



**3rd edition**

INTERNATIONAL AWARD  
UCLG - MEXICO CITY - CULTURE 21

**3ème édition**

PRIX INTERNATIONAL  
CGLU - VILLE DE MEXICO - CULTURE 21

**3a edición**

PREMIO INTERNACIONAL  
CGLU - CIUDAD DE MÉXICO - CULTURA 21

**2017  
2018**

CATEGORY “**CITY / LOCAL OR RE-  
GIONAL GOVERNMENT**”  
**ABSTRACTS OF 99 CANDIDATES**



**CDMX**  
CIUDAD DE MEXICO

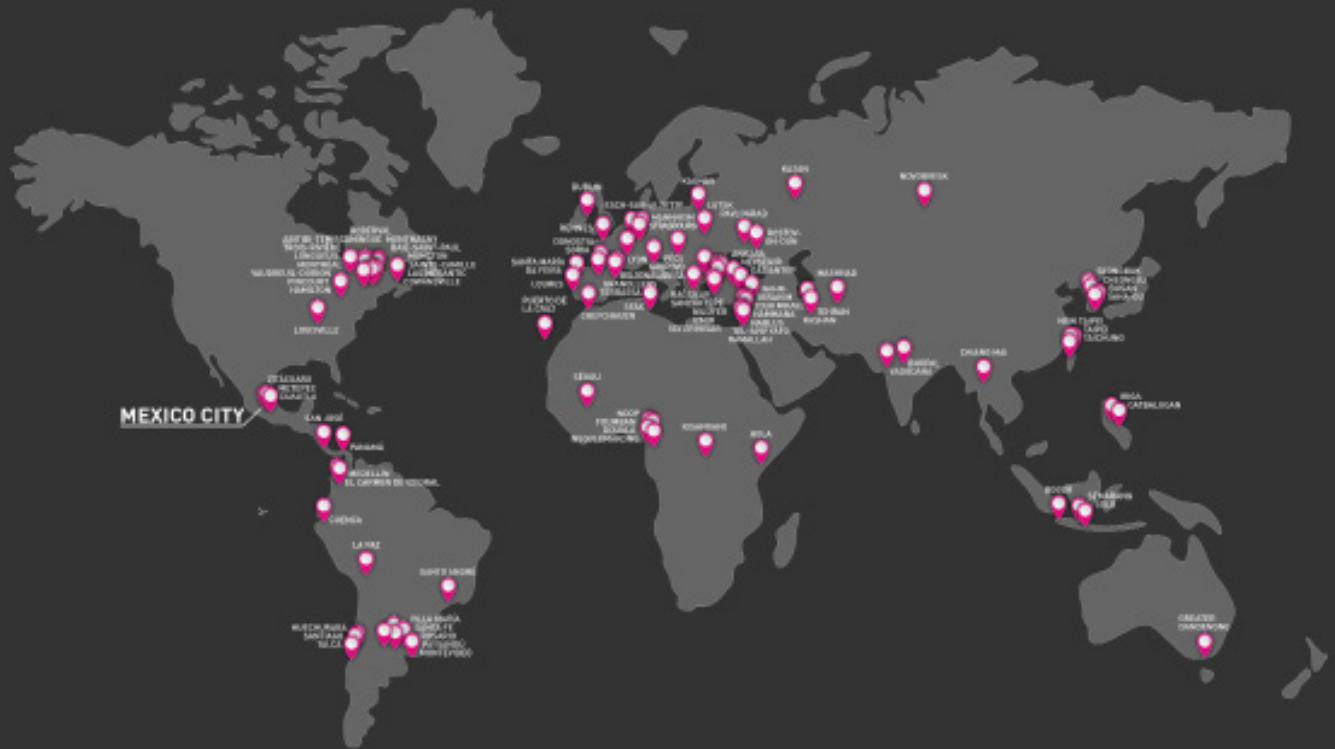


**UCLG**  
United Cities  
and Local Governments

**culture 21**  
Agenda 21 for culture

**3rd edition**

**INTERNATIONAL AWARD UCLG - MEXICO CITY - CULTURE 21**

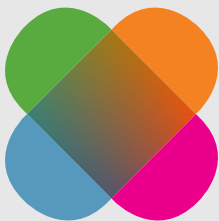


The objective of the “International Award UCLG - MEXICO CITY - Culture 21” is to recognize leading cities that have distinguished themselves through their contribution to culture as a dimension of sustainable development.

The Award reaffirms the leadership of Mexico City and the commitment of UCLG to place culture as a fundamental dimension of sustainable cities.

The third edition of the “International Award UCLG - MEXICO CITY - Culture 21” (2017-2018) has received 99 submissions from cities and local governments from all regions of the world. This mobilization shows the solid interest in issues that connect cities, identity, future, culture and sustainability.

Following to the Rules of the Award, this document reproduces the abstract of each one of the 99 submissions.



## CULTURAT ABITIBI-TEMISCAMINGUE QUEBEC, CANADA

01

Abitibi-Témiscamingue is a region of 145,000 inhabitants far from large urban centres, and dominated by the mining and forest industries. Cultural and economic isolation is a major challenge for its development, especially for the retention of its labour force and the attractiveness of the territory.

*CULTURAT* was started in 2009 and has fostered public dialogue, interaction, and mobilisation across all sectors and stakeholders. The programme aims to turn identity, arts, and culture into the core aspects of development in the Abitibi-Témiscamingue region. The approach seeks to catalyse social, economic, and cultural development by encouraging everyone in the community to redefine the territory through its arts and culture. It urges citizens to create vibrant, beautiful, and welcoming public spaces, as well as to spread awareness, consume, and emphasise the value of local and regional culture and artistic wealth. Furthermore, the project strives to bring Indigenous

and non-Indigenous peoples together by creating opportunities for them to meet, celebrate, express, recognise, and emphasise the value of Algonquin culture. This actively contributes to the empowerment of Algonquin artists and craftsmen by helping them develop artistic projects or share their culture through artistic approaches and funding. It encourages social innovation and creative industries by supporting and accompanying their actions, including facilitating networking and promoting good practices.

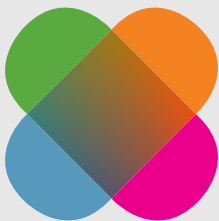
The *Culturat* charter was signed by 60 municipalities (representing 98% of the population), by seven Indigenous communities, the five chambers of commerce, and five school boards in the region, as well as by many civil society stakeholders. Together, they have committed to carrying out actions through this collective approach. Over 450 projects and initiatives have been carried out since 2012.

## MUNICIPAL VOCATIONAL COURSES (BELMEK) ANKARA, TURKEY

02

Ankara Metropolitan Municipality has launched a special program for only ladies in order to increase the awareness of culture, art and aesthetics in the society, to contribute to the preservation and development of cultural riches, to equip women with new knowledge and skills, to make profession, to strengthen family economies. The slogan of this program is "Every house will be a workshop". With the help of this special program, ladies who live in Ankara learned how to work by plan, make friends and increase their self-confidence. The *BELMEK* project has been started in 1994. There are currently 440 teachers working in 151 different Training Centers in Ankara. The following

obsolescent cultural experiences are being taught in our Municipal Vocational Courses (*BELMEK*). Machine Embroidery, Manual Embroidery, Clothing, Fabrics, Patchwork, Silver Thread, Wooden Painting, Point Lace, Painting, Ceramics, Domestic - Economic Meal, Marbling, Mosaic, Accessory Design, Doll, Calligraphy, Fabric Painting, Silk Painting, Rug, Miniature, Relief, Knitting Needle Lacework, Quilting, etc. Each of these 31 fields represents their own history and culture. Expert instructors teach the deep history behind these arts and the importance of their sustainability in today's modern world.



## THE KNOWLEDGE HOUSES OF BAĞCILAR BAĞCILAR, TURKEY

03

From the first day of life, people need education in all areas of their lives. People adapting to community life, having healthy personalities and being good citizens is possible only through a good education. “The Knowledge Houses Project” helps students utilize their time with different and useful activities, preventing them from spending their time unattended on the streets. In addition to this, students are encouraged to develop their intelligence and talents and to increase their knowledge and avoid lagging behind the times by continuing with education, and thanks to the help of specialist branch teachers, these studies are carried out efficiently. The Information Houses Project not only contributes to the students’ present achievements, but also allows children to make use of their leisure time and work better themselves during that time. At the same time, they bring the facilities such as city libraries that students cannot benefit due to transportation difficulties to students, and keep books in the library

section in sufficient quantity and quantity to help them with their lessons as well as to acquire books reading habits. All these possibilities contribute to the social life of the students as well as their educational life.

During the yearly activities, the activities of the Knowledge Houses, which aim bring together experts with the students during career days, are not limited to students. With seminars by experts in their fields, presentations are given to parents on students in various subjects.

The Bağcılar Knowledge Houses Project took its first step in 2008 and has continued its project success to date and the number of Knowledge Houses has reached 16. Apart from the basic courses, Knowledge Houses are appealing to the interests of the students with 64 different clubs. The project, which has been rapidly gaining popularity since 2008, serves 40.000 students.

## AGENDA 21 FOR BAIE-SAINT-PAUL: A NEW VISION FOR GROWTH AND THE 2017-2022 SUSTAINABLE DEVELOPMENT ACTION PLAN BAIE-SAINT-PAUL, QUÉBEC, CANADA

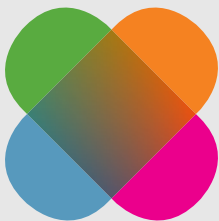
04

Baie-Saint-Paul, the “City of Art and Heritage”, is home to 7146 people and some unique heritage, with remarkable landscapes and an extraordinary cultural vitality.

In 2000, the city adopted a cultural policy to support local cultural vitality, promote access to culture, improve quality of life, and enhance the town’s appeal. In 2006, it adopted a local Agenda 21 in which sustainable development is based on four fundamental concepts: economic development, environmental protection, social equity, and cultural vitality. Today, its third action plan, the 2017-2022 Agenda 21 local programme was adopted following a major conference on sustainability and participatory approaches. As a result, the city continues to emphasise culture as a pillar of sustainable development.

The city has provided an impressive number of cultural events for a city of its size. It has also offered new

activities and existing festivals, such as the Autumn Dreams and The Festival. In addition, the city has developed infrastructure projects including the René-Richard library or the Baie-Saint-Paul Museum of Contemporary Art, the International Symposium on Contemporary Art, which celebrates its 36<sup>th</sup> year in 2018, and the Carrefour Culturel Paul-Médéric, a centre at the heart of the town’s effervescent culture. The city has also implemented many measures to protect and beautify its heritage, its landscape, to maintain the unique personality of these places, and much more. This is to be achieved through its public art policy, which has managed to build remarkable urban areas, including the downtown area, as well as dynamic and attractive places to live. The latest project has involved buying and transforming the Maison Mère, a historic convent and its gardens. This 14,972 m<sup>2</sup> complex is located downtown and was reclassified, spearheading the city’s sustainable economic development.



## **BHOPAL: CREATING A CULTURE POLICY** BHOPAL, MADHYA PRADESH, INDIA

05

INTACH Bhopal Chapter's proposal is to develop a cultural policy for the city of Bhopal based on UCLG's Agenda 21 for Culture and the local context. The policy will be developed upon the understanding that „Culture is the Fourth Pillar of Sustainable Development, and it will involve the local implementation of the nine commitments outlined in Agenda 21 for culture. This will require an in-depth analysis of the current practices; a wider understanding and the city itself and integration of scattered government initiatives and plans. A broader objective is to formulate an integrated

cultural policy that will guide several projects and initiatives undertaken by multiple agencies in the city. A progressive and inclusive policy will build upon the action points for each of the nine commitments. It will also reflect upon city's own vision and objectives in the fields of environment, citizenship, sustainability, heritage, education, documentation, creative economies, crafts, community involvement and so forth. This will involve bringing together of all key stakeholders to ensure a successful implementation of the cultural policy.

## **THE HERITAGE CITY** BOGOR, WEST JAVA, INDONESIA

06

The action to preserve the unique characteristics of Bogor City as the identity of the city in terms of life style, space, environment and buildings as an effort

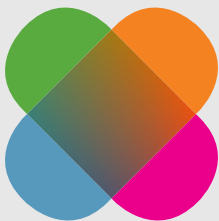
to distinguish Bogor City to other similar cities within the Metropolitan area of Jakarta, Depok, and Bekasi.

## **INCREDIBOL! - BOLOGNA CREATIVE INNOVATION** BOLOGNA, EMILIA-ROMAGNA, ITALY

07

Incredibol is a support scheme for CCIs, coordinated by the Municipality of Bologna, financed by the Emilia-Romagna Region and supported by a wide public-private network providing in-kind services. It started in 2010 as a pilot project and has been operating since, while adapting and evolving according to the needs of this sector. Its major activity is a yearly call for projects for professionals in their start-up phase: winners receive small grants they can invest to develop their business project; tailor-made services to fill their knowledge gaps and enhance their entrepreneurial skills (e.g. legal advice, workshops etc.); rent-free spaces belonging to the Municipality. It also carries out other actions: a help-desk to provide creative talents with aid and orientation; communication and promotion of opportunities for the CCIs; participation to activities and events at a national and European level.

The Incredibol project aims at supporting and stimulating the growth of the entrepreneurial dimension of the CCIs sector through specific actions and tools: creating a successful regional ecosystem enables professionals to thrive and the whole industry to flourish. Consequently, other sectors and the community itself can benefit from it – it is widely known that the presence of a strong creative class makes cities more lively, cohesive and attractive. Incredibol has been recognized as a good practice and inspired similar initiatives in other cities. It adopts an innovative, informal and holistic approach, making extensive use of non-financial resources. The Emilia-Romagna region has adopted its practices as a framework for regional policies and the Smart Specialization Strategy 2014-2020 regarding the cultural and creative industries.



## KANGKANGEE ARTS VILLAGE PROJECT (KAV) BUSAN, REPUBLIC OF SOUTH KOREA

08

The Kangkangee Arts Village (KAV) Project is an urban regeneration initiative to reinvigorate a declining village by means of culture. Kangkangee Village, a birthplace of the modern shipbuilding industry of Korea, was once a thriving neighborhood with the booming shipbuilding industry, but hit hard by the economic downturns. The name of the village originated from kangkang, a sound a hammer produces when it hits rusty surface of an old ship. The first modern shipyard in Korea was established in the village which now retains various industrial heritage sites where one can witness the traces of the daily lives of citizens of the late modern period. The KAV Project aims to make the village a sustainable maritime neighborhood through a regeneration project intending to restore the original form of Busan by cultural means.

With the implementation of the Project, the government simultaneously conducted the creation of infrastructure facilities and the development of cultural content. Task Force Team for the KAV Project was

founded to function as an operations control center. The team has the secretariat comprising the members of Creative Plan b, an artists' cooperative and the Yeongdo Cultural Center.

In total, three action plans were carried out to promote the Project. First, the Public Art Project was conducted to install lights and benches throughout the village and create a rest area. Artworks, created and installed by professional artists upon the consulting of local residents, reflected the regional characteristics and showcased a variety of artistic mediums such as sound, light and color. Second, Cultural Sarangbang, a community center providing various cultural programs, was established based on private-public governance, acting as a communication hub for residents, artists, and government. Lastly, projects undertaken by residents such as the village newspaper and village festivals were developed and implemented in cooperation with artists and experts.

## MANARAGAT FESTIVAL CATBALOGAN, PHILIPPINES

09

A festival or gala is an event ordinarily staged by a community, centering on and celebrating some unique aspect of that community and its traditions, often marked as a local or national holiday, Mela or Eid. Festivals often serve to meet specific purposes, especially in regard to commemoration and/or thanksgiving. These celebrations offered a sense of belonging for religious, social, or geographical groups. Festivals that focus on cultural or specifically ethnic topics also seek to inform members of their traditions and the involvement of community elders sharing stories and experience provides a means for unity among families.

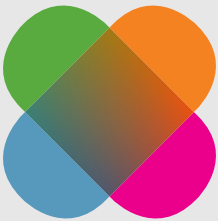
The city of Catbalogan, the provincial seat of the province of Samar, celebrates the month of August with cheerful thanksgiving and positive spirits. Our annual month-long celebration has always been largely inspired by the life at sea, thus we have fittingly named this annual celebration as the "Manaragat Festival".

This has always been a perfect opportunity to highlight the important role played by our very own maqueda bay in shaping our history, culture and economy.

The story of Catbalogan city and *Manaragat festival* is a source of inspiration. From simple beginnings as a town fiesta, to advocating for the preservation of culture and protection of the environment, to beating odds and calamities, and winning titles and overcoming challenges.

Relatively new but nevertheless relevant, Catbalogan's brand of festival is more than just a celebration of life but with a great cause. Merging culture with environment, Manaragat festival reflects Catbaloganons sentiment of remaining faithful to the creator, while remembering the past that defines us and rejoicing with the present that will determine our future.

A story of resilience, the story of every Filipino.



## THE MEDITERRANEAN DIET PROJECT CHEFCHAOUEN, MOROCCO

10

Since 2010, Chefchaouen has been recognised as an exemplary community, representing the Mediterranean diet as part of UNESCO's intangible cultural heritage. It has done this alongside Soria in Spain, Koroni in Greece, and Ciento in Italy, because the traditions passed down from generation to generation are still very much alive here, including culinary traditions, social eating, and celebrations. This requires local actors to live this heritage as a vehicle for local development, and to empower the local population to live in harmony with their cultural identity. Chefchaouen's support for development activity is part of an ongoing effort to adhere to the 2009 New Community Charter. This

agreement encourages municipalities to improve their skills, strategic planning, dialogue with civil society, and local government intervention in local economic development.

The city's local culture, its customs, and its traditional lifestyles make up a rich intangible heritage that has been enjoyed more due to its recognition. In 2014, the city was joined by Portugal, Croatia, and Cyprus. "The Mediterranean Diet is a cross cultural concept, and an entire way of life" based on expertise, knowledge, and traditions that extend from the "table to the landscape".

## "CULTURE CITY CHEONGJU" PROJECT MADE WITH PEOPLE'S POWER CHEONGJU, REPUBLIC OF SOUTH KOREA

11

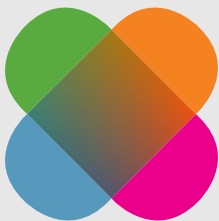
The project of "Culture City Cheongju made with people's power" has been promoted upon the establishment of integrated Cheongju City based on the voluntary integration between Cheongwon-gun and Cheongju City. The purpose of promotion is to establish the sustainable society and environment for all people in Cheongju based on the cultural life. This project is aimed for all of 850 thousand people in Cheongju, and the contents of project are consisted with 4 core tasks in the field of resource, people, space, and activity such as "sharing the resource", "raise the creative personnel", "making arts with abandoned space", and "recovery of community". Especially, the cultural art event is hosted with former tobacco processing plant and Dongbu warehouse, and everyone may enjoy the cultural art, so this project tries to seek the sustainable development of whole city through these events.

