

2015-2016
2ND EDITION

INTERNATIONAL AWARD
UCLG - MEXICO CITY - CULTURE 21
REPORT OF THE JURY



1 CONTEXT

OBJECTIVES

The objective of the “International Award UCLG – MEXICO CITY – Culture 21” is to recognise leading cities and personalities that have distinguished themselves through their contribution to culture as a dimension of sustainable development. The Award reaffirms the leadership of Mexico City in the relationship between culture and sustainable development and the commitment of UCLG to place culture as a fundamental dimension of sustainable cities through the Agenda 21 for culture.

CATEGORIES

1. CITY / LOCAL OR REGIONAL GOVERNMENT AWARD

The Award in this category is granted to a city, or local or regional government, whose cultural policy has contributed significantly to linking the values of culture (heritage, diversity, creativity and transmission of knowledge) with democratic governance, citizen participation and sustainable development. The award is given to the candidate local or regional government that wins a competitive call, open to UCLG members. The award recognises an original policy, programme or project that explicitly includes the principles of the Agenda 21 for culture. Candidatures must have been implemented for at least two years and have documented proof of the impact and the successes achieved. The winning city receives the amount of 50,000 Euros, to be used for its international promotion (the publication of a book, participation in forums, international visibility) and to strengthen the local implementation of the Agenda 21 for culture.

2. INDIVIDUAL AWARD

The Award in this category is granted to an internationally-renowned person who has made a fundamental contribution to the relationship between culture and sustainable development. The award is given by the Jury without an open competition process. The members of UCLG (direct or indirect) can make spontaneous nomination of a personality. The selected individuals receive 25,000 Euros.



CALENDAR

The second edition of the “International Award UCLG – **MEXICO CITY** – Culture 21” takes place between 5 December 2015 (launch of the call at the UCLG World Council and Executive Bureau meetings in Paris) and late 2016 (Awards ceremony in Mexico City).

The call for submissions for this second edition opened on 5 December 2015, with the publication of the Award [rules](#) and [application form](#).

The UCLG World Secretariat, UCLG sections (UCLG Asia-Pacific, UCLG Eurasia, CCRE-CEMR, Metropolis, FLACMA, UCLG-Africa and UCLG Middle East) and UCLG committees (Social Inclusion, Participative Democracy and Human Rights, and Peripheral Cities) spread the news of the Award among their members, and deserve special thanks. The Committee on Culture and the Government of Mexico City were also actively involved in the dissemination.

Several worldwide, regional and national networks in the areas of culture and local governance also spread the word about the Award among their members, including the IFACCA – International Federation of Arts Councils and Culture Agencies, UNESCO Creative Cities Network, International Federation of Coalitions for Cultural Diversity, Arterial Network, Culturelink and Observatory of Cultural Policies in Africa (OCPA).

The call for submissions closed on 15 March 2016.

The panel of experts analysed the submissions presented in the two categories between 1 April and 15 May 2016, and held its final meeting on 19-20 May 2016 in Mexico City.

2 JURY

The Jury of the Award is made up of the following five members, all prestigious international experts with impeccable trajectories in the cultural field:

- **Eduardo Vázquez Martín** (pre-sident of the Jury): poet, artistic promoter, editor and journalist. Secretary for Culture of Mexico City and co-president of the Committee on Culture of UCLG.
- **María Victoria Alcaraz**, expert in cultural policies and international cultural cooperation, former Deputy Minister of Cultural Heritage and currently Director General of Teatro Colon in the city of Buenos Aires.
- **Emmanuel Kouela**, Director of Culture at the City of Ouagadougou and Director of the Local Centre for the Promotion of the Performing Arts (CMPAS) of Ouagadougou: a city recognised with a special mention from the Jury in the first edition of the Award.
- **Leônidas de Oliveira**, President of the Municipal Foundation of Culture of Belo Horizonte and President of the Belo Horizonte's Deliberative Council of Cultural Heritage, winning city of the first edition of the Award.
- **Farida Shaheed**, sociologist, she works at the Shirkat Gah-Women's Resource Centre in Pakistan, a pioneer centre in sustainable development from a gender perspective. First Special Rapporteur of the United Nations in the field of Cultural Rights (2012-2015), and winner of the first edition of the Award.

A [complete biographical profile](#) of the five members of the panel is available on the Award's website.

3 CANDIDATES

CITY / LOCAL OR REGIONAL GOVERNMENT AWARD

On 15 March 2016 there were 83 submissions. The following are the names of the city and local or regional government candidates:

Abitibi-Temiscamingue (Quebec, Canada), **Antonio Ante** (Imbabura, Ecuador), **Astrakhan** (Russia), **Azul** (Buenos Aires Province, Argentina), **Beit Sahour** (Palestine), **Bilaspur** (Chhattisgarh, India), **Busan** (Republic of Korea), **Büyükçekmece** (Istanbul, Turkey), **Canoas** (Rio Grande do Sul, Brazil), **Cape Town** (Western Cape, South Africa), **Cesis** (Latvia), **Cheboksary** (Chuvash Republic, Russia), **Chefchaouen** (Morocco), **Conche** (New Foundland, Canada), **Congonhas** (Minas Gerais, Brazil), **Coquimbo** (Chile), **Córdoba** (Argentina), **Curitiba** (Paraná, Brazil), **Dakar** (Senegal), **Dangjin** (Republic of Korea), **Dublin** (Ireland), **Estrie** (Quebec, Canada), **Ethekwini** (Kwa Zulu Natal, South Africa), **Florianopolis** (Santa Catarina, Brazil), **Gaziantep** (Turkey), **General Pueyrredon** (Buenos Aires Province, Argentina), **Gijón** (Asturias, Spain), **Guangzhou** (China), **Jbeil Byblos** (Lebanon), **Jeonju** (Republic of Korea), **Johannesburg** (Gauteng, South Africa), **Kaédi** (Mauritania), **Kashan** (Iran), **Kaunas** (Lithuania), **Kazan** (Republic of Tatarstan, Russia), **Konya** (Turkey), **La Paz** (Bolivia), **Lake Megantic** (Quebec, Canada), **Leeuwarden** (Friesland, the Netherlands), **Leiria** (Portugal), **Lisbon** (Portugal), **Liverpool** (England, United Kingdom), **Longueuil** (Quebec, Canada), **Lugo** (Galicia, Spain), **Lyon** (France), **Makati** (Metro Manila, Philippines), **Montevideo** (Uruguay), **Nevşehir** (Turkey), **New Brunswick** (Canada), **Nilüfer** (Turkey), **Nizhny Novgorod** (Russia), **Nottingham** (England, United Kingdom), **Oaxaca de Juárez** (México), **Passy** (Senegal), **Peñalolén** (Chile), **Pilsen** (Czech Republic), **Plaine Commune** (France), **Puno** (Peru), **Querétaro** (Mexico), **Raipur** (Chhattisgarh, India), **Ramallah** (Palestine), **Regensburg** (Bavaria, Germany), **Rio de Janeiro** (RJ, Brazil), **Roeselare** (Flanders, Belgium), **Rosario** (Santa Fe, Argentina), **Rostov-on-Don** (Russia), **Salvador** (Bahia, Brazil), **Seferihisar** (Turkey), **Segou** (Mali), **Solo** (Java, Indonesia), **Strasbourg** (Alsace, France), **Taichung** (Taiwan), **Talca** (Chile), **Tartu** (Estonia), **Tehran** (Iran), **Timbuktu** (Mali), **Tunis** (Tunisia), **Val-de-Marne** (France), **Vaudreuil-Dorion** (Quebec, Canada), **Volgograd** (Russia), **Wuhan** (China), **Yopougon** (Abidjan, Ivory Coast), and **Zitácuaro** (Michoacán, Mexico).

The summaries of the projects presented for each one of these 83 candidates, along with an interactive map, can be consulted on [this page](#) of the Award website.



INDIVIDUAL AWARD

Presentation of **nominations** for the individual award also closed on 15 March 2016. The nominations of 26 individuals were entered. These nominations, in some cases, were made with a request for confidentiality and/or without the knowledge of the individuals proposed. The Jury would like this confidentiality to be strictly observed and for this reason will not release the names of the nominated individuals.

