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Placing Culture at the Centre of Caring Cities

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INTRODUCTION

The Committee on Culture of the world organisation **United Cities and Local Governments (UCLG)** is a global platform of cities, organisations and networks to learn, cooperate and launch policies and programmes on the role of culture in sustainable development.

The Committee works **with various founding documents: Agenda 21 for Culture** (2004); the policy statement **Culture: Fourth Pillar of Sustainable Development** (2010); **Culture 21 Actions** (2015); and **The Rome Charter** (2020). Moreover, the Committee on Culture runs several programmes to support the elaboration and implementation of cultural policies: Leading Cities, Pilot Cities, and Culture 21 Lab.

As a connector of the local and the global, UCLG organises the Culture Summits, convenes the International Award UCLG - Mexico City - Culture 21 and runs programmes devoted to culturally localise the SDGs, with the Guide on Local Action, the OBS of good practices, and the workshops on the Seven Keys. In terms of advocacy, the UCLG Culture Committee advocates for the inclusion of culture in global agendas with the support to the campaign Culture 2030 Goal that demands the Post-2030 Development Agenda includes a dedicated, **standalone goal on culture**.

C21 plus

In order to stay updated and remain at the forefront of local cultural policies, the Committee on Culture has drafted a new tool: **Culture 21 Plus**, an updated version of the guide for culture in sustainable cities, Culture 21 Actions. This tool is based on the experiences drawn from the implementation of Culture 21 Actions since 2015 and also considers the changes that have taken place in local and global contexts.

The tool provides a framework comprising a series of areas and actions that explore the connections between culture, cultural rights and other fields of local action, in order to position **culture as a driver of inclusive citizenship and sustainable development of a territory,** and an enabler of human rights and the right to the city. Recognising the diverse contexts in which cities, towns and other human settlements find themselves, Culture 21 PLUS also allows a tailored approach, enabling local governments and communities to select contents based on their specific characteristics and interests.

THE ESSENTIALS

Illustrating the adaptable, tailored nature of Culture 21 Plus, The Essentials is a learning module inspired by **the aim to place culture at the centre of caring cities.** It has been designed with a view to facilitating the integration of culture in basic services, accessible to all. In essence, in a caring city culture is a key component in the consolidation of a strong local democracy, the creation of more just and equal communities, and the promotion of sustainability in all its forms. Culture is at the heart of this transformation, since it permeates all public services and all sectors of society, and therefore it can underpin the essential actions that sustain caring cities for all.

Culture 21 Plus: The Essentials identifies the actions that will enable cities and communities to ensure that **the cultural field leaves no one, and no place or neighbourhood, behind,** and that participation in cultural life and the recognition of diversity, heritage and knowledge contribute to more caring, inclusive, democratic cities. This approach builds on the affirmation of cultural rights for all, the centrality of care for one another and for the planet, and the aim to develop more democratic, participatory societies.

With this in mind, The Essentials identifies **a set of core actions that cities and local and regional governments can adopt** to make culture central in their communities. Based on this set of actions, The Essentials allows communities, through a dialogue involving local decision-makers, civil society organisations, private companies, cultural professionals and residents, to assess their strengths and needs and design new measures accordingly. It uses an accessible language, enabling participants to discuss their local realities and come up with concrete proposals.

THE ESSENTIALS IS STRUCTURED ON THE BASIS OF THE **6 FIELDS THAT MAKE UP CULTURE 21 PLUS**, AS FOLLOWS:



Each field includes several thematic areas, helping local communities understand the challenges related to culture and care and how to translate them into concrete action. The presentation of each thematic area includes **illustrative examples, questions and issues to be discussed at the local level,** enabling contextualized, concrete conversations. A final section allows to summarise the main conclusions reached, including local strengths and issues deserving further work.

We invite you to use this resource in your cities and communities, either individually or in a group setting, as a tool to improve diversity, inclusion and care and ensure that all residents can exercise their cultural rights. You can use it in the format that best responds to your needs and possibilities. As indicated in the closing section, the UCLG Committee on Culture remains available to provide further assistance and support where necessary.


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Field 1: RIGHTS

Caring cities should enable all residents to equally discover, create, share, enjoy and protect cultural resources. By doing so, they can strengthen cultural democracy.

Area 1 Cultural Rights

Area 2 Cultural and Creative Ecosystems

Area 3 Citizens' Cultural Expressions, Community Culture and the Commons

Area 4 Cultural Public Services, Infrastructures and Spaces

Area 5 Knowledge and Information

AREA 1

Cultural Rights

Cultural rights include the right of every person to take part actively in cultural life, and the consideration of diversity and inequalities when conceiving cultural policies.

Some examples of the strengthening of cultural rights include:

- how some cities have placed the right to take part in cultural life at the centre of their policies – for instance, the example of Rome;
- the adoption of local Charters on Cultural Rights, as in the case of Concepción; and
- how participatory democracy at neighbourhood or city level involves citizens in taking decisions on cultural affairs, as illustrated by Baie Mahault.

In order to analyse how cultural rights are addressed in your city or community, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Do cultural policies and programmes in your city refer to the notion of cultural rights?	○	○	○
b. Is there a recognition of the importance of protecting and promoting cultural diversity, as a principle or goal in cultural policy?	○	○	○
c. Have the obstacles or difficulties encountered by some groups to take part in cultural life been analysed?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example of initiatives that have contributed to fostering access to and participation in culture among vulnerable or disadvantaged groups?

What else could be done to strengthen this field in your city? Who should be involved?

AREA 2

Cultural and Creative Ecosystems

Culture in caring cities needs cultural organisations that are sustainable and dynamic, that include and involve diverse residents and that collaborate and reinforce one another.

Some examples of how cultural and creative organisations and ecosystems can be reinforced include:

- the adoption of cultural policies and strategies that recognise the interdependence of cultural actors, spaces and residents, as in the Cultural Plan adopted by Washington DC;
- the provision of support for emerging cultural initiatives, with particular attention to vulnerable or disadvantaged groups, as shown by the Design Hub in Santa Fe; and
- the promotion of collaborations between large-scale arts organisations and smaller social and cultural initiatives, as illustrated by the Charter of Cultural Cooperation in Lyon.

In order to analyse existing support for cultural and creative ecosystems in your city or community, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Are there mechanisms to support emerging cultural projects with a view to making them commercially viable (e.g. dedicated training programmes, coworking spaces, festivals, etc.)?	○	○	○
b. When support is given to cultural projects, is the diversity of cultural expressions considered?	○	○	○
c. Have measures been taken to foster collaborations between traditional and contemporary cultural initiatives, or between large and small cultural institutions?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example of initiatives that have contributed to strengthening cultural and creative ecosystems with an inclusive or diverse approach?