- **[Everyone in Cheongju City is the owner, and let's make it together]** Operation of "Forum", "Salon", and "lunchbox talk" that shares the local resources (people, space, and activity) and leads by people to suggest the policy
- **[Raise the talented people for happy society in the future]** "Youth school" for youth, "Byeol-Byeol High-Teen for adolescent, and "Byeol-Byeol Wannabe" for children
- **[Bring the life into the closed industrial facilities with Arts]** Cultural People Festival, Cheongju Craft Biennale, Chopsticks Festival, and World Cultural Festival
- **[Solve the conflict with Arts and recover the community]** "Arts, please take care of Cheongju", which solves the conflicts within the area with cultural arts

## "OUR CITY IS OUR MUSEUM" – COMMUNICATING THE SIGNIFICANCE OF TRADITIONAL COMMUNITIES IN THE HISTORIC CENTRE CHIANG MAI, THAILAND

12





## 3rd edition

# INTERNATIONAL AWARD UCLG - MEXICO CITY - CULTURE 21

The project is aimed at communicating the value and significance of overlooked components the fabric of the city of Chiang Mai, in particular the long-established communities along the Mae Kha canal that winds through parts of the old town. The project will work together with local communities to raise awareness of their own contribution to the cultural capital of the city as a whole.

The exhibition will be sited outside the museum grounds in the city landscape, employing outdoor exhibition media, to reach as many people as possible. Communities lining the sides of the Mae Kha canal will be the focus of the first exhibition which will seek to draw the attention of people within the city to the vital importance of the canal, which can be seen as the lifeblood which flows through the centre of the city. To the present day, the canal has become an outlet for wastewater and rubbish, with direct impacts on

people living on both sides of the canal. Nevertheless, the communities living on the banks of the canal add their own beauty to the fabric of the city and contribute greatly to the life of the city. It is expected that communicating this via cultural activities will create a momentum for collaboration to help regenerate the Mae Kha canal and regenerate livelihoods of the canal side communities to have greater opportunities and a renewed quality of life.

This project is in line with the overall aims of the Chiang Mai Centre Museums Network which serves as a catalyst for reform of the urban development policy of the city. By offering opportunities for expression, communication activities, and spaces for discussion to different groups within the city, the ultimate goal is to encourage them, through greater awareness and knowledge, to conserve the value of the city.

---

## CULTURE IN THE STRATEGIC DEVELOPMENT OF COWANSVILLE COWANSVILLE, QUÉBEC, CANADA

13

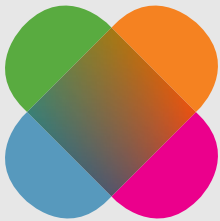
Cowansville is a small town of 13,670 people surrounded by a beautiful natural environment. It is an economic and industrial hub within the region. Suffering from low population growth combined with job losses in the industrial sector, Cowansville needed to redefine itself and discover what makes it unique. Culture became a tool for development. It was used in a strategic way to reposition the town so as to ensure the city's sustainability and increase citizens' pride in their municipality.

The town adopted its first strategic plan in 2013 and a new cultural policy in 2015. It organised many participatory workshops with citizens, such as The Culture Meet-up and the Culture Clinic, and has implemented many cultural actions to meet the needs of citizens, to promote cultural democracy, and to meet the town's development needs. A number of cultural activities have been set up, the heritage tour was re-established, dissemination of the performing

arts has been strengthened, the Bruck Museum has been rejuvenated, and many cultural events have been established.

The following are some of the projects that stand out. The Cowansville Art Hive is an art workshop that is open and free to everyone, which was started in June 2017. The Cowansville "100 in 3 days" has been held annually for the last two years in order to transform public spaces through cultural actions. This empowers citizens by improving the appearance of the city. Additionally, the library was renovated in 2017 through a participatory initiative and was transformed into a community living space, the "Third Living Space" Library. Finally, a cultural mediation fund was adopted for 2019-2020 in order to implement cultural initiatives created in partnership with citizens. The goal is to improve the city's appearance and to foster experimentation with different art forms and techniques.





## ART AND CULTURE FOR ALL CUAUTLA, MORELOS, MEXICO

14

The “Art and Culture For All” project is centred on holding cultural, artistic, and performance art workshops. It also involves showcasing cultural and artistic events focused on promoting universal values, citizen coexistence, and reclaiming public spaces. The project is founded on the underlying premise is that education and culture are extremely important for citizens’ growth and development.

In the case of Cuautla, art and artistic expression have given children and youth the opportunity to create and express their lived experiences and emotions. In this way, youth can understand, process, and admire the world and other people in it. The project has reaffirmed arts education as one of the fundamental aspects of Cuautla’s citizenship. Its aim is to encourage all students to take part in arts education, thereby promoting the expression of thoughts, feelings, and perspectives. The purpose of art and artistic expressions is to produce and express the artistic experience. Through this process, human beings can contemplate and admire the world and others around them. This is a way of understanding reality. For this

reason, arts education is one of the fundamental areas that comprises the quintessential human experience. Its aim is to encourage all students to take part in arts education, thereby promoting the expression of thoughts, feelings, and perspectives.

Art and Culture For All has promoted and prioritised activities in specifically planned workshops. The project has successfully strengthened and rooted the identity of the neighbourhoods where it has been carried out. This is particularly notable in highly marginalised neighbourhoods, where the project has promoted and emphasised love, affection, and respect for the City of Cuautla in all areas. Specifically, the project incorporates issues relevant to students, such as historical heritage and passing on the city’s legacy.

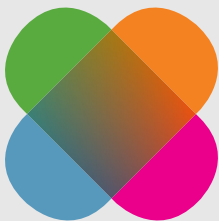
Additionally, the project has been gradually aligning with the 2030 Agenda, paying particular attention to quality education objectives, reducing inequalities, and establishing peace, justice, and strong institutions able to achieve genuine results.

## CULTURE: A PILLAR OF SUSTAINABLE DEVELOPMENT IN THE CUENCA CANTON CUENCA, ECUADOR

15

Throughout the canton, the municipality of Cuenca has adopted a policy of strengthening culture as a pillar of development and prosperity. This policy’s objective is to guarantee all citizens’ abilities to fully exercise their cultural rights, access culture, and enjoy cultural life. As a result, other policies have emerged, such as those that ensure open access to cultural knowledge, skills, science, technology, and communication. Other policies promote human development and the changing of productive infrastructure through culture, or seek to guarantee the adequate management, valuing, and safeguarding of the canton’s cultural heritage. These policies are a response to an urgent need to promote environments that enable:

- Participation in the canton’s cultural life, the development of cultural and intercultural processes such as the promotion of cultural diversity.
- The decentralisation of quality cultural infrastructure, goods, and services.
- The promotion and strengthening of knowledge production through research, training, and ongoing education.
- Valuing, accessing, promoting, and disseminating cultural heritage.
- Providing quality cultural services.
- The adequate use and reinvestment of public funds in culture and heritage.



## **LEGACY OF THE 2016 EUROPEAN CAPITAL OF CULTURE DONOSTIA [SAN SEBASTIAN], BASQUE COUNTRY, SPAIN**

16

The project was developed in the territory of Gipuzkoa in the Basque Country, specifically in “Donostia”, otherwise known San Sebastian.

In 2016, San Sebastian was the European Capital of Culture along with the city of Wrocław, Poland under the “Transforming Culture for a Decade of Coexistence” programme. The city’s past is marked by episodes of violence, first with the Spanish Civil War, then under the Franco dictatorship, and, up until recently, ETA’s terrorism. The European programme considered education and culture as vital tools for preventing and combating violence and coexistence problems around in the city. It is a plural city, where many identities coexist.

In 2016, the city had an important year for cultural activities, which were based on principals of coexistence. Since then, we have seen a clear need to continue investing in these principles and incorporate

all the lessons learned into the cultural life of the city.

Donostia Kultura is the primary stakeholder in carrying on the legacy of San Sebastian’s year as the European Capital of Culture. In collaboration with other entities throughout the city, the group works to consolidate the cultural processes launched in 2016. In turn the programme required, “an active, responsible, and supportive citizenry”, equipped with the strength of “its transformative power”. It developed the principles and commitments of Agenda 21 for culture such as human rights, governance, and sustainability for the territory, economy, and social inclusion.

The 2017 project subsequently evaluated the year San Sebastian was the Capital of Culture. We have designed and implemented processes and mechanisms that will pass the lessons learnt on to the bodies and professionals working throughout the city and the region.

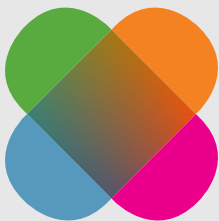
## **LE NGONDO : RITUAL FESTIVAL BY THE COASTAL PEOPLES OF CAMEROON DOUALA, CAMEROON**

17

The urban community of Douala is highly conscious of its cosmopolitan character. As a result, it has drafted strategic documents outlining the importance of culture in sustainable development. It which addresses integration in the city and the lives of its people, as well as its multicultural wealth, such as the Ngondo organisation.

The Ngondo is a traditional ritual, and cultural festival of the Cameroonian coastal peoples, known as the Sawa. The official launch of this annual event generally takes place in October, and extends a message of inclusion to the public. It begins in November and ends with an intense week of cultural events in early December.

The festival involves a month of festivities centred on several events, attracting diverse audiences from a number of ages, backgrounds, cultures, religions, and social statuses. Afterwards, the Ngondo ends on the banks of the Wouri River. It involves a number of Douala’s large neighbourhoods, an exhibition, and cultural activities in which all of the city’s ethnic groups participate. The celebration also includes welcoming other Cameroonian ethnic groups and foreigners. There is a dance contest, traditional fights, boat races, beauty contests, and the Carnival celebrations of the city of Douala. These are just some of the activities promoting local cultures. The government of Douala is focused on strengthening cohabitation through this cultural festival.



## DUBLIN'S CULTURE CONNECTS DUBLIN, IRELAND

18

### CONNECTING PEOPLE THROUGH CULTURE AND CONVERSATION

Dublin's Culture Connects is a Dublin City Council citywide initiative that aims to connect Dubliners to their city through making and taking part in culture. We base projects on people's stories, wishes and experiences. We do this in the best way possible by listening, learning and sharing. We are not afraid to try new things. Everything we do is informed by and infused with our core values:

### PARTICIPATION, PARTNERSHIP, RELEVANCE, CAPACITY-BUILDING AND QUALITY

The raw material for all programmes comes from our on-going engagement with Dublin citizens. Our team of Engagement Officers is out and about in the city every week, through:

**Tea and Chats** - visiting and listening to citizen groups in their communities;

**Culture Club** - bringing groups & people together at cultural places for relaxed and free guided tours, followed by complimentary tea, coffee and chats;

**Engage the City** – supporting artists to undertake artist-led, community-based cultural “R&D”.

### THE NATIONAL NEIGHBOURHOOD

We want every neighbourhood to know and “own” their city's cultural resources so we build cultural projects in community settings (in parks, nursing homes, community halls, libraries and people's homes). We connect artists, groups and villages with libraries, museums and creative places to deepen their understanding of each other and themselves.

### DUBLIN CITY CULTURAL AUDIT & MAP

We are developing a dynamic database and online map of the city's cultural information. As well as informing policy-makers, it will give citizens cultural choices, tell their stories and define the heart of our urban communities.

### EU LAB

We match partners with common interests to help them build projects and source European funding... and sometimes we do it the other way around.

### FUNDRAISING FELLOWSHIP

We strengthen and support Dublin cultural organisations by giving them the skills and confidence to fundraise, expanding their own impact and sharing their learning with others.

With a budget of €1m annually since November 2015, we have:

#worked locally with 508 community groups

#held 1067 meetings and workshops

#had 211 advisory meetings with cultural partners, local authority sections, cultural producers and artists

#built cultural projects with 154 artists and 28 cultural producers to communities in 51 villages across Dublin

#in over 1750 activities, events, performances and interventions

#received 131 media reviews

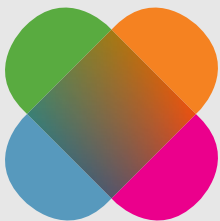
## 2016–2026 MUNICIPAL CULTURE PLAN FOR EL CARMEN DE VIBORAL “A TERRITORY FOR GOOD LIVING”

19

### EL CARMEN DE VIBORAL, ANTIOQUIA, COLOMBIA

The 2016-2026 Municipal Culture Plan emerged out of an initial cultural planning process from 2005 to 2015. El Carmen de Viboral is a Colombian municipality home to around 50,000 people. This

agricultural and artisan community is a popular tourist destination. However, it saw 10 years of violence between 1997 and 2007, which instilled fear in everyday life, disrupted the social fabric, weakened



## 3rd edition INTERNATIONAL AWARD UCLG - MEXICO CITY - CULTURE 21

collective mobilisation, and subsequently saw a drastic decrease in social and citizen participation. This drove the need to seek out a new meaning for community life that only culture could help rebuild. The aim of the plan was to transform culture into the condition, means, and purpose of local sustainable development, to help the territory grow in a manner that includes everyone and is done through joint decision-making to determine how to inhabit the region.

Through a participative assessment, communities were given a voice to express how they imagined a place they could live well. From their responses, five pillars emerged that formed a basis for the action plan. The first focused on strengthening the Municipal Culture System (SMCu), a platform that gives life to territorial governance centred on participation, coordination, and mediation among various public, private, and social stakeholders where the decisions committed to a common good are made. The second is involves promoting and safeguarding artistic and cultural

practices or expressions, as well as their socioeconomic sustainability. The third involves promoting the social appropriation of cultural and natural heritage, as well as their comprehensive management as a factor of identity and transformation. The fourth involved creating processes and platforms for communication and participation. The fifth pertained to strengthening active cultural citizenship which inspires peaceful coexistence, and both democratic and inclusive practices. The programmes developed from these pillars have established projects in education, training, communication, and evaluation to be carried out with local and regional strategic partners along with their own resources, co-financing, and cooperation.

Despite its difficulties, the project has been able to incorporate the concept of culture as a driving force for territorial development into the Municipal Development Plan, the Territorial Land Development Plan, and the Tourism Plan. It has become part of public policy that reflects the development goals of the city's inhabitants.

### KUFA'S URBAN ART ESCH ESCH-SUR-ALZETTE, LUXEMBOURG

20

The Urban Art project was conceived to carry out the vision of a wider democratisation of arts and the appropriation of urban and public space through artistic interventions such as murals, land art, urban furniture, etc. Regionally and internationally renowned artists are invited to create temporary or permanent works, while collaborating or interacting with the local population in various ways. Initiated in 2014 by the Kulturfabrik cultural centre (Kufa), in Esch-sur-Alzette, our project was quickly successful on both a pedagogical and an artistic level, also taking a strategic cross-border and international dimension.

Based on a triple priority access- "sensibilisation, pédagogique, artistique" – the project aims to transform public spaces in the [Greater Region](#) sustainably and in a participatory way, through an artistic and collaborative process. The philosophy of Urban Art is based on a bottom-up approach and offers a large range of pedagogical activities, free of charge: awareness days (through conferences, seminars, film screenings, participatory workshops, artistic meetings), urban/

rural artistic interventions and open air festivals. A strategy that has a lasting, environmental, economic, social, cultural and urban impact. The project applies to the whole population, with a special focus on vulnerable social groups. Furthermore, the programme is voluntarily open to inclusion and social cohesion, through the establishment of multi-disciplinary, intergenerational, participatory, inclusive and cross-border activities, allowing all actors and target groups to formalise the problems of their territory, such as deindustrialisation, abandonment of neighbourhoods, insecurity, generational rupture, stereotyped visions, ... Through this programme the project promotes civic engagement, building common solutions for these social issues, empowering citizens and municipalities. The result is a unique open-air museum: an artistic and multicultural itinerary crossing 4 countries, with a tour of all artworks produced between 2014 and 2022.

### 2017-2022 ESTRIE CULTURAL



## STRATEGY

### ESTRIE, QUÉBEC, CANADA

21

Estrie is a region in southern Québec, home to some 320,000 people. It is known for its heritage, its cultural life, and its beautiful landscapes. The dynamic cultural sector in Estrie has produced a number of high quality events. However, many believe that arts and culture are struggling to be recognised, and to occupy their own unique place in the region.

From 2012 to 2016, the Estrie Council of Culture held the General Assembly Forum on arts and culture in Estrie, a multisectoral mobilisation process. This project led to the development of the 2017-2022 Estrie Cultural Strategy, an initiative that was launched in the autumn of 2017.

The goal of the process is to strengthen the credibility, visibility, and importance of arts and culture as a vehicle for development, as well as to mobilise regional decision-makers and stakeholders around

related issues. This broad, participative, and cross-cutting programme brings together institutional and municipal actors, citizens, as well as public and private stakeholders from all sectors of society.

The strategy was launched in the fall of 2017 with all involved stakeholders, including the region's 89 municipalities that all received a copy of this document. Various actions based on the strategy have emerged since then.

In order to identify, promote, and support these actions, six (6) intersectoral working committees were established in the areas of cultural affairs, education, media and communications, municipal issues, health and social services, and tourism. These groups not only highlight multilateral courses of action, but also foster networking among stakeholders, thereby creating more joint efforts.

## FOUMBAN - YESTERDAY'S TOWN, TODAY'S CITY, AND THE CITY OF THE FUTURE: THE PATH FOR HERITAGE, MODERNITY, THE PRESENT, THE ENVIRONMENT, AND THE FUTURE IN HUMANIZING SUSTAINABLE DEVELOPMENT

22

### FOUMBAN, CAMEROON

Our policy focuses on organising a series of activities every year centred on unifying themes across socio-political, economic, cultural, religious, sports, environmental, and technological areas, including the following:

- The Marathon Relay Race around Nsom
- Best Drummer or Percussionist, and Culinary Arts Competitions
- Interfaith Prayer Day
- Coffee Festival
- Bantu Day
- Carnival for Fouban and its Region

This includes programmes for training, research, creation, and innovation, generating interest for people of all ages and with women playing a significant role.

The historic city of Fouban has an illustrious past

spanning over six centuries, during which it was the capital of the Kingdom of Bamum. It has also seen significant changes such as:

#### FROM AN ABSOLUTE MONARCHY TO SETTLEMENT

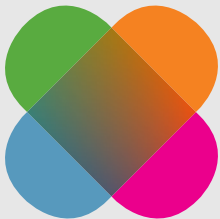
Nchare Yen was the founder of the Kingdom of Bamum. King Njoya, the 17<sup>th</sup> and second-last mfon in the long dynasty, is known for developing Bamum writing and building the Fouban Royal Palace.

#### INDEPENDENCE

An open, hospitable city, Fouban achieved independence and reunification with French Cameroons in 1961.

#### FROM MONARCHICAL TRADITIONS TO THE DECLARATION OF A DEMOCRATIC REPUBLIC

Today, as the city of Arts, Fouban continues to exemplify a culture around the freedom of creation



and spontaneity of expression as essential to being human. This fits into the path of its **legacy** of tangible and intangible cultural heritage. The city emphasises a **contemporary** perspective of the world. We live in the PRESENT, never ceasing to pursue knowledge, understanding, and intelligence. The **environment** is where we live our lives. We are in an ongoing process towards building the **future**. **Humanizing**

**sustainable development:** It is through people that life has meaning, shaped by their happiness and society's wellbeing. This programme aims to empower every individual through our creed of a commitment to knowledge, know-how, skills, cooperation, and nurturing the best parts of oneself to be happy and virtuous.