4 RESULTS

CITY / LOCAL OR REGIONAL GOVERNMENT AWARD

The Jury was impressed by the high quality of the submissions received and heartily undertook its difficult task. The members of the panel sincerely thanked all the candidate cities for their efforts and dedication of time, resources and hope to submit a candidacy.

The Jury evaluated each one of the 83 projects presented and provided personalised comments in the last section of this report (see chapter 6).

The Jury evaluated the ability of each project to link cultural values (heritage, diversity, creativity and knowledge) with democratic governance, citizen participation and sustainable development of cities. The panel used the following criteria in the analysis of each project:

- Complete explanation of the context: the city/territory where the project has been developed and its cultural policies.
- Concurrence of the project with the principles and recommendations of Agenda 21 for Culture.
- Quality of the explanation of the general aim, the specific aims, obstacles encountered and the results obtained.
- Concurrence of the project with partner organisations, with other associated governments and with the beneficiary population.
- Analysis of the direct and transversal impacts of the project, as well as the evaluation model used.
- Continuity of the project.
- Potential for the project to be adapted or replicated in other cities.
- Use of the Award: Analysis of the pertinence of the planned actions and viability of the corresponding budget.

The Jury has decided that the winners of the Award (in alphabetical order) are the candidatures **“Cultural heritage and reinvigoration of socio-economic activities in Timbuktu”**, presented by the city of **Timbuktu** (Mali) and **“I AM... / The adventure of one community in the middle of a transformation”**, presented by **Vaudreuil-Dorion** (Quebec, Canada). Each candidature will receive 25,000 Euros.

Timbuktu: the programme **“Cultural heritage and reinvigoration of socio-economic activities in Timbuktu”** focuses on the rehabilitation of the cultural sector and the revitalisation of crafts, following the recent occupation by armed groups of the regions of northern Mali.



This caused significant damage to cultural heritage, practices, and expressions: population displacement; destruction of innumerable historical monuments, memorial sites and ancient manuscripts; intense pillaging of archaeological sites and museums; and prohibition and weakening of cultural practices and traditions. The project associates the rehabilitation of cultural heritage with the rehabilitation of socio-economic activity, in particular of crafts. It has worked on ways of reinvigorating intangible heritage and arts and crafts, and also suggests ways of strengthening the city council's capacities and improving local governance.

Vaudreuil-Dorion: the programme **“I am... / The adventure of one community in the middle of a transformation”** has been underway in Vaudreuil-Dorion since 2010 and works to promote the emergence of a united community that experiences differences as richness. Each year, 20,000 citizens take part in some 600 workshops based around 50 main activities. The goal has been to create encounters that allow an understanding of others and encourage respect for differences. Active citizen participation through cultural mediation and creative acts is at the centre of community reinvention. Here, citizens rub shoulders, interact, and learn to understand one another. Besides working directly on social cohesion, these cultural activities contribute to solid progress in terms of environment, physical and mental health, economy and urban planning.

The Jury has decided to make special mention of the following projects (in alphabetical order):

- **Busan** (Republic of South Korea): for the programme **“Historic downtown culture cluster ‘Totatoga’”** that supports local artists' activities through the transfer of venues, structuring of sectors and community activities for citizens.
- **Dakar** (Senegal): for the programme **“School of the Commons”**, initiated by civil society through “Kër Thiossane”, an association that develops solidarity initiatives, as well as neighbourhood and citizenship programmes around an artistic and collaborative garden, through art and free culture.
- **Kaunas** (Lithuania): for the project **“Cabbage Field Šančiai - Small scale seeks big transformation”** that has mobilised residents in the transformation of a polluted and uncared-for place in the Šančiai neighbourhood through artistic projects of co-creation about the future of the city.
- **Lake Mégantic** (Quebec, Canada): for the programme **“Rebuilding Lac-Mégantic”**, an exemplary process of rebuilding the town after a catastrophe (in this case, a railway tragedy), through citizen participation which had cultural activities at its heart, in a process that allowed citizens to heal together.
- **Montevideo** (Uruguay): for the project **“Cultural Co-Management Civic Centre SACUDE”**, for its innovative point of view concerning policies and cultural management, focused on Integral Human Development, a rights-based perspective and community co-management, placing human beings at the centre of policy.

These five projects are excellent examples of local implementation of the Agenda 21 for culture.



INDIVIDUAL AWARD

The Jury has decided that the Individual category of the Award be shared ex-aequo by two people (in alphabetical order):

Jon Hawkes: Author of the book *“The Fourth Pillar of Sustainability: culture’s essential role in public planning”*. With this book, Hawkes significantly contributed to transforming the basic structure of public policy making. The core concept that informs his work has become central to many policy development strategies at the local level throughout the world. By proposing culture as a fourth perspective from which to view sustainability (and indeed, all of the key concerns of public policy), Hawkes not only raised culture to the same level as the three traditional dimensions of policy development – economic, social and ecological – he also helped to focus the “sustainability” discourse on culture. For Hawkes, culture “has always been a process rather than a product” and its value “lies in its making far more than in what is made.” Consequently, locally-generated cultural action becomes the key to sustainable development and takes place within and between communities. Without a vital and inclusive public culture, imagining a future (what else is planning?) can never be effective or wholesome. Always committed to practical local action, Jon currently works with Melbourne-based organisations, Ilbjerri Aboriginal & Torres Strait Islander Theatre Co-operative, The Substation Multi Arts Centre and J-Studios, an artist-run studio collective. Website: “[Hawkes’ Library](#)”.

Silvia Rivera Cusicanqui: Sociologist and activist, she is a member of the free independent collective [Colectivx Ch’ixi](#) in Bolivia. She was professor of Sociology at the Universidad Mayor de San Andrés in La Paz (UMSA) for over two decades, where she is now Emeritus Professor. She was also a visiting lecturer at the Universities of Columbia (New York, USA), Austin (Texas, USA), La Rábida (Huelva, Spain), Jujuy, and lastly at the University Andina Simón Bolívar (Quito, Ecuador). Along with other intellectuals, in 1983 she founded the [Andean Oral History Workshop \(THOA\)](#), a self-managed group that focuses on orality, identity and the indigenous and popular social movements, particularly in the Aymara region. In the last few years she has been involved in the setting-up of [El Tambo Colectivo](#), a cultural centre in La Paz which aims to combine academic knowledge, manual work and environmental practices. She is the author of several books and throughout her life she has also directed fiction and documentary videos and films. Silvia Rivera Cusicanqui’s work deals with continuity in the logic of domination of indigenous identities and cultures, including in those contexts where diversity and the value of indigenous cultures have been officially recognised.



5 CONCLUSION

This second Award has been a very enriching experience, enabling us to learn about policies, programmes and projects that cities and local governments around the world have developed in areas connecting city, culture, citizenship, and sustainable development.

This Award unequivocally demonstrates that diversity, heritage and creativity, that is, culture, is a fundamental dimension of sustainable cities throughout the world.

Awards for both categories will be presented in October or November 2016 in Mexico City, in a special ceremony to which all the members of the UCLG Executive Bureau are cordially invited.

6 COMMENTS

ON THE CITY, LOCAL OR REGIONAL GOVERNMENT AWARD

Considering the high quality of submissions received and testifying to the need to identify and spread the word about good practices in culture and sustainable development, the Jury would like to evaluate the projects received under the 'City' category with the following comments. In several cases, the Jury suggests that policies, programmes and projects submitted under this category be integrated in the 'good practice' database of the Agenda 21 for culture.