What else could be done to strengthen this field in your city? Who should be involved?

AREA 3

Citizens' Cultural Expressions, Community Culture and the Commons

In their day to day lives, citizens, other residents and groups create many cultural activities and expressions that contribute to enriching cultural life in their neighbourhoods, town and cities. These cultural expressions deserve recognition, protection and supports.

Some examples of the recognition, protection and support for citizens' cultural expressions include:

- the promotion of networks connecting community initiatives that foster cultural participation through education and mediation, such as the Network of Arts and Cultural Practices in Medellín;
- the promotion of participatory cultural projects which enable citizen creativity and the collective use of public spaces, as illustrated by the School of the Commons in Dakar; and
- the use of cultural mediation strategies and programmes to close the gap between cultural actors and the groups that are more frequently removed from formal cultural activities, as exemplified by Longueuil and New York.

In order to analyse existing support for citizens' cultural expressions in your city or community, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Are there any initiatives to promote or to recognise the engagement of residents in amateur cultural activities?	○	○	○
b. Have cultural projects launched by grassroots groups or neighbourhood communities been recognised and supported?	○	○	○
c. Is there an adequate recognition of traditional or informal cultural practices involving residents?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example of initiatives that have contributed to recognising, protecting or supporting citizens' cultural expressions?

What else could be done to strengthen this field in your city? Who should be involved?

AREA 4

Public Cultural Services, Facilities and Spaces

Caring cities should provide accessible and decentralised cultural services, including libraries, community centres, museums and other facilities and support mechanisms. These venues and initiatives should be open to and reflect diverse needs, demands and expressions, especially the ones coming from underrepresented, marginalised and vulnerable groups.

Some examples of inclusive and accessible public cultural services, facilities and spaces include:

- strategies to improve the availability of public cultural facilities, making them accessible particularly in peripheral neighbourhoods and developing new activities to involve residents, as exemplified by libraries in Montreal and cinemas in Rio de Janeiro;
- the involvement of artists in the design of attractive spaces for inclusive participation, such as Surakarta's initiative to engage artists in the design of play areas for children; and
- the development of cultural infrastructures that recognise local culture and its diversity and foster participation, such as the Factories of arts and jobs – Faros in Mexico City.

In order to analyse existing support for cultural and creative ecosystems in your city or community, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Are basic cultural services and facilities generally accessible to all residents?	○	○	○
b. Have any initiatives been adopted over the past two years to improve inclusion and diversity in cultural services and facilities?	○	○	○
c. Can residents express their needs and interests as regards how these cultural facilities are managed and what activities they offer?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example of initiatives that have contributed to improving public cultural services, facilities and spaces?

What else could be done to strengthen this field in your city? Who should be involved?

AREA 5

Knowledge and Information

Access to plural information and knowledge, the existence of diverse sources of information (including media outlets, independent organisations and knowledge-based institutions such as libraries, archives and museums), the recognition and dissemination of Indigenous knowledge wherever it is relevant, and the ability to critically interpret media contents are all integral to cultural life.

Some examples of measures that contribute to accessible and plural information and knowledge include:

- the development of cultural facilities that are particularly concerned with fostering access to knowledge and fostering digital skills, as in Roeselare's open knowledge centre;
- the design of cultural initiatives that are strongly connected to the exercise of freedom of expression and other human rights, as in Malmö's free speech library; and
- the promotion of research and evaluation in the cultural field, as a way to improve policymaking, as shown by the work of the Marmara Municipalities Union.

In order to analyse the quality and centrality of information and knowledge in your city's cultural life, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Have measures been adopted to improve residents' digital and media literacy skills?	○	○	○
b. Is there a plural media ecosystem, which allows residents to receive information on diverse cultural initiatives?	○	○	○
c. Are there independent organisations, universities or other bodies that carry out evaluations and studies in the cultural field?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example of initiatives that have contributed to improving information and knowledge in the cultural field?

What else could be done to strengthen this field in your city? Who should be involved?




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Field 2: COMMUNITIES

Caring cities should harness the potential of culture to reinforce social cohesion and inclusion and address local challenges, contributing to building more sustainable and strong communities.

Area 6	Culture, Inclusion, Social Cohesion, and the Fight against Poverty and Inequalities
Area 7	Culture, Health and Wellbeing
Area 8	Culture and Education
Area 9	Culture and Gender Equality
Area 10	Culture, Peace, Security and Coexistence

AREA 6

Culture, Inclusion, Social Cohesion, and the Fight against Poverty and Inequalities

When it integrates equity considerations and a commitment to inclusiveness, cultural participation can empower and care for those at risk of exclusion or who experience social, economic and cultural inequalities, and foster more cohesive societies.

Some examples of measures to foster inclusion and cohesion through cultural participation include:

- the design of programmes that seek to foster access to and participation in cultural life among disadvantaged groups, as in the lifelong learning programme developed by Suwon to secure rights to culture for people with disabilities; and the diverse range of activities and services deployed by Paris to facilitate access and participation in culture for people with disabilities;
- the adoption of measures and the establishment of partnerships to facilitate access to culture for groups that have rarely attended formal cultural activities, as in the Ensaio geral project implemented in Lisbon; and
- the decentralisation of cultural activities to underserved areas, to enable access to culture for everyone, as illustrated by São Paulo or Jinju.

In order to analyse how existing policies and projects in your city or community connect cultural participation with goals related to inclusion, cohesion and the fight against poverty and inequalities, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Have objectives related to social inclusion and cohesion been included in local cultural policies and programmes?	○	○	○
b. Are there measures to foster the participation in cultural life of individuals or groups who are disadvantaged, vulnerable or at risk of exclusion?	○	○	○
c. Are there programmes that support the training of cultural professionals (artists, cultural managers, cultural policymakers, etc.) to understand social inequalities and address them?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example of cultural initiatives that have contributed to strengthening social cohesion (e.g. cross-generational or cross-community collaborations, mutual recognition and dialogue, opportunities for collective engagement in cultural activities, etc.)?

What else could be done to strengthen this field in your city? Who should be involved?

AREA 7

Culture, Health and Wellbeing

Engagement in cultural activities frequently contributes to participants' wellbeing and can have positive effects on their physical and mental health. By considering health and wellbeing, cultural programmes can foster more caring societies.

