

REVIEW OF SANTA FE'S CULTURE 21: ACTIONS SELF-ASSESSMENT

JULY 2018



culture 21

As part of the [Pilot Cities Programme](#) of Agenda 21 for culture, the City of Santa Fe carried out a self-assessment exercise to diagnose cultural policies. This involved an analysis of the current reality of sustainable development through the one hundred actions included in the nine commitments that make up [Culture 21 Actions](#). The fundamental proposal of this exercise was to create a dialogue with a group of multidisciplinary local actors comprised of people from different spheres throughout the municipality, members of civil society, academics, artists, and other stakeholders. The aim was to identify different problems and challenges faced by the city through the perspective offered by this tool.

This exercise was made possible thanks to a number of planning meetings carried out by team members from the Department of Culture, as well as the revision and analysis of records organised by the local government. This made it possible to identify the role that culture plays in various programmes, projects, and activities carried out around the city. It also made it possible to identify beforehand which were the most significant elements in light of Culture 21: Actions.

The City of Santa Fe launch workshop was carried out on Thursday December 7, 2017 with approximately 40 people from various municipal government bodies. These included areas of Territorial Decentralisation, Risk Management, Strategic Development and Communication, Urban Planning, the Environment, the Department of Gender for the Department of Social Development, the Santa Fe Housing Agency, the Agency for Foreign Cooperation, Investment, and Commerce, as well as the Department of Culture, among others. There were also individuals present from the National University of the Littoral, businesses, artists' associations, and other members of civil society. Appendix 1 contains the list of participants.

SELF
ASSESSMENT



During a work session, participants analysed each of the 100 actions contained in the Culture 21: Actions document. This was the starting point of a dialogue on envisaging the role of cultural policies in the municipality's daily activity. The activity brought together people with very different perspectives, which enriched its overall vision. It was an exercise in participative analysis in which the various components of the Culture 21 document could be disseminated among participants, and they could reflect on the role of culture as the fourth pillar of development. These reflections were based on the activities currently undertaken by the city government through the Department of Culture and other areas of the municipality. This made it easier to identify the impact on organised work that has been carried out in recent years.

In addition to the self-assessment, other activities were undertaken such as: visits to cultural facilities across the city between Monday, December 4th and Friday, December 8th; talks about culture and development with municipal administration staff, the general public, artists, academics, and various civil society actors; a conversation with the city's artists and cultural promoters; various planning meetings with representatives from different areas.

All of these activities helped develop the current document, known as "Radar 1", which incorporates the work done during the workshop. The kick-off workshop was coordinated by Enrique Glockner, an expert appointed by the UCLG Committee on Culture, to work together with Santa Fe throughout the Pilot Cities programme. This document contains the results of the self-assessment workshop from a consensus reached by participants. It includes their main observations and compares these results with those obtained by the UCLG Committee on Culture 2015 Global Panel. It also outlines the identified strengths and areas of improvement, as influenced by the four pillars of sustainable development from the Culture 21 Actions programme.