- ↘ A great example of regional collaboration and cooperation between different sectors, *"CULTURAT"* started in 2009 and has since completed over 300 projects. It is the result of a collective effort between 52 municipalities, seven independent communities, five chambers of commerce, five school boards, and several players from civil society belonging to the region of **Abitibi-Témiscamingue** (Quebec, Canada). The Jury highlights that the project is a good and relevant example of local and regional governance due to its focus on turning identity, arts and culture into major factors in regional development. It responds well to the principles of the Agenda 21 for culture by generating close cooperation between different local actors. The Jury advises the UCLG Committee on Culture to support this process.
- ↘ The Jury praises **Antonio Ante** (Imbabura, Ecuador) for the emphasis put on Ecuador's collective industrial memory and heritage with the project *"Imbabura Factory"*. After the closure of this important textile factory in 1997, its symbolic value was finally recognised in 2001 when it became recognised as an Ecuador's Cultural-Industrial Heritage site. It has since then been refurbished and it opened in 2014 as a museum. The Jury recognises the willingness to recover and celebrate traditional knowledge, while contributing to the local touristic industry and a continuous educational strategy, strengthening in this way the relationship between the local population and its heritage. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
- ↘ The project presented by **Astrakhan** (Russia) called *"Summer Art School for gifted children in the field of arts "Talents of Astrakhan"™"* stood out by its emphasis on creating a "special cultural space for creative development of children and teenagers" with specialised and varied arts training from an young age. The Jury highlights its approach and commitment to arts education through a well-designed summer programme.
- ↘ The Jury appreciates the commitment and work developed since 2004 by the city of **Azul** (Buenos Aires Province, Argentina) with the project *"Culture for Development"* that has sought to position "culture as a very significant pillar of its sustainable development".



This effort, made conjunctively between the local government and private institutions, has been particularly significant since the city's nomination in 2007 by UNESCO as Argentina's "City of Cervantes". The Jury recognises the variety of educational and cultural activities that have taken place over the years, helping the city to diversify its economy and entrepreneurial projects related to culture. It requests that the "Culture for Development" project be promoted by the UCLG Committee on Culture as a good practice.

- **Beit Sahour** (Palestine), the "shepherds' town", is a vibrant cultural centre, featuring important landmarks and architectural heritage and with strong creative local industries like embroidery work and pearl handwork. The Jury very positively evaluates the "*Old Town: A Corner of Culture*" project for proactively working on "the forgotten areas of the historic old town" and seeking to renovate and improve its economic fabric by "renovating and reopening shops that would sell traditional handicrafts and homemade products". With a series of parallel and varied cultural activities, the project embraces and promotes local history to its population and pilgrims, generating in this way further tourism and income for the crafts sector. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
- The Jury highlights the efforts made by **Bilaspur** (Chhattisgarh, India) to encourage a more sustainable city development with the beginning of the "*ARPA riverfront development project*". Although at an early stage, the infrastructural development project around the city river is already working hard to be aligned with Agenda 21 for culture principles. The Jury advises the UCLG Committee on Culture to support this process.
- The programme "*Historic downtown culture cluster 'Totatoga'*", submitted by the city of **Busan** (Republic of South Korea), supports local artists' activities through the transfer of venues, structuring of sectors and community activities for citizens. The Jury perceives this as an excellent initiative, which combines artistic development, the sustainable re-use of local buildings and infrastructure and good partnerships involving civil society actors (initiating and managing initiatives) and local government (as a partner and funder). The Jury gives this project a special mention and requests that the UCLG Committee on Culture promotes it as a good practice.
- Awarded as the "World's Best Culture and Arts Festival" by the International Council of Organizations of Folklore Festivals and Folk Arts (CIOFF) two years in a row, the "*International Büyükçekmece culture and art festival*" that takes place in **Büyükçekmece** (Istanbul, Turkey) is an interdisciplinary summer festival with significant tourism and economic impacts. The Jury recognises the value and impact of the festival to the local development at different levels and its commitment to cultural diversity and intercultural relations. The Jury advises the UCLG Committee on Culture to support this process.

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- The *cultural policy* of **Canoas** (Rio Grande do Sul, Brazil) has been prioritising since 2009 “the empowerment of citizens and the appropriation of public spaces”. The Jury appreciates this excellent approach to public policy as well as how the right to the city and local culture are celebrated and enable citizens to create “their own unique multicultural identity in a peripheral city”. Events such as the Canoas Jazz Music Festival and Canoas Tango Music Festival that are celebrated throughout the city’s public spaces are positive examples of the outcomes of the Canoas’ cultural policy. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
 - The Jury praises the “*Arts, Culture and Creative Industries Policy*” presented by **Cape Town** (Western Cape, South Africa). It is an excellent long-term example and working framework of culture and sustainable development effort and action “linking the city’s developmental and sustainability objectives with the creation of an enabling environment for arts, culture and the creative industries”. Not only it shows a transversal model of governance, it also demonstrates how it is possible for multiple stakeholders and key actors to work together positively with the local administration and through a joint effort for decentralisation of services and better opportunities to citizens. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
 - **Cesis** (Latvia) presented its long-term cultural strategy with the project “*Culture for a sustainable growth of Cesis*”, which is a very good example of how a small and rural town can develop an ambitious and long-term vision and cultural strategy linked to sustainable development and quality of life. The Jury would like to compliment Cesis for how this strategy has had already a positive impact in the overall town, both in a direct and indirect way, by attracting new creative professionals and strengthening the creative economy and cultural tourism. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
 - The project presented by the city of **Cheboksary** (Chuvash Republic, Russia) – “*European Athletics Team Championship Cheboksary 2015*” – required a joint effort of different stakeholders as it gathered more than 10,000 people and 7,500 participants. It brought together sports, tourism, and other dimensions of cultural life through a variety of cultural programmes like the flash mob “Kalinka” with participants from 12 countries, a concert and open-air disco. The Jury recognises the effort required from the local government to bring to the city an event of this dimension and that can promote intercultural exchanges.
 - The Jury highlights “*The ‘Mediterranean Diet’ Project*” developed by **Chefchaouen** (Morocco) for bringing heritage and the cultural dimension of gastronomy together. With an emphasis on its large and varied local heritage, the city recognises its native traditions as having the potential “to enable a revival of its economic and social development”. Since 2010, Chefchaouen has been recognised by UNESCO for its “intangible cultural heritage” based on the Mediterranean diet, together with other Mediterranean cities.



The current project has enabled the city to support cultural activities related to its gastronomy whilst providing artisans with the necessary support to improve their trade and maintain old techniques. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.

- This Award celebrates having received the entry from the city of **Conche** (New Foundland, Canada) with its project that can indeed be an inspiration to many other communities, also of small scale and in isolated geographic locations. In the middle of a straining social and economic situation, in 2000 this small fishing village decided to turn to its cultural history and identity as a source of new income and social cohesion. Since then the *French Shore Historical Society* was established, a new museum has opened, and two large story-telling tapestries were made by two artists and thirteen local embroiderers. New employment opportunities have improved and the entire region has benefited from a growing tourism industry, demonstrating the wide beneficial outcomes of a cultural sustainable development approach. For this reason, the Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
- **Congonhas** (Minas Gerais, Brazil) presented the heritage project – the “*Museum of Congonhas – The First Site Museum of Brazil*” – which has contributed to the local economy and tourism attractiveness. A unique site-specific museum, it is located in an important sanctuary and is dedicated to enhancing and highlighting many aspects of that same site. Placed within a community highly dependent on one single economic sector (mining), the Jury recognises the effort made by the city to use culture as a tool to diversify its economy and strengthen the creative industries and cultural tourism. The Jury highlights the different links to the Agenda 21 for culture principles and requests that the UCLG Committee on Culture promotes this project as a good practice.
- The city of **Coquimbo** (Chile) and its Department of Culture presented the “*Micro-neighbourhood Workshops in Popular Neighbourhoods of Coquimbo*” project, through which the city joins forces with local grassroots organisations with the objective of breaking away from a continuous cultural assistencialism. The project is a good example of promoted civic participation and cultural development, with a clear emphasis on social cohesion. The Jury highlights the efforts made to take into account the specifics of each neighbourhood, its aims and problems. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
- The Jury would like to highlight the strong long-term cultural programme “*Your Neighbourhood on Stage*”, implemented in the different neighbourhoods with local artists of the city of **Córdoba** (Argentina). The cultural agenda that is at the centre of this project not only makes cultural events more accessible, it also focuses on local artists, creating a productive environment where they “can showcase their talents on stage, with professional level sound and lighting, to their neighbours”. The project is a valuable example of political willingness and it will be an inspiring project from other



cities for its demonstrated capacity to empower local communities, take advantage of public space and celebrate the work produced at local level. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.