Some examples of how cultural and creative organisations and ecosystems can be reinforced include:

- the design of projects that involve collaboration between the culture and health sectors and foster participants' wellbeing, as in the HEAL community approach adopted by Louisville, or the London project with the English National Orchestra, which involved arts-based activities in health settings;
- the inclusion of cultural factors in local strategies related to health, wellbeing and care, as shown in San José, where strategies to prevent teen pregnancies have integrated access to culture for teenage girls; and
- the adaptation of health strategies and programmes to recognise cultural diversity, as illustrated by La Paz's Qullañ Uta traditional medicine information and guidance centres.

In order to analyse how existing policies and projects in your city or community connect culture, health and wellbeing, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Is there an awareness of the contribution of cultural participation to wellbeing?	○	○	○
b. Have any initiatives that involve collaboration between culture and health professionals and organisations been established?	○	○	○
c. Have cultural policies and programmes considered the health and wellbeing of artists and cultural professionals (e.g. effects of funding conditions on mental health, specific injuries or health conditions resulting from artistic careers, etc.)?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example of projects that have connected culture, health and wellbeing?

What else could be done to strengthen this field in your city? Who should be involved?

AREA 8

Culture and Education

Schools, high schools and universities, as well as other educational initiatives (e.g. children and young people's clubs, leisure associations, adult education centres, etc.) provide excellent settings where to access culture and develop artistic skills and cultural knowledge. Cultural organisations (museums, theatres, libraries, associations, online platforms, etc.) can also develop educational activities.

Some examples of measures to foster inclusion and cohesion through cultural participation include:

- the inclusion of the arts and culture in the curriculum or regular activities of educational institutions, as in the case of Barcelona's Creators in residence programme;
- the design of educational activities by cultural organisations – for instance, how the Novosibirsk City Museum developed a range of educational and cultural activities in public space, to foster access for all; and
- the inclusion of traditional knowledge, cultural diversity and intercultural dialogue in educational settings, as in the 'Werken escolar' programme to transmit Mapuche knowledge in school and community contexts developed by Talca or the educational and artistic programmes developed by Yopougon.

In order to analyse how existing policies and projects in your city or community connect culture and education, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Do local cultural policies include some objectives related to education (for children, young people, adults, etc.)?	○	○	○
b. Do local educational policies or programmes include objectives and activities related to culture (creativity, diversity, heritage, etc.)?	○	○	○
c. Have most cultural organisations developed educational activities?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example of projects that have connected culture and education?

What else could be done to strengthen this field in your city? Who should be involved?

AREA 9

Culture and Gender Equality

In a caring city or community, cultural policies and programmes need to be committed to ensuring equal participation of women and men in cultural life and take measures to foster gender equality and address discrimination.

Some examples of measures that connect culture and gender equality include:

- the development of strategies and policies that integrate objectives related to gender equality in cultural policy, addressing obstacles to cultural participation and fostering female leadership, as illustrated by Montevideo's cultural policies with a perspective on gender equality;
- the adoption of programmes or initiatives that aim to promote the participation and visibility of women in cultural life, as in the EQ-Equaliser project developed by Adelaide; and
- the promotion of cultural activities and events as spaces where to raise awareness on gender equality, as in the WOW – Women of the World initiative promoted by the British Council in cities like Karachi.

In order to analyse how existing policies and projects in your city or community foster gender equality and non-discrimination in the cultural field, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Do local cultural policies include some objectives or activities related to gender equality?	○	○	○
b. Have any cultural projects contributed to raising awareness about gender inequalities and discrimination?	○	○	○
c. Have studies been undertaken, or is statistical data regularly collected, on women's participation in cultural life?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example of projects that have connected culture and gender equality?

What else could be done to strengthen this field in your city? Who should be involved?

AREA 10

Culture, Peace, Security, and Coexistence

Caring cities should recognise existing conflicts and tensions and aim to alleviate them, through dialogue, mediation and other tools. The cultural sphere can be one of the spaces where tensions are negotiated and solutions are sought.

Some examples of measures that connect culture with peace and coexistence include:

- the integration of a cultural dimension in local strategies to prevent violence and strengthen the social fabric, as in the Culture in Motion project developed by Ciudad Juárez;
- the promotion of cross-cultural communication and mediation to foster mutual understanding and generate spaces for interaction, such as how Douala has promoted the Ngondo festival of the Cameroonian coastal peoples and other activities to recognise the Sawa peoples and promote coexistence; and
- the promotion of cultural expressions and activities to foster mutual understanding and enhance values related to coexistence, as illustrated by Incheon's promotion of a documentary film to raise awareness about international cultural diversity.

In order to analyse how existing policies and projects in your city or community connect culture, peace, security and coexistence, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Have artists or cultural organisations been involved in programmes or initiatives that aim to address local conflicts and foster peaceful coexistence?	○	○	○
b. Are there collaborations between cultural organisations and those that work in areas like human rights or peace?	○	○	○
c. Is there a recognition of the importance of intercultural dialogue?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example of projects that have connected culture, peace and coexistence?

What else could be done to strengthen this field in your city? Who should be involved?





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Field 3: PROSPERITY

Caring cities can consider the potential of culture to contribute to a sustainable, inclusive and equitable economic development, while addressing the inequalities and negative impacts that this may have and seeking to broaden opportunities particularly for disadvantaged or vulnerable groups and their cultures.

Area 11 Culture and Local Economic Development

Area 12 Cultural Industries, Employment and Livelihoods

Area 13 Decent Work and Socio-economic Conditions for Artists and Cultural Workers

Area 14 Culture and Sustainable Tourism

Area 15 Culture, Digitisation and Technology

AREA 11

Culture and Local Economic Development

In many cities and communities, cultural initiatives, sites and events have an important economic dimension. In these contexts, cultural and economic goals should be balanced, and strategies should aim to improve opportunities for vulnerable groups and minimize potential negative impacts on local communities.

Some examples of measures to integrate culture in inclusive local economic development approaches include:

- the development of local strategies that integrate cultural activities in sustainable economic development, as in Ségou's Creative City project, which has involved public and private stakeholders and contributed to improving livelihoods for local artists;
- the consideration of risks associated with gentrification and inequalities related to cultural tourism and urban regeneration, as in the Kangkangee Arts Village Project designed in Busan, which combines heritage preservation, economic development and community participation; and
- the adoption of measures to ensure that the income generated by cultural tourism is reinvested in grassroots and minority cultural activities, as in the "Building Hoi An towards a Cultural City" project.

In order to analyse how existing policies and projects in your city or community connect culture and local economic development in an inclusive way, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Have cultural professionals and organisations been involved in the design of local economic development strategies?	○	○	○
b. Are there specific strategies or plans to address the specific economic characteristics and business models of cultural and creative initiatives?	○	○	○
c. Have measures been adopted to limit the negative impacts of gentrification around cultural events and facilities?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example of the connections between culture and inclusive economic development?