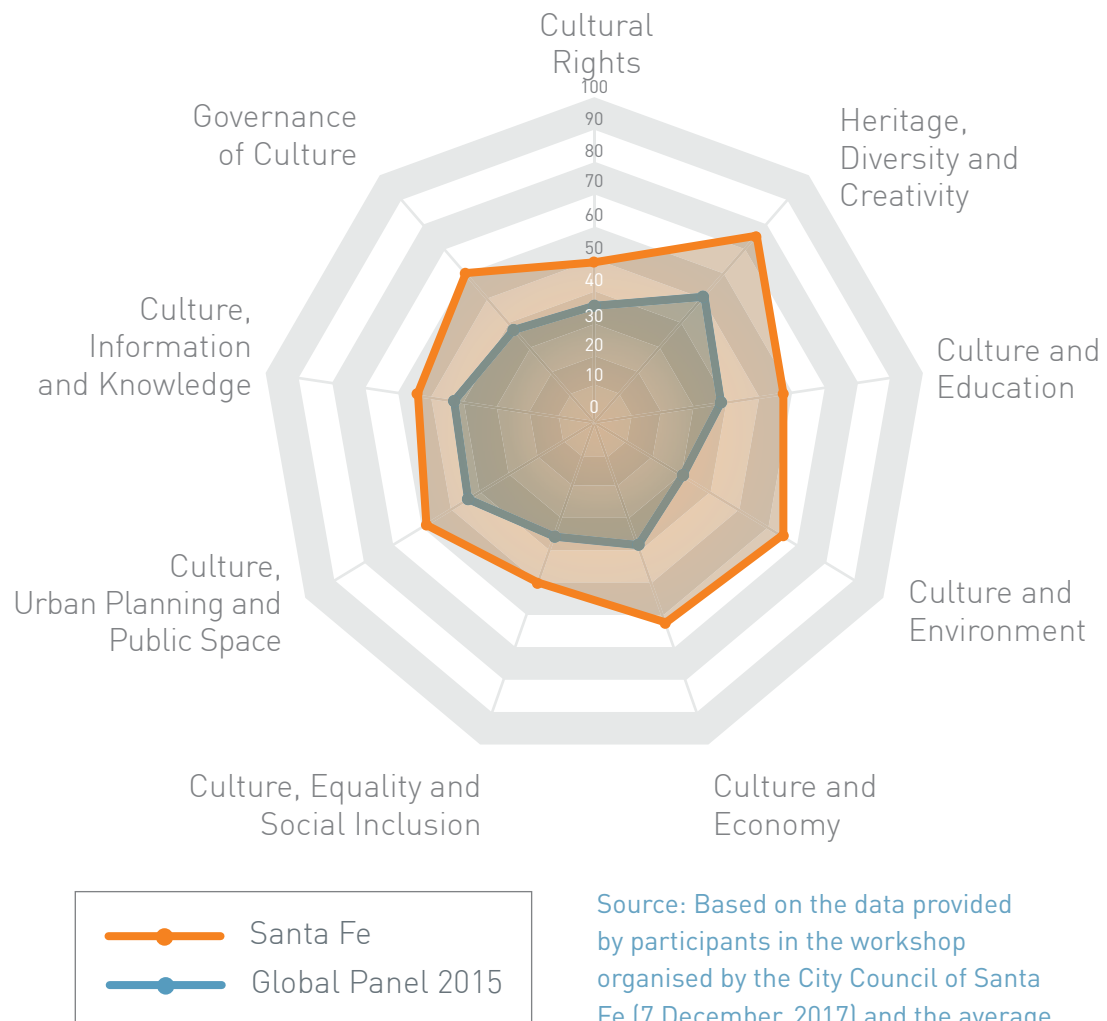
GENERAL OVERVIEW

The City of Santa Fe is the capital of the province of the same name, and is located in the eastern central region of Argentina. Founded in 1573, it was one of the first developed places in the country. Throughout history, it has played an important role for the nation both during the colonial period in the vital River Plate port region, and the consolidation period for the Argentine Republic. In 1651, various territorial conflicts and mainly river floods forced the city to move to its current location between the Salado and Saladillo Rivers, extending its urban area along the Setúbal Lagoon and the Coronda River, across the islands that separate it from the Paraná River. As a result the city limits are mostly along the river and 70% of its territory, which covers 26,800 hectares, made up of rivers, lagoons, and marshes.

This location has established the city as a hub for a multimodal interaction system that strategically connects Santa Fe to large markets and enables it to link with the Interoceanic Corridor that joins the Atlantic and the Pacific. This strategic environment has become important given that Santa Fe is an educational centre in the region, with a significant university population. It is home to three national universities, numerous tertiary institutes, and professional entities that make Santa Fe a cultural ecosystem like few other places in the country. Currently, the city is home to 417,224 people (2016), 62% of which have completed their secondary school education and, as mentioned above, Santa Fe boasts a large university population.

As a result of the self-assessment analysis of these hundred actions, along with the unique viewpoints of the attendees, it has been possible to gain some perspective on the current situation in Santa Fe with regard to each of the nine commitments in Culture 21 Actions. These were compared with the averages obtained from the 2015 Global Panel.

Figure1: Self-Assessment of Santa Fe and the 2015 Global Panel Data



Source: Based on the data provided by participants in the workshop organised by the City Council of Santa Fe (7 December, 2017) and the average taken from a panel of 34 experts from different regions around the world.

Figure 1 shows the results obtained by the City of Santa Fe in each of the nine commitments, in comparison with those taken from the global panel, which are used as a benchmark. The highest scores were given for its strengths, in commitments 2, 4 and 5. These are, “Heritage, Diversity, and Creativity”, “Culture and Environment”, and “Culture and Economy” respectively. In contrast, the commitments that received the lowest scores, and therefore requiring the most improvement, were: 1, 6, and 8, “Cultural Rights”, “Culture, Equity, and Social Inclusion”, and “Culture, Information, and Knowledge”, respectively.

The chart illustrates the results of the self-assessment which placed Santa Fe above the Global Panel results in all commitments. The area with the largest disparity was in “Culture and Environment” where the city received a score 34.89 points higher than the global average. The area with the least amount of difference, “Culture, Information, and Knowledge”, was 11.90 points above the Global Panel average.

Overall, the results of this exercise demonstrate that Santa Fe has taken significant efforts to implement policies and programmes that promote sustainable development among inhabitants, recognise their cultural heritage, focus upon unique characteristics of the environment, and offer options for citizen participation in decision-making processes and in making use of infrastructure.

Of the strengths noted during the self-assessment, as well as during specific initial stages of the Pilot Cities programme in the analysis of information, cultural spaces and visits, and in different interviews carried out with officials from the city’s different government bodies, there was a good level of coordination in projects undertaken by different areas of the municipality and its programmes. This was observed in actions that resulted in a significant level of societal involvement. This can also be seen in the ongoing nature of two particular projects. The first was started six years ago with the creation of a municipal parks network geared towards children. This was followed by the current Work Schools Programme focused on youth, which has tangible long term effects. Another aspect that was reflected in the results of some of the 100 actions is the fact that Santa Fe is a leader in two high impact programmes: the Rockefeller Foundation’s “100 Resilient Cities”, and the national government’s “Creative Cities” initiative. Furthermore, it was clear that a number of activities and indicators must be aligned under the development of the Pilot Cities programme in order to optimize results.

In the sections below, the self-assessments results of each of the commitments will be analysed in detail.