## “TAKE ME IN YOUR VILLAGE” GABROVO, BULGARIA

23

Gabrovo Municipality applies the principles and ideas of Agenda 21 for culture aiming to achieve consistent and sustainable growth through implementation of a coordinated variety of cultural activities. In realizing this, the Municipality has developed Strategy for culture 2014-2024 and municipal programme “Culture”, applied for European capital of culture in 2014, became a pilot city under the Programme “Pilot cities” in 2014 and a member of the creative cities network UNESCO in 2017. In this respect, the initiative “Take me in your village” with its goal to preserve and transmit the authentic traditional cultural heritage of the region falls entirely within the scope of the consistently applied policies.

The idea belongs to a young girl from Gabrovo, realized first in 2013 and invariably expanded in the following years.

The general aim of the project is to explore, preserve and promote the live cultural heritage of the rural

settlements of Gabrovo, by transferring and transmitting knowledge, skills, practices as well as understandings, perceptions, sensitivity from the elderly to the young generation in an authentic environment by doing and experiencing.

The project “Take me in your village” effectively realizes an unknown approach of gathering together 2 main groups – the elderly villagers (65+) and the urban youth (age 9-29), who had unforgettable moments together as “grandparents for rent” and “grandchildren to lend” in the natural environment of the villages. Till now, the initiative involved more than 300 children and young people from Bulgaria, Belgium, Russia, Spain, Great Britain, Germany and 90 elderly people from 10 villages.

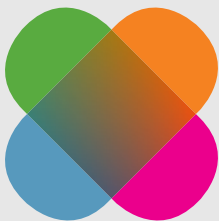
The project participants were actively busy, creating in several main spheres of the cultural heritage - culinary heritage, folklore traditions, traditional crafts, rural daily life, natural environment, cultural and historical artefacts.

## POLICY OF MAINSTREAMING CULTURE FOR THE LOCAL SUSTAINABLE DEVELOPMENT OF THE CITY OF GAZIANTEP GAZIANTEP, TURKEY

24

Culture policy of the City rests on three pillars; namely, sustain excellence in culture to develop the City's reputation with its well-protected cultural heritage including gastronomy, music and folk art unique with its numerous varieties; display the heritage for people's access and discovery of the City's cultural heritage;

and ensure accessibility by breaking down all barriers to welcome visitors and people of the City to its cultural heritage. Designed as a phased initiative, the Policy has commenced with the renovation of forty-one cultural assets including 18 inns, 10 mosques, 4 Turkish baths, Mevlevihane, worship place for



## 3rd edition

# INTERNATIONAL AWARD UCLG - MEXICO CITY - CULTURE 21

the Sufis along with the improvement of streets and infrastructure. Culture Road Project is the backbone of the Culture Policy.

City's castle and its surroundings designed as the main arteries those shape the social, cultural, scientific and commercial life. The Policy, by relying on this historical foundation and functionality, positions the Castle as the hub with a trickle down impact on its surroundings designed as avenues, streets and bazaars. In total one Castle and 36 single building renovation; 2.044 partial renovation; 35.000 square-meter solid floor slat, 6.000 square-meter awnings construction, 2.476 building façade improvement, 600 shop façade standardization, automatic shutter to 600 enterprises, 23 streets improvement, 17.500 square meter

pavement improvement were realized. This renovation and improvement activities were supported by policies of promoting and protecting other tangible and intangible assets which result in the City's designation to the creative cities network with its culinary heritage, establishment of new museums such as Zeugma Archeological Museum, create human capital to revive the traditional knowledge and practices in gastronomy and folk arts including jewelry, Antep style handicraft, copper and silver engraving, rug production, colored cotton kerchief production (yemenicilik), clog production, traditional fabric weaving and more than 500 traditional food variety from desserts to spices and policies for the protection of local dialect known as the Gaziantep ağzi.

---

## ROCA UMBERT FACTORY OF ARTS GRANOLLERS, CATALONIA, SPAIN

25

The Roca Umbert Factory of Arts (*RUFA*) is a grassroots and strategic initiative started by the Granollers municipal government. It involved the transformation and renovation of an old textile factory that closed in 1991. The 20,000 m<sup>2</sup> building was converted into a training space for creating and disseminating art, thereby contributing to the sustainable development of the city.

The aim of the project was to bring culture and citizens together, and enable people to participate in the entire process of artistic creation through the new management and organisation formats this facilitates. This approach has made it possible to create a space that is living, open, and constantly changing that enables creative processes, participative artistic training, and dialogue between the arts. The aim is to promote the right to culture, and to view this as a tool for education and

economic revitalisation, to foster social cohesion. To achieve this, the centre promotes bottom-up grassroots initiatives that democratise management, given that social returns are an essential part of such activity. This turns citizens and artists into the driving forces and beneficiaries behind such projects.

*RUFA* is home to different cultural facilities where cultural, communications, and information technology professionals, as well as artists and groups all coexist. The centre is defined by four lines of action. The first is the view of the creative process as an alternative to finished works. The second is the fusion and interrelation between disciplines as a creative tool. Third is the cross-cutting activity that exists among creators, the public, and the city. The fourth focuses on recovering the heritage historical memory of the textile factory.

---

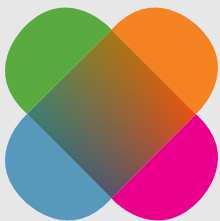
## THE SPIRIT OF ENTERPRISE GREATER DANDENONG, VICTORIA, AUSTRALIA

26

The Spirit of Enterprise Project is a landmark in the history of migration in Australia. In the words of former Prime Minister, the late Malcolm Fraser, it is

a project of 'national significance'. The Enterprise Migrant Hostel in Springvale provided accommodation and comprehensive settlement services to more than





### 3rd edition

## INTERNATIONAL AWARD UCLG - MEXICO CITY - CULTURE 21

30,000 migrants and refugees from all over the world between 1970-1992. Some have described the Enterprise Migrant Hostel as the refugee and migrant gateway into the Australian community. Others describe it as Springvale's gateway to the world. In 2007, a group of people came together to document the history of the Enterprise Migrant Hostel. This project soon evolved into a major exhibition, public sculpture and history trail, community garden, and more.

The outcomes of this project seek to give back to a community their own story, through a historical trail beginning at the site of their arrival in Australia and

concluding at the site of their transition to citizenship. As such, it is the heritage of all Australia. This project provides a beautiful model of how people can be invited to participate in the cultural life of a nation through citizen participation in creative, public heritage expression. More than just an exhibition of a particular time in history, this project demonstrates how strong, cohesive, vibrant communities can be built when migrants and refugees are warmly welcomed through unique, innovative settlement programs based on welcome, support and respect. More information on this project can be found [here](#).

---

### **“LOVE YOUR CITY”: TRANSFORMING HAMILTON THROUGH CULTURE**

#### HAMILTON, ONTARIO, CANADA

27

Hamilton's cultural renaissance is well underway and the City's first Cultural Plan has set strategic priorities for city-building by establishing culture as the fourth pillar of sustainable development. The Cultural Plan is corporate wide and multi-year in scope, and it sets diverse goals, recommendations and actions which were unanimously approved by the City Council in 2013.

Hamilton's Cultural Plan takes a holistic and integrative approach to planning and establishes goals in which all City departments work together to achieve high level city-building to create and celebrate a vibrant city including spaces, places and people. It also encourages collaboration within the City and community by building on the strengths of grass-roots initiatives and formal City-led or City-facilitated initiatives. Its content is based on an extensive public engagement process with input from the broader

community using a variety of engagement techniques. The outcome was a “shared responsibility for culture”.

The Cultural Plan is the result of a three-phased corporate project known as “Love Your City”, which officially launched in 2008. Phase 1 consisted of baseline mapping of Hamilton's cultural assets and the review of 35 existing City planning documents. Phase 2 included broad community engagement of more than 2,300 citizens and stakeholders and resulted in the corporate Cultural Policy. The final phase, Phase 3, entailed the development of the Cultural Plan into a framework with eight transformational goals, 12 recommendations and 78 actions. The goals and recommendations in the Cultural Plan are based on the priorities and recommendations from all stakeholders including citizens, the cultural community and City staff.

---

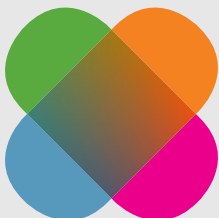
### **CULTURE FOR SHARED COMMUNITY LIVING**

#### HAMMANA, LEBANON

28

The town of Hammana is nestled in a medium-sized mountain range in Lebanon. This region is comprised of different coexisting religious communities, including

Christians, Muslims, Druzes, as well as Syrian and Iraqi refugees. In this context, and following the civil war that divided communities that were weakened by



the Syrian crisis, the municipality of Hammana has aimed to develop a cultural policy promoting openness and coexistence. This cultural policy was implemented as part of a decentralised, cooperative effort with the French town of Mâcon and its twin cities in Portugal and Germany. The policy was put into action through the cultural project: “Poetry in My City” and “Molière Jousting”. Following a Partnership Charter signed in 2011 by the Cities of Hammana and Mâcon, France, Hammana students now participate in a poetry festival in Mâcon. The “Poetry in My City” involves a challenge between teams of several French, European (including Germany and Portugal), and Lebanese schools.

Students of Hammana participated three times in 2012, 2014, and 2016. A new team will participate for the fourth time in May 2018.

In a further effort to develop its cultural policy, the municipality of Hammana has set up a cultural, artistic, and education project called “Molière Jousting”. This French theatre festival brings together a dozen schools from three major regions throughout the mountains. The theatre festival was held for the first time in May 2015, and for a second time in 2017. The second saw the participation of a French team of four high schools from Mâcon.

---

## **PROMOTING TRADITIONAL AND CULTURAL VALUES HOLA, KENYA**

29

The group basically focuses of traditional dances to public functions hence promote the culture of the dominant Pokomo tribe of Tana River County and

create awareness of the negative culture like female genital mutilation and polygamous marriages.

---

## **HUECHURABA PUBLIC SCHOOL OF THE ARTS HUECHURABA, SANTIAGO, CHILE**

30

The Huechuraba Public School of the Arts (*EPAH*) is a municipal programme that was born in 2015. Through specific courses and workshops its goal is to revive cultural and artistic heritage in the area. The programme is also an example of citizen participation that encourages inhabitants’ expression, social participation, and understanding of their environment.

The *EPAH* is geared towards a segment of the population with scarce resources, where it would otherwise be impossible for residents to secure funding for the courses taught. In addition, participants have materials and supplies for their learning.

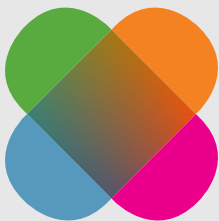
In total there are 23 courses funded by the municipality of Huechuraba that develop handicrafts, musical arts, and dance, as a way to provide the tools for residents to find emotional and economic support through these works.

In turn, the *EPAH* seeks to occupy public spaces, and use them as meeting places for residents to build relationships and a sense of closeness, aimed at strengthening and creating new artistic organisations.

---

## **INTANGIBLE HERITAGE TRUST – IRIGA CITY (IHT-IRC) IRIGA, PHILIPPINES**

31



### 3rd edition

## INTERNATIONAL AWARD UCLG - MEXICO CITY - CULTURE 21

Mayor Madelaine Yorobe Alfelore is a visionary leader whose dream for the City of Iriga is to be a Culture and Arts haven of the country. Thus, she launched the Intangible Heritage Trust-Iriga City (*IHT-IRC*) as one of her priority projects.

The *IHT-IRC* is a multifaceted city policy and system of projects and programs that enliven the intangible heritage of this city. Unique in the Philippines, the *IHT-IRC* represents a resolve -on the part of the leadership and citizenry, equally and conjointly- to acknowledge, fully comprehend, celebrate, elaborate on, and sustain performative and linguistic traditions they share as a distinct community. As both policy and system of actions, this collective endeavor finds programmatic expression in many ways, which includes: assistance to community sub-groups in staging specific events at different times in a year; the openness of local

officialdom to the shift from community to regional festival character; the logical/administrative support encouraging and facilitating innovation or reinvention on tradition; the typical commitment of financial resources to the fiesta form; and the atypical commitment of various resources (not necessarily financial) to the strengthening of social relationships through these performative forms.

The multifaceted expressions of commitment in Iriga city come together on and around a core idea: that intangible heritage is identity in ways that run deeper than tangible heritage. At least in a community like Iriga, which expanded physically only in the last few decades, it is the sum total of traditional songs, dances, rituals, theater and linguistic conventions that represents local sense of self and community.

---

### IZMIR MEDITERRANEAN ACADEMY AS A MODEL OF GOVERNANCE OF CULTURE IZMIR, TURKEY

32

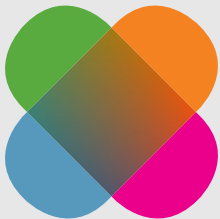
The Izmir Mediterranean Academy is a model of governance for culture. Its unique organizational structure was established as an autonomous branch of the Municipality by regulation. This model was proposed during the Cultural Council in 2009, which addressed the need for a new vision of the city, of new interfaces, intermediate institutions and new communicative strategies to enhance communication and cooperation between the different actors and the cultural institutions of the city, whether they belong to the public sector, the private sector or universities.

The Academy can be considered an innovation in the structure of local governance in Turkey. It has two sections; "the coordination units" -consisting of hubs for policy production in 4 areas: design, arts, culture, ecology and history, all defined in accordance with the new vision- and "the administrative unit". Members of the managing board of the Academy are high-level managers, such as deputy general secretaries, appointed by the Mayor, whereas scholars represent

the scientific board. The Managing Board appoints a coordinator for each of the specific areas. The coordinators then invite the members of the advisory boards who are scholars, experts, researchers, artists, and representatives of NGOs active in the aforementioned thematic areas. The coordinator and the board members work voluntarily, for the promotion of their respective fields.

The ideas and proposals drafted in the advisory board are brought before either the scientific committee or the management board of the Academy. The annual program of the Academy is produced collectively within these mechanisms of governance.

The administrative department in charge of the execution of the Municipal budget implements the decisions taken by the coordination unit, within the existing local governance legal framework. This model can be considered as a kind of "arm's length model".



## COMPLEX FOR PRODUCTION AND PROLIFERATION OF GREEN SPACES KASHAN, IRAN

33

As an urban agricultural park, the complex for Production and Proliferation of green spaces of the municipality of Kashan, is a multifunctional project designed to create a recreational environment, establish social relations, develop economic levels and environmental sustainability, form cultural spaces, and create new urban spaces.

Addressing all age groups and sexes and different cultural and economic groups, bringing them together in a space and engaging them in activities related to agriculture, educating children in different aspects of the environment in the form of a School of Nature, it is equipped with a plant culture laboratory for academic researchers and environmentalists.

## KAUNAS MODERNIST COMMUNITY MOVEMENT KAUNAS, LITHUANIA

34

“Modernist is a member of the modernism heritage community and a fan of architecture.” [New definition of the concept of Kaunas modernist architecture community in the frame of the programme “Modernism for the Future” as part of “Kaunas the European Capital of Culture 2022” platform.]

In 2015, an international panel of experts established by the European Commission awarded Kaunas city the European Heritage Label for the application “Kaunas of 1919-1940”. That was a breakthrough when not only architecture professionals, but also the whole city started realizing that Kaunas interwar period is worth exceptional attention, respect and affection.

That period was rather optimistic for Kaunas. In 1920-1939, Kaunas was the temporary capital of Lithuania, as Vilnius was then part of the Republic of Poland. The status of the temporary capital led to fast development and extensive modernisation of the city and provoked huge construction boom. This remarkable economic, cultural, architectural and educational development

created an urban landscape exuberantly reflecting Europe’s interwar modernism and constituting today the outstanding heritage of a flourishing golden period (consisting of more than 6,000 buildings that survived until now).

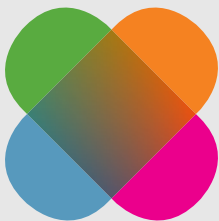
The award of the European Heritage Label became an impetus for Kaunas society to engage together in new activities related to modernism. In recent 3 or 4 years, the so-called modernist community is an increasingly visible cultural actor striving to revitalize and promote Kaunas modernist architecture. The movement is steadily gaining influence and as an informal network attracting more and more members: active kaunasians, art scholars, architectural historians, heritage professionals, communities, universities, festivals, NGOs, the team of the European Capital of Culture 2022, Kaunas City Municipality, partners from other Lithuanian cities and foreign countries. The open and optimistic modernist community is becoming a committed and tight network of activists reviving Kaunas modernism.

## «PARKS AND PUBLIC GARDENS» KAZAN, REPUBLIC OF TATARSTAN, RUSSIAN FEDERATION

35

The city project “Parks and public gardens of Kazan City” is aimed at beautification of existing and creation of new public spaces for residents and visitors of the city.

The basic principle of the project is an active involvement of local residents and local urban communities into the process of parks and public gardens beautification via open public project discussions.



## **ACQUIRING, RENOVATING, AND EQUIPPING CULTURAL SPACES KISANGANI, DEMOCRATIC REPUBLIC OF THE CONGO**

36

For long after its various conflicts, the city of Kisangani remained without a venue for its cultural events. All existing spaces had been entrusted to, or taken over by, revivalist churches offering a lot of money. This situation created an environment in which cultural activities progressed slowly, subsequently discouraging artists' initiatives for the development of culture. To do this, the not-for-profit organisation, the Centre for Creation,

Exchange, and Show Production (Groupe TACCENS Asbl) initiated a project to acquire and renovate a cultural space whose facilities would be used for the promotion of cultural events. Further steps have been taken, and the Kisangani City Hall has graciously given a nearly 800 square meter building for this project. The building has been acquired and is currently awaiting renovations and further development.

## **SOCIAL RECOGNITION AND AWARENESS-RAISING OF MUNICIPAL LAW NUMBER 265 - "ON THE STRENGTHENING, SAFEGUARDING, DEVELOPMENT, AND PROMOTION OF CULTURES AND ARTS". LA PAZ, BOLIVIA**

37

Driven by cultural movements organised under the leadership of the Municipal Government's Municipal Secretariat of Culture, along with policies adopted within the framework of Agenda 21, the Autonomous Municipal Government of La Paz (*GAMLP*) prioritised strengthening social, economic, education, environmental, and urban public policies. Its goal was to adopt cultural development as a fundamental instrument for social transformation. This involved adding a fourth element that would facilitate comprehensive, human, and sustainable development. This was achieved by enacting Municipal Law number 265, "on the strengthening, safeguarding, development, and promotion of cultures and arts". This is the first and only law on culture in Bolivia, which was developed through a process of citizen participation.

This law will promote intercultural dialogue,

encourage the development of new talent, as well as safeguard and value collective memory by rebuilding and revitalising the tangible and intangible heritage of different cultures. Furthermore, it will democratise and decentralise access to culture, the arts, and people's right to cultural and aesthetic expression. This applies as much to the creators and interpreters of art as it does to the whole of our community. This helps promote the understanding that these are basic rights for all individuals and groups that are part of such initiatives.

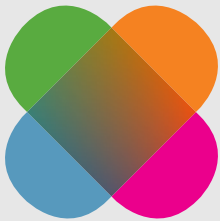
The recently enacted law will allow the *GAMLP* to take on the new challenge of including "the cultural sphere as a fourth pillar of development". This is a joint effort undertaken alongside citizens, organised socio-cultural movements, private businesses, and all other stakeholders involved in building sustainable development in the city of La Paz.