What else could be done to strengthen this field in your city? Who should be involved?

AREA 12

Cultural Industries, Employment and Livelihoods

Cultural activities can be a source of employment and provide a sustainable income for artists, craftspeople and other cultural workers.

Some examples of how cultural and creative organisations and ecosystems can be reinforced include:

- the establishment of training or professional development programmes in areas related to the arts and culture, as in the restoration training workshop school created in Puebla;
- the provision of support to build skills, diversify business models and enhance sustainability and resilience among cultural professionals from disadvantaged groups, as illustrated by the project developed by Kütahya during the Covid-19 pandemic to develop the human capital of craftswomen; and
- the inclusion of cultural activities in urban regeneration initiatives that aim to foster inclusive employment and livelihoods, as in the project that has restored the vitality of Montmagny's historic centre following the closure of the city's largest employer.

In order to analyse how existing policies and projects in your city or community connect culture and local economic development in an inclusive way, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Are training, professional development or business advice mechanisms available for individuals aiming to develop professionally in cultural and creative sectors?	○	○	○
b. Are there adequate funding mechanisms for those who want to create or further develop their creative projects?	○	○	○
c. Have measures been adopted to support the protection and development of traditional crafts and trades, and enable them to innovate?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example of projects that have connected culture and gender equality?

What else could be done to strengthen this field in your city? Who should be involved?

AREA 13

Decent Work and Socio-economic Conditions for Artists and Cultural Workers

Local policies should assess whether the working conditions of artists and cultural workers are adequate and take measures accordingly, thus enabling work-life balance and meeting the special needs of the most vulnerable workers.

Some examples of measures to foster decent work and socio-economic conditions for artists and cultural workers include:

- the provision of direct support to artists and cultural workers, particularly those in vulnerable situations, as in the set of measures adopted by Brussels during the Covid-19 pandemic;
- the development of cultural programmes and projects that enable artists and cultural professionals working in the informal sector to formalise their activities, as illustrated by the Imbabura factory cultural centre developed in Antonio Ante; and
- the establishment of cultural management training opportunities for young or experienced cultural professionals, including in areas related to project management and working conditions, as in the work developed by Gunsan to revive cultural activities with an economic dimension in commercial facilities.

In order to analyse how existing policies and projects in your city or community contribute to improving work and socio-economic conditions among artists and cultural workers, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Have measures been adopted to improve the working conditions of cultural professionals and ensure they are adequate?	○	○	○
b. Is there support for professional associations, trade unions and other groups that bring together artists and cultural workers?	○	○	○
c. Are there information or training schemes for artists and cultural workers with regard to their working conditions?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example of how working conditions among artists and cultural workers have been considered and improved?

What else could be done to strengthen this field in your city? Who should be involved?

AREA 14

Culture and Sustainable Tourism

Cultural practices, sites and events can be attractors of tourism. At the same time, when local tourism strategies integrate cultural aspects, they should respect the interests and needs of local communities and cultural actors and their diversity.

Some examples of measures to treat the relationship between culture and tourism in a sustainable, respectful way include:

- the involvement of local communities and the representation of their cultural diversity in the design of sustainable tourism strategies, as exemplified by the work done in Abitibi-Témiscamingue;
- the inclusion of cultural heritage assets in local tourism strategies, recognising the value of traditional cultural elements and their diversity and contributing to inclusive employment opportunities, as illustrated by the Inanda Heritage Route in EThekwini; and
- the adoption of planning and evaluation tools that consider the cultural dimension of tourism and its impacts, and which involves strong partnerships with cultural organisations, as in the culture and tourism strategies adopted by Tequila.

In order to analyse to what extent culture is properly integrated in sustainable tourism, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Are tourism strategies developed with the participation of local residents and cultural actors?	○	○	○
b. Do tourism strategies and programmes recognise local cultural diversity, including non-mainstream cultural expressions and identities?	○	○	○
c. Have measures been adopted to ensure that the income generated by tourism attractiveness is reinvested in the cultural sector, particularly its minority or grassroots initiatives?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example of how cultural aspects have been considered in tourism strategies and programmes?

What else could be done to strengthen this field in your city? Who should be involved?

AREA 15

Culture, Digitisation and Technology

The digital environment and mobile technologies can provide opportunities to enhance cultural production, distribution and access, insofar as they're used in an inclusive way and recognise diversity.

Some examples of measures to facilitate cultural development through digitisation and technology include:

- the establishment of collaborations between the educational and cultural sectors, with a view to enhancing inclusive access to culture through digital means, as in the case of the Circuito programme in Braga;
- the identification of opportunities to foster employment in the cultural and digital industries, in an inclusive way, as done in Guadalajara; and
- the adoption of strategies to foster access to culture through digital means, in an inclusive way, as exemplified by the Digital Culture Plan adopted by Peñalolén during the Covid-19 pandemic.

In order to analyse how existing policies and projects in your city or community connect culture and local economic development in an inclusive way, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Have measures been taken to address social inequalities in access to digital tools (e.g. availability of public computers or other digital tools, training to develop digital skills, etc.)?	○	○	○
b. Do cultural organisations offer access to their cultural activities and resources online?	○	○	○
c. Are there programmes to support artists and cultural professionals interested in developing digital projects?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example of how digital and mobile technologies have contributed to cultural rights and cultural development?

What else could be done to strengthen this field in your city? Who should be involved?




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Field 4: TERRITORIES

Caring cities should integrate cultural assets and activities in their urban and regional planning, improving the living environment, sense of belonging and quality of life.

Area 16 Cultural Territorial Planning

Area 17 Culture and Public Spaces

Area 18 Cultural Heritage

Area 19 Public Art and Urban Cultural Expressions

Area 20 Culture, Architecture and Urban Design

AREA 16

Cultural Territorial Planning

When urban and regional development plans are designed, they should involve citizen participation, consider cultural aspects, and adopt measures to protect cultural assets which may be threatened. They should also take into account inequalities in access to culture.

Some examples of measures to include culture in territorial planning include:

- the identification of cultural resources as key assets in urban development, with clear translation in local planning mechanisms, as illustrated by Hamilton;
- the decentralisation of cultural facilities in response to neighbours' demands, as in the case of the regional cultural centres established in Belo Horizonte; and
- the adoption of measures to ensure accessibility to cultural activities through adequate public transport, as in the Mazu cultural festival in Taichung.

