploit new technologies
– To provide visibility to artworks and young artists working in the field of art and technology
– To present international artworks to young artists and the general Turkish public
– To bring critical topics in art and technology to public attention
– To improve young artists' perception of technology by encouraging active and creative use of it
– To create a new international art and technology network between East and West

figure# amber'10 exhibition

amberFestival has worked on realizing these objectives in the past years and has created a new international scene on the crossroads of art and technology. The themes of the past 6 festivals were *"Voice and Survival" "Interpassive Persona"*, *"Uncyborgable?"*, *"Datacity"*, *"Next Ecology"*, *"Paratactic Commons"*; each with references to local as well as international panoramas. This year we focused on smartness, the market-speak of today's technologically sophisticated conditions, with a critical approach. Festival theme entitled *"Did you plug it in?"* with a subtitle *"fool your smartness"*.

In the previous six editions of amberFestival combined, 218 artists and researchers have presented their work; Stelarc, Bill Vorn, Marcel.li Antunez Roca, Mladen Dolar, Robert Pfaller among them. Over 149 installations were exhibited, 26 workshops, 18 performances, 14 lectures, more that 100 paper presentation and talk and 53 artist presentations were realized.

From the first installment of the festival presenting the work of local artists has been an important issue. amberFestival encouraged young artists and tried to make sure that a quarter of the exhibited works were created by local artists. So far, 54 local artists have exhibited their works at amberFestivals. For most young artists it is the first international presentation of their work and a great opportunity for networking.

amberFestival helped create awareness about the Art and Technology field and brought critical topics to public attention. The themes of the festival encouraged broad discussion of important topics related to technology and society. Starting in 2009 with amberConference the topics became even more visible to, and elicited the participation of, a larger audience.

The first international amberConference was held in conjunction with the 2009 amber Art and Technology Festival. amberConference aims at creating a platform of discussion and dissemination of various themes and topics in which science, art and technology converge. Now in its fifth year, amberConference continues in close collaboration with İstanbul Modern, İstanbul Technical University, Sabancı University and the University of Southampton.

figure# amber'10 exhibition

 amberPlatform also created or collaborated on other projects abroad and exhibited works of artists who live and work in Turkey. Luna Park was a collaboration with Dortmund based Artsceneco, with exhibitions in Munich, İstanbul and Dortmund. Intercult Playface was an exhibition in Museum Quartier in collaboration with Interface Culture Master program. In 2012 we exhibited new media artworks from Turkey in The Hague, The Netherlands with exhibition title *"Commons Tense"* in collaboration with local TodaysArts Festival. Part of this exhibition also showed in gallery HBKsaar in Saarbrucken, Germany.

BIS runs several other projects on the crossroads of art, technology and society. I like to mention few of them to picture the wide range of interests and actual works that amberPlatform executes in parallel to its effort in the art scene. The fund raising process for amberFabLAB is about to be finalized and it is expected to be operational in the fall 2013. amberFabLAB will be a fabrication laboratory that aims to democratize the production and to disseminate the making of culture as a node of the international fablab network. Open Data Open City is another ongoing amberPlatform project that aims to build an Open Data Portal and to advocate openness culture and transparency for the state with the help of todays technologies.

BIS remains one of the important actors that shaped, and continues to shape, the art and technology scene in Turkey.

About the author:

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Read more: http://www.amberplatform.org/

See also: http://www.forumist.com/

Amber '10 Art and Technology Festival, Istanbul, Turkey

dancetechtv
WORLDGRIDLAB production team
Asli Yilmazturk

Budget Monitoring And Citizen Participation In The Netherlands

Indische Buurt (Amsterdam) Photo: Zeynep Gunduz

My name is Noureddine and I am a member of the training group that deals with

budget monitoring. We have examined the prospects paper for 2013. On page 26 of the bill it is stated that in 2013 there will be 197 million euros in expenses. We've got an overview of the financial statements of 2011, which states that the district spent 243 million euros in 2011. Are we correct in understanding that over the next three years, spending will be cut by 46 million euro? In 2016, the expenditure is budgeted at 179 million. Meaning a 64 million difference. Was that the intention?