METHODOLOGY

In order to help participants better understand the areas of the nine commitments of Culture 21 Actions, an initial revision of the documents sent by the Department of Culture was carried out. The documents and issues of covered by each commitment were listed. Then, the organisational structure of the Santa Fe City government was analysed, and the commitments were grouped by blocks to be addressed in the self-assessment exercise.

The analysis made it possible to identify the city’s following strengths: It is the cradle of the National Constitution and a hub for education, science, as well as commercial activity and services in a large region where the agricultural industry and bioeconomy can grow. As a result, in order to carry out the self-assessment, it was proposed that the nine commitments be grouped into three blocks, as seen below:

BLOCK 1

1. Cultural Rights

8. Culture, Information, and Knowledge

9. Governance of Culture

Regulatory tools for the city’s cultural policy, participation, and management.

<u>BLOCK 2</u>	2. Heritage, Diversity, and Creativity	Educational institutions as a strength, cultural industries, Creative City, City of Music, Design hub.
	3. Culture and Education	
	5. Culture and Economy	
<u>BLOCK 3</u>	4. Culture and Environment	Challenges to risk management for rivers, homes in flood zones, poorer communities living in high risk areas, and the 100 Resilient Cities strategy.
	6. Culture, Equity, and Social Inclusion	
	7. Culture, Urban Planning, and Public Space	

A unique dynamic was established for holding the self-assessment workshop that made it possible to gather information in two ways. The first was to do so in plenary sessions, establishing a space for dialogue and consensus on results and scores which attendees would award to each of the one hundred actions. The second way was to obtain information individually. Participants submitted a form which they had filled out with comments that best reflected any relevant experiences or views on each of the nine commitments. Following this, a detailed analysis was carried out of the data used to support each of the results of the self-assessment. The aim was to properly support each of the arguments, which were established as guidelines, to determine the assigned scores and thereby ensure greater accuracy for this exercise as a starting point in implementing the Work Plan. As a result, it was possible to undertake a collaborative project which contextualised the local circumstances and allowed analysis to be carried out that was closer to the realities of the City of Santa Fe.



CULTURAL RIGHTS

During the self-assessment, the first commitment, “Cultural Rights” was assigned a score of 47.50, above the 34.89 result of the global panel. This commitment received the lowest score in the self-assessment.

Overall, in accordance with the opinions shared during the launch workshop, there were a number of documents demonstrating the city’s commitment to culture. This included the 2017 Cultural Policies Plan, a tool containing the management guidelines that have been implemented through the city’s cultural policies, which highlight cultural rights incorporated into actions. For example, these have been used in practice in international reference documents, as well as a number of development projects and programmes that showcase elements favouring citizens’ access to culture for vulnerable groups. There was also an emphasis placed upon specific instances used to establish vital tools that underscore cultural rights, strengthening the need for the municipality to develop a document that both explicitly focuses on, and promotes these rights through initiatives.

The City of Santa Fe has a strong tradition of participation in a number of exercises, both with citizens and other government bodies. This has made the city into the centre of the “Creative Cities Network” in the country, under which it is in ongoing exchanges with other cities. With respect to participative spaces for decision-making, there is a notable tendency towards using schemes for participatory budgeting, co-creation, and co-management in some programmes. There are strong links with municipal areas that oversee cultural issues in education institutions, specifically the National University of the Littoral. The city collaborates with the university in a number of areas to broaden the scope of cultural activity, as well as other actions.

Cultural facilities in the city are distributed throughout different zones and attracts attention from the majority of the population in these areas. One example are the “Centres for Innovation and Opportunity Development” (NIDOs). Currently, there is no framework document that addresses obstacles to citizens’ access to cultural goods. However, there is information on different areas of the municipality which can be incorporated to do so.

While there are a number of efforts to measure the implementation of cultural programmes, there is a clear need to design important indicators and standards that provide specific information and facilitate contributions to decision-making processes. These would complement initiatives such as the “Cómo Vamos Santa Fe” project, the Cultural Information System of Argentina (SINCA), and other efforts that may be undertaken by the National University of the Littoral.



CULTURAL RIGHTS

There are some notable strategies focused on gender and vulnerable groups, such as “Comprehensive Urban Programmes” and urban intervention mechanisms. These address physical, social, and institutional aspects linking together specific levels of the State, community organisations, and neighbourhoods with the aim of improving conditions or finding solutions to specific problems in a certain area. Additionally, there has been close collaborations with the Department of Culture and Work Schools, with the Santa Fe Housing Agency and the Department of Social Development, and particularly in the area of Women and Sexual Diversity. Furthermore, The Creative Industries Reinforcement Plan, as shown in the workshop, boasts a high level of women’s involvement of around 80%. Given this, it is important to systematise experiences and specifically include the ways that focusing on vulnerable groups and women has been carried out when designing programmes.

The self-assessment exercise made it possible to reflect on Santa Fe, and the fact that the city could focus efforts on developing reference documents for local cultural rights, the systematisation of different experiences understood up until now and harmonising them with international approaches in this area, undertaking efforts to implement better tools for dissemination among citizens in exercising their rights, as well as establishing mechanisms for the systematisation and analysis of initiatives developed by the municipal government, approving platforms for management evaluation and diagnosis.