- ↘ The “*Citizen Cultural Participation Program*” is a very good project from **Curitiba** (Paraná, Brazil) that the Jury would like to praise for its four dimensions of action – “participatory governance”, “social development”, “economic development” and “urban and environmental development”. The project is an excellent example of local cultural policy and its impacts have been carefully recorded by the city. Citizen participation is also an important element with these being invited to take part in the “drafting, implementing, executing, and evaluating [of] cultural public policies.” The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
- ↘ The city of **Dakar** (Senegal) applied to the Award with the programme “*School of the Commons*”, initiated by civil society through “Kër Thioossane”, an association that develops solidarity initiatives, as well as neighbourhood and citizenship programmes around an artistic and collaborative garden, through art and culture. The project is seen to be perfectly aligned with the principles and objectives of the Agenda 21 for culture and provides a good model for broader sustainable development in Dakar and in other cities. It fosters community engagement, digital participation, and partnerships with a wide range of citizens and local stakeholders. As a result, the Jury gives this project a special mention and requests that the UCLG Committee on Culture promotes it as a good practice.
- ↘ In order to re-activate the local community, **Dangjin** (Republic of South Korea) has implemented the programme “*Community Vitalization through Tug-of-War*”, which focuses on a form of intangible heritage (Tug-of-War) that has been recognised by UNESCO. The Jury notes that through a range of cultural activities such as the hosting of national festivals and international symposiums, international cooperation has been fostered, supporting in this way, other future cultural relations and activities.
- ↘ The programme “*Dublin City Council Art Plan 2014-2015*” submitted by the city of **Dublin** (Ireland) is highlighted by the Jury as an interesting example of a wide-ranging arts plan. Formulated as a vision divided into broader areas, it includes citizen consultation as a basis for stronger integration between culture and other areas of sustainable development. The project has already gone far beyond its initial ambitions. Some of its activities and outcomes stand out, like the elaboration of a city-wide policy for arts, education and learning and the integration of cultural rights in work related to children. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
- ↘ The Jury would like to highly praise the “*The Estrie General Assembly for Arts and Culture*” project proposed by **Estrie** (Quebec, Canada). This is a project of high value,



fully aligned with the Agenda 21 for culture and its wider implementation in the Quebec region. Central to it is a public consultation to determine the cultural policy priorities. Driven by the need to improve the recognition of arts and culture and their rightful place within the region's dynamics and sustainable development, the project was launched in 2012 and it has since then “brought together ordinary citizens, institutional and municipal officials, public and private stakeholders and participants from all sectors of society”. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.

↘ **Ethekwini** (Kwa Zulu Natal, South Africa) has presented the excellent project “*Inanda Heritage Route*”. This Jury would like to highlight that this project, linked to local culture and political heritage, is fully aligned with the principles of the Agenda 21 for culture. Relevant is also how the township government has worked in bringing together the local communities at the same time that it strengthened its identity and improved tourism assets. With a large and complex history of entanglements between pre-colonial, colonial and post-colonial cultural heritage the context of this project stands out. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.

↘ “*Culture, Gastronomy, and Sustainability*” is the project brought by **Florianopolis** (Santa Catarina, Brazil) and that promotes the application to gastronomy of cultural elements, design and craftsmanship. The “access to art, culture, memory, and knowledge” being understood as a constitutional right and protected by Brazil's Federal Constitution, the project was scoped for a number of years through different activities that involved multiple institutional and civic stakeholders, to ensure that different perspectives and modes of participation could be enabled. The Jury appreciates this joint effort and its outcome. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.

↘ The Jury praises the specialised “*Mehmet Reşit Göğüş Culinary Art Centre*”, dedicated to the local gastronomy in the city of **Gaziantep** (Turkey), for celebrating the local cuisine that is so fundamental for its identity and an essential element for the local economy. The centre has been turned into a large cooking school and fills the gap of life-long learning on gastronomy. The Jury appreciates the different forms of training available and that are offered to a wide range of groups, both amateurs and professionals of all ages, social and educational level. Efforts have also been made in the promotion of international cultural diplomacy and tourism attractiveness through this local asset. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.

↘ The city of **General Pueyrredon** (Buenos Aires Province, Argentina) has been developing the project “*Linear Park on Avenida Pedro Luro Foundational Pillar of the City of Mar del Plata*” that seeks to promote the preservation of the local architectural heritage. With the risk that new development might undermine some of the history and memory of this



foundational neighbourhood, the local government is conceptualising a Media Library that could mitigate possible feelings of loss. The Jury advises the UCLG Committee on Culture to support this process.

- ↘ Celebrating this year its 25th anniversary, the festival “*FETEN, The European Performing Arts Fair for Children*” presented by **Gijon** (Asturias, Spain), has been able to become “the central meeting point for public sector professionals in the family and youth performing arts industry in Spain”. The Jury highlights how this festival is a great example of a consolidated cultural event, aiming directly at long-term cultural policies, while promoting cultural creation, production and distribution and also comprising educational work and activities open to the public at large, including children and families. It stands out for its emphasis on networking and the dialogue it facilitates between booking agents, artistic directors and distributors, having for this reason an impact that goes well beyond the boundaries of the city and its region. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
- ↘ With the objective of promoting international cultural exchanges, in particular in the field of cinema and documentary-making, the “*Golden Kapok Documentary Cinema*” presented by **Guangzhou** (China) is part of the larger “Guangzhou International Documentary Film Festival (GZDOC)”. The Jury praises the city for using this screening platform of international documentary films as a way to promote cultural awareness and spaces of cultural reflection. The Jury advises the UCLG Committee on Culture to support this process.
- ↘ The Jury highlights the commitment of **Jbeil Byblos** (Lebanon) to social cohesion, education and cultural mediation as the project presented for the Award demonstrates. A valuable venue for “cultural integration”, the “*Municipal Cultural Centre of Byblos*” offers a context to “exchange knowledge” and “participate in cultural, educational and artistic activities”. The Jury highlights the efforts made in providing a space that can be easily accessible by all and that answers the needs of the local population. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
- ↘ With the “*Traditional Culture City Project*” the city of **Jeonju** (Republic of South Korea) demonstrates how it has been strongly committed to the local and traditional culture since 2000. The Jury praises the city highly for this very solid project regarding the relation between traditional culture and sustainable development, addressing the economic, cultural and environmental dimensions. In addition to other activities and actions, it is worth underlining the effort made by the city to promote professional structures and specialised cultural businesses related to traditional culture. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
- ↘ The Jury values the commitment of the city of **Johannesburg** (Gauteng, South Africa) to celebrate its cultural diversity with the project “*Joburg Carnival*”. Home to various



communities from South Africa and the rest of the African continent, this project has provided the opportunity to address increasing insecurity and violence as well as the recycling of materials and social cohesion. It offers a defined stage for the expression of diversity through performing arts. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.



Kaédi (Mauritania) participated in the Award with the project *“Promoting sports and leisure activities to protect young people from extremism”* that seeks to answer the needs and challenges faced by young people. The project brings together cultural and sports activities. The Jury praises the city for its commitment to improve the social condition and well-being of its population through a combination of sports, tradition and culture, aiming in this way, to improve social stability and personal development. The Jury advises the UCLG Committee on Culture to support this process.



Primarily a heritage project, the city of **Kashan** (Iran) has proposed the *“Restoration and rehabilitation of the historical texture of Mohtasham district”*. With a growing touristic sector and a wealth of historical heritage, the city government attempts with this development project to preserve heritage sites and improve simultaneously their offering and conditions for tourists. The Jury highlights how this is being attempted along four lines of development – architectural structure, history and culture, social impact and economic measures – working in this way through a more diverse framework of sustainability. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.



The project *“Cabbage Field Šančiai - Small scale seeks big transformation”* that has mobilised residents in the transformation of a polluted and uncared-for place in the Šančiai neighbourhood through artistic projects of co-creation about the future of the city was submitted by the city of **Kaunas** (Lithuania). This artist-led initiative demonstrates very sound, thorough understanding of the importance of public space in cities and of community engagement in cultural projects, and is considered an excellent initiative by the Jury. As a result, the Jury gives it a special mention and requests that the UCLG Committee on Culture promotes it as a good practice.



The Jury praises the *“Kazan Culture Development”* programme, the cultural policy plan of the city of **Kazan** (Republic of Tatarstan, Russia), for its clear set of objectives, including those related to the accessibility of culture and education. This long-term policy aims to answer citizens’ current and future cultural expectations while simultaneously reinforcing and improving the attractiveness of cultural institutions. The transversal character of the policy leads the Jury to request that the UCLG Committee on Culture promotes this project as a good practice.