The expenditure in the social domain in 2011 was 68.7 million euros. If you look at the budget in the perspectives note, you end up with a total of 59 million for the social domain (counted are: work, income and economy, education and youth, welfare and care, sports and recreation, culture and monuments). This means that the social issues will receive almost 10 million euros less in the next 3 years.

Introduction

Thus spoke Noureddine Oulad el Hadj Sallam, one of the participants in the experiment Budget monitoring in the Indische Buurt (Indische Neighborhood) in Amsterdam during the meeting of the Council Committee Social of the municipality of Amsterdam (city district east) in June 2012. His speech addressed the content of the municipality's perspective paper for 2013.

Noureddine's speech signifies a unique moment in the Netherlands. Not only because a citizen without a financial educational background commented on the expenditure of the budget made by a governmental organization. But also because it led to a change in the way the local government determines the priorities of the prospective budget for 2014; namely, in *co-creation* with citizens. Co-creation entails collaborative decision-making concerning the allocation of the budget by citizens and civil servants. It is an important contribution to the enhancement of civil society within the Netherlands.

This paper describes the methodology of budgetmonitoring and its operationalization via the project in the Indische Neighborhood. The 12-month pilot project was realized by The Centre for Budget Monitoring and Citizen Participation, in collaboration with E-motive, University of Applied Science in Amsterdam (HvA), MOVISIE and members of local communities in the neighborhood.

Participants of the conference on budget monitoring in the Indische Neighborhood
Photo: Nills Delzenne

The launch of the Center for Budget Monitoring and Citizen Participation in the Netherlands

The idea to implement budget monitoring in the Netherlands was initiated by E-Motive of Oxfam-Novib. E-Motive connects knowledge and expertise from developing countries to Dutch professionals. In 2010, E-Motive introduced a group of social professionals in the Netherlands to INESC (Institute of Socioeconomic Studies), *the* expert on budget monitoring in Brazil. A year-long intense co-operation between active citizens and social workers from the Netherlands and INESC led to the launch of the Center for Budget Monitoring and Citizen Participation (Stichting Centrum voor Budgetmonitoring en Burgerparticipatie) in Amsterdam in December 2011.

The collaboration with INESC has played a significant role in developing the method of budget monitoring for the Netherlands. INESC has more than three decades of activism and research in Brazil and worldwide and believes that social participation is crucial in making governments accountable and promoting social justice. Since 1991, INESC has chosen public budget as a strategic tool to increase social participation in policy and in controlling the spending of budgets. INESC is specifically concerned with the allocation of public budget to promote social justice and human rights. They have developed their own methodology entitled Budget and Human Rights with the aim to verify the realization of human rights and their sustainability. Relying on education as a strategy, INESC targets schools located in poor urban neighborhoods (favelas) where they teach students the method of budget monitoring, the fundamental importance of active

citizenship and influencing government policy.

INESC has achieved many positive results with this approach. One example is the ONDA project. Students participating in the project monitored the budget of their local government. They found out that two million *reales* was assigned for the renovation of their school. But the school never received the money. So the students attended a public hearing and managed to get an amendment for all public schools in the federal republic. Examples like this underline the strong impact that budget monitoring and civic participation can have on the allocation of public budgets.

INESC's method was created for the context of Brazil and needed to be adjusted to the Dutch context. In comparison to INESC's method, which focuses on human rights, our emphasis lies on social justice and civic participation. In addition, within the context of the Netherlands, the method of budget monitoring seems to fit active neighborhood organizations best as well as those communities that want to get a grip on the utilization of available resources in their neighborhoods.

Roadmap of budget monitoring
The University of Applied Science in Amsterdam (HvA) collaborated with us in creating the roadmap of budget monitoring for the Dutch context. Below is the illustration of the roadmap and its five steps:

Graphic design: Merijn Bram Rutgers

Setting the ground for the pilot project
In 2011, we started to prepare the ground for the pilot project by choosing a specific neighborhood and collecting financial data of the local government.