HERITAGE, DIVERSITY AND CREATIVITY

This commitment received the highest score in the self-assessment, with 75 points, well above the global average of 50.21.

The city of Santa Fe has a Department dedicated to cultural issues, which manages programmes in this area. Overall, it was noted that one of the city's strengths is the coordination that exists across different areas. This translates into ongoing joint fieldwork efforts, which allows the Department of Culture to participate in different programmes in other areas of the municipal government, contributing to the vision of culture in activities carried out across the city.

Regarding resources for culture, there is a dedicated budget for cultural policies which oscillates between 2.5% and 3%, which is above the international recommendations for this area. One area for improvement noted during the self-assessment workshop was the possibility of earmarking a part of this budget for projects of reflection, systematisation, analysis, and research around cultural issues favouring innovation in this area. The city has spaces dedicated to the creation, training, and production of cultural/artistic activities. One example is the incubator for culturally-based "Expressive" projects, "1st of May Municipal Theatre", the "Municipal Visual Arts Museum", the "Progress Market", and the "Marconetti Mill". Similarly, with respect to training, the "City Classroom" project and activities through the National University of the Littoral also contribute to this area.

The City of Santa Fe has a very healthy cultural agenda. The efforts taken to lend visibility to artistic creation and to promote participation by specific groups are evident in the many festivals held throughout the year. The largest of these are the Guadalupe Folk Festival, the Autumn City Art Festival, and the Music Market, among others. As mentioned in the previous section, citizen participation in decision-making can be seen in a number of activities, such as in participatory budgeting. In the area of culture, specifically, citizen involvement is promoted through the Training Programme for Community Cultural Promoters.

Under this commitment, actions geared towards the identification and recognition of the significance of interculturality in the city require greater development. If some actions with this aim were carried out under the "City Classroom" Project, and programmes on Indigenous languages held by the National University of the Littoral, there was still no concrete, focused strategy that recognises or works towards interculturality while including Indigenous groups.

Policies centred on the arts are addressed through different spaces for training, production, and artistic visibility, as well as exhibitions, and festivals, held throughout



HERITAGE, DIVERSITY AND CREATIVITY

the year in Santa Fe. Additionally, there are five municipal arts schools where teachers and students are educated in different fields, and which contribute to the city's available education institutions, such as the National University of the Littoral.

One of the notable actions carried out by the local government for promoting the conservation of heritage is the establishment of the Municipal Committee for the Protection of Cultural Heritage. This is a group created by the local government, universities, and collegiate bodies, which offers recommendations in this area. Efforts are also being taken to safeguard Indigenous pottery through the Guardia Ceramics Workshop.

The self-assessment exercise highlighted a clear need to identify and recognise projects with components related to scientific culture and develop ways to link them with cultural projects by the local government and various institutions working in this area. It also recognizes the need to identify traditional technologies used in local or Indigenous cultural expressions, thereby lending them greater visibility.

In recent years, the local government has taken significant efforts to establish mechanisms of cooperation and exchange with other countries. This is evident in the involvement of artists from different nationalities in the city's cultural activities, international cooperation in the renovation of cultural infrastructure, the growing external interest in the Music Market linked with EXIB Música, and international festivals like Sonamos Latinoamérica and Trombonanza.



CULTURE AND EDUCATION

The third commitment relates to Culture and Education, which received a mark of 56.25, above the worldwide score of 38.38. Of the actions analysed in this area, six of them were assessed at an “advanced” level of development, while the remaining four were at a “developing” stage.

The cultural policies of the City of Santa Fe have vital links with educational strategies, due to close collaboration with institutions at all levels. The Department of Education, the Department of Work Schools, and the Department of Culture, among others, carry out programmes within the municipality. This is the case in the facilities visited during this exercise, such as the Municipal High School (an education centre comprised of five schools), the municipal parks, or the Work Schools, where it was possible to engage in a dialogue with the heads of the various programmes, teachers, and guidance counsellors. This made it clear that there is a good level of coordination in these initiatives.

Currently, ongoing joint actions are being implemented among public, civic, and private actors in the education sector. However, this is an area in need of development in order to strengthen existing mechanisms so that they are more reliable, stable in the long run, and able to be documented.

Notable education training activities carried out by cultural institutions receiving public support include the Sonamos Latinoamérica and Trombonanza festivals. In addition to exhibitions, participants encouraged training local artists through international visitors who attend these events, and promoting activities between these and other sectors of Santa Fe’s society. In addition to this is the “Trajectories” project through agreements with the National University of the Littoral, providing support to halls, residences, and independent cultural projects.


With regard to primary and secondary education, it was noted that there is space in the curriculum for teaching cultural skills and knowledge. However, it is necessary to develop consistent level of implementation. Despite not being ongoing, the Department of Culture does offer a wide range of arts activities, laboratories, workshops, clinics, tutorials, training spaces, and urban education projects that encourage participation by both school-age children and other actors.

Communication strategies used by the Department of Culture and the municipality to disseminate cultural activities were assessed to be at an advanced stage of development. Participants noted that in addition to traditional media, there is a website and updated official social networks profiles that foster interaction with citizens.



CULTURE AND EDUCATION

There is a marked need to expand training spaces on human rights and cultural rights, both in the education sphere and cultural sectors, as well as to strengthen existing management and cultural policy initiatives. In this respect, the National University of the Littoral is a valuable partner, as evidenced by the numerous collaborations with the institution.