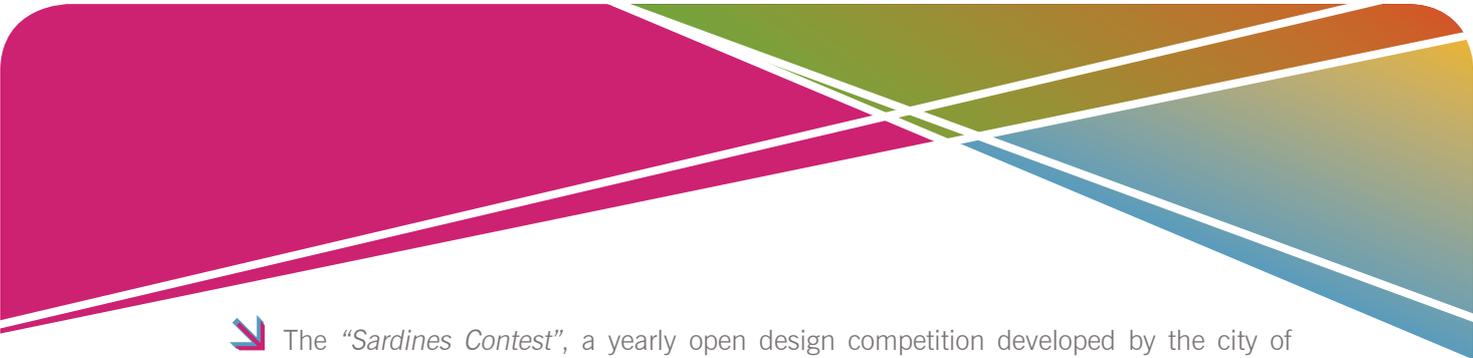


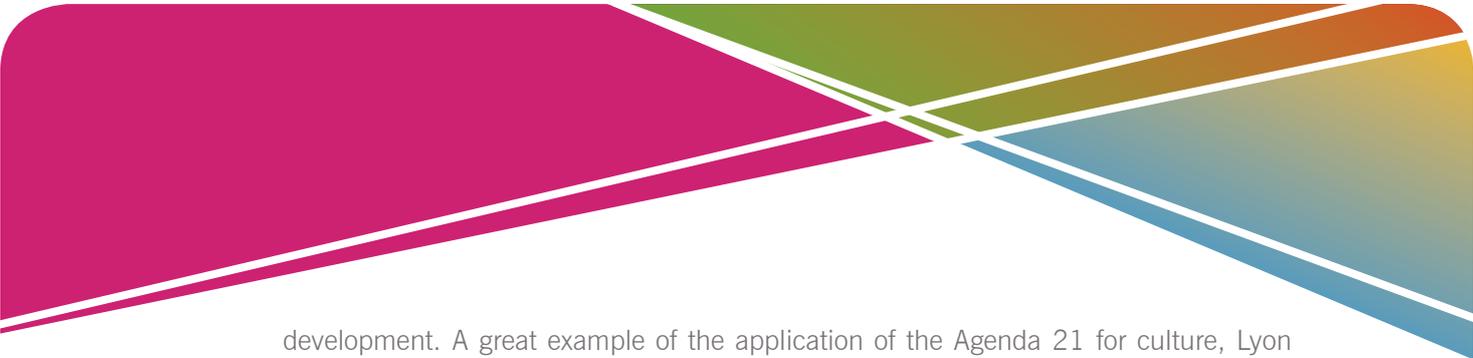
The *“Civilization school”* is an educational and cultural project run by **Konya** (Turkey) that aims to foster education on social values among children and young people,



drawing on cultural heritage and tradition. The school seeks to bring forward a more humane coexistence, based on values of tolerance, justice, respect, love, generosity and kindness. The Jury highlights how this project seeks to reinforce local traditions and the metropolitan history, while highlighting the importance of social values in understanding the global world. The Jury advises the UCLG Committee on Culture to support this process.

- ↘ The Jury recognises the relevance of the project “*Sunday Market for Culture*” within the context of the city of **La Paz** (Bolivia), receiving every week about 10,000 visitors of all ages and different social backgrounds. The project shows how a great use of public space can strengthen access to culture, while maintaining an emphasis on different dimensions of sustainability. With a strong emphasis on community building and access to cultural goods and services, the project shows how partnerships between governmental and non-governmental social actors allow a wider impact on the ground. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
- ↘ The Jury is impressed by the programme “*Rebuilding Lac-Mégantic*”, submitted by the town of **Lake Mégantic** (Quebec, Canada). This is an exemplary process of rebuilding the area after a catastrophe (in this case, a railway tragedy), through citizen participation which had cultural activities at its heart, in a process that allowed citizens to heal together – a model in strengthening community resilience through cultural participation. The role of civil society actors is significant, and overall this illustrates how small towns can be the site of excellent projects. Therefore, the Jury gives this project a special mention and requests that the UCLG Committee on Culture promotes it as a good practice.
- ↘ The city of **Leeuwarden** (Friesland, the Netherlands) has participated in the Award with the project with “*Fryslân European Capital of Culture 2018: culture as a driver*”. The Jury highlights how this project is a recognition of the important role played by cultural actors at regional level, in the context of Leeuwarden’s forthcoming year as European Capital of Culture in 2018. With a mid- and long-term vision (2013-2025), the project aims to put culture at the centre of its development and to assure that both art and creativity become key “factors in the economic, technological and social” development. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
- ↘ The project “*A city of experiences*”, presented by the city of **Leiria** (Portugal), highlights the importance of its cultural policy in leading the city’s economic and social activity. The Jury positively recognises the role played by the local civic associations in advancing culture as a central pillar for the city’s dynamics. The positioning of culture at the centre of local governance, with a positive share of the municipal budget, has helped to improve the tourism attractiveness of the city, its quality of life and sustainable development. The Jury advises the UCLG Committee on Culture to support this process.

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- The “*Sardines Contest*”, a yearly open design competition developed by the city of **Lisbon** (Portugal), is a very popular initiative that has seen its success increase every year since its start. As part of the cultural programming done for the city’s Popular Saints Festivities, it selects a number of winning designs of sardines that then are featured as the communication material for the different events. The Jury praises the city for this great project that merges culture, social empowerment and economic development together with innovation and creativity. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
 - The Jury praises the city of **Liverpool** (England, United Kingdom) for the strong and great project presented, the “*Transformational Events Programme*”, which comprises “an annual collection of free, large scale cultural events hosted by Liverpool City Council”. Building on Liverpool’s experience in managing large-scale cultural events, this initiative stands out for its participatory dimension, social impact and good evaluation. The Jury points out that this initiative is a positive example in getting citizens to engage in social change and explore their sense of belonging and place. The three events described dealt with important historical moments through different art and cultural expressions and performances. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
 - The city of **Longueuil** (Quebec, Canada) proposed the excellent project called “*Cultural mediation in the city of Longueuil*”. The Jury emphasises how the project assures access to culture through a strong social and educational component, in addition to its long-term vision. Tackling in particular its urban areas where poverty is more accentuated, this policy defines a path of cultural accessibility for those groups that are harder to reach and have less access to cultural offerings. With almost 150 implemented projects since 2012, this has reached out to large and diverse groups that have benefited from cultural mediation initiatives. With an already enviable record, the Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
 - **Lugo** (Galicia, Spain) celebrates the “*Rome in Lugo - ARDE LVCVS (Burn Lugo)*” festival that is closely connected with the summer solstice and aims to remember the city’s founding through the recreation of its Roman past. The festival, that takes place during three days, promotes the local cultural heritage while assuring the engagement of local stakeholders, from citizens to social actors, schools to associations and sports clubs. The Jury points out that the festival is an example of a collective event that reinforces the local identity and cultural traditions while enabling the improvement of different local economic sectors. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
 - The Jury highlights the excellence of the project “*Cultural Cooperation Chapter*” submitted to the Award by the city of **Lyon** (France). Its value is in its broad and ambitious vision of the place of culture in local development as the basis for sustainable