In order to analyse how existing policies and projects in your city or community connect culture and local economic development in an inclusive way, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Do local or regional development plans recognise tangible and intangible cultural heritage and consider cultural aspects?	○	○	○
b. Have measures been adopted to ensure geographic equality in access to culture – that is, reducing the imbalances between neighbourhoods or areas in access to culture?	○	○	○
c. Are there mechanisms to foster citizen participation in local planning, including to help map relevant cultural assets?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example of the consideration of culture in urban or regional planning?

What else could be done to strengthen this field in your city? Who should be involved?

AREA 17

Culture and Public Spaces

Public spaces, including streets, squares, public facilities and similar spaces, can provide the setting for access to and participation in cultural activities. They should be inclusive and reflect diverse stories and identities.

Some examples of measures that connect culture and gender equality include:

- the establishment of new public spaces to enable access to culture, particularly for groups that have frequently been left aside, as in the Arkopolis project for young people developed in Elefsina;
- the use of public facilities, open spaces and other accessible places to present a diverse range of cultural activities and contents, as illustrated by Xi'an's policies to enable access to culture for all; and
- the establishment of dedicated public spaces to honour the diverse heritages and stories that have contributed to building a city, as in the 'Spirit of Enterprise' project developed in Greater Dandenong or the MIRA in Krasnoyarsk.

In order to analyse how public space enhances cultural life in your city or community, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Are public spaces frequently used to host formal and informal cultural activities, in a way that is accessible and inclusive of most residents?	○	○	○
b. Have measures been adopted to ensure that monuments and names of places consider diverse sensitivities and stories, including women's?	○	○	○
c. Have any measures been adopted to turn abandoned or disused spaces or infrastructures into cultural spaces?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example of how public space contributes to cultural purposes?

What else could be done to strengthen this field in your city? Who should be involved?

AREA 18

Cultural Heritage

The identification, protection and sustainable transmission and use of tangible and intangible cultural heritage is a critical element in sustainable, caring cities and communities. Citizens and residents should be actively involved in measures that relate to it.

Some examples of relevant measures related to cultural heritage include:

- the adoption of integrated cultural heritage plans that combine the protection of historic assets with contemporary uses and needs, as in the Integrated World Heritage Management Plan of Regensburg;
- the adoption of comprehensive policies and plans that integrate cultural, economic and social aspects around the protection and promotion of life in historic centres, as in Tunis' cultural policy; and
- the establishment of programmes to preserve and disseminate complex memories and the past, integrating them in educational and cultural activities, such as the Constitution Hill Human Rights Precinct in Gauteng.

In order to analyse how existing policies and projects in your city or community connect culture and local economic development in an inclusive way, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Have measures been adopted to protect valuable tangible and intangible heritage, for instance through adequate heritage inventories or maps that inform policymaking?	○	○	○
b. Are there programmes to transmit intangible cultural heritage across generations?	○	○	○
c. Are the memories and stories of diverse communities and groups (e.g. ethnic minorities, migrants, Indigenous peoples, women) properly represented in heritage institutions, such as museums or archives?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example related to the management of tangible or intangible cultural heritage?

What else could be done to strengthen this field in your city? Who should be involved?

AREA 19

Public Art and Urban Cultural Expressions

Artistic and cultural expressions, including sculptures, street art and other creative forms, can contribute to making the living environment more attractive, representative of communities and safe – for instance, in streets, squares, public transport and other open spaces.

Some examples of initiatives related to public art and urban cultural expressions include:

- the promotion of participatory activities in urban art to enhance the local environment, foster community ownership and reflect diversity, as in the Art Week of Ulaan-baatar or Kufa Urban Art project developed in Esch-sur-Alzette;
- the promotion of urban centres and venues as spaces where to access diverse cultural expressions, as illustrated by the Flash Forward initiative developed by Melbourne around its creative laneways; and
- the improvement of the quality of the living environment, particularly in disadvantaged areas, through participatory activities that involve local communities in creative ways and reflect traditional cultures, as in the Thematic Kampung programme implemented by Semarang City.

In order to analyse how public art and urban cultural expressions are promoted to improve life in your city or community, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Are there plans or initiatives to improve and protect public art existing in the city or region?	○	○	○
b. Have any measures been adopted to involve local communities in urban art or public art projects, reflecting their views and stories and fostering ownership?	○	○	○
c. Are there other measures to improve the living environment (streets, squares, empty spaces, public transport, etc.) through permanent or temporary artistic or creative expressions?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example related to the promotion and management of public art and urban cultural expressions?

What else could be done to strengthen this field in your city? Who should be involved?

AREA 20

Culture, Architecture and Urban Design

Local governments and other local stakeholders should have a commitment to quality architecture and urban design, integrating locally relevant aspects (e.g. traditional architectural styles and local materials), considering accessibility and inclusion and fostering community participation.

Some examples of initiatives that connect culture, architecture and urban design include:

- the implementation of inventories or mappings of architectural heritage, as a basis for the adoption of policies connecting tangible and intangible heritage and urban regeneration, as shown by Nablus in its initiatives to preserve and develop its historic centre;
- the adoption of guidelines to ensure that the renewal of the urban landscape is consistent with local culture and with principles of accessibility and inclusion, as in Taipei's measures to transform the local cityscape through public-private partnerships and inclusive playgrounds; and
- the preservation and updating of traditional architectural techniques when restoring historical buildings, as illustrated by the Mevlana Culture Valley Urban Regeneration and Transformation Project in Konya.

In order to analyse how culture, architecture and urban design are integrated in your city or community, we invite you to consider the following issues:

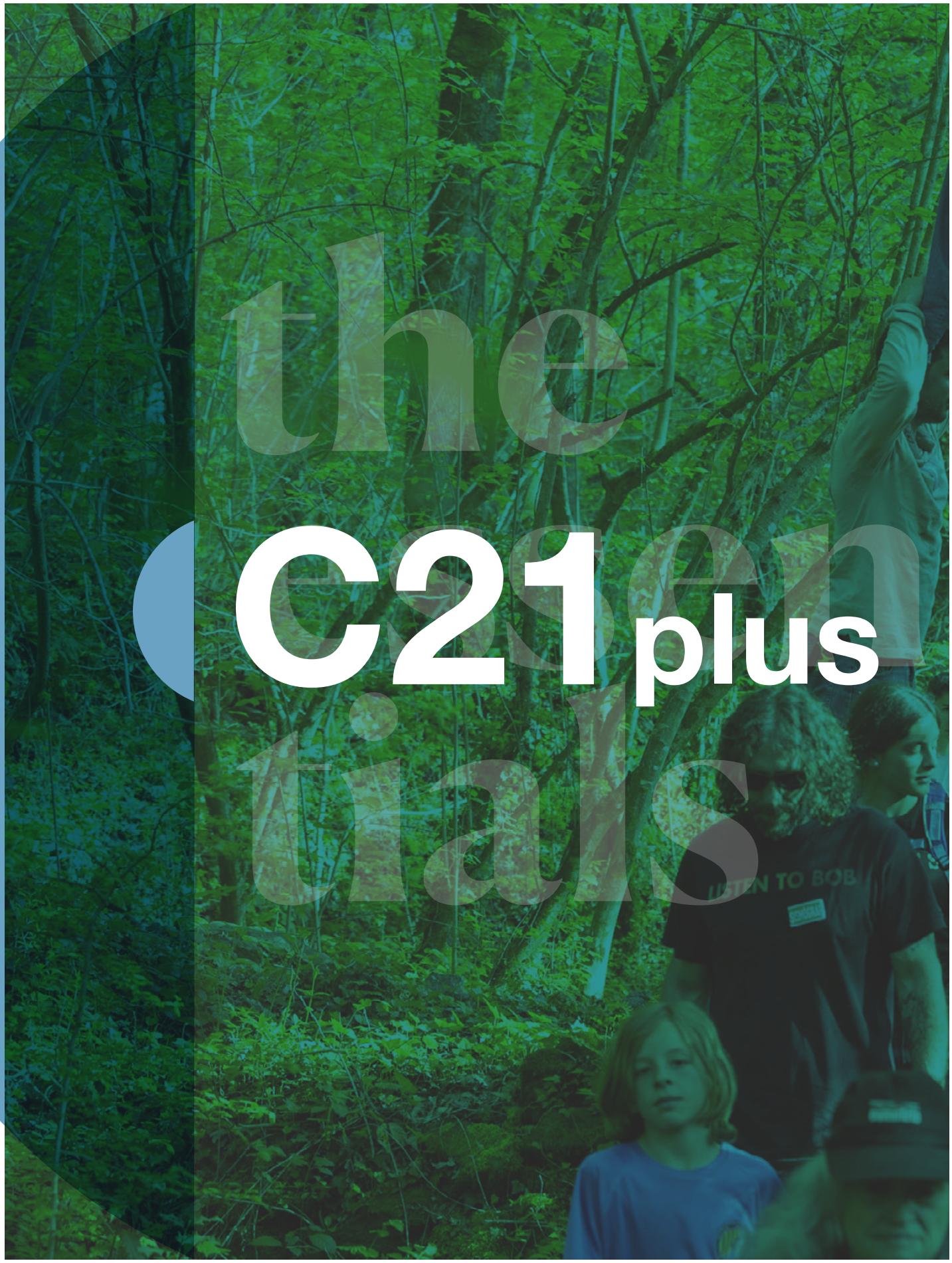
Question	YES	NO	Don't know
a. Is there a recognition of the value of traditional, locally relevant architecture (and related materials, techniques, knowledge, etc.)?	○	○	○
b. Are there programmes or mechanisms to promote the use of quality architecture and urban design, connected to people's wellbeing, environmental sustainability and community participation?	○	○	○
c. Have measures been adopted to ensure that new buildings and urban design initiatives are accessible and inclusive to all?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example related to the cultural dimension of architecture and/or urban design?

What else could be done to strengthen this field in your city? Who should be involved?

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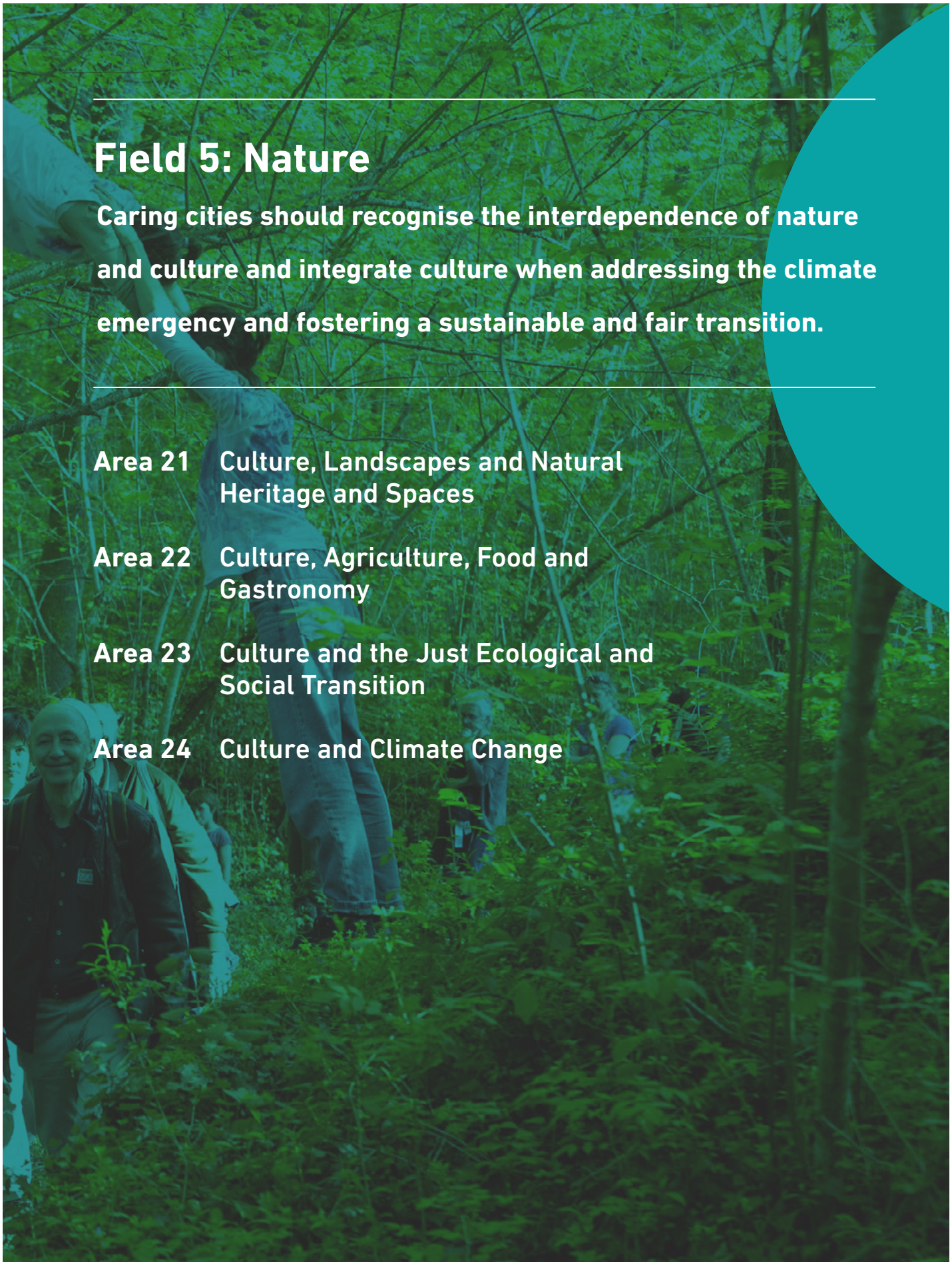

Field 5: Nature

Caring cities should recognise the interdependence of nature and culture and integrate culture when addressing the climate emergency and fostering a sustainable and fair transition.