CULTURE AND ENVIRONMENT

According to the results of the self-evaluation workshop, the score obtained in this commitment was 65, in contrast with the global panel score of 30.11. The majority of actions in this area were at an “advanced” stage, meeting the needs of the local government to address the city’s environmental challenges.

Due to the geographical characteristics of Santa Fe, a priority for the municipal administration has been developing strategies to effectively face challenges that natural phenomena impose on the territory and its inhabitants. To design these strategies, connections between all the areas of the municipality have been established. One example of this is the Waste Management Programme and the development of the West Nature Reserve, where there is also a particular focus on cultural issues for the people who live in this region.

Throughout the launch workshop, there was consistent observation of the city’s relationship with the rivers and the problems they present. Due to this, along with support from the Rockefeller Foundation, the City of Santa Fe invested in the “100 Resilient Cities” programme and has used this support to develop its resilience strategy. This is an initiative that involves all areas of the municipality, organisations, and civil society. Together they provide an interconnected and systematic platform for collaboration across these actors. The coordination mechanisms between the city’s areas of culture and environment are seen in cultural venues and educational materials such as the leaflets, “Santa Fe and the River”, “Living with the river”, and “Green City” of the City Classroom Project , initiatives that have been carried out as a result of coordinative efforts.

There is a clear cultural significance in natural spaces, such as the Wildlife Reserve of the National University of the Littoral, and the West Nature Reserve. In addition, the Guardia Handmade Ceramics Workshop addresses the connection to Indigenous pottery with the flora and fauna of the littoral zone, and the use of raw material (clay) from that environment.

One area for improvement identified during the self-assessment was a need to strengthen the role of culture in promotion, production models, and consumption habits through policies and programmes that explicitly detail these goals. Additionally, the only action in this commitment that was assessed at an “emerging” stage of development pertained to the monitoring of the environmental impacts of cultural activities by institutions and citizens. As a result further reflection and awareness were needed in this area.



CULTURE AND ECONOMY

This commitment received a score of 63.54 compared with the worldwide average of 38.24, and participants considered it one of Santa Fe's strongest areas. Eight of the actions in this area were found to be at an "advanced" stage while four were still at a "developing" stage.

Santa Fe's economic development policies recognise cultural activities as a strategic factor, evidenced by the fact that most of the related actions are at an advanced level when analysed from this perspective. Actions rated at a developing stage were: current tools for the analysis and measurement of the economic impact of cultural activities, and formal mechanisms such as policies or programmes by business organisations in the area of culture.

As part of the cultural management pillars established in 2017, the City of Santa Fe designed numerous strategies favouring the economic utilisation of culture. The following are some examples of the most important programmes related to the cultural industries: Santa Fe Design Hub, which works with fashion design, visual design and home design; Music Market, which strengthens the visibility and marketing of musical expressions; and the Santa Fe Film Set, which promotes the city and encourages audiovisual productions to choose Santa Fe as a location.

A complementary part of this strategy is the development of "Expressive", a cultural-based incubator that nurtures the development of productive projects related to culture, and also provides training to meet the particular challenges of this area. The preservation of traditional production methods is promoted through the Guardia Handmade Ceramics Workshop and the Sun and Moon craft workshop.

There are a number of examples of cooperation between businesses and the cultural sphere. However, these are not systematised, nor do they have a framework on which to base their activities, which result in occasional, inconsistent initiatives. Participants pointed out that having a local cultural sponsorship law would facilitate these type of practices even more. Likewise, participants noted a clear need incorporate culture as a strategic value for sectors linked to tourism. This would encourage interconnectedness or the development of strategic projects.



CULTURE, EQUALITY AND SOCIAL INCLUSION

This area received one of the lowest marks out of all the commitments assessed during the self-assessment, with a score of 48.96. However, it is still above the worldwide score of 35.39.

The City of Santa Fe has some projects related to the principles of this commitment. Participants noted that, currently, the association of culture as a means to encouraging the inclusion of all citizens, regardless of their socioeconomic conditions, was in a “developing” stage, as well as seven other actions in this area.

Notable actions geared towards social inclusion throughout the city include close collaboration between different areas of the municipal government in social development, education, housing, women’s rights and sexual diversity, and culture. Such collaboration helps strengthen the consideration of cultural factors in programme design and implementation. However, participants recognised that the role of culture as means to preventing exclusion is not explicitly stated in the various instruments that frame these policies. As a result, it is necessary to systematise and analyse some of the mechanisms that have been used up until this point.

With respect to identifying factors that create cultural fragility and vulnerability, progress is dependent upon the development of software that will make it possible to consistently provide information and systematise data. This is to be carried out through an Information Programme under the authority of the Undersecretary of Social Action, in conjunction with the department of Citizen Security and Redevelopment.

In terms of women’s participation, an exercise was recently carried out to determine which programmes had the greatest presence of women. Notable actions were those related to housing, which provided facilities for obtaining property titles, given that a large number of the beneficiaries are women. In fact, one of the municipal administration’s flagship programmes is the “Work Schools”, which has 65% women’s participation. One area to be improved is the systematisation of experiences of women’s participation in the field of culture, and the subsequent creation of tools that make it possible to measure efforts aimed at encouraging their further participation.