The Indische Neighborhood

The context of the Indische Neighborhood in Amsterdam provided solid ground for the implementation of budget monitoring. Since 2008 many active citizen groups, called communities, have been working hard to improve the livability of this neighborhood and to develop instruments in order to improve social participation. In addition, these communities take on a very specific starting point in their work; namely, the citizen and his right to ambition. Budget monitoring contributes to civic participation because it facilitates citizens to screen, assess, and actively participate in decisions on public policy-making and government expenditure. Budget monitoring can act as a catalyst to start dialogues between citizens and (local) government about priorities, needs and tackling problems and therefore serves the right to ambition.

The struggle for transparency of financial data
Transparency of the financial data of local governments is required in order to implement budget monitoring. During the preparation phase in 2011, collaboration with the local government (Amsterdam, city district East) was difficult because civil servants and politicians did not share the same policy on budget monitoring. One of the major issues of co-operation, for example, was transparency in budgets. Specifically the information on the neighborhood budget was not present, so we had to find it ourselves. In 2012, the local district finally made the decision to publish financial data in a user-friendly way in the form of infographics. In October that same year, the government launched a website including the neighborhood budget. It is a pity that the local district decided to create this website without the co-operation with the communities. Co-creation would have made it possible for active citizens and civil servants to share information about the neighborhood. The system could also immediately have been tested on its user friendliness. Nevertheless, it is a start.

Putting the roadmap into practice the Indische Neighborhood

Indische Buurt (Amsterdam) – Photo: Zeynep Gunduz

Step 1. The neighborhood budget

The first step in budget monitoring is to figure out the neighborhood budget. Different institutions invest in the neighborhood, but it is not always clear how much money is spent and on what. Examples of enterprises or institutions investing in the neighborhood are the local government and social housing corporations. Yet, access to the public budget is not always easy; therefore, it is important to come up with a strategy beforehand (in collaboration with the local government).

In this preparatory phase, we tried to localize public budgets. This was not easy because budgets and information about spending are not (yet) transparent in the Netherlands. So, we had to search for information in PDF-documents, found on the website of the local municipality. After a lot of research, we built a simple database.

Step 2. Analysis of budget allocations

Once the budget is public it is important to find out what the money is spent on. An example of the questions in this phase is: 'How much of the budget is allocated to environmental issues, to social housing, or to youth issues?'

We analyzed the database to understand the budget for the Indische Neighborhood. We were unable to find all the budgets that were spent in the neighborhood. This turned out to be a common problem. As one civil servant told us: 'We don't know the budget for the Indische Neighborhood, every civil servant just knows their own budget'.

Step 3. Analysis of neighborhood expenditures

In this phase, the aim was to check if the public budget (not only governmental budgets, but also budgets from public housing corporations and other organizations with public money) is spent with reason. Is the money allocated to the correct funds? Some of the issues to be expected in this phase are:

– *Funds are made available, but are not spend.*

– *Funds are spent on other things than spoken for.*

– *Funds are spent in areas and programs that do not prioritize social justice.*

– *Funds are spent in programs that do not correspond with the communities' demands and needs.*

Step 1 and 2 can be done without the communities. But budget monitoring is meant to be used by active citizens and communities in their participation process. This implied that people who never studied budgets before had to be trained to monitor budgets. In May 2012, we organized a series of trainings. The subject matters were: Budget cycle, annual report, and annual budget. Part of the training was the practice and theory of budget monitoring in Brazil, by trainers of INESC who made the group aware of the emphasis on advocacy and gaining political influence.

The participants of the training were spokespersons of communities as well as other community members. During the training we started analyzing the available public budget data. For example, we compared the 2011 budget to the 2013 budget. We also studied a list of subsidies for the Indische Neighborhood and we noticed that civil servants (and sometimes politicians) are the ones who decide which organizations received subsidies. We asked the local district to provide us with more financial data.

Step 4 Implementation

The fourth step is to weave budget monitoring into the participation process in the form of a neighborhood agenda (in cooperation with the communities). A neighborhood agenda is a social analysis of what is more or less important for the inhabitants. Questions to be asked are:

– *What is important for the neighborhood, the communities and the inhabitants?*

– *What can we as inhabitants do ourselves?*

– *In what way we work together with institutions in order to influence policy?*

– *How are results to be communicated?*

In this step all the necessary elements are collected and analyzed to prepare a dialogue with the local municipality.