Area 21	Culture, Landscapes and Natural Heritage and Spaces
Area 22	Culture, Agriculture, Food and Gastronomy
Area 23	Culture and the Just Ecological and Social Transition
Area 24	Culture and Climate Change

AREA 21

Culture, Landscapes and Natural Heritage and Spaces

Natural spaces have frequently evolved in close connection with cultural elements. The resulting heritage, including biocultural elements and traditional knowledge, needs to be recognised and protected.

Some examples of how to integrate culture, landscapes and natural heritage and spaces include:

- the role of cultural institutions, such as museums, archives and community organisations related to traditional knowledge, in the preservation, dissemination and education related to natural heritage, as in Mar del Plata museum archive's work on the history of the landscape and its agricultural dimension;
- the integration of traditional practices and knowledge related to nature in the contemporary understanding of cultural life and how cultural policies are conceived, as illustrated in Jeju; and
- the promotion of natural spaces as sites for cultural activities and learning around sustainable local development, as in the Glowing Forest project implemented by Bandung.

In order to analyse how culture, landscapes and natural heritage and spaces are integrated in your city or community, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Have strategies, plans or programmes been adopted to protect the cultural dimension of natural spaces?	○	○	○
b. Are there any measures to recognise and value those individuals and communities that hold precious knowledge related to the sustainable management of natural spaces and resources?	○	○	○
c. Are there any initiatives that promote the appreciation of natural spaces, by holding cultural activities in them?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example of the interaction between culture, landscapes and natural heritage and spaces?

What else could be done to strengthen this field in your city? Who should be involved?

AREA 22

Culture, Agriculture, Food and Gastronomy

Traditional knowledge and cultural practices related to agriculture are important factors in the promotion of quality gastronomy and food security. They require adequate protection and promotion.

Some examples of measures that connect culture and gender equality include:

- the establishment of programmes that protect and foster the appreciation of traditional seeds and related agricultural practices and knowledge, in the context of local sustainability strategies, as illustrated by Seferihisar's Seed Swap Festival;
- the preservation of food heritage and the adoption of related education and training activities, awareness-raising, tourism promotion, research and partnerships, as in the work undertaken by Chefchaouen to promote the Mediterranean diet; and
- the adoption of integrated local strategies that connect cultural rights, support for local farmers and food sovereignty, as in the Iriga City Resiliency and Recovery Programme.

In order to analyse how culture, agriculture, food and gastronomy are integrated in your city or community, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Are there any inventories, archives or similar mechanisms to map and protect traditional knowledge and practices related to agriculture and gastronomy?	○	○	○
b. Is local gastronomy, whether endogenous or generated through exchanges, recognised as part of local culture?	○	○	○
c. Are cultural organisations and public authorities committed to using local produce when they serve food, whenever possible?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example of the interaction between culture, agriculture, food and gastronomy?

What else could be done to strengthen this field in your city? Who should be involved?

AREA 23

Culture and the Just Ecological and Social Transition

Arts and cultural organisations should be committed to addressing the biodiversity and climate emergency and fostering, in their own practices, a just ecological and social transition and the protection of the environment.

Some examples of how to integrate culture, landscapes and natural heritage and spaces include:

- the establishment of city frameworks and partnerships to engage cultural actors in driving the ecological transition, as exemplified by the cultural collaboration on climate launched in Manchester;
- the adoption of integrated sustainability policies that recognise the interactions and potential synergies between cultural, social, economic and environmental aspects, as in the Land Management and Development Plan and related planning and policy tools adopted by Cuenca; and
- the promotion of local and international initiatives that connect culture and climate action, recognising the importance of this link, as exemplified by the Call to Action for a less carbon-intensive and more inclusive culture launched by Lille and Eurocities.

In order to analyse how culture has been integrated in approaches to a just ecological and social transition in your city or community, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Have measures been adopted to promote awareness of cultural organisations on environmental protection and their responsibility in this field?	○	○	○
b. Are the specific needs and challenges faced by vulnerable, disadvantaged and minority groups considered when measures related to the environment are adopted?	○	○	○
c. Are there partnerships between public authorities, cultural organisations and/or environmental groups, with a view to fostering a just ecological and social transition?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example of how culture has been mobilised to promote a just ecological and social transition?

What else could be done to strengthen this field in your city? Who should be involved?

AREA 24

Culture and Climate Change

Cultural activities and organisations can mobilise their knowledge, narratives and creativity to foster adaptation to climate change and the imagination of sustainable futures.

Some examples of how culture and climate action can be integrated include:

- the integration of cultural knowledge and a cultural dimension in strategies to adapt to climate change, as in the establishment of the Cultural Resources Climate Change Task Force in California;
- the implementation of programmes that seek to combine the preservation of cultural heritage, the promotion of eco-friendly production and other sustainability goals, as in the work done by Yalova's Paper Museum; and
- the promotion of grassroots, participatory approaches in which communities can imagine their local environments in a sustainable and creative way, as in the Šančiai cabbage field project implemented in Kaunas.

In order to analyse how culture has been integrated with climate action in your city or community, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Do local strategies on climate action refer to cultural aspects?	○	○	○
b. Is there generally a recognition of the role of cultural organisations and traditional knowledge in fostering a more sustainable and resilient society?	○	○	○
c. Are there initiatives that mobilise artists and cultural organisations in imagining sustainable futures?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example of how cultural aspects and actors have engaged in climate action?

What else could be done to strengthen this field in your city? Who should be involved?


C21 plus



Field 6: GOVERNANCE

Caring cities should involve citizens, civil society organisations, private companies and public authorities in consultation and decision-making around culture, and foster participatory, collaborative and integrated visions of sustainable communities.

Area 25 Cultural Strategies and Policies

Area 26 Implementation and Evaluation of Public Cultural Policy

Area 27 Citizen Participation

Area 28 Collaborative and Multi-level Governance

Area 29 National and International Cooperation

Area 30 Communication

AREA 25

Cultural Strategies and Policies

Local cultural policies and strategies should recognise cultural rights, including the right of everyone to take part in cultural life, and should aim to integrate culture in approaches to sustainability.