While in practice many of the programmes operated by the municipal government strengthen intergenerational coexistence, it should be noted that there are currently no specific guidelines on examining the factors that promote more active participation by youth and seniors. These would favour intergenerational dialogue and knowledge transfer in the trades or craftsmanship. With respect to this, participants suggested the possibility of identifying occasional activities that are already held, and building a cross-cutting platform for continuity and analysis.



CULTURE, EQUALITY AND SOCIAL INCLUSION

While the Department of Culture already carries out programmes and projects focused on inclusion, such as “Art and Community”, “SOS Music”, “Urban Arts Interventions”, and “Community Culture”, these require a greater focus on creating spaces for dialogue, reflection, and analysis. These would help identify strategies to improve current initiatives that support vulnerable groups. The focus of these activities can be strengthened in order to ensure citizens’ access to, and participation in, cultural life while also developing strategies for continuing work with civil society organisations that are currently working on these issues.



CULTURE, URBAN PLANNING AND PUBLIC SPACE

This commitment received one of the highest scores, with a 58.33 points compared to the 43.93 global average.

The management of public spaces has been a very important topic in recent years. The geographical characteristics of the surrounding river system and the challenges involved in coexisting with it have led to the development of infrastructure projects centred on this issue. Of particular note is the Urban Planning Regulation, which includes a recently updated registry on the urban landscape, as well as architectural and natural heritage environments to be protected. This is slated to soon be enacted through an ordinance.

There is already a registry for tangible and intangible heritage in place. Furthermore, the municipality has recognised the need to develop mechanisms for architectural conservation and preservation through incentives or subsidies that strengthen current initiatives. Interventions in heritage buildings help preserve the techniques that were used to build them. The revival of original techniques is a criteria for renovation. In the remodelling and conservation of new public buildings, the city tries to use traditional techniques, which make it possible to use local labour. In the privately owned heritage properties, the Municipal Committee for the Protection of Cultural Heritage has intervened to ensure that these architectural preservation guidelines are met.

The main weakness identified in this commitment is the lack of a model for evaluating the cultural impact of urban policies. Participants in the self-assessment workshop suggested the possibility of designing a model for evaluating the cultural impacts of initiatives in this area, and one that relies on participation by universities, as well as works alongside cultural rights projects established in the first commitment.

The local government has developed projects such as the La Cumbia Multimedia Resource Centre in the Santa Rosa de Lima neighbourhood, where the area's infrastructure needs and purposes were identified through neighbourhood workshops. The Centres for Innovation and Opportunity Development (NIDO), where the work schools operate, are also examples where citizen participation has been factored into their design and operation. Although these forms of participation in territorial planning issues are carried out in practice, they are not explicitly stated in any regulatory tools. As a result this was a notable area pending activity.

Iconic spaces such as the West Reserve, the Library Park of the Constitution, the North Park, the Belgrano Station, the Progress Market, or the Marconetti Mill, among others, are examples of how the local government recognises public space as a key factor in cultural interaction and participation. While the municipality has shown progress in this



CULTURE, URBAN PLANNING AND PUBLIC SPACE

commitment, participants emphasised a need for the city to explicitly consider the above issues when designing policies and programmes. In these, participation mechanisms must be specifically mentioned and they must strengthen the ability to identify obstacles to accessibility faced by inhabitants of the city's outlying areas.



CULTURE, INFORMATION AND KNOWLEDGE

The actions related to this commitment received a 54.55, above the worldwide result of 42.65. One action in this area was at an “emerging” stage of development, while seven were “developing”, and three were classified at an “advanced” stage.

The National Constitution, the Provincial Constitution, and Municipal Regulations make up the legislation that provide a framework for the local government’s management of citizens’ rights and freedoms of expression, artistic expression, opinion, and information. These also help engender respect for cultural diversity and privacy. Overall, the documents address these issues, thereby making it possible to explicitly outline freedom of cultural and artistic expression in municipal documents. Additionally, the municipality has rallied around guidelines and international treaties in this area, and is involved with projects that will be carried out around cultural rights derived from the first commitment.

Most of the programmes put in place by the local government, including those managed by the Department of Culture, include some type of monitoring mechanism. However, it is vital to identify which of these specifically aid in monitoring the freedoms of cultural and artistic expression, and privacy, among others, while incorporating current efforts from civil society and other organisations in this area.

The municipal government of Santa Fe uses different available mechanisms to communicate with the population about cultural activities and decision-making. Examples include the Public Information Programme and the city’s digital media (official website, tourism website, cultural agenda, blogs on specific programmes such as SOS Music or Santa Fe Design Hub, among others) managed by the Undersecretary of Technological Innovation. Regular information is shared with various media outlets in newspaper, radio, television, and online, both with mass audiences and neighbourhood media. Additionally, there is a free citizen service line (0800), a dedicated events desk, and a virtual office to facilitate management procedures, consolidate and update information on events in the city and artist registries.

Regarding plurality in the media, participants commented that progress has been made incorporating a gender perspective into this area, but the diversity of this perspective should be improved. Participants suggested promoting awareness and reflection on the importance of cultural and gender diversity in the media, creating spaces for different perspectives, and designing communication guidelines for the municipality that contain these characteristics.