## **REBUILDING LAC-MÉGANTIC LAC-MÉGANTIC, QUÉBEC, CANADA**

38

"Before, our culture was strong and subtle. Now, it floods the streets. " On July 6<sup>th</sup>, 2013, the small town of Lac-Mégantic, Québec, home to just 6000 people, was shocked by a rail disaster that left 47 people dead and resulted in the destruction of its

historic downtown centre. In total, 80 buildings were completely destroyed by the derailment and explosion of a crude oil freight train in the heart of the community. Reconstruction has extended across human, physical, social, environmental, and economic areas.



## 3rd edition

# INTERNATIONAL AWARD UCLG - MEXICO CITY - CULTURE 21

We continue to stand behind the rebuilding and revitalisation process for the town of Lac-Mégantic. As a result, many initiatives have been inspired by the citizen participation process “Reinventing the Town”, which was launched eight months after the disaster. This project enabled over 2600 citizens to share their ideas and visions through 15 public meetings over the course of 15 months. In addition, these participatory exercises were the first steps taken in the town’s collective healing process, occurring at a critical time when important social meeting places had recently been lost.

Culture is at the centre of Lac-Mégantic’s reconstruction

and its action plan. The Reconstruction Board was created with a mandate to oversee reconstruction. This process was founded on a citizen-based vision, aimed at establishing “a vibrant place for people to live that generates economic and community activity in a green, sustainable environment.”

Reconstruction still continues, fuelled by this vision. To date, more than 100 culture and leisure projects have been created to revitalise the town, and to encourage citizens to reclaim spaces. All of these projects, both physical and human, have evolved along with the resilience and creativity of a community whose heart has remained open.

## MILL OF PAPPAS – AN EXPERIMENTAL CULTURAL HIVE LARISSA, GREECE

39

The “Mill of Pappas” is the most important monument of the modern period of the city and was the largest mill in Thessaly from the end of 19<sup>th</sup> century to the mid 1980’s. The Municipality of Larissa proceeded to the purchase of the complex in 1988, aiming at preserving this industrial heritage monument. The purpose of the Municipality’s intervention was to promote and re-use an abandoned shell to create a cultural space as a point of reference and upgrading of the area.

The purchase of the 1,3 acres property, in close proximity to the center of the city, was only the beginning. In 1989 the Ministry of Culture officially declared the 11-buildings complex an industrial monument and the Municipality begun the 14 years-length renovation, funded by National and Regional Operational Programs as well as the city’s budget.

The goal was two-fold. The first was to restore a significant monument of the city, one of the few

remaining samples of the industrial profile of Larissa. The second, and most challenging in both methodology and sustainability, was to create the conditions for evolving into a focus point of the cultural sector, involving public, private and civil stakeholders. Today, the “Mill of Pappas” is a hive of creativity, housing some of the Municipality’s cultural organizations and museums, providing venues to local stakeholders for lessons, workshops, performances, exhibitions as well as co-organizing events.

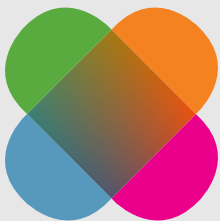
The Mylos Performing Arts Festival is a week-long event taking place every October (2018 will be the 5<sup>th</sup> year of the event) and has a reciprocal character - every cultural stakeholder that is hosted in the complex provides activities for the visitors (workshops, master classes, performances, exhibitions, contests, free lessons, etc) that covers every aspect of performing arts (painting, dance, theater, music, cinema, digital arts, etc).

## TEN YEARS OF CULTURAL MEDIATION IN LONGUEUIL LONGUEUIL, QUÉBEC, CANADA

40

The city of Longueuil is one of the most urbanised sectors in the Montérégie region and home to about 246,900. Within the population of Longueuil, there

are many pockets of poverty and disadvantaged neighbourhoods that are often far removed from cultural life.



### 3rd edition

## INTERNATIONAL AWARD UCLG - MEXICO CITY - CULTURE 21

In 2005, the city adopted a cultural policy and since then, accessibility to culture has become a core value for the city. One of the objectives was to make culture accessible to parts of the population that are distanced from cultural events.

In 2007, cultural mediation became a key element in reaching those excluded from cultural life, and encouraging their active participation. The aim was to facilitate access to culture and to improve citizens' quality of life through participatory cultural creation activities. From 2008-2009, the first project was created in partnership with cultural and community organisations. A reference framework for cultural mediation was later developed by the city in 2012 to guide its actions. This framework has helped to outline the areas for intervention in the city, the target audiences, and partners.

Between 2008 and 2018, nearly 150 projects emerged. This was possible thanks to the budgets of the cultural development agreements with Ministry of Culture and Communications. It was also due to regular budgets provided by the Office of Culture and Community Life of the City of Longueuil. Together, these agreements provided about \$400,000 in funding, with \$200,000 from the city and \$200,000 from the Ministry, as well as an additional \$50,000 from the City of Longueuil.

Nearly 80 school groups, 100 community organisation groups, 15 cultural organisations, around 30 artists, and some 8000 people benefited from cultural mediation activities between 2008 and 2018 in 150 projects.

---

### PROJECT HEAL. THE ARTIST AS CATALYST FOR CHANGE LOUISVILLE, KENTUCKY, USA

41

Policy is an imagining of the future. This is one of the core domains of all artists and an activity that is fundamentally cultural. To be sustainable, health and community development policies must find ways to become embedded in local cultures (Hangzhou International Congress on Culture and Sustainable Development, 2013).

Project *HEAL* deploys an artist-activated, social-lab process that uses various types of humanities-based approaches, artistic expression, media, and other strategies to explore both symptoms and root causes of local health challenges, identify leverage points, and create actionable policy initiatives and sustainable community development strategies that positively impact health and wellbeing.

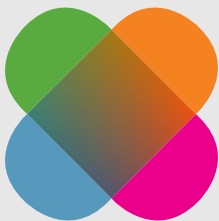
Project *HEAL* activates the untapped potential of a community's arts and culture assets to become the catalyst for increasing government access and driving more equitable policymaking in order to positively impact health and wellbeing at population levels. Evaluation over time will be necessary to determine to what extent.

The focus of this Health Impact Assessment is on Project *HEAL*'s urban prototype in Louisville, Kentucky. There is also a rural prototype operational in Natchez, Mississippi.

The Project *HEAL* pilot strives to bring together diverse communities with businesses, government, organizations, entrepreneurs and researchers dedicated to a holistic approach to health and wellbeing. This work will involve a nascent national network of creative community health pioneers and foster a culturally responsive ecosystem of assets that help communities thrive. Project *HEAL* is unfolding as a proclamation of connection and social justice, that seeks to establish the care and celebration of one another as the highest priority of arts in America.

After prototyping Project *HEAL* in Louisville, Kentucky (the focus of this HIA), *IDEAS xLab* and its partners are now raising funds to expand Project *HEAL* into a groundbreaking, 7-site pilot at the intersection of arts, community development and health.





## **QUINTA DO MOCHO PUBLIC ART GALLERY LOURES, PORTUGAL**

42

The Quinta do Mocho Public Art Gallery (GAP) is part of a wider strategy that has been developed in Loures. This strategy or policy privileges integration and social inclusion through art and its various and different forms of manifestation.

GAP is located in the municipal quarter of Quinta do Mocho, a suburban neighborhood bordering Lisbon, the capital of Portugal. It was a neighborhood built in the beginning of the 21<sup>st</sup> century to relocate people who lived in tents without any conditions of habitability and human dignity. In Quinta do Mocho most of the inhabitants are mainly African immigrants, or descendants of African immigrants, mainly from the former Portuguese colonies in Africa (Cape Verde, Angola, Mozambique, Guinea Bissau and Sao Tome and Principe).

It is a neighborhood that, since its early days, has been stigmatized and marginalized, with economic, security or crime problems for instance. Consequently, their residents were also subject of social exclusion.

In general, Quinta do Mocho's GAP is trying to intervene in three distinct areas (all related to social inclusion and integration). First, GAP is a project of urban requalification. Requalification of the neighborhood, requalifying the buildings, educating and making the residents responsible for their homes. Second, GAP is a project that intervenes with the residents of the neighborhood, seeking to raise their self-confidence and self-image, seeking to change their perception of themselves and the place where they live. Third, GAP seeks to intervene with the community in general, showing the neighborhood, inviting them to visit it, contributing to attenuate and demystifying existing myths.

Finally, the GAP also has an artistic essence, as a place of production and promotion of art (urban art), where there is an artistic residence and guided tours to the gallery.

## **PROGRAM "NEW GENERATION OF CULTURE / ADAPTATION OF LUTSK CULTURAL POLICY TO THE REQUIREMENTS OF THE PRESENT" LUTSK, UKRAINE**

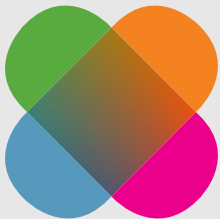
43

The general aim of the Program is to increase the role of culture in sustainable development of Lutsk community, to improve the quality and accessibility of cultural services through the formation and development of modern industry infrastructure within requirements of the present.

The Program aims to overcome such problems as: limiting culture perceptions by sectoral frameworks, outdated material and technical base of cultural institutions, domination of traditional budget cultural institutions and insufficient incentives for attracting extra budgetary funds, slow development of cultural industries, low level of cultural management, absence of strategy for the industry development and assessment mechanism of cultural impact on city development, low level of social business responsibility for cultural development, lack of involvement of

national minorities in city cultural life, slow integration pace of internally displaced persons (IDPs) into Lutsk community, insufficient promotion of city cultural potential. Program includes the following activities: modernization of Lutsk cultural institutions; training on effective management and founding creative business; holding open cultural and artistic events; development of the concept for cultural tourism in Lutsk; involvement of local business and media representatives in implementation of socio-cultural initiatives; involvement of community representatives to the decision making process; development of Strategy for culture development until 2030, Strategy for intercultural integration, cultural indicators system, Charter of cultural rights and responsibilities.

Program will contribute to consolidating the role of culture as the main driver of sustainable urban



development, formation of new generation of cultural managers, accessibility and modernization of public spaces, stimulation of socially responsible business and cultural industries development, increasing the city investment and tourism attractiveness, increasing

the efficiency and innovation of cultural processes, development of intercultural dialogue, growth the level of tolerance and cultural education of the local population, and raising the level of trust of the city community and potential investors to city authorities.

---

## **THE SUSTAINABLE CITY OF LYON AND THE FOURTH CHARTER OF CULTURAL COOPERATION**

### **LYON, FRANCE**

44

The 4<sup>th</sup> Charter of Cultural Cooperation in the Sustainable City of Lyon is a policy agenda and operational programme aimed at mobilising cultural public services to establish the Lyon as a sustainable city.

This is the fourth programme of its kind and covers the years 2017 to 2020. With more than 15 years of experience, it has evolved to become a tool for bringing together cross-cutting policies that make the city more sustainable. It promotes urban harmony and solidarity, citizen participation, equality policies and the fight against the discrimination, collective memory and diversity, education and knowledge sharing, energy efficiency, environmental responsibility, and innovation.

This involved the adequate funding of 27 schools, municipal services, or events related to cultural creation and heritage for their missions of public service to building a more sustainable Lyon.

There were 300 projects, concrete actions, or new services tailored to various cross-cutting policy issues outlined in the Charter of Cultural Cooperation.

These commitments are part of a partnership among education, citizen, creative, and other groups of

stakeholders, in addition to various city services, communities, and the State. Together, these make up a vast community of cooperation throughout the territory.

A mechanism for ongoing reflection, information sharing, training, project development, and evaluation was proposed to stakeholders in this community work, at various levels throughout the region, and on relevant issues.

This programme now extends throughout the entire city of Lyon, mobilising hundreds of cultural facilities in 24 different areas.

Today, the 4<sup>th</sup> Charter of Cultural Cooperation is recognised at the national level. It has become a powerful tool for the long-term assessment of policies and cultural environments, of adapting cultural public services to address contemporary issues, and of urban, social, and environmental risk prevention.

The initiative has created a sustainable city where people love, and will continue to love, while living together.

---

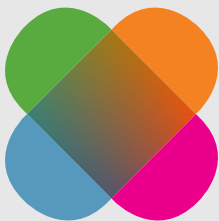
## **ORIENTALISCHE MUSIKAKADEMIE MANNHEIM E.V. (OMM)**

### **MANNHEIM, BADEN-WÜRTTEMBERG, GERMANY**

45

Two constants in the development of civil society in Mannheim have also played a key role in the development of the *OMM* (Oriental Music Academy Mannheim): Mannheim has a long tradition as a city of migrants and music (since 2014 it has been

a UNESCO City of Music). Music, in all its ethnic and sociocultural diversity, has been an integral part of society here for centuries. In Mannheim, civic initiatives were and are an important driving force in the city's development. That is why they are actively



supported and funded by the City of Mannheim.

The *OMM* stems from such an initiative. The academy's work with children and teenagers (ranging from instrumental lessons to instrument-making through to public performances) achieves two things: by making and sharing their music, the immigrants' culture is given tangible value. It enables them to integrate into their new society, because it constantly reinforces the feeling that they have a cultural heritage which is valued all over the world and which can be used to provide added value on a personal as well as societal level. From the word go, it makes migrants takers and givers in their new society. It enhances their self-esteem and gives them the confidence to become

actively involved members of society.

The work of the *OMM* is based on three pillars:

- Sociocultural project work in the form of easily accessible, musically creative educational offers for children and teenagers from immigrant families.
- Concerts with the *OMM* artists as well as renowned guests from all over the world, who bring alive the manifold traditions of Eastern European, Middle Eastern, North African and Indian music.
- Classes/courses and workshops for ambitious and/or professional musicians from all over the world who are interested in Oriental instruments and playing techniques, but don't have the time to pursue a full-time course.

---

## THE SHOLOUGH BAZAR MASHHAD, IRAN

45

"The Sholough Bazar" is located in an emerging, young - yet unattractive - area of Mashhad. Because of the large influx of daily routine outdoor activities in this part of the city, the Marketplace has been transformed into a social realm. The Marketplace visitors are multicultural and are composed of Afghan immigrants and Iranians. This traditional marketplace enables a great deal of cultural intermixing and adaptation between the different nationalities and one reason is due to their common cultural origins.

Interestingly, the link that binds the ties between these two communities are the shared culture of food, hospitality, acceptance of intercultural distinctions, and the affirmation of commonality by both communities. Thus, this Marketplace has become one community

with common goals and aims and has made its citizens important for the city and the country. All of this is due to the dynamism and shaping-ability of urban space within the framework of cultural growth, and in this urban space, culture has created a place in which healthy human relationships can be formed.

The Sholough Bazar is a side-by-side space that welcomes the presence of its citizens while developing strong community ties. Surely, this public space is an asset to the city because it is a space where the cultural roots of the immigrant community are not broken - rather strengthened, and where children, women, and men can develop positive social and life skills; thus laying the foundation of positive global citizenship that serves as intercultural relationships on a wider scale.

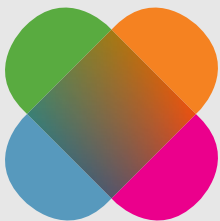
---

## MEDIATORS OF CIVIC CULTURE MEDELLÍN, ANTIOCH, COLOMBIA

47

In Medellín, studies have revealed a problematic scenario related to views on institutional trust, which is an essential basis for the exercise of governance. According to the 2015 Civic Culture Survey (ECC), institutional trust was at 26%, and the level of trust

in public officials was at 14%. On the other hand, in 2017, just two years after implementing the project, the ECC showed that institutional trust went up to 33%. This shows progress in the goals set out by the Development Plan. However, there is still some



### 3rd edition

## INTERNATIONAL AWARD UCLG - MEXICO CITY - CULTURE 21

work to be done. Therefore, to address this issue, it was deemed necessary to develop a project geared towards disseminating civic culture methodologies to institutional stakeholders. The goal of this was to empower officials to build relationships focused on trust, compromise, and reducing problematic behaviours affecting coexistence throughout the city.

This project was called “Mediators of Civic Culture”, which was a creative cross-cutting strategy linking civic culture approach with the other departments of the Municipal Government. This was materialised through the consolidation of partnerships and fundamental

learning processes on art and culture.

This initiative promotes art as a tool that is used to enrich interaction between the Medellín City Council and citizens. The aim is to establish processes that facilitate the exchange of knowledge and experiences. Another goal is to establish meeting spaces, as well as places where citizens can exchange knowledge and recognition. Ultimately, the project seeks to strengthen citizens’ skills related to social and community experiences, predominantly citizens’ trust, respect for diversity, and the building of a culture of peace.

---

### PERMANENT BILLBOARD FOR CULTURAL EVENTS METEPEC, STATE OF MEXICO, MEXICO

48

The cultural billboard programme is an ongoing project that was implemented in 2016. It is made up of about 2200 cultural activities carried out by the municipal government over the course of three daily cultural events. The goal is to create social ties and promote citizen participation in cultural activities that, besides contributing to the coexistence among residents, promote local artists, thereby helping root citizens’ identities. This enshrines culture as the vital element of social transformation.

Among all the events, some noteworthy examples were those carried out by the traditional dance company, Xochipilzahuac, the Metepec String Quartet, the Municipal Jazz Big Band, and the Metepec City Theatre Company. Others include music concerts,

traditional and contemporary dance performances, theatre, visual arts, auteur cinema, book presentations, and around 10 municipal cultural festivals held in cultural buildings and public spaces.

Through these activities we seek to break the barriers of social conditions or cultural differences. The goal is to ensure that all inhabitants can attend at least one event, and connect with the arts and culture of the city.

Artistic and cultural tours have travelled through all the towns, neighbourhoods, districts, and delegations of the municipality, involving all levels of the population, while also benefiting local artists looking to gain momentum on the national scene.

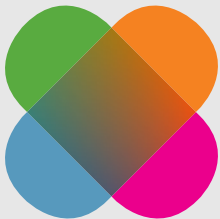
---

### CITY OF MONCTON CULTURAL PLAN 2016-2026 MONCTON, NEW-BRUNSWICK, CANADA

49

The Moncton Cultural Plan 2016-2026 is a comprehensive 10-year plan aimed at enriching the cultural life of the City of Moncton. The Plan is used as a tool to ensure that a cultural lens is applied across the work of various municipal departments, guide funding decisions, and enhance municipal policies. The 2016-2026 Cultural Plan speaks to trends and best-practices in cultural development as well as the role for culture

in Moncton as an economic driver, an expression of diversity and inclusiveness and a catalyst for societal change. In 2017, a permanent dedicated operating budget has been created by City Council to support the implementation of the Cultural Plan. As part of Moncton’s comprehensive Action Plan 2016-2020 that includes culture as one of its pillars, with the Cultural Plan being one of its key strategic planning documents.



## **CULTURAL POLICIES WITH A PERSPECTIVE ON GENDER EQUALITY MONTEVIDEO, URUGUAY**

50

The Department of Culture has one of the top three highest budgets and number of civil servants in the Municipality of Montevideo. It focuses on artistic culture, the promotion of the artistic activity throughout the city, and on traditional cultural infrastructure such as stable ensembles, theatres, museums, and libraries. In the 21<sup>st</sup> century, the department has grown to carry out initiatives linked to the inclusive, democratic full enjoyment of the cultural rights of citizenship, the appropriation of public space, as well as the coexistence and development of local identities and community culture.