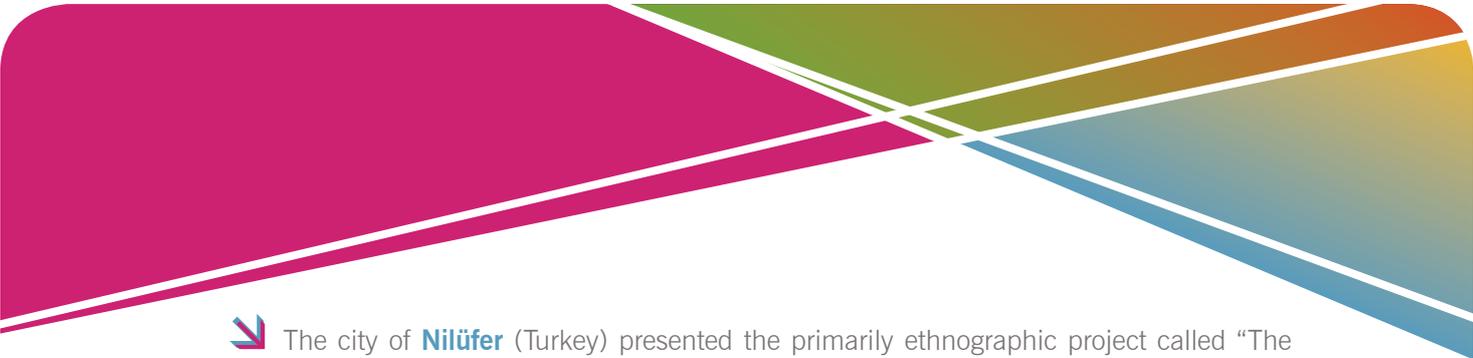
development. A great example of the application of the Agenda 21 for culture, Lyon seeks with this project to bring together its citizens, as individuals or as parts of civic and public organisations, in a shared and transversal commitment to develop a sustainable city with culture at its core. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.

↘ “*Makati Poblacion Heritage Conservation Project*” is a long-term conservation initiative run by the city of **Makati** (Metro Manila, Philippines) that concerns the oldest district of the city. Its aim is to preserve this area through an urban development model that favours “a vibrant community-based culture” in opposition to fast modernising redevelopments. By highlighting the importance of the city’s celebrations and traditions, the Jury praises the city for its efforts in promoting local cultural expressions as the foundations of any redevelopment project. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.

↘ The Jury would like to praise the city of **Montevideo** (Uruguay) for the project “*Cultural Co-Management Civic Centre SACUDE*” – a cultural facility located in a disadvantaged area in the outskirts of the city. This initiative presents a very innovative approach concerning policies and cultural management, focused on Integral Human Development, a rights-based perspective and community co-management, placing human beings at the centre of policy. Seeing this as an excellent project, the Jury gives it a special mention and requests that the UCLG Committee on Culture promotes it as a good practice.

↘ “*The largest underground settlement of the world*”, the project presented by the city of **Nevşehir** (Turkey), is a good heritage preservation example with a touristic orientation. Located in a site of particular beauty and with great cultural and historical features, the project has the important role of raising awareness “regarding cultural assets in local, regional, national and international level”. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.

↘ The Jury points out the excellence of the long-term, detailed and well-planned regional cultural development strategy presented by **New Brunswick** (Canada) under the name of “*A strategy for integrating arts and culture into New Brunswick’s Acadian society*”. With strong citizen participation and cultural sensibility, it addresses the Acadian people, a French-speaking minority from Eastern Canada at the same time that it promotes several of the Agenda 21 for culture dimensions. Although renowned for their vibrant culture, the Acadian people have found more challenging to maintain and teach their language. With this strategy, the local government of New Brunswick aims to “strengthen cultural identities among citizens, encourage local governments and territories to support their cultural development, improve the status of professional artists and enhance cultural diversity”. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.

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- The city of **Nilüfer** (Turkey) presented the primarily ethnographic project called “The House of the Exchange of Populations, Local History and Folk Culture Research Project”. This is a museum that covers “the history of forced migration of 1922-1924, local history and folk culture representing two communities: Christians (Greeks) and Muslims (Turks)”. These communities, who have a long history of tension, lived successively “at the same settlement before and after the end of the Greek-Turkish War in Anatolia (1922)”. The Jury highlights how such a sensitive issue for both communities is brought forward through a critical and “non-nationalistic international academic scholarship” perspective. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
 - The project presented by **Nizhny Novgorod** (Russia) is the annual “*International Scientific Conference ‘Gorky Readings’*” thematically concerned with, as the name already indicates, the famous Russian writer and intellectual Maxim Gorky. Celebrated in his birthplace, the conference covers his literary heritage and contains reflections essential to the cultural life of contemporary Russia. The Jury highlights the commitment of Nizhny Novgorod in exploring its cultural heritage and implications to contemporary culture throughout the last 37 editions of the conference. The Jury advises the UCLG Committee on Culture to support this process.
 - The city of **Nottingham** (England, United Kingdom) presented to the Award the well-thought, ambitious and serious “*The Creative Quarter Project*”. The project emerged out of the Economic Growth Plan and the need to diversify the local economy, promoting in this way the creative industries and the economic dimension of culture with a unique enterprise environment located in the post-industrial part of the city centre. The Jury brings attention to how the project forms bridges with the wider local community through education programmes in schools, apprenticeships and internships for young people and lastly, peer-to-peer networking events for the exchange of ideas and knowledge between SMEs. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
 - With a project centred in gastronomic events that take place at the level of neighbourhoods, **Oaxaca de Juárez** (México) proposed the “*Gastronomic Fandango, The Multicultural Palate of the Neighbourhoods in Oaxaca City*”. The Jury praises the city for its use of public space and work for better social cohesion through an approach that aims to bring locals and newcomers together. Different cultural expressions become expressed and reinforced through a shared love for food. The Jury advises the UCLG Committee on Culture to support this process.
 - “*Festival for the Appreciation of Cultural, Artistic and Traditional Heritage*” is the traditional music project presented by **Passy** (Senegal). Located in the Fatick region, in the department of Foundiougne, this is an area with a rich cultural tradition entwined with the fabric of Senegalese culture. The project seeks to identify and highlight the



traditional music instruments and artists in the Saloum, Niombato and Gandoul areas, as a test for a possible extension to other regions in Senegal. The Jury praises the city for the efforts put into the maintenance and recognition of the local musical heritage.

- Already established in 15 neighbourhood councils, the initiative *“OcupArte, Heritage Art School in the Neighbourhoods of Peñalolén”* of the city of **Peñalolén** (Chile) is a “free artistic training” project that promotes cultural heritage. It is “geared toward adults, youth, and children in disadvantaged neighbourhoods”. The Jury values its great emphasis on community training and development, with a strong emphasis on traditional techniques, delivered by a diverse group of cultural actors from “cultural councils to cultural actors, community organizers, artists and social leaders”. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
- **Pilsen** (Czech Republic) was the *European Capital of Culture 2015*, presenting to the Award its cultural programme for that same year and initiative under the same name. During the redefining of its local cultural policy in 2009, Pilsen took the decision to promote sustainable development by fostering the cultural and creative industries. The Jury very positively evaluates the opportunity to invest in new cultural infrastructure and “a series of innovative public and community events” as well as the results obtained through the combination of these with “local hospitality and innovative smart tourism solutions”. Overall, the initiative has resulted in an increase of tourism, sustained growth of civic engagement and the improvement of services and infrastructure in culture, creative industries and public spaces. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
- The Jury highlights the exemplarity of the project *“Land of culture and creation: culture, the driving force behind the collaborative development of the city”* presented by the group of cities that compose **Plaine Commune** (France). This is a very strong, long-term and well-thought project, in the periphery of Paris, based on a solid discourse and a clear integration between cultural policy and sustainable development. Culture was redefined as “the driving force behind the collaborative development of the area” two years ago. Since then, the emphasis has been put on turning the area into a sensitive and inclusive context where a sense of community prevails. The Jury highlights the sustainable perspective that underlines this project, where it is aimed to introduce “an artistic and cultural approach to all of its public policies: urban planning, design and management of public spaces, and economic development”. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
- The Jury praises **Puno** (Peru) for the efforts in improving intercultural relations and preserve historic memory and tradition, as proposed with the project *“Hamuy Cocha Festival: Arrival of the Inca Tribe from the Sacred Lake Titicaca (based on the legend of origin of the Inca Empire)”*. Having developed the festival based on a legend from the Inca civilisation, it is structured around old rituals of indigenous spirituality. Looking into



the future, the objective is to take this festival to Peruvian and Bolivian communities located abroad. The Jury requests that the UCLG Committee on Culture promotes the Hamuy Cocha Festival as a good practice.