Participants could not clearly identify systems for observation, research, or analysis of the cultural reality and its interaction with other areas of human development. As



CULTURE, INFORMATION AND KNOWLEDGE

a result, they suggested promoting these spaces and coordinating efforts to generate and measure information similar to initiatives by the Cultural Information System of Argentina (SINCA) and “Cómo Vamos Santa Fe”. These would help support research processes. In addition, it is important to promote actions of systematisation, analysis, and reflection on the cultural reality where universities, government, and civil society operate.

With respect to policies and programmes carried out by the city and its cultural actors in international cooperation networks, Santa Fe was assessed at an advanced stage. Some examples include the European Commission’s AL-Invest 5.0 productivity growth programme managed through the International Cooperation Agency and the Department of Culture, cooperation with the French city of Poitiers in the exchange of knowledge and the restoration of the city’s sculptural and architectural heritage, active participation in the Unity for Culture group of the Mercocities Network in South America, participation in the “100 Resilient Cities” network under the Rockefeller Foundation, revitalisation of the North Market with funds from the European Community, and finally, the Western Reserve and the construction of the Flood Memorial.

Participants also noted new spaces for cooperation such as the Ibero-American Film Festival and the First Ibero-American Film Conference, as well as the consolidation of experiences including the Santa Fe Regional Music Market (connected with EXIB Música), and the Sonamos Latinoamérica and Trombonanza international festivals, among others. It is vital that the city continues to document experiences, analyse challenges, evaluate impacts, and implement mechanisms that foster stable, long-term relationships with actors who have already established cooperative approaches.



GOVERNANCE OF CULTURE

In this area, the global panel established a worldwide mean score of 37.33, while the results from the self-assessment awarded Santa Fe 60.23. Four of the actions in this area were evaluated at a “developing” stage, while seven were classified as “advanced”.

In 2015 the local government of Santa Fe adopted Agenda 21 for culture and has embraced its commitments. Since then, it has become part of the Pilot Cities programme, strengthening efforts to centre government plans and policies on culture.

Regarding the existence of local cultural plans for neighbourhoods, some of the city’s initiatives are already in place at this level, so it was one of the actions classified at an advanced stage. However, participants noted the possibility of identifying current plans that operate at the neighbourhood level and their relationship with larger planning tools in order to strengthen such activity, as well as to document relevant experiences, evaluate impacts, and ensure that they include specific mechanisms for citizen participation.

Currently, the local government is working alongside participative bodies established through the Council for Children, the Social Council, or the Council for the Elderly. However, at the moment there is no specific council for culture. During the self-assessment, participants highlighted the importance of formally setting up a council in charge of cultural issues. Additionally, they recommended establishing occasional spaces for debate and dialogue on cultural projects that welcome feedback, not only for iconic projects, but also to ensure that these reflection exercises become standard practice.

The City of Santa Fe has made significant efforts to encourage citizens’ participation in managing facilities, programmes, and cultural events. The self-assessment workshop attendees mentioned that while some projects involve co-management schemes, it is necessary to map out the current citizen participation opportunities in different projects, thereby allowing them to become more actively involved.

There are a number of networks throughout the city that involve NGOs, citizens, and cultural actors. The main goal of these networks is to deal with issues other than culture. Some examples include the development of the Strategic Resilience Plan and the Alto Verde Community Network. It is vital to monitor the activities of current networks, and to identify key cultural actors involved while also considering others that could participate, so as to create an independent network that can deal with cultural issues.

Notable examples of activities focused on the creation of cultural organisations include the training courses provided to those involved in the Festival of Festivals, the Classrooms



GOVERNANCE OF CULTURE

Network, the Training Programme for Community Cultural Promoters, and the training offered by the Undersecretary of Tourism to unions in the gastronomic field, hoteliers, taxi drivers, shippers, as well as to the municipal monitoring and security staff. Participants believed that this area could be strengthened if NGOs and trade unions were trained on cultural issues, and included a programme designed for cultural rights.

Some cultural institutions demonstrated clear accountability, transparency, and citizens' representative participation, but there are no uniform guidelines for evaluation in this area. Therefore, there is a need to establish evaluation mechanisms for services, and to promote civil society representation in the management boards of a larger number of cultural institutions in receipt of public support.

As mentioned in the previous commitments, the City of Santa Fe stands out for coordination that exists within the municipal government, and for clearly identifying the responsibilities of the regional and national governments. In practice, local officials noted that they could identify the areas of intervention for each level of government. One way to strengthen and clearly outline powers and responsibilities of each level of government would be to create a document that details the obligations and duties of each authority in the area of cultural policy, as well as identifies spaces for collaboration and conflict resolution between them.



CONCLUSIONS

Incorporating the City of Santa Fe into the Pilot Cities programme is a good opportunity to align the different programmes and actions implemented by the municipal government in recent years, to strengthen culture as the fourth pillar of development. In order to develop an adequate action plan that contributes to this goal, there are three main approaches. The first includes the programmes that the administration has implemented throughout its management, showcasing good coordination between the different areas. The second involves a national perspective, through being the Centre of the Creative Cities Network under the National Department of Culture, and the third is with the “100 Resilient Cities” programme under the Rockefeller Foundation. Therefore it is important and vital that the Pilot Cities programme serves to connect these initiatives and lend greater, more consistent visibility to culture given the diverse challenges the city will face in the coming years.