Since 2002, Montevideo has implemented Equality Programmes as a cross-cutting strategy for gender equality and as a tool for defining methods and policies. Since 2015, the entire Department of Culture has taken an active role in outlining these objectives and allocating the relevant budgets to pursue the plan's lines of action. To provide gender perspectives in public cultural policies, priority is given to

strengthening the institutional framework. An equality team is formed, composed of officials from all areas, a cross-cutting budget programme for gender equality is defined, the gender perspective is included in the institutional management commitments, and training and awareness-raising workshops are organised for civil servants.

Some specific objectives include: incorporating gender clauses in calls for tender, increasing the number of women in cultural programmes, revising programmes to guarantee a platform for equality advocates, generating participatory transformation processes at popular festivals like Carnival to remove gender stereotypes, holding symposiums on gender in theatre and music, generating indicators that highlight gaps in the cultural sphere. All of these are measurable and standardised by the 49 branches of the Department and discussed with the cultural groups that receive support from public funds.

## **THE OLD TOWN OF MONTMAGNY: A STORY OF REVIVAL – 15 YEARS OF REVITALISATION THROUGH CREATIVITY AND CITIZEN INVOLVEMENT**

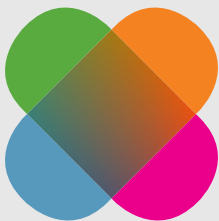
51

Sometimes we must fall in order to learn how to pick ourselves up. Almost fifteen years ago, the Whirlpool factory, which was once located in the heart of the city of Montmagny, permanently closed its doors. This ended its long history and left some 600 people unemployed. In addition to creating a morose climate for the 11,300 inhabitants, this plunged the Old Town neighbourhood of Montmagny into an era of devitalisation.

Ironically, this change in fortunes would spark the revival of the downtown area. Thanks to the vision and determination of the municipal government, Montmagny was able to counteract this economic decline and restore vitality to the neighbourhood by stimulating commercial and cultural activity, and

encouraging citizen participation. This was achieved through incentive programmes, and by developing public spaces incentivising cultural use. Gradually, through urban parks planning, emphasising the importance of heritage, incorporating art across the city, hosting events and festivals, and building both the public market and the long-awaited public library, the soul of the downtown centre and citizens' pride were restored.

The town's public square, which featured an outdoor stage, was inaugurated in 2017. This marked an important step in the revitalisation process of the downtown area, adding to citizen meeting places, which now include the church, the public market, the municipal library, and the town hall.



In 2019, the conversion of the old town hall to host two cultural organisations, and the redevelopment of the woodland park into a commemorative space at the heart of this vast community area, will mark the culmination of the project.

Fifteen years of involvement and investment in developing a new collective identity will have made the journey worthwhile. However, the work does not stop there, as maintaining the vitality of small communities is an ongoing challenge.

---

## **THE RENOVATION, EXPANSION, AND CONSTRUCTION PROGRAMME FOR MONTREAL LIBRARIES (RAC): CREATING LIBRARIES FOR THE 21<sup>ST</sup> CENTURY** 52

### **MONTRÉAL, QUÉBEC, CANADA**

The renovation, expansion, and construction of libraries programme was created in 2008. It aims to modernise the Montréal Libraries Network and improve public services. It is supported by the Department of Culture. The department drives redevelopment through the Montréal Libraries Network to create libraries for the next generation.

The 21<sup>st</sup> century library is more than a space—it is a social project, a “third home”, where home, and work or school are the first and second ones. By establishing itself as this third space, the local library becomes a welcoming destination that goes far beyond its traditional role. It acts as a place for studying, relaxation, entertainment, and exchange. As welcoming and inspiring place open to everyone, a neighbourhood library is a beacon for its community.

Each renovation, expansion, or construction project contributes to achieving the objectives outlined in

the City of Montréal’s cultural policy: To combine creativity and citizens’ cultural experiences in an age of technology and diversity. Montréal was nominated a City of Design by UNESCO for its architectural excellence, its adherence to the principles of sustainable development, and its improved level of coexistence.

Prior to building these new libraries, co-creation workshops were held with citizens. The aim of this participatory approach was to better understand people’s needs, expectations, and aspirations, so that these could be incorporated into the libraries’ development. Working groups were set up that included librarians, architects, urban planners, cultural agents, stakeholders, and citizens.

Thanks to this programme, four next-generation libraries have been established in disadvantaged neighbourhoods.

---

## **SAVING CULTURAL IDENTITY UNDER OCCUPATION-REGENERATION OF NABLUS HISTORIC CENTRE** 53

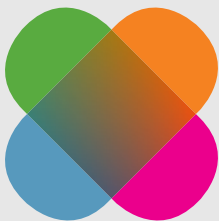
### **NABLUS, PALESTINE**

Nablus Municipality has adopted a vision to preserve its architectural and cultural heritage since 1995 after Oslo accords to achieve peace in occupied Palestine, when a special unit of engineers and specialists in restoration was established to revive the historic center.

In the beginning, the municipality relied on its own financial sources to start documentation and rehabilitation of public spaces, infrastructure, roads

and arches. then a master plan for the preservation and development was drawn with the International forum for Historical Centers in the year 2001 funded by ministry of foreign affairs of Austria based on visible heritage up to the end of the ottoman era, aims to:

- formulate a concept for preservation, improvement and further development based on documentation and analyses.



### 3rd edition

## INTERNATIONAL AWARD UCLG - MEXICO CITY - CULTURE 21

- provide planning instrument, to improve safety and quality of life of the residents according to contemporary needs.
- formulate guidelines for new buildings and interventions.
- prepare bylaw for protection of historic center.

The outbreak of the popular uprising against the oppression of the occupation led to the cessation of the program completely because of the lack of funding, followed immediately by the military invasion carried out by the occupation in the historic center and the total destruction of many important historical monuments and damage of hundreds of other historic buildings, some of them till now and after 15 years still unreconstructed due to lack of funding.

To deal with the emergency situation, city's educational, civil and municipal institutions joined to carry out maintenance works to enable the residents of the historical centre (the less privileged class) to stay

at their homes, worked hard to attract external funding and succeeded to make quick emergency maintenance and reconstruction for hundreds of heritage buildings and houses.

Soon a new updating for the master plan in cooperation with specialized association (Taawon) was made with proposed needed projects in all sectors for fifteen years to come (physical, social, economic, archaeological, urban planning, cultural, touristic, water, infrastructure and transportation sectors).

This period of emergency was followed by the return of the municipality to implement major projects in the reconstruction and restoration based on the international technical specifications in the protection and restoration of old buildings depended on donors' fund through Taawon NGO, that is ongoing to this day, has successfully implemented restoration and rehabilitation many projects that will be mentioned in following sections.

---

### **CULTURAL CENTER/ LIBRARY OF NAHR IBRAHIM** NAHR IBRAHIM, LEBANON

54

The public cultural center / library was established by the mayor Tony Matar in cooperation with the province of Barcelona and the United Cities and Local Governments Office. The center was equipped with new books from the Ministry of Culture, the *Sabeel Society* and the Nahr Ibrahim Municipality. In cooperation with the Ministry of Social Affairs, the Municipal Public library was equipped with computers on 20-6-2014.

The center plays a significant cultural, educational and social role in the local community and surroundings and

has become a center for gatherings and creating a space for the exchange of cultures between young people in particular. The library in the center provides a free entry and the lending of books and the right to learn to any citizen. It also has a free access on the Internet and the cultural, artistic and social activities it organizes. It plays an essential role in the process of social and cultural development and helps in education for sustainable development. It is a key element in social cohesion and in the process of integrating all segments of society without any racial or religious discrimination.

---

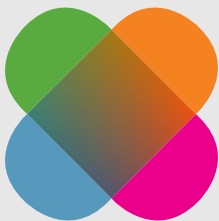
### **CONSERVATION AND VALORISATION OF THE CULTURAL HERITAGE** **OF THE POPULATION OF NDOP MUNICIPALITY** NDOP, CAMEROUN

55

Culture is who we are and what shapes our identity. Cameroon in general is endowed with a rich and diverse cultural heritage and Ndop sub Division in

particular has a cultural heritage that is undeniably a huge deposit on the front of the production of wealth essential for sustainable development. Section 2(2)





of law n° 2004 of 22<sup>nd</sup> July 2004 on the orientation of Decentralization clearly states that decentralization shall constitute the basic driving force for the promotion of development, democracy and good governance at the local level. Therefore, there can hardly be any sustainable development without culture. It is for this reason that the Ndop council includes cultural actors and stakeholders in policy formulation and implementation at the local level and support the realization of cultural projects/program in the sub Division. The move taken by the council to ensure

cultural practices throughout the Municipality is:

- first by sensitization on the importance of culture to our identity;
- organization of cultural shows for youths to showcase the cultural activities learned
- finally by integrating the youths in the typical cultural displays of the tribes.

All these being done is to ensure that our cultures are conserved and valorise for future use and for sustainable development.

---

## TO BECOME A FAMILY IS NOT DIFFICULT NEVŞEHİR, TURKEY

56

Family creates the smallest building block of society. The troubles in the family are reflected in society and the troubles in the society are reflected in the family. Strong society is created by healthy families. The socio-cultural status of the family determines the socio-cultural situation of society. Family is an important institution that plays role in the foundation of society and formation of social solidarity. The way of social happiness, solidarity, peace, love and respect goes through the family. This situation is important for the formation of healthy society via protection of family and healthy families.

The overall objective of our project is the protection and strengthening of our traditional family structure with the awareness that strong social structure will be achieved through healthy families. Our project will ensure that traditional values of family and community are kept alive, protected and transferred to later generations. In line with these objectives, with the project "To become a family is not difficult" started in 2012, works for the provision of all possible

protections and benefits for the families have been conducted by increasing the awareness of all sections of society about family institution, encouraging supportive activities for families, helping families to fulfil their social responsibilities. It is aimed to attract public attention to issues related to family which is the basic unit of society.

Within the scope of our project, interviews are held with the couples completed their 50<sup>th</sup> year (half-century) in the marriage and more by giving home visits. By listening their stories of 50-years' experience, booklets are created. These stories are made into short films. There is organized a programme in the Family Week of 15<sup>th</sup> -21<sup>st</sup> May and medals and plaques are presented to all couples. Our project which was held first in 2012 has become traditional. Each year, the couples who completed their 50th year are identified and rewarded. The booklets are distributed to married couples and those in marriage preparation and in this way it is aimed for them to take advice from these experiences and to contribute to protecting their families.

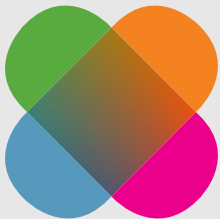
---

## FESTIVAL CITY PROGRAM NEW TAIPEI, TAIWAN

57

New Taipei City (NTPC), located in Northern Taiwan, is the most populated (with a population of approximately four million), and one of the oldest (settled since the

17<sup>th</sup> Century) cities in Taiwan. As a result, NTPC is a municipality characterized by its diversity of culture and its high level of public-private-people partnership.



## 3rd edition

# INTERNATIONAL AWARD UCLG - MEXICO CITY - CULTURE 21

Under the leadership of Mayor Chu, *NTPC* government envisioned building up a sustainable city through preservation and revitalization of the grass roots culture. By implementing the Festival City Program, New Taipei successfully achieved the following goals: promote the economy of remote areas, create job opportunities for youth, and ensure the cohesion and vitality of local community.

The cultural festival-oriented overall developmental

strategy has received international recognition. In 2017, the International Festivals & Events Association (*IFEA*) awarded New Taipei City with the *IFEA* World Festival & Event City Awards. The experience from New Taipei proved that festivals are more than celebrations lasting a few days. On the contrary, festivals having elaborated plans and bottom to up participation are in fact an effective mechanism facilitating the sustainable development of a city.

## THE REGIONAL CASSAVA FESTIVAL - CULTURAL SHOWCASE OF THE TOWN OF NGOULEMAKONG NGOULEMAKONG, CAMEROON

58

In 2002, the new municipal administration was very concerned about poverty in the region. This was because it was felt that agriculture could potentially be profitable, particularly in the cocoa and food crops industries, and this would involve all levels of society on a large scale. The administration subsequently created the Support Service for Developing Local Economies. Its goal was to restructure, train, and unify scattered wealth-producing activities. The programme, whose activities have been closely monitored by the administration, has worked alongside producers in various sectors, notably in the farming of cassava, which is particularly representative of the town's sociological diversity. Its goals were:

- To unify small producer organisations under a single, stronger organisation
- To help people benefit from training opportunities
- To secure funding
- To facilitate access to inputs

The creation of Cameroon's Common Initiative Groups (CIG), followed by CIG Unions, and subsequently bringing these together led to the creation of the Cooperative Society of Cassava Producers in the Ngoulemakong District (*SOCOOPROMAN*). This single entity operates in accordance with OHADA law (Organisation for the Harmonization of Corporate Law in Africa). In 2010, as a prelude to the Agro-Pastoral show and under our promotion, the 1<sup>st</sup> annual Regional Cassava Festival was organised by *SOCOOPROMAN* in order to promote local knowledge and lend more visibility to our town throughout the region.

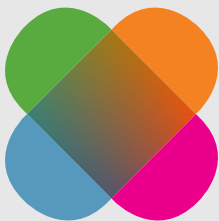
After six years, this fair has become a not-to-be-missed cultural event in the region, and a way of showcasing our town. Cassava is on the road to becoming a trademark of the community, given that it is on our logo and that the Regional Cassava Festival has become an occasion for promoting the region.

## THE VILLAGE OF MISI : A CULTURAL HUB OF TRADITION AND MODERNITY IN THE OUTSKIRTS OF AN EXPANDING TURKISH METROPOLIS (BURSA) NILÜFER, TURKEY

59

The Misi Cultural Program, planned and implemented by Nilüfer Municipality in the village of Misi (Gümüštepe Quarter, Nilüfer District, Bursa Province, North-Western Turkey) in strong cooperation with local

civil society organizations, focuses on protection and revival of rural cultural heritage (traditional sericultural practices), as well as on creating the framework for constructive dialogue and respectful coexistence of



urban and rural cultures in the immediate vicinity of recently developed urban areas of an expanding Turkish metropolis (City of Bursa). This framework is instituted through the foundation of loci where traditional and modern (rural and urban) culture is revived, shared, nurtured and expressed in the village of Misi. These loci are: the “Silk” and “Cocoon” Houses, Mysia Photography and Literature Museums, the Art Workshop House, Children’s Library, “Fine Arts Workshops”, “Travel of Silk” and “Local Tastes”

festivals and the nature and cultural routes trekking network “Mysian Ways”. The Misi Cultural Program aims at supporting the emergence of a sustainable local economy based on cultural heritage protection, nurturing of cultural diversity, respectful coexistence of urban and rural cultures, civil society participation in planning and implementation of cultural policy and protection of the natural environment through its inclusion into the wider cultural landscape of the city and its territory.

## ‘NOVOSIBIRSK: TURNING THE CITY INTO MUSEUM’ NOVOSIBIRSK, RUSSIAN FEDERATION

60

Novosibirsk City Museum presents a large-scale project called ‘Novosibirsk: turning the city into museum’. It has meeting the needs of people at its core: to take the museum out of its edifice and turn the city itself into museum, to turn the streets into museum halls, buildings into exhibits, citizens into listeners and storytellers. The project is aimed at promoting local historical heritage within modern urban environment. Its implementation period is from 2012 to 2020.

The main directions of the project:

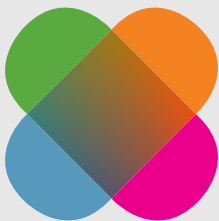
1. Thematic street photo exhibitions, being displayed all year round in the streets of the city and in the subway.
2. Public historical projects related to the history of the local area, music and modern information technologies. The most outstanding projects are: The unveiling of the monument to the Russian Emperor Alexander III (2012), 3D mapping show on the facades of the buildings-monuments (2013, 2014, 2016, 2017); Projects within the framework of the International event “Night of Museums” (2016, 2017); City initiative “The Candle of Memory” (2016, 2017); Musical historical evenings “Singing with fountains”. Places for conducting such events are always associated with the city’s history. The total number of participants for the whole project period was more than 38 000 people.

3. Virtual history is represented by a series of innovative information plates with QR-codes on Novosibirsk historic buildings that help people to learn more about the buildings; by the project “Maps of Chronicles” on the popular electronic map of 2GIS and the section “Video tours around city” – films that are posted on the Youtube channel.
4. City tours. There are different types of excursions that have to turn upside down the citizens’ idea of an excursion as of a boring and predictable event. Despite the difficult weather conditions in Siberia, various excursions are arranged all year round.

Successful implementation of the project activities has been made possible through the support of the Mayor’s Office of Novosibirsk, the Government of the Novosibirsk Region and the participation of partner organizations. For each project event the Museum invites at least 4 partners who provide financial or organizational support. The Museum actively cooperates with volunteers and carries out social network activity.

The Museum gives a special attention to cooperation with the media. At least 15 special events are held for journalists annually.

Taking into account the social and cultural significance of the project and its popularity with the citizens, the Museum intends to continue the project.



## CULTURE POINTS: COMMUNITY SPACES FOR GOVERNANCE OF CULTURE, TERRITORIAL SUSTAINABILITY, AND SOCIAL INNOVATION PANAMA, PANAMA

61

Culture Points is a project that emerged in Brazil by Célio Turino, and has been replicated in Panama. In our case, cultural centres and citizens use official Ministry of Education facilities. -These resources have been improved through renovations and now offer at least eight educational, arts, and leisure activities. In this way, a school in each township can be a community space that will serve as an incubator for cultural, artistic, and social processes. Special attention is paid to the development of life skills, the promotion of citizens' skills within communities, the strengthening of the community social fabric, and the stimulation of cohesion. In the morning and the evening,

children, youth, adults, and seniors can access a wide range of activities in their own neighbourhoods such as: painting, music, modern dance, hip hop, robotics, mathematics, juggling, creative writing, recycling, urban gardens, sculpting putty, storytelling, gastronomy, opportunities for learning indigenous languages, film clubs, and more. These are available in workshops that vary by subject and methodology, and which are run by specialists in social pedagogies, popular education, and artistic techniques. The goal is to stimulate creativity and intelligence. Culture Points are an exercise in governance of culture, cultural rights, inclusion, and territorial sustainability.

## SMALL THEATER – GREAT PLACE FOR INSPIRATION (CULTURAL HERITAGE TO THE SERVICE OF THE COMMUNITY) PAVLOGRAD, UKRAINE

62

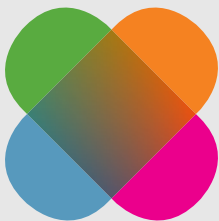
We believe that cultural atmosphere created in small cities has an enormous potential to influence the way of life of their communities. This unique atmosphere is created 'on-spot' by dedicated individuals – residents, city officials or civil activists. Art expressions and culture play important role in the local efforts to engage residents in their community life, unite them around common goals. It is particularly true for our city of Pavlograd that – being located only a hundred km away from the conflict zone in Eastern Ukraine – have experienced an enormous influx of forced migrants (IDPs) since 2014.