- The city of **Querétaro** (Mexico) presented the project “*Culture as a Pillar of Social and Human Development in Querétaro*”, a transversal government strategy that aims to assure the exercise of cultural rights by all of its inhabitants. The Jury highlights how departing from a specific context and a general sense of insecurity, the local government has decided to deal with it through a cultural development policy. Culture is placed then as “an indispensable element in the strengthening and optimal development of the social fabric”. The Jury advises the UCLG Committee on Culture to support this process.
- The “*Integrated Cultural Centre at MGM Museum Raipur*” project is presented by **Raipur** (Chhattisgarh, India) and it describes the commitment to upgrade one of the oldest museums in India transforming it into “an integrated culture and tradition hub”. With a combination of activities planned that range from local arts and crafts to traditional Chhattisgarhi cuisine and local performing arts, the Jury highlights the commitment of Raipur to update the programming and offering of the museum in order to provide a wider range of cultural and creative expressions.
- The Municipality of **Ramallah** (Palestine) created a decentralised cultural policy strategy in 2010 that is here presented under the name of “*Written Cultural Strategy*”. The Jury praises the city for its recognition of the need to involve “all active cultural players in the field” in the development and updating of its cultural policy, aimed at being updated every four years. In addition to this, the strategy provides a process path where institutional dialogue at different levels opens the way to the involvement of different stakeholders and the organisation of different events to work through this same strategy. The Jury advises the UCLG Committee on Culture to support this process.
- The “*Integrated World Heritage Management Plan*” of the city of **Regensburg** (Bavaria, Germany) is the outcome of a participatory process put into place with the objective to “create a management tool with regards to a balanced and sustainable development of the UNESCO World Heritage Site ‘Old Town Regensburg with Stadtamhof’”. The Jury brings attention to the excellence of this project that not only demonstrates to be well-planned, but also to have a clear human dimension. The overall objective is twofold as it aims that all future development of the city respects “the preservation of the historical inheritance” while simultaneously offering a “commercial viability and development”. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
- The Jury highlights the ambitious grant programme for local cultural actors presented by the city of **Rio de Janeiro** (RJ, Brazil) under the name of “*Ações Locais (Local Actions)*”. The initiative has been fostering access to and participation in culture within



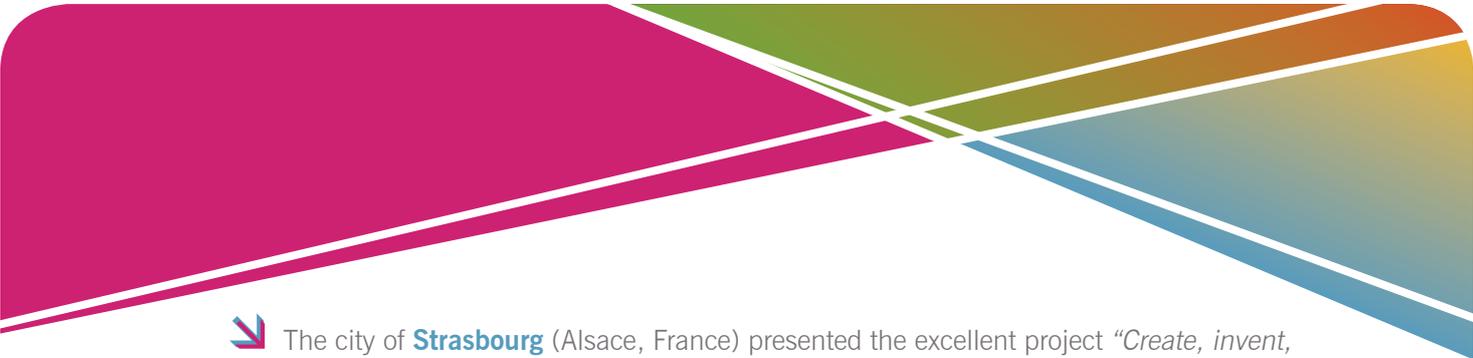
disadvantaged areas of the city through a broad scope of action. More precisely, it has been working to minimise “the invisibility of cultural actors by granting them access to the means of cultural production and recognising their actions through the certification and transfer of public resources under an award model”. The Jury points out to how by taking advantage of local actors that know well their territories, the initiative has been able to foster cultural development through the involvement of a “multiplicity of social agents, citizen participation and transparency.” In this way, these territories have had the opportunity to “promote positive social and cultural changes” through local actions. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.

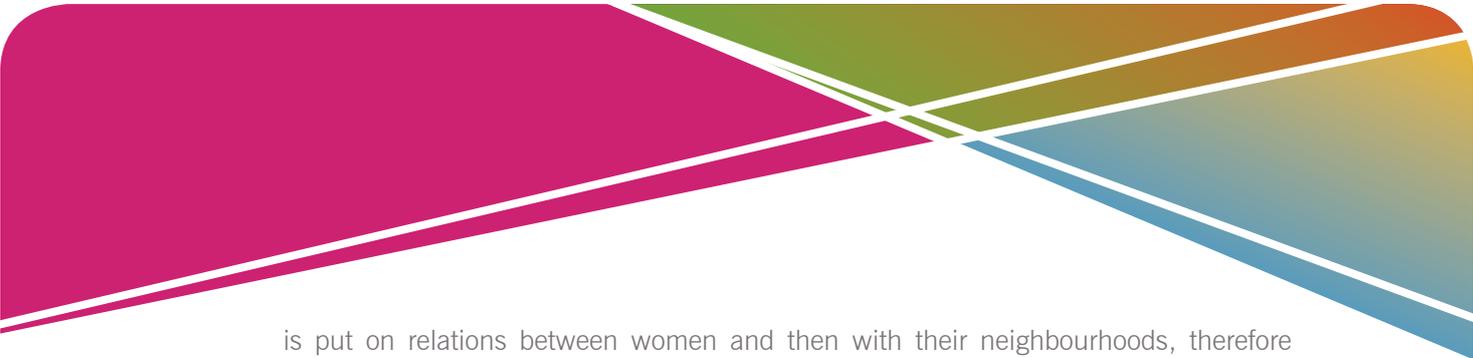
- ↘ The project “*ARhus, a library becomes an open knowledge centre*”, presented by the city of **Roeselare** (Flanders, Belgium), covers the transformation of an old library into “an open knowledge centre in the middle of the city”. The Jury praises the city for this great example of how a traditional library model can give way to a more modern, accessible and knowledge-based centre, creating in this way a more integrating, welcoming and inclusive public service. Opened since February 2014, the new knowledge centre has helped to reformulate conceptualisations of learning and other processes that promote inventiveness, experimentation and entrepreneurship. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
- ↘ The city of **Rosario** (Santa Fe, Argentina) presented “*A Matter of the Heart: Reasons to Play, and to Not Lose the Habit. The Childhood Triptych Project*”. The Jury points out the excellence of this project developed specifically for children. Through its three main activities it has sought to facilitate access to culture from a very early age, within a framework of education and playfulness. The project brings together “languages, media, expressions, and constructs” giving origin to a new model of pedagogical urban conceptualisation of public space, driven by social action and cultural expression. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
- ↘ The Jury praises the integration of culture with the international competition of accordion players by the city of **Rostov-on-Don** (Russia) in the project “*«Coupe Mondiale»! First time in Russia!*”. Planned to attract an international crowd, it is seen as a great cultural opportunity to engage with multicultural activities. By opening its doors to such an event that will include 500 concerts and 10,000 spectators, the city aims to create a precedent of cultural openness and attractiveness. The Jury advises the UCLG Committee on Culture to support this process.
- ↘ “*The Living Capoeira Program: Strengthening Cultural Heritage Policy*” is a project based on the preservation and promotion of capoeira, part of the intangible cultural heritage of the city of **Salvador** (Bahia, Brazil). Declared as historical heritage by the city government in 2006 (and later by UNESCO in 2014), capoeira is approached



through a group of actions that “advocate the valuing, promotion, dissemination, documenting, and funding Capoeira as one of the most significant carriers of Brazilian cultural heritage”. The Jury highlights the efforts made by the city in improving the appreciation of capoeira as an intangible cultural element that has been transversal to its history for hundreds of years. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.