Indische Buurt (Amsterdam) – Photo: Zeynep Gunduz

To make a proper agenda the group decided they had to know the priorities of the citizens. What do citizens want for their neighborhood? A questionnaire was made based on the results of several participation events in the Indische Neighborhood. The participants went into the neighborhood to ask the opinion of 150 inhabitants, which were systematically archived and analyzed. The results: People gave a high ranking to projects for youngsters without school or work; projects and support for people in need, and the elderly.

One of the questions was: 'Which budgets should be cut?' and the most common aanswer was: The budget for civil servants.

After finding out the priorities of citizens, we re-monitored the budget of the local district and re-analyzed the annual report of 2011. We noticed that there was a big difference in 2011 between the budget and the spending of the budget on education, youth, and welfare. Altogether the difference was over 3,2 million euros.

Step 5. Action
Communities and experts on budget monitoring do a comparison of the neighborhoods wishes (neighborhood agenda) and the analysis of the spending. What is the budget? Has it been spent, and if not, why not. What is the discrepancy? This step creates a lot of opportunities that can be used by the

communities:

– Using partnerships to reinforce the dialogue with the local government.
– Organizing meetings with the neighborhood stakeholders.
– Advocacy (participation in public hearings, talking to civil servants, public campaigning, media strategy etc.)
– Co-creation – draw up the budget together with local government
– The power of communication and publishing data visualization (using digital media).

The training group used the financial data that was gathered and went to the political board of the local district to ask questions about budgeting and spending. (The answers were given 3 months later.) In addition, on the basis of the findings from the training and questionnaire, the community members decided to write their own perspective paper, with a long-term policy, instead of an agenda for the neighborhood.

Indische Buurt (Amsterdam) – Photo: Zeynep Gunduz

Conclusion

The project held in the Indische Neighborhood in Amsterdam shows how budget monitoring can act as a catalyst to start dialogues between communities and government on priorities and where public money comes from and how it is spent. It is an important initiative towards a more democratic society: Major decisions on public budget are made in collaboration with civil society organizations, governments are held accountable, and the budget as well as its allocation

becomes transparent.

Moreover, the outcomes of the project on budget monitoring are not interesting for just the Netherlands; they correspond with important shifts that are taking place on an international scale. Citizen participation and transparency are two issues that rank high on the agenda of many civil society organizations, governments and governmental institutions worldwide. Numerous initiatives try to facilitate a dialogue between citizens and governmental institutions, such as the Open Government Partnership established in 2011. In the light of these social and political trends, budget monitoring is an efficient tool that can be implemented to achieve such aims in the Netherlands and abroad.

For more information: http://www.budgetmonitoring.nl/english
and: http://www.inesc.org.br

About the authors:

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She also works at the family-business Delzenne as consultant or interim manager for governmental and civil society organizations.

Zeynep Gunduz & Marjan Delzenne – Budget Monitoring And

Citizen Participation In The Netherlands

Indische Buurt – Amsterdam Photo:
Zeynep Gunduz

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From The Web – Transparency International

One global movement sharing one vision: a world in which government, business, civil society and the daily lives of people are free of corruption.

In 1993, a few individuals decided to take a stance against corruption and created Transparency International. Now present in more than 100 countries, the movement works relentlessly to stir the world's collective conscience and bring about change. Much remains to be done to stop corruption, but much has also been achieved, including:

– the creation of international anti-corruption conventions

– the prosecution of corrupt leaders and seizures of their illicitly gained riches

– national elections won and lost on tackling corruption

– companies held accountable for their behaviour both at home and abroad.

GLOBAL REACH, LOCAL KNOWLEDGE

Through more than 100 national chapters worldwide and an international secretariat in Berlin, we work with partners in government, business and civil society to put effective measures in place to tackle corruption.

INDEPENDENT AND ACCOUNTABLE

We are politically non-partisan and place great importance on our independence. We alone determine our programmes and activities – no donor has any input into Transparency International's policies. Our sources of funding are made transparent as is our spending.

Read more: http://www.transparency.org/