With this in mind, and aiming to link our cultural heritage preservation with the most urgent needs of our community, our city has launched the "Small Theatre – Great Place for Inspiration" initiative. Pavlograd Drama Theatre, a historical building of 19<sup>th</sup> century and a cultural heritage of the city served as a foundation for this project. Dated by 1869, the old theatre had almost ceased its activities and needed restoration. At the same time, the expanding population of Pavlograd necessitated a sizeable place for meetings,

IDPs information sessions, master classes, or social gatherings such as folk or dance group meetings or movie evenings. Through a participative process, the city residents agreed to renovate the historical building to establish an open-for-all theatre-centre as a place where a variety of social and educational activities for all would take place.

Given that the center was set in the old theatre building, special attention was given to the master-classes for actor skills development, stage art, stage speech, history and theory of art. A set up of a small expo-hall at the entrance of the building is aimed to host the exhibitions of decorative and applied art of local artists as well as painters from other communities.

As the project continues, the cultural heritage building (the theatre) is indeed becoming a focal point for discussions, place where new ideas are born and new initiatives are jointly accomplished by Pavlograd community members – natives, representatives of national minorities, city guests, IDPs, visitors and migrants.



## “PAYSANDÚ IS CULTURE: WE’RE ALL HERE”

### PAYSANDÚ, URUGUAY

63

The Municipality of Paysandú has begun searching for lines of strategy to promote the sustainable development of the city. This has fostered a broader discussion alongside citizen participation with the aim of jointly building innovative and comprehensive solutions for different sectors of society.

The distinct feature of this initiative is a focus on culture, which accompanies its development approach for Paysandú as an industrial, cultural, and technological hub in the region.

The main problem that we seek to resolve in our departmental policy is to guarantee cultural rights for all of society. The aim is to recognise cultural diversity as a decisive factor in developing all socio-economic projects. This can be achieved by adopting a more active role in providing and managing resources related to heritage, in promoting arts and culture training, and in the diffusion of cultural goods. Such initiatives involve facilitating and promoting activities throughout the territory that encourage a participatory culture. This will help to achieve long-term results, meet the

UN’s Sustainable Development Goals, and incorporate the commitments of Agenda 21 for culture.

The impact of cultural policy has generated a change of perspective for both local government policymakers and local stakeholders. This government has initiated a process of changing habits and democratising cultural rights, while promoting citizen participation.

The main challenge has been to modify the logic of continued demand by local actors for human, material, and financial resources from local government. The goal is to introduce the method of collective construction into proposals from cultural actors, with a focus on multilevel governance.

Recognising cultural diversity and artist groups that were formerly excluded from policymaking, has been a fundamental factor in the success of these actions. It has helped generate social capital in places where links with cultural policies were once rarely allowed to promote any comprehensive socialisation systems in the region.

## LEARNING CITY AND CULTURE WORKING TOGETHER: LEARNING FESTIVAL DEVELOPMENTS IN THE CITY OF PÉCS PÉCS, UKRAINE

64

Having received the UNESCO Global Learning City Award in 2017, the Municipality of Pécs, is committed to organise annual learning festivals for a three-years period which can best serve the learning needs of its citizens and the cohesion, formation of its local society to celebrate both community, identity and values through collective cultural activities openly accessible to everyone and their smaller communities.

In accordance with UN Agenda 2030 and its Sustainable Development Goals (SDGs), the Municipality of Pécs has already decided in September 2017 to openly step forward with its UNESCO Global Learning City Award and to make use of its learning city status to develop its annual learning festival in a three-years term in the context of Culture with particular dimensions.

Therefore, the 2018 Learning Festival of Pécs will put Culture into the focus:

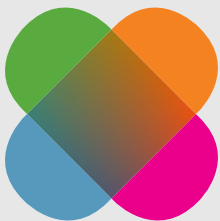
Learning City and Culture Working Together

Three additional scopes will also be visited throughout the programme of the Festival:

Environmental Learning to Promote the Culture of Sustainable Cities and Communities;

Culture and Heritage in Pécs – What can we learn? Intergenerational Learning and Community Development

We plan to hold the Festival on 20-21 September 2018 and invite all relevant institutions, organisations, communities, non-govt. groups, associations, etc. to form, participate the programme of the Festival through active engagement, critical inputs and collaborative actions.



The Municipality of Pécs aims at using UCLG Award to strengthen its Learning Festival and further develop lifelong learning, active citizenship via participatory programmes under this flagship initiative. It has to be underlined at this point, that the Municipality of Pécs has stepped forward in this dimension of urban

development on the basis of collaboration with the University of Pécs and several other distinguished stakeholders in cultural activities and quality services to be integrated into the Learning City programmes under the Learning Festival umbrella. That will guarantee the quality focus and sustainability of this project.

---

## **CULTURE AS A DRIVER OF SOCIAL DEVELOPMENT: SOCIAL DEVELOPMENT POLICY (PDS) IN THE TOWN OF PINCOURT** PINCOURT, QUEBEC, CANADA

65

Pincourt is a town of about 15,000 people on the outskirts of Montréal that has undergone massive growth, through the large influx of people from different cultural communities. About 16% of the population consists of immigrants and nearly 43% of the population is English-speaking. The city has faced many social issues, particularly with regard to its local life and overall sense of belonging. This stems from the fact that 72% percent of the population works outside of town.

The social development policy was adopted in 2013 and is a citizen participation approach that aims to improve people's quality of life. It allowed members of the community to identify their own needs and subsequently identify solutions through collective knowledge. This cross-cutting policy incorporated culture as a driving force for social cohesion. It also helped set up many cultural projects with social objectives.

Thus far, two action plans have been developed from this policy. They are overseen by citizens involved in the current action plan, school and early childhood education administrations, as well as by community, economic, and cultural stakeholders.

A number of objectives focused on culture have been achieved through this action plan. Although the town does not currently have a cultural policy, many cultural projects have been set up to help initiatives achieve their goals. In fact, it has facilitated some 1500 activities which have benefitted nearly 3,000 people. In particular, cultural mediation and citizen involvement have made it possible to achieve goals pertaining to social and academic success, strengthening people's sense of belonging, creating spaces for interaction and conflict resolution.

---

## **PUERTO DE LA CRUZ: A CULTURAL ENVIRONMENT** PUERTO DE LA CRUZ, CANARY ISLANDS, SPAIN

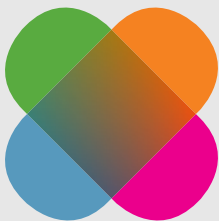
66

Our story, "2020 Cultural Strategy of Puerto de la Cruz" paints a picture of the territory's process of transformation through culture.

Puerto de la Cruz is home to a tourist tradition that dates back to almost the beginning of this initiative, given its privileged climate and scenic beauty. Its main economic activity is mass tourism. This model was in deep crisis at the end of the 20<sup>th</sup> century, and in need of new methods to ensure its survival. Through culture and the creative events, it discovered a way to

integrate renewed ways of feeling, of communicating, and of presenting oneself to the world.

Municipal cultural management has grown extensively since the early 2000s, promoting a strategy of emphasising the value of the city's cultural symbolism with scheduled events for visitors including festival tourism and cultural activities. It was a proposal based on a participatory management model, carried out by all stakeholders involved in the social and cultural development of the city.



## 3rd edition

# INTERNATIONAL AWARD UCLG - MEXICO CITY - CULTURE 21

The most significant innovation that emerged from the process was the design and implementation of a strategy document, unanimously approved in 2014 by all the political entities in the municipality.

Thus, joint management spaces, or “platforms” were created. These included participatory human groups that were linked to the objectives and committed to their fulfilment, given the fact that they are comprised of people who live within the practical reality of their cultural environment.

The application of this strategy has redefined the city’s position, and established it as a benchmark within the region. It has improved the recognition of citizens and their self-esteem through participation and the democratisation of access to culture. This is all thanks to established channels of dialogue and participation in institutional decision-making processes.

The challenge now is to reach 2020 with this demonstrated strength, while reflecting upon and developing the idea of a future that is almost here, today.

---

## A CITY FOR ALL RAMALLAH, PALESTINE

67

Ramallah Municipality has specified its role relying on the modern roles of local governments.

---

## EXPANDING THE “ORCHESTRA CLASS” PROGRAMME IN THE PRIORITY NEIGHBOURHOOD OF LE BLOSNE RENNES, FRANCE

68

The Rennes Conservatory is an arts education institution with more than 1,500 students and involves 3,000 children every week in schools throughout Rennes. It has undertaken a mission to provide arts education by offering the most classes, specialised arts courses in music, dance, and theatre, as well as to carry out this initiative through dissemination activities.

The project aims to grow the “Orchestra Class” music education system. This programme was implemented in 2009 at three primary schools in a priority neighbourhood of Rennes, and takes place during school hours. This initiative was a major achievement in the Conservatory’s mission focused on arts and

culture education. It is fully in line with the guidelines set out by municipal cultural policy.

The primary goal is to increase the number of people who benefit from the programme from the current level of about 50 students per year to over 200 students per year by year 2020. The positive educational, cultural, and social impacts have been noticed by stakeholders and residents throughout the neighbourhood. This expansion project has taken steps towards implementing the Conservatory programme in schools throughout the neighbourhood by 2020. This will help contribute to the ongoing development of the area’s musical identity.

---

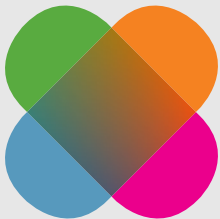
## MUSEUM SHOWCASES ROBERVAL, QUÉBEC, CANADA

69

Like many rural municipalities facing a demographic decline, in recent years the city of Roberval has experienced a level of devitalisation, leading to the

closure of many downtown businesses. Deserted spaces and abandoned storefronts painted a negative picture for visitors and lowered residents’ morale.





A committee made up of members of the Chamber of Commerce, artists, citizens, and merchants met in November of 2015 to remedy the situation by developing a unique solution: The Museum Showcases. The goal was to use the vacant storefronts to display area's inspirational initiatives and give the town centre a proud look. The aim was to attract investors while also fostering connections among the business sector, the cultural community, and the general public.

Up to now, 17 exhibitors took part in the project from various circles including sports, community, cultural, heritage and tourism, and indigenous artists' organisations and clubs, among others. The unveiling of the exhibition gave rise to large popular festive gatherings where organisations, citizens, and artists were able to exchange ideas on issues related to the town's future.

---

## **MUNICIPAL SCHOOL OF CLOTHING DESIGN - CREATIVE PROCESSES OF COLLECTIVE TEXTILE PRODUCTION AND DISTRIBUTION**

ROSARIO, SANTA FE, ARGENTINA

70

The School of Clothing Design addresses the need for a local government policy on the inclusion and development of youth empowerment. Through annually held design and production workshops, it promotes artistic and entrepreneurial skills to young people in vulnerable areas. The programme does so on a foundation that is against sexism, while promoting alternative creation, production, and distribution models for the consumer market.

The knowledge built in this school is far from merely technical. Design is considered an expressive language used to reflect upon, build, and disseminate one's own critical views about reality while intervening in it. It also fosters the possibility of starting individual

business ventures through this added value placed on the creative industry.

The school constantly seeks to develop proposals that generate engagement and enthusiasm in young people who are uncomfortable in formal education or other institutions. It allows them to develop their own tools to create their own productive projects.

The project consists of 24 spaces spread throughout the 6 districts of the city, so that they can influence the communities furthest from the city centre. The teachers make up a creative pedagogical body that jointly develops annual proposals which connect them with the cultural contexts of each neighbourhood.

---

## **EAST WEST EUROPEAN JAZZ ORCHESTRA**

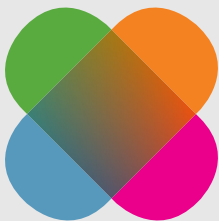
ROSTOV-ON-DON, RUSSIAN FEDERATION

71

EWEJO was established in 2005 and includes best musicians of twin cities: Rostov-on-Don and Dortmund. The orchestra is conducted by Uwe Plath and Andrey Machnev.

The main purpose of orchestra is the global connection of jazz musicians and music listeners. The orchestra

opens a great possibility for exchange of experience within the international project. The involvement of young musicians in a work progress of orchestra help to increase the performing level of musicians of the city and therefore is reflected in cultural life of the cities, which are involved to the project.



## **GAMCHEON CULTURE VILLAGE PROJECT** **SAHA-GU, REPUBLIC OF SOUTH KOREA**

72

The Gamcheon Culture Village Project is an urban regeneration initiative that goes on for years to reinvigorate a hillside slum at serious risk of perishing by means of arts and culture. Residents, artists, and government cooperated to develop a system of democratic governance. Active participation of residents, talent donation of artists, and administrative support of a local government contributed to the invigoration of the local economy and the strengthening of a sense of community. The successful outcomes of the project received considerable attention from the public, including the Korean National Commission for UNESCO which praised the project as a best practice of sustainable urban regeneration and certified it as a sustainable development education project. Now, Gamcheon Village reinvented itself as a tourist attraction pulling annually 2 million national and international visitors.

Gamcheon Village, founded as a war refugee shelter during the Korean War, suffered from sharp depopulation in the wake of rapid industrialization of

the 1980s. To alleviate the degeneration of the area, Saha Municipal District, or Saha-gu, where Gamcheon is located, tried to overcome this challenge by implementing an urban renewal program by making the best use of unique townscape of the village.

Since the launch of the Gamcheon Culture Village Project in 2009, various arts and cultural projects have been carried out, including the following: first, 66 pieces of artwork were installed throughout the neighborhood via seven community projects participated in by residents; second, 17 art galleries were created by remodeling dilapidated or deserted houses with talent donation of renowned architects; third, an outdoor event venue was created for cultural performances, exhibitions, and village festivals; fourth, various educational programs were provided for residents to enhance their cultural capacity; and fifth, the brand identity of Gamcheon was developed by establishing a village museum, and publishing a village newspaper.

## **CULTURE AND CITIZEN INVOLVEMENT AS A STRATEGY FOR TERRITORIAL REVITALISATION IN THE RURAL MUNICIPALITY OF SAINT-CAMILLE** **SAINT-CAMILLE, QUÉBEC, CANADA**

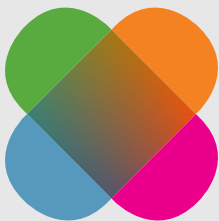
73

Saint-Camille is a rural municipality, home to just 524 people. During the 20<sup>th</sup> century, the town saw a drastic exodus towards more urban centres, marked by a continuous decline in its population and the erosion of its socio-economic fabric. During this period, in the '80s and '90s citizens began mobilising to renovate several abandoned heritage buildings in order to give them new life and to energeise the community.

Among them was the former general store which was home to the cultural community centre in 1988, called the P'tit Bonheur [Li'l Joy] of Saint-Camille. Thanks to the centre and its cultural and community mediation activities, the organisation became a catalyst for community involvement in combating the problems of devitalisation. With more than 20,000 visitors and

about one hundred volunteers per year, the centre has established quite a supportive environment for culture. Many cultural initiatives are have emerged: a museum for ancient artefacts, an international mask festival, a number of scheduled classical music concerts, an early music academy, a group of rural artists, an art studio, amateur theatre, and international cultural exchanges with Mali communities.

Over the years, the village has stood out for its shared leadership and horizontal governance. A number of cultural projects have been carried out, including The Level 13 Farmhouses demographic project, the transformation of the village church into a rural multi-purpose and conference centre, the P'tit Bonheur and the old church that have an established network of 21



cultural broadcasters through the use of telepresence and webcasting equipment aimed at developing a digital hub for dissemination, as well as training and support in arts, culture, and comprehensive local development.

These successes are intertwined with, and have completely transformed, the demographic situation with a 14.1% increase in the population between 2006 and 2011.

## 2013-2021 ACTION PLAN FOR CULTURAL POLICY IN SAN JOSÉ (PCSJ) SAN JOSÉ, COSTA RICA

74

The PCSJ document was drafted through mass participation, and started being developed in 2009. It has guided the institutional strategic planning for the last four years since its approval in 2013. Its general objective was to enable citizens to fully exercise their cultural rights, to open and strengthen spaces for communication, direct involvement and joint responsibility, dialogue and joint efforts, pedagogy, and the development of knowledge, the arts, memory, creativity, and innovation. Together these would help promote the collective construction of San José through diversity, equity, coexistence, and culture.

The document outlines a concrete Action Plan with four key elements. (1) Build a living and diverse San José. (2) Reinvent the city through our memory and our heritage. (3) Nurture innovative processes for a San José that is creative, competitive, and open to the world. (4) Establish a cross-cutting presence of culture in local government. The PCSJ also establishes

three mechanisms for monitoring and active citizen participation in the implementation process: The city's culture council, work groups, and municipal management teams for the PCSJ. These were all devised with a perspective on equity, diversity, and environmental approaches.

In 2013, after the approval of the policy by the municipal council, the principles and guidelines were mainstreamed into the 2012-2016 and 2017-2021 Municipal Development Plans.

The project consists of 4 STAGES.

- STAGE 1: Development and approval of policy with citizen participation (2009-2011)
- STAGE 2: Development of the Action Plan and aligning this plan with the Municipal Development Plan (2013)
- STAGE 3: Development of indicators (PENDING)
- STAGE 4: Implementation and Follow-up (2013-2021)

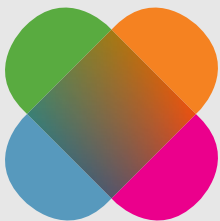
## HAPPY HOMES SANCAKTEPE, ISTANBUL, TURKEY

75

Sancaktepe Happy Homes Project; it is a project that is run through the collaboration of the Ministry of Forestry, Religious Affairs, IRRICA, the Turkish Employment Organization, Universities, and NGOs, including the Ministry of Family and Social Policies.

Our "Happy Homes Center" encourages our women to participate more in societal life with various seminars, education, excursions, and cultural events, and thanks to this helps protect and strengthen the family, the most important building block of society.

Despite historical, spatial, and societal differences, the family is sacred, special, and important throughout all geographies of the world. However, the institution of family has been exposed to some important and adverse effects in various periods of history, both structurally and functionally. In the process coming from modernity to today, new lifestyles that internal immigration and urbanization along with industrialization, which are occurring at a dizzying pace, have imposed have largely transformed the institution of family and led to its structural downsizing and the loss of some of its



### 3rd edition

## INTERNATIONAL AWARD UCLG - MEXICO CITY - CULTURE 21

traditional basic functions. The Sancaktepe Municipality created the “Happy Homes” project to be able to produce solutions to the most commonly encountered problems in our country and to return some of the sacred value to the family. Through the transfer of some necessary, basic information for the happiness and continuity of the family, the “Happy Homes” project aims to create both social and individual awareness. Thus, by culture-bearing individuals, especially women, bringing their qualities into the family, sustainability is ensured with the cultivation of more educated and cultured children. It raises happy societies by increasing the quality of life

of the family, the basic building block that forms society, and increasing the living standards of society. The “Happy Homes” project maintains many subdivisions.

Including “Neighborhood Mothers”, “Guidance and Counseling Services”, “Parental Life school”, “Happy Sibling Families”, “International Symposium”, “Coffeehouse is a School”, “Mobile Happy Homes Truck”, “Sancaktepe Happy Homes Forest”, “Sancaktepe Family Schools”, “Happy Family Education Growing with Employment”, “First Education, Then Marriage”, and “Social Responsibility” projects have been signed off.