Starting with the launch workshop and the different diagnostic activities that were developed around the Pilot Cities Program, it was possible to identify the strengths and areas of improvement, which make it possible to carry out a work programme that places culture at the centre of management strategies. Furthermore, culture can be made the focus of a comprehensive model that reinforces and hinges upon municipal policies. This relies on initiatives and coordination efforts of those who work in the Department of Culture and the other areas of the municipality, on the collaboration of educational institutions such as the National University of the Littoral, as well as on the enthusiasm and participation of various civil society actors and artists.

Of the nine commitments contained in Culture 21: Actions, the self-assessment noted “Heritage, Diversity, and Creativity”, “Culture and Environment”, and “Culture and Economy” (2, 4, and 5 respectively) as the city’s strongest areas. Areas requiring further development were “Cultural Rights”, “Culture, Information, and Knowledge”, and “Governance of Culture” (1, 8, and 9 respectively).

The areas of improvement mentioned above have better tools for dissemination among citizens on how to exercise their rights, how to establish mechanisms around the systematisation and analysis of projects being developed by the municipality in recent years, as well as for standardising diagnostic and evaluation tools for actions with relevant indicators used to measure progress. In the latter example, the Department of Culture has three strategic programmes that will be strengthened through the Pilot Cities programme: the Library Park of the Constitution, the Music Market, and Santa Fe Design Hub.

Some of the work to be prioritised in the coming months under the Pilot Cities programme should be to strengthen citizen participation. This can be achieved by creating spaces for dialogue and regular activities with artists, academics, and officials, such as workshops, courses, and work sessions, among others, that encourage reflection and analysis of the role of culture in sustainable development. The participation of artists and managers is a

great catalyst in this regard, and communication strategies must be established alongside initiatives. These enable adequate dissemination and visibility of the programme, and make it possible to take advantage of the various projects that have been carried out in cooperation with the National University of the Littoral, while promoting new projects such as the creation of an observatory on culture, based on the activities of Pilot Cities.

The initiatives carried out by other areas of the municipal government and the Department of Culture reflect very good coordination and continuity. One example is the educational programme that began ten years ago for early childhood and now extends to youth. Furthermore, public spaces are very well utilised. Activities held to commemorate the 165 year anniversary of the constitution will help establish a framework of action for projects in other Pilot Cities. Finally, the city has demonstrated its ability to take advantage of the synergies of Agenda 21 for culture, and design cooperation strategies between governments of other cities and universities at the international level to strengthen some actions.

Lastly, it should be noted that under the Pilot Cities programme, the activities of the visit helped carry out a diagnosis, reflection, and analysis of projects managed by the current administration over the last ten years. Given the nature of the Culture 21 Actions document, the above activities also helped identify the scope and impact of some of the initiatives, mainly in cultural projects, but also in other areas, particularly the Launch Workshop.



APPENDIX 1 :

PARTICIPANTS TO

THE WORKSHOP

SELF-ASSESSMENT PARTICIPANTS

NAME - SURNAME	POSITION AND ORGANISATION
Ma. Ángeles Alvarez	Executive Coordinator of Work Schools, Municipality – Department of Work Schools
Laura Badella	Instructor, FADU – National University of the Littoral
Analia Batistella	Cultural Management Coordinator, National University of the Littoral
Eduardo Bavorovsky	Undersecretary of Cultural Planning, Municipality – Department of Culture
Mónica Berno	Undersecretary of Health, Municipality
Cecilia Berón	Western Reserve Programme, Municipality – Cooperation Agency, Inv. Foreign Trade
Juan Martín Berrón	Designer, Choreographer, HUE Design Santa Fe
César Bissutti	Gender Programme Coordinator, National University of the Littoral
Laura Boncompagni	Executive Coordinator of the Statistics Programme, Municipality – Department of Communication and Strategic Development
Agustín Botteron	Deputy Director of the Resilience Programme, Municipality – Department of Communication and Strategic Development
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José María Chemes	President of Executive Council, Municipality – Self-governing North Market
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Mauro Cosachov	Executive Director, Municipality – Department of Risk Management
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M ^a Susana Formichelli	Executive Coordinator for Community Culture Programme, Municipality – Department of Culture
Juliana Frías	Director of the Ceramics Workshop, Municipality – Department of Culture/Education
Marilyn García	Director of the Cultural Forum, National University of the Littoral

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Carlos Kakisu	President, Association of Santa Fe Authorities
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Patricia Pieragostini	Minister of Culture, Municipality – Department of Culture
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Carolina Sanchis	Director of Local Action, National University of the Littoral
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Fabiana Sinchi	Art and Community Programme, Municipality – Department of Culture
Ma. Paula Spina	Coordinator for Women and Sexual Diversity, Municipality – Department of Social Development
Susana Stamatti	Secretary, Association of Visual Artists,
Mercedes Tejedor	Director of the Resilient Santa Fe Programme, Municipality – Department of Communication and Strategic Development



APPENDIX 1 : PARTICIPANTS TO THE WORKSHOP

SELF-ASSESSMENT PARTICIPANTS

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