- ↘ The Jury highlights the project “*Seed Swap Festival*” for its originality and great combination of cultural and biosphere diversity presented by the city of **Seferihisar** (Turkey). Touching on a very sensitive issue around ownership of seeds and the legal obligation to use only commercial seeds, this festival departs from the cultural heritage of its region to promote environmental and economic sustainability and development through its emphasis on the preservation of traditional seeds. During the festival farmers from the entire region gather to swap native seeds and knowledge about traditional farming practices also with the additional objective of building a database about these same seeds and farming practices. The swapping of seeds has always been integrated with a sense of community and commons. The impact of the festival has gone beyond the action of seed swapping, reinforcing the cultural farming heritage of the region. For this reason, the Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
- ↘ The Jury points out that the long-term development programme “*Creative City*” proposed by **Segou** (Mali) is a great initiative based on a festival, but that it goes a lot further. Resulting from “an initiative created by Ségou city council and the Fondation Festival sur le Niger (the Festival on the Niger Foundation), in partnership with the continental network, Arterial Network” the main overall objective is to develop a local cultural policy that reinforces the city’s cultural identity. The Jury values in particular the validation process and workshop that led to the identification of the main four lines of development, which included the participation of a varied group of public and civic stakeholders. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
- ↘ The project “*The Spirit of Java*” presented to the Award by the city of **Solo** (Java, Indonesia) needs to be highlighted for its efforts in preserving and revitalising the local cultural heritage, both through tangible and intangible aspects and its integration in a range of areas of public life. This long-term cultural development strategy, centred on the city’s cultural richness and its creative people, is a great example of how a cultural dimension can be integrated in a wide range of policy areas, notably for cities in similar geo-political contexts. Be it through dance or music, handicraft and culinary aspects, the city aims to have its cultural assets highly visible and incorporated into the daily dynamics of its territory. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.

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- The city of **Strasbourg** (Alsace, France) presented the excellent project *“Create, invent, share: Hautepierre in the digital age!”*, that addresses contemporary issues, fosters creativity and is based on partnerships, structured into a two-year plan of action. Specially aimed at young people in the Hautepierre area (a “Sensitive Urban Zone”), it seeks to improve their digital abilities while promoting the expression of their citizenship supported by the discovery of new tools and artistic expressions. With a healthy variety of involved actors and by taking a public education approach, the initiative has been designed so that young people can move on into training their peers. The Jury highlights the strong social dimension of this project and requests that the UCLG Committee on Culture promotes this project as a good practice.
 - The project presented by **Taichung** (Taiwan) – *“Lantern Festival and City Sustainable Developments”* – is an itinerant event that is celebrated in Taiwan every year during an important national bank holiday. Hosting it for the second time, Taichung used the opportunity offered by the 2015 edition to create a conceptual framework that reinforced the human-centric, sustainability and cultural vitality aspects of the festival. The Jury praises its commitment to the strengthening of cultural heritage and usage of public space for cultural expressions while incorporating contemporary perspectives. The Jury advises the UCLG Committee on Culture to support this process.
 - The Jury considers the project presented by the city of **Talca** (Chile) to be a great example of promoting access to cultural goods and activities done in parallel to the reinforcement of community participation. More importantly, this has been achieved while maintaining traditional practices that are essential for the long-term sustainability of the local communities. The *“Traditional Pig Roast Festival”* brings together, in this way, tradition, gastronomy and culture as it revolves around the value of gastronomic heritage and related products. During the celebrations chefs transfer and exchange knowledge with their local, regional, national and international peers and work together with students, enabling intergenerational knowledge transfer. The festival not only is deeply rooted in the tradition of rural areas, it has also enabled the transfer of ancestral knowledge that ensures that there is food during the winter months. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
 - The city of **Tartu** (Estonia) has been working since 2009 in providing adequate support to creative businesses. Its *“Centre of Creative Industries”* project presented to the Award makes reference to the centre and incubator created specifically for the creative industries. The Jury praises the city for its commitment to involve the local civil society and provide an alternative path to young graduates considering to leave the city. 80 creative enterprises have already been set up, increasing the importance that this sector has for the city. The Jury advises the UCLG Committee on Culture to support this process.
 - The *“Community based initiatives for improving women status”* is a project that focuses on the participation of women in social life developed by **Tehran** (Iran). The emphasis



is put on relations between women and then with their neighbourhoods, therefore providing a programme specifically designed for this group. It covers areas like the “cooperation in the fields of social development”, strategies for problem identification and planning of solutions, and “increase the efficiency and effectiveness of women in community programs”.

- The Jury highlights the excellence of the *“Cultural policy: promoting heritage for sustainable development”* presented by **Tunis** (Tunisia) that attests a good and thorough understanding of the issues raised by the Agenda 21 for culture together with a strong political will during a complex period for the city. The cultural policy has put the right to heritage as a factor that cannot be separate or left aside from culture. The Jury points out to the holistic vision of the city and social inclusion as being tightly connected to access of quality urban spaces, public space and urban heritage. Therefore, the priority has been to develop a cultural policy that is based on sustainable development and aimed at improving “the city’s assets in the field of culture and heritage”, deliver “a quality urban landscape”, and promote “creativity by giving civil society and NGOs the opportunity to become partners and full-share stakeholders”. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
- The annual cultural festival organised around the theme of water and river was presented by **Val-de-Marne** (France) for this Award. The Jury highlights the excellence of *“The Oh! Festival”* as a strong project that addresses the cultural, environmental and social dimensions of sustainable development. The partnership that makes possible the festival involves the towns bordering the Seine and Marne rivers as main organisers in addition to a large number of other partners. With a strong selection of “open-air artistic programming, trails for discovering heritage, sporting and nautical introduction activities, exhibitions, and debates”, the festival stands out for its educational activities, evaluation effort and a good international dimension. By taking place at the waterfront of ten different towns, the initiative means that the local populations can “reclaim the heritage of waterways”. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
- The Jury praises the city of **Volgograd** (Russia) for presenting the project *“Revival of Russia’s lost vocal heritage as a component of Pan-European culture”*. The project demonstrates how the city is committed to “revive, preserve and enrich Russia’s lost vocal heritage” by taking action towards strengthening “cultural traditions and intergenerational continuity”. More precisely, this is done by supporting a cluster dedicated to Russian vocal and spiritual culture. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.
- The *“Cultural Metropolis Programme”* is the long-term cultural strategy of **Wuhan** (China) that the Jury highlights for demonstrating a strong political will and ambition to strengthen the cultural dimension in the life of this large city. The policy has five main



lines of development that comprise actions in the areas of reading, museums, arts, design and creativity, and lastly, universities and colleges. The plan involves a range of new cultural infrastructure and connects culture with other key strategies of the city on economy, education and branding. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.

↘ The project “*Youth and cultural citizenship*” presented by **Yopougon** (Abidjan, Ivory Coast) is the answer elaborated to the challenges that emerged during and after the political crisis in Ivory Coast and that conditioned social cohesion largely due to the partisan conflict and unemployment. In 2013 youth were identified “as the main challenge in policies concerning culture and governance”, this conclusion leading to the presented project. The cultural citizenship of young people was turned into a priority that attempted to enable them as “participants in cultural life, and also favour social cohesion and democratic governance”. The Jury praises the city for this approach, but also for the process that led to the existing programme, as the context of action is complex and demands a clear vision in understanding the importance of cultural opportunities in local development. The Jury requests that the UCLG Committee on Culture promotes this project as a good practice.

↘ The city of **Zitácuaro** (Michoacán, Mexico) presented to the Award its recent project “*MAZAHUA-OTOMI Cultural Festival*” that deals with indigenous groups that have been under pressure due to intentional and non-intentional “punishment, discrimination, and disinterest”. With the aim of preserving the cultural heritage and tradition of these groups, the city has developed a plan to promote and “rescue their culture, uses, and customs”, through activities like language workshops. The Jury praises the city for its commitment with those groups that are often left in a vulnerable situation and not always have their identity and culture recognised. The Jury advises the UCLG Committee on Culture to support this process.



SIGNATURES

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