---

### SANTA FE AS A DESIGN HUB SANTA FE, SANTA FE, ARGENTINA

76

The Santa Fe as a Design Hub (SPD) programme is a government policy whose objective is to promote the strengthening of different design spheres, and the development of its socio-productive network, through a comprehensive view of craftsmanship, art, trades, and industry. It also seeks to expand the value chain in training, production, and distribution processes related to cultural goods and services. This will be done by consolidating the city of Santa Fe as a Design Centre, and a benchmark for creative economies.

for sustainable designs. Additionally, it emphasises a focus on the reduction of inequalities, innovation with a local identity, and responsible production and consumption chains at the regional level.

As part of the city’s development and resiliency strategy, it incorporates various initiatives that combine elements of access to information, citizen participation, social cohesion, and entrepreneurship in order to build a stronger Santa Fe that encourages innovation and transformation.

Since 2008, within the framework of the Cultural Industries Programme, this policy has empowered and promoted the activity of design by creating joint spaces for dissemination and marketing. It has also promoted associative partnerships and establishing funding lines, among other actions. Furthermore, it contributes to the consolidation of sustainable development through the generation of decent work and urban economic growth, where women are protagonists in the search

In 2016, the policy was the winner of the European Union’s AL Invest 5.0 Fund Competition, with the “Strengthening MiPymes and Business Organisations in the Design Industry” of Santa Fe and the surrounding area. This ongoing project has had a strong impact on the sector and has repositioned the city on the verge of being chosen as the main hub of the Creative Cities Network with the National Ministry of Culture.

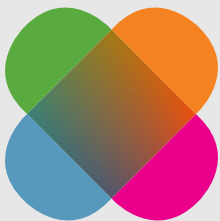
---

### IMAGINARIUS – INTERNATIONAL FESTIVAL OF STREET THEATRE SANTA MARIA DA FEIRA, PORTUGAL

77

Santa Maria da Feira Municipality has 140,000 inhabitants and is located in the north of Portugal (Porto Metropolitan Area). It’s Known by its Industries of cork, footwear and paper, as well by its outstanding

cultural events awarded internationally. Currently (2018) is the Capital of Culture of the Atlantic Axis (Northern Portugal and Galicia). The cultural policy aims to develop the democratization of free access



### 3rd edition

## INTERNATIONAL AWARD UCLG - MEXICO CITY - CULTURE 21

and enjoyment of culture for all citizens, fostering the integrated and sustainable development of its territory and population.

Since 2001, Santa Maria da Feira promotes, annually, the biggest Street Arts' event of the Iberian Peninsula: the Imaginarius - International Festival of Street Theatre, including:

- Mais Imaginarius, competition of projects for emerging artists;
- Imaginarius Infantil, active participation of children and youths in innovative experiences promoting education through art and public education;
- *Imaginarius 365*, decentralized creation and production of performative street arts all year around, which originated the creation of the "Imaginarius - Creation Centre", entity that fosters the networking of creative industries artists targeting new business and interactions.

Imaginarius belongs to Circostrada Network and was distinguished with *EFFE* label.

Initially Imaginarius aimed the implementation of a project able to broaden the scope and to diversify the local cultural offer. Due to its potential, quickly, was transformed into a comprehensive cultural project: by developing activities to promote local cultural heritage, its buildings, memories and traditions; establishing a new vision of the public space, its organization and planning; reinforcing the social role of Culture by implementing creative projects in connection with local citizens and their institutions.

The Municipality intends to follow the values of "Agenda 21 for Culture", set in an innovative model, which responds to the current requirements, positioning the creativity and cultural identity of Santa Maria da Feira on an European and International scale.

### MY SANTIAGO

#### SANTIAGO (METROPOLITAN REGION), CHILE

78

The My Santiago programme is involved in the design, drafting, and implementation of local cultural policies so as to influence change that may close gaps in access to culture. We undertook this effort in cooperation with local governments (municipalities), artists, managers, and citizens. My Santiago was based on three fundamental pillars: partnership, training, and identity.

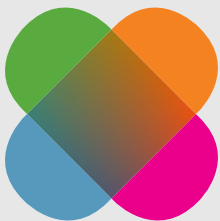
First, we strengthened cultural exchange in each community and created associative networks to generate a cohesive, fair, high quality cultural activities. For example, we created, trained, and financed the first "Network of Cultural Centres", developing a collaborative management model for centres located in vulnerable and isolated territories.

In addition, we implemented training on cultural management and on the project design in order to help each community present their identity, culture, and heritage. Examples of this are the 624 theoretical and practical workshops on collective creation. This included two large-scale meetings, such as Santiago is Carnival, and the publication of available funding registries for financing cultural projects.

The program provided: 4,793 hours exclusively for training, held 173 artistic events in which 265 national, international, and local groups participated, brought together a total of 180,844 people, and maintained a significant level of visibility, which resulted in more than 285 publications in written, online, and television media.

This allowed us to establish a work methodology with the region's 52 municipalities, where the associative logic and the active participation in initiatives predominated. The structure of the project was flexible and adaptable, depending upon interests and local needs, where learning and incorporating experience were used to reformulate and redefine activity.

The project was to be carried out over two years from 2016 to 2017, with an approximate budget of US \$ 4.7 million. This is a historic achievement for a cultural programme promoted by a regional government in Chile.



## ENCOURAGING ARTISTIC CREATION SANTO ANDRÉ, SÃO PAULO, BRAZIL

79

The programme for encouraging artistic creation in Santo André has its roots at the beginning of the 1990s when the Municipal Junior Arts College (EMIA) opened up. This was followed by the opening of the Public Theatre School (ELT) in the mid-1990s. The Public Film School (ELCV) was established in 2001, the Public Dance School (ELD) in 2004, and decentralised workshops were also promoted in community centres throughout different neighbourhoods. To address any complexity, an administrative structure was created within the Ministry of Culture: Cultural Training Management which, as of 2017, is now called the Encouraging Artistic Creation Initiative.

The projects were conceived independently of each other, with a pedagogical format and proposal adjusted to each language, given the fact that all Public Schools function through collaborative processes, especially the Public Theatre School. Since 1997 the policy has been aimed at establishing a training itinerary

that links awareness raising (workshops), education (Junior Arts School), and training in public schools and other cultural facilities focused on literature and visual arts (House of Words). However, over the years, the links between the projects were not reinforced. While this did not lead to the end of these projects, it saw the weakening of a broader policy proposed in 1997.

In order to rebuild a coordinated policy on encouraging artistic creation sculpted by the cultural and social transformations that took place over the last two decades. In 2017 a broad discussion was had to determine a way that projects could expand their relationships with the city's other territories. The goal was to enable even more democratic access to creation while always respecting the diversity of audiences and culture makers, in order to maximize results and benefits to the population.

## SEFERIHISAR CHILDREN MUNICIPALITY SEFERIHISAR, TURKEY

80

Seferihisar Children Municipality (SCM) is a project undertaken by Seferihisar Municipality to raise the individuals of tomorrow, who would seek solutions for public issues, be respectful to nature and environment, protect historical and cultural heritage and believe in the supremacy of law aligning with the universal human rights.

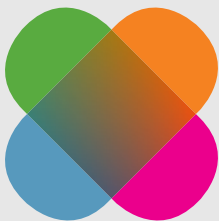
As Seferihisar Municipality, we believe that the local governments have a vital role against the brutal economic, social and environmental problems of this age. We think that the local governments are capable of building a better future and a liveable world by enabling the society to become more productive, creative and innovative.

We are aware of the importance to give priority to children and to invest in them in assurance of a better future and liveable world. This is a mission which we owe the world to complete and not an incidental favour. As a result, we hope to constitute a happy

and peaceful living on earth once we complete our responsibilities for the coming generations.

We founded Seferihisar Children Municipality in 2011 to establish a transparent, democratic and participatory mechanism for the children to gather in. The children at the Children Municipality can choose their 'Child Mayor', consider solutions for the town's problems, which would be regarded as options for the municipal decision-making processes. In order to secure the Children Municipality's independence and strengthen the cooperation among the children, Seferihisar Municipality reserved a 60.000 TL budget (app 12.700 Euros) for the Children Municipality's use.

As of today, SCM facilities are founded on a nature-friendly plot close to Seferihisar town centre. The children can join a rich variety of workshops and courses provided by specialized lecturers and the experienced staff of the SCM.



## SÉGOU: A CREATIVE CITY SÉGOU, MALI

81

The “Ségou: A Creative City” programme is an initiative by the Festival on the Niger Foundation carried out in partnership with the City of Ségou and the continent-wide Arterial Network organisation. This programme has been selected by the UCLG committee as a good practice. See here for more information.

The overall aim of Ségou’s cultural policy is to transform art and culture into pillars of sustainable human development by implementing a cultural development programme. The programme draws on four key areas, which were identified during an assessment workshop that involved a number of cultural actors, artists, civil society, and city officials. These were: music, fashion and design, visual arts, and capacity building for cultural stakeholders. As a result, five (5) pilot projects were selected which stemmed from the city’s cultural identities. These included:

- The *PASIMS* project (Ségou Marketing and Information System Support Programme)
- A project emphasising the value of woven fabrics

- and cotton from Mali
- A project promoting and renovating built heritage and local gastronomy
- A project promoting music through the Festival on the Niger
- A project promoting contemporary art through “Ségou Art” (an art fair for the promotion of visual arts)

The “Ségou: A Creative City” programme has focused its efforts on local populations, cultural actors, civil society, artists, youth, women, and community staff. It is managed by the Council for Promoting the Local Economy (CPEL), the local development association created by the Municipality and cultural civil society stakeholders in 2007 (see: [www.cpelsegou.org](http://www.cpelsegou.org))

The “Ségou: A Creative City” programme is made up of a management committee elected by the municipal government, an expert from Arterial Network Mali, and a civil society representative. Together they oversee and approve the programme’s many activities.

## THEMATIC KAMPUNG, ‘GOTONG-ROYONG’ CULTURE AS THE BACKBONE OF SUSTAINABLE DEVELOPMENT SEMARANG, INDONESIA

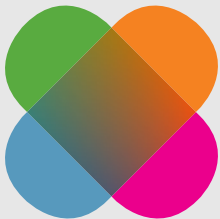
82

Semarang City, as the fifth largest metropolitan city in Indonesia, has not been separated from the problem of poverty which is also a global problem in Indonesia. The population of Semarang City reaches 1.7 million people and according to the survey in 2015 of 20.82% of whom are still classified as poor and spread across 16 subdistricts and 177 urban villages. To overcome the problem of poverty needed appropriate strategies and programs in accordance with the needs and culture of citizens of Semarang City. One of the excellent programs for poverty alleviation in Semarang City is Thematic Kampung.

Thematic Kampung is one of the innovations of Semarang City Government to overcome poverty in the form of fulfilment of basic needs, improvement of the environmental quality of citizen home, basic

of settlement infrastructure, and encourage local economy by exploiting community economic potency as leverage of regional development based on the culture of ‘gotong-royong’. *Gotong-royong* means working together is a community culture of Semarang City and Indonesian Nation in general that describes a collective work, shoulder to shoulder, help each other in solving problems, and create social justice. In the current era of globalization, culture should be a manifestation of national identity to take on the role of the backbone of sustainable development. Based on the *gotong-royong* culture through community empowerment conducted in Thematic Kampung, the community is expected not only to be the object of poverty alleviation programs but also to be the subject (active actors) of urban poverty reduction programs Semarang.





Speaking of the terminology of Thematic Kampung, *kampung* (village) is a place where a community inhabited a certain area, can be *Rukun Tetangga* or *Rukun Warga* (administrative neighbourhood communities) under the administration of the urban village or subdistrict, while thematic is a theme or picture that shows certain identity/meaning as an expression which wants to convey the community related to the social, economic and cultural potentials that exist in each kampung. So it can be defined as Thematic Kampung is a territory under the administration of the urban village or sub-district that shows the identity/meaning of the community to a social, economic and cultural potential that is raised and highlighted on the agreement of the community.

Thematic Kampung Program started in 2016 with 32 kampungs, 80 kampungs in 2017, and 2018 target of 65 kampungs so that by the end of 2018 there will be 177 kampung in 177 urban villages. This program is supported by the financing of the Regional Budget (APBD) of Semarang city of 200 million per kampung.

The philosophy of Thematic Kampung Program is sustainable development based on 'gotong-royong' culture, so in principle, the government provides a stimulus in the form of concept and financing and then continued and developed by the community. Currently one of the most successful outcomes of Thematic Kampung Program is Kampung Pelangi. A colourful kampung like a rainbow that has become viral in social media because it has become a new tourist destination that is able to contribute to economic improvement for its citizens and the city of Semarang in general.

Kampung Pelangi was originally a slum kampung that gradually transformed into a kampung with a better environment and able to improve the economy of its citizens. The process of becoming Kampung Pelangi is passed by 'gotong-royong' citizens formulate the concept together with the government, cooperate with paint companies and also 'gotong-royong' in painting the kampung and maintain it. Culture philosophy 'gotong-royong' really shown by its citizens so that Kampung Pelangi can be realized.

## COMMON SEONGBUK ARTIST ROUNDTABLE'S LOCAL CULTURE GOVERNANCE AND ART COMMUNITY VITALIZATION PROJECT SEONGBUK, REPUBLIC OF SOUTH KOREA

83

Common Seongbuk Artist Roundtable defines itself as "the community that forms reciprocity and friendship network between the people who are participating gathering or organization in Seongbuk area, which works together for the coexistence and cooperation of local culture."

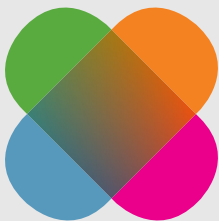
Common Seongbuk Artist Roundtable began 2014 as an autonomous gathering of 4 cultural artists in the area and now it became the representative community in this region of over 300 people working together based on civil governance (20 operating committee members, about 100 active participants by working group, 30 officials, 150 artists and local residents who participate the gathering).

Common Seongbuk Artist Roundtable has been operated under the value and principle of "autonomic activity" (autonomy), "cultural democracy" (democracy), "friendship and cooperation" (solidarity) and "respecting cultural differences" (diversity).

Common Seongbuk Artist Roundtable is run democratically by the decision of a whole meeting once a month. Ordinarily, however, it is run by the decision of the operating committee (elected in December among the whole meeting) once a month designated by the whole meeting. They elect two chairmen for one-year term and consecutive terms cannot be served.

Common Seongbuk Artist Roundtable is the community of local cultural artists. Also, it has been activated as the cultural governance organization with Seongbuk Cultural Foundation, Seongbuk-gu Office, and other public institutions in the Seongbuk area.

Common Seongbuk Artist Roundtable has been known for the formation of cultural art ecosystem and cultural administrative governance. It also organizes local festivals, cultural spaces and try hard to support living arts community and other social economic activities (cooperative union and local businesses) related to the cultural arts.



## **SFAX: CULTURE WITHOUT WALLS, CULTURAL PLURALISM** SFAX, TUNISIA

84

The Sfax programme: The “Culture Without Walls, Cultural Pluralism” programme has been in place since 2013. It was developed by the municipal government of Sfax in order to overcome a severe lack of cultural infrastructure in a city known for its population density, its dynamic economy, and its valuable youth population.

The goal was to promote the mobilisation of neglected spaces to be used as new places for cultural and creative activities. This would be used to facilitate the right to culture for wider audiences who may have previously been excluded from activities. Furthermore, the aim was to democratise regional culture through specific objectives like establishing a culture of communion, the decentralisation of culture, and support for private, civil society, and community initiatives.

## **REVITALIZATION OF SRIWEDARI CULTURAL PARK** SOLO (SURAKARTA), INDONESIA

85

The site of the project is located in downtown of Surakarta City, Central Java, Indonesia. Established in the 19<sup>th</sup> century, under the reign of Pakubuwono X, The King Of Surakarta, the site was originated to be a retreat place and amusement park for the royal family.

Before the independence of Indonesia, this site was dedicated as public space featuring Botanical Garden, Sport Stadium and an Opera House of Wayang Orang (Javanese Traditional opera based on The Sanskrit Epic of Mahabarata and Ramayana).

The “Maleman Sriwedari” or “Sriwedari Night Fair” was an annual festival held for 40 days to celebrate the 21<sup>st</sup> of Ramadhan. This Festival actualizes of people’s market featured with, art performances from around of regions, as well as culinary.

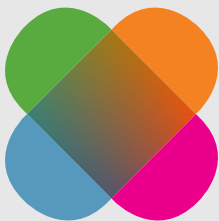
Finally, Surakarta City Government launched the program to revitalize it with the new innovation fit to the current needs and development. As stated that Surakarta is Heritage City which grow and rely on cultural potential, the local authority has taken an actions as described below:

- Land use, The City Government holds the right to manage all of the sites.
- Master Plan of Site Development with the facilities: Historic Stadium, Keris Museum, Radya Pustaka Museum, Wayang Museum, Redesigned Wayang Orang Opera House, Segaran (Mini Lakes for music performance), Open Theatre for citizens or communities to express their cultural perform, Grand Park for having fresh air, and others supporting facilities for creative art works.
- Community participation from recent settlers and stakeholders.
- Clearance of the site from un-intended buildings.
- Constructions: Live-Human Puppets Theatre (support DED by UCLG ASPAC), Infrastructures and Segaran Mini Lake, Park Mosque with touristic minaret (tower - 114 m2 heights) and others supporting facilities.

Mayor of Surakarta City set the time schedule that this program should be functioned before the end of term of office at 2021.

## **NUMANCIA 2017-2019** SORIA, CASTILE AND LEÓN, SPAIN

86



### 3rd edition

## INTERNATIONAL AWARD UCLG - MEXICO CITY - CULTURE 21

Numancia 2017-2019 is a cultural, scientific, tourism, educational, and outreach programme that promotes a backbone of the universal values of freedom and resistance. It has been supported by all public institutions within its sphere of activity, including the municipalities of Soria, Garray, or Renedillas, as well as the Council of Soria, the Council of Castile and León, and the Government of Spain. The programme is coordinated by a national commission, as established by Royal Decree 365/2017 presided over by the honourable Majesty, the King of Spain, and connected with the Ministry of Education, Culture, and Sport of the Government of Spain.

Numancia 2017-2019 commemorates the 2150<sup>th</sup> anniversary of the date that the small Celtiberian city of Numancia fell in to the powerful Roman Empire in 133 BC and after decades of resistance and siege. The town is located next to the municipality of Garray

and just six kilometres from Soria. This battle forged the sentiment that still lives on today, of defending the weak against the strong and upholding values that have endured throughout the centuries.

This program also stands out for the involvement of civil society, with the active participation of cultural associations such as Tierra Quemada, Friends of the Numantine Museum, and the presence of prominent representatives from the academic world. The latter make up a committee that oversees the development of more scientific areas so that all cultural and tourism activity remains strictly faithful to history.

Numancia 2017 is considered an event of exceptional public interest as established by additional provision 69 of Law 3/2017 of June 27, of the 2017 General State Budget for the purpose of tax benefits.

### **ON YOUR MARKS, GET READY... SING!** STRASBOURG, FRANCE

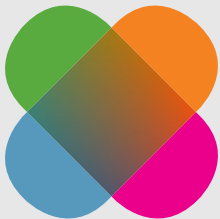
The participatory and unifying project, "On Your Marks, Get Ready... Sing!" is a response to both the challenges we face in our modern society, as well as to one of the main priorities of city's cultural policy.

Driven by the Young Strasbourg Singers under the Rhine National Opera (Opéra National du Rhin), and supported by the City of Strasbourg, this initiative is a "citizen music project". Based on a three year cycle, it involves performing major, classical works in a participatory concert. In 2016-2017, Georg Friedrich Handel's Messiah was selected, and the 2017-2018 choice was Georges Bizet's Carmen. The project aims to allow hundreds of amateur or novice adults, youth, and children to perform, as well as to discover and learn about opera, despite many of them never having sung before.

Initially designed as a human artistic venture, this participatory project was built through its free,

intergenerational rehearsal workshops. To facilitate learning, the association has set up a website with a teaching toolbox that features audio tutorials, and has developed and produced easy-to-read sheet music. On a human level, the artistic and musical director Mr. Luciano BIBILONI, along with members of the association and the help of municipal officials, developed a training system that is both challenging and understanding.

Unifying, accessible, and with its undeniable artistic quality, On Your Marks, Get Ready... Sing! is a project unlike other participatory concerts around the world that simply try to gather a large number of singers. Instead, the project's goal is to bring people with choir experience together with those who have not been exposed to such music, whose lack of exposure may be cultural, social, economic, geographic, or physical in nature.



## **TURNING OVER THE OLD DOWNTOWN AREA, REDEVELOPING TAICHUNG INTO A CITY OF CULTURE - THE NATURAL WAY SIX ARTS CULTURAL CENTRE (FORMER MARTIAL ARTS COMPOUND OF TAICHUNG CRIMINAL LAW ENFORCEMENT OFFICE) TAICHUNG, TAIWAN**

88

The old downtown area of Taichung City was the centre of political and economic developments in Central Taiwan during the Japanese Colonial Period. Many historical fields and cultural assets are thus located in this area. Many of its buildings were damaged in the 921 Earthquake in 1999, after which the Taichung City Government actively engaged in relief work. The Former Martial Arts Compound of Taichung Criminal Law Enforcement Office built during the Japanese Colonial Period was registered as a historical building in February 2004, and the land use category in urban planning was changed so that cultural assets in the area would match with modern reutilization methods. The preservation was expanded from a single building to a building group, and the project has preserved the building's historical context and culture. Repairs to the

Former Martial Arts Compound of Taichung Criminal Law Enforcement Office were completed in 2010, and the compound was formally reopened in May 2013. The compound now is well known as the Natural Way Six Arts Cultural Centre. From the time it was opened to the end of 2017, about 600 cultural events were held in the Centre, the total number of visitors was 500,000, revenue reached nearly NT\$20 million, and the building reduced the expenses of Taichung City Government by NT\$55 million. On the basis of this successful preservation experience, the Taichung City Government further planned the preservation and reutilization of buildings in the area, in hopes of redeveloping Taichung's old downtown area and permanently preserving its culture.

## **TRANSFORMING TAIPEI'S CITYSCAPE: PUBLIC-PRIVATE PARTNERSHIP IN CULTURAL PRAXIS TAIPEI, TAIWAN**

89

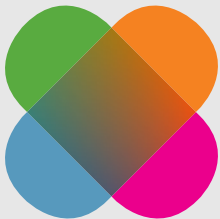
In the era of globalization, the city is becoming an ever more important living space, and culture is a key element that enables us to build a sense of urban identity. Every city without exception actively works to develop characteristic features such as local culture and history in order to showcase its individuality and originality.

Recent years have seen more and more people participating in municipal public affairs. In order to enable more citizens to participate in Taipei's cultural renewal and to bring residents together to facilitate the city's sustainable development, Taipei City has launched two projects—the Old Building Cultural Movement, which reclaims and reuses old and abandoned buildings, and Inclusive Playgrounds, which builds community inclusive playgrounds. These projects have brought in private-sector funding and personnel and put an emphasis on resident

participation and the integration of local culture. Public-private partnership is being used to transform Taipei City into a city with its own cultural style and sense of design: a city that listens to what its people need, and that prizes community success, community prosperity, and sustainability.

Taipei City is home to 158 monuments and 232 historical buildings. In 2013, the Old Building Cultural Movement project was launched to preserve and pass on the collective cultural memory of Taipei residents. This was the first local government initiative to set up a matchmaking platform to gather together private-sector experts, funding, and creativity to help the public sector restore cultural assets and thus make up for public-sector shortages of personnel and funding.

When the restoration of a building is complete, the private-sector participants move in to revitalize and



manage the old buildings, turning them into spaces for public use, such as cultural museums, bookstores, restaurants, and bakeries. This fulfils a dual purpose of conserving the cityscape and revitalizing our cultural assets. To further incentivize private-sector participation, the Old Building Cultural Movement 2.0, which launched in December 2017, allows selected private-sector participants to deduct their restoration and day-to-day management and maintenance costs from building and land usage fees.

Taipei has 431 parks with playgrounds, but they are equipped with mass-produced plastic play equipment that create a uniform cityscape, and they were built without regard for the needs of disabled children. In

2016, Taipei City began the Inclusive Playgrounds project, with key focal points on participation, design, and inclusiveness. Artists, designers, and play equipment manufacturers were brought together, while actual users, residents, and disabled groups were also invited to contribute to the planning process in order to create play equipment that responds to local character and user needs and is accessible to children of all abilities. Currently, Taipei City has inclusive playgrounds in 17 parks and is continuing to push for at least one such project in each district, with an additional 31 inclusive playgrounds to be completed by 2019. The inclusive playground concept will also help spur a transformation of the cityscape and the city's sustainable development.

---

## “SCHOOL WORK”, SPREADING MAPUCHE KNOWLEDGE IN SCHOOL AND COMMUNITY ENVIRONMENTS TALCA, CHILE

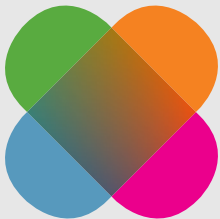
90

As in previous years, our 2018 Communal Plan was implemented under the Strategic Heritage Management initiative by “Emphasising the Value of Indigenous Populations”. The aim is to foster advocacy and development of Indigenous populations through the “School Work” programme. Among other benefits, the programme helps to spread Mapuche knowledge in a classroom context, and in the Mapuche centre of the Inche Tañi Mapu Indigenous community.

This programme is based on the changes that our country is experiencing. It has moved towards a more tolerant society with ethnic and cultural diversity. There has been a transformation from a monocultural landscape to a diverse one. This has revitalised the use of ancestral languages through work with traditional educators, both in our Cultural Centre, as well as through cultural activities like the “Independence Festival” and the “Pig Roast Festival”. These have allowed the population to be more exposed to the Mapuche language through linguistic and intercultural

signs, as well as through interaction with community members at culture and handicraft stands. New generations of learners have the opportunity to listen to the stories of Indigenous peoples both in these spaces and in ruka. Ruka are houses built by the Inche Tañi Mapu Mapuche Community that follow ancestral cultural traditions and are adaptable to the region's available raw natural resources.

The Municipal Council of Culture has been carrying out this programme for three years. Along with the Mapuche community, it assumed responsibility for coordinating the “School Work” programme whose intergenerational and interethnic educational model for dissemination has received awards from the Municipalities Association of Chile. In fact, this drew such considerable attention from the National Arts and Culture Council in the seventh region, that it was replicated in the Maule region, using variations on the implementation strategy, for students from different districts throughout the area.



## 3rd edition

# INTERNATIONAL AWARD UCLG - MEXICO CITY - CULTURE 21

## TEHRAN BOOK GARDEN TEHRAN, IRAN

91

Tehran Book Garden (*TBG*) is the largest complex of book and scientific entertainment in Iran. It includes some bookstores, art shop, science shop, some modern science centers for infants, kids, and teenagers, and so on.

## DIGITEL TEL AVIV-YAFO, ISRAEL

92

DigiTel is a personalized web and mobile communication platform which provides residents with individually tailored, location-specific, life situation-based information and services. The platform facilitates a direct and holistic connection between the city and its residents, from alerting residents to neighborhood

road works, to sending targeted reminders for school registration and offering discounts which facilitate access to the many cultural events taking place in the city. The information is delivered by push via different channels, including personal emails, text messages and a personal resident account.

## TERRASSA - CITY OF FILM TERRASSA, CATALONIA, SPAIN

93

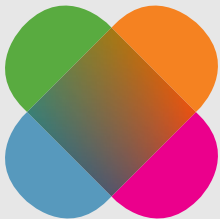
Terrassa is one of the most important centres for audiovisual creation and production in Catalonia and Spain. It has positioned itself as a benchmark in southern Europe, bolstered by its innovation, talent, and creativity which are strategic pillars for its future economic and cultural development. Since the beginning of the 21st century, our city has been home to the ESCAC, the most notable university for audiovisual education in Catalonia, and one of the best in Europe. This also includes the Audiovisual Park of Catalonia, a large industrial and creative complex closely linked with "Orbital 40", the Terrassa Science and Technology Park.

The promotion of cinema and the audiovisual sector in Terrassa is part of a socio-economic and citizen consensus policy that has selected this sector to provide both a medium and long-term response to the economic crisis in recent years, and to refocus its economy towards areas full of opportunities for

generating wealth, employment, social progress, and well-being.

In the midst of the crisis around standard production models, Terrassa has chosen to redefine itself in the creative sector through cinema. The aim is to use this sector as the agent of change in the local productive fabric, to position the city globally, at the head of the audiovisual sector. With an investment of 35 million euros in the Audiovisual Park of Catalonia by the City Council and the Government of Catalonia, Terrassa has received the support and trust of both the national and international film industry.

The recent nomination by UNESCO of Terrassa as a creative city in the area of cinema, represents a major boost in Terrassa's commitment to the audiovisual sector, and thereby helps to make the city a worldwide benchmark in this field.



## CULTURAL POLICY IN THE CITY OF TROIS-RIVIÈRES TROIS-RIVIÈRES, QUÉBEC, CANADA

94

After such a long time relying on the wood and paper industry, the city went through a serious economic crisis in the 1990s, which led to unemployment and general feeling of unhappiness throughout the population.

As early as 1993, Trois-Rivières responded to this situation by adopting its cultural policy which positioned culture as a driver for the city's sustainable development and transformation. This policy was renewed in 2010.

A comprehensive strategy was implemented, focused on:

- the significant revitalisation of the city centre through culture
- offering a large amount of cultural and heritage events, thereby injecting the community with vitality and a constant effervescence
- raising the status of culture to be a fundamental right for the population, with cultural mediation programmes that fight against cultural exclusion and cultural mediation to make culture accessible to all, regardless of their social or economic status
- a growing commitment with major funding invested in culture

- redeveloping a huge piece of land that was used for industrial purposes for over a century, and whose cultural importance has been made undeniable through Borealis, a major project for redeveloping the paper factory into a historic centre
- building a grand outdoor amphitheatre, located at the confluence of the Saint-Maurice and Saint Lawrence Rivers at Trois-Rivières.

This cultural vitality led to the designation of Trois-Rivières as a "Cultural Capital of Canada" in 2009.

The city's cultural life has given it a significant reputation, which has strengthened its attractiveness and formed an essential element for a strategy on tourism and economic development. Above all, this has boosted the population's sense of community and pride.

By allowing its cultural vitality, heritage, and authenticity to shine through, the town has managed to transform its image. This vitality can be seen in the presence of over 70 recognised cultural organisations throughout the territory, including a dozen major cultural events and more than sixty cultural projects.

## LAUNCHING A WEBSITE [WWW.VADODARABYFOOT.COM](http://WWW.VADODARABYFOOT.COM) A PATHWAY FOR CONNECTING TO OUR CULTURE VADODARA, GUJARAT, INDIA

95

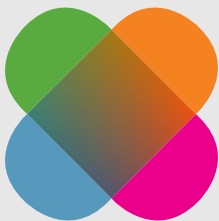
The history and culture of a city is best experienced by walking through its streets that have hundreds of years of legacy. To do this meaningfully in a limited time and not to lose out on the richness is a challenge. A planned and guided Heritage walk through the paths of the city's history makes this possible.

A heritage walk, with its manageable scale of operations and replicability, has the potential and power to become the dynamic nucleus of the heritage movement in the country. It helps develop an identity and connect with the local communities, who can play an important role in its continuity. A well-managed heritage walk with a growing number of visitors will

sensitize the local communities towards the historical value of their settlements, inculcate a sense of pride and appreciation and enthuse them to preserve their own heritage and culture.

Since every locality in India is both unique and rich with legacy and tradition, there is enormous scope to discover and benefit from the value of its heritage and culture. This can be meaningfully tapped only if heritage walks can be developed on a large scale and more speedily. This demands professional management skills that call for focused attempt to develop a website that caters the need of the subject.





Experts, professionals, local bodies, academicians and citizens have shared their experiences. This website offers a unique platform to understand Heritage Walks

and cities culture and traditions and to manage its value as a national economic and cultural asset.

## CULTURE ACTION STRATEGY FOR THE ARTS AND THE CITY NETWORK (RÉSEAU LES ARTS ET LA VILLE)

96

### LES ARTS ET LA VILLE NETWORK, QUÉBEC, CANADA

The Culture Action Strategy aims to raise awareness and mobilise Québécois, French Canadian, and Acadian communities around A21C, while promoting its local implementation and taking into account the context and goals of every citizen. It is coordinated by Arts and the City Network, which brings together 500 municipal members and 140 members of the cultural community.

The strategy was implemented in 2015 and was the result of a joint effort by the Network's municipality members. This was followed by a statement emphasising the commitment to A21C. The strategy was developed around the following areas:

- Building understanding and ownership, whereby two guides were trained to explain Culture 21: Actions, facilitate its implementation, and which were inspired by its good practices. The network has offered four courses on A21C and offers thematic activities on the A21C at its annual conferences.
- Providing "Culture Clinics" (support workshops)

offered to local and regional municipalities as well as to urban districts in order to implement the A21C. A cultural clinic brings about forty participants from different sectors including education, culture, health, business, environment, and many others, together in a cross-cutting, participatory, and horizontal approach, whose aim is to establish a shared vision and a draft an action plan for the community. Eight clinics were held in Québec, New Brunswick, and Manitoba in various environments. Seven other clinics are planned for 2018.

- Empowering a network of ambassadors, which was created with professionals from eight different municipalities who act as multiplier agents for A21C.

These ambassadors have been given training and support so that they are equipped to carry out a dissemination and implementation project for A21C in their respective environments.

## LIFELONG LEARNING AS A PILLAR OF CITY MANAGEMENT VILLA MARÍA, ARGENTINA

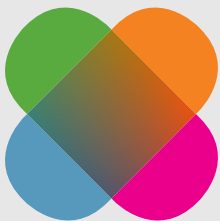
97

In 2016 Villa María joined the UNESCO Global Network of Learning Cities, wherein it committed to efficiently mobilise its resources across all sectors in order to promote inclusive learning, revitalise learning in families, communities, and the workplace, as well as to improve quality and excellence in learning while fostering a culture of lifelong learning.

The Network offers a list of action points for improving and measuring progress towards the creation of a Learning City, whose benefits include building a more

empowered citizenry, improving social cohesion, increasing economic and cultural prosperity, and fostering increased sustainable development.

Within this framework, the city of Villa María is in the process of adapting strategies, tools, and specific actions to comply with the fundamental characteristics of Learning Cities, incorporating their guidelines into the design, implementation, and evaluation of public policies.



The programme understands that lifelong learning for everyone is a driver of social, cultural, economic, and environmental development, and therefore intersects all areas of public management, as well as local organisations, institutions, and stakeholders. As a result, achieving the programme's goals involves a reflective, coordinated, comprehensive effort, with clearly defined targets and ongoing follow-up.

The city of Villa María has adopted this model, in which culture and education are considered tools for generating opportunities for all citizens in various stages of their lives. Although it is a complex and long-term process, the results will be fundamental for creating an inclusive and sustainable city.

---

## **TOWN TWINNING AND THE GUIDE TO THE MONARCH BUTTERFLY ZITÁCUARO, MICHOACÁN, MEXICO**

98

During the phenomenon of the monarch butterfly migration, the city of Zitácuaro in the Michoacán region receives 163,000 national and foreign visitors, where most participate in the traditional tour of this natural phenomenon.

The Methuselah generation of the monarch butterflies that migrate here is born in the Great Lakes region of the United States and Canada. In September, they begin their migration to Mexico. The butterflies begin by moving south from Canada. In the United States, they move through large cities in states like New York, Kansas, Colorado, California, Utah, and many others. After this they arrive in Mexico and cross several states such as Sonora, Zacatecas, Monterrey, Querétaro, Guanajuato, Aguascalientes, and the State of Mexico, until they arrive in Michoacán, where they stay for five months from November to March. At the end of February and the beginning of March, mating begins

in the forests of Mexico and the butterflies that survive begin their migration towards the United States' border. In this region they find host plants where they lay 300 to 400 eggs and end their life cycle. It is here that the Methuselah generation that has lived for 7 to 9 months dies. In order for monarch butterflies to come to Zitácuaro, Michoacán Mexico, five generations must pass. Indeed, it is a multi-generational trip.

The objective of the Town Twinning and the Guide to the Monarch Butterfly project is to strengthen the activities and identity in communities that care for the forests and conservation of the monarch butterflies. It seeks to carry out coordinated events and cultural exchanges with cities where monarch butterflies visit. Furthermore, it seeks to open a new butterfly conservatory for local, national, and foreign tourism on public land by Nicolás Romero road in Zitácuaro, Michoacán.

---

## **MAISON DES JEUNES ET DE LA CULTURE (MJC)- AS FOR YOUTH AND CULTURE CENTER ZOUK MIKAEL, KESSERWEN, LEBANON**

99

Creating a Youth & Culture Center as MJC in Lebanon is so well needed and at the same time challenging. Since the community and especially youth nowadays are too much into "Junk" and "Ready to go" activities. So the main mission of this Center was about offering for youth a secure and safety place to network and exchange cultural ideas. To create a platform, enhance

creative ideas and help them to do them. One of the Mottos used was "Dream, Dare & DO". Since the MJC is divided into 3 main parts (Public Library with more than 25000 books different languages and different interest, The theater with 120 seats and a Public area for conferences, discussions and so on), so we, as municipality, wanted the community to come and



**CDMX**  
CIUDAD DE MEXICO



**UCLG**  
United Cities  
and Local Governments

 **culture 21**  
Agenda 21 for culture

**3rd edition**

**INTERNATIONAL AWARD UCLG - MEXICO CITY - CULTURE 21**

read more books and discuss or share books. It is challenging in Lebanon especially that the Lebanese people don't read a lot (in general). By having a lot of interesting activities in the MJC we are now having more than 40% of the population visiting the library often or being a member at that place.

Another mission was to empower Women by presenting capacity building and present them a lot of training material in order to create their own start up or at least have some knowhow to be independent financially in order to create an atmosphere of gender equality.



[www.award.agenda21culture.net](http://www.award.agenda21culture.net)