Some examples of cultural strategies and policies committed to cultural rights and sustainability include:

- the adoption of local cultural policies and strategies through participatory processes and with the aim of integrating culture in local sustainable development, as exemplified by Ramallah;
- the development of strategic planning for neighbourhoods and local areas, identifying their specific needs and planning and implementing actions accordingly, as in the case of the Abasto Cultural Quarter in Buenos Aires; and
- the adoption of cultural strategies that aim to mainstream culture in local approaches to sustainable development, as illustrated by the Cultural Development Plan adopted by Nairobi or by Makati.

In order to analyse how cultural strategies and policies in your city and community integrate cultural rights and sustainability, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Does a cultural policy document exist, outlining a clear long-term vision and objectives for local development in the cultural field?	○	○	○
b. Are there permanent or regular spaces where citizens, other residents and/or civil society organisations can be involved in discussions on cultural matters, at regional, city or neighbourhood level?	○	○	○
c. Are neighbourhoods or similar territorial levels recognised for planning purposes, and as spaces where to make the right to take part in cultural life effective?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example in cultural policy planning?

What else could be done to strengthen this field in your city? Who should be involved?

AREA 26

Implementation and Evaluation of Public Cultural Policy

In order for cultural policies committed to rights, care and sustainability to be effective, suitable resources and mechanisms for implementation and evaluation are needed.

Some examples of initiatives to ensure effective implementation and evaluation of public cultural policy include:

- the detailed, long-term planning of goals and resources required for cultural policy implementation at city and neighbourhood level, as exemplified by Bilbao;
- the use of research, monitoring and evaluation as critical aspects for the design, implementation and improvement of cultural policies and programmes, as in the Calma programme implemented by Bogotá to promote co-responsible and non-violent masculinities and prevent gender-based violence, through a culture of citizenship; and
- the adoption of long-term cultural policy guidelines based on cultural rights, which guarantee transparency and citizen engagement, as in the approach to cultural policy adopted by the city of San Luis Potosí.

In order to analyse how public cultural policy in your city or community is resourced, implemented and evaluated, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Is there a body, service or department within local government with the task of implementing and evaluating cultural policy?	○	○	○
b. Are cultural policies, programmes and projects generally evaluated?	○	○	○
c. Are there transparent mechanisms to analyse the cultural situation in the city or community, established either by public authorities, universities, independent bodies or through partnerships?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example regarding the implementation or evaluation of cultural policy?

What else could be done to strengthen this field in your city? Who should be involved?

AREA 27

Citizen Participation

Citizens and formal or informal civil society initiatives are critical to a democratic cultural life. They should be recognised and supported, and should be able to engage in cultural policy debates and the management of cultural projects.

Some examples of initiatives to foster citizen participation in cultural life include:

- the establishment of collaborative spaces connecting the local government and civil society, enabling debate, the identification of priorities and the joint implementation of programmes, as illustrated by the Izmir Mediterranean Academy;
- the recognition of civil society initiatives as critical partners in reflections on cultural policy, the identification of needs and the formulation of proposals, as in the Artist Roundtable established in Seongbuk; and
- the integration of residents' consultation as a regular exercise informing the design of policies and programmes, as exemplified by the Dublin City Council Culture Company.

In order to analyse how cultural strategies and policies in your city and community integrate cultural rights and sustainability, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Are cultural associations, networks or federations, representing either citizens or professionals, recognised and supported by public authorities?	○	○	○
b. Have there been any recent examples of consultations, debates, surveys or other participatory mechanisms (e.g. participatory budgeting) to identify residents' cultural demands, either at city or neighbourhood level?	○	○	○
c. Are there examples in which associations or non-profit organisations manage cultural events or facilities with a public value, and receive public support for this?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example of citizen participation in cultural policy or cultural management?

What else could be done to strengthen this field in your city? Who should be involved?

AREA 28

Collaborative and Multi-level Governance

The design, implementation and evaluation of cultural policy often require the engagement of many stakeholders, including local, regional and national governments as well as private and non-profit organisations. Suitable cooperation frameworks need to exist to this end.

Some examples of initiatives based on collaborative and multi-level governance include:

- the development of local initiatives based on collaboration among cultural, education and social actors and which translate national frameworks at the local level, an in Panama's Points of Culture initiative; or the work of DRONAH with the National Institute of Urban Affairs (NIUA) in India;
- the establishment of partnerships and collaborations to ensure national funding and support for local initiatives, as exemplified by the Toyooka Theatre Festival; and
- the establishment of networks or spaces to enable dialogue and consultation among local governments at national or federal level, as in Australia's National Local Government Cultural Forum.

In order to analyse collaborative and multi-level governance in cultural policy, planning and implementation, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Do national authorities recognise the important role of local governments in cultural life, providing adequate competences and resources?	○	○	○
b. Are there spaces for dialogue and coordination on local matters among local, regional (if they exist) and national authorities and bodies?	○	○	○
c. Are there significant cultural initiatives based on permanent collaboration or partnership between the local government, private actors and/or civil society organisations?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example of collaborative or multi-level governance in cultural policy?

What else could be done to strengthen this field in your city? Who should be involved?

AREA 29

National and International Cooperation

Cultural life is enriched through many forms of cooperation, including the mobility of artists and culture professionals, co-productions, participation in networks, and support or protection for artists, cultural expressions and cultural heritage at risk.

Some examples of initiatives that embody national and international cultural cooperation include:

- the establishment of local partnerships to strengthen participation and engagement in international networks and collaborative initiatives, as illustrated by the participation of Terrassa, a City of Film, in the UNESCO Creative Cities Network;
- the organisation of international events based on solidarity and collaboration, as in the Çanakkale biennial, which produces, collaborates in and supports national and international contemporary arts activities; and
- the implementation of local projects thanks to the support and assistance provided by national and international partners, as in the Poto-Poto Cultural Circle in Brazzaville.

In order to analyse how national and international cooperation is integrated in cultural policy in your city or community, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Does the local government, or relevant civil society organisations, participate in international networks or collaborative initiatives?	○	○	○
b. Have there been any efforts to raise awareness on the place of culture in the Sustainable Development Goals (SDGs) and how culture should be more prominent in future development agendas?	○	○	○
c. Are there any mechanisms to support the international mobility of artists and culture professionals (e.g. funded artist residencies, protection programmes for artists at risk, grants to take part in biennials or professional markets, etc.), whether by welcoming foreign artists or by supporting local professionals travelling abroad?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example of national or international cooperation in cultural life?

What else could be done to strengthen this field in your city? Who should be involved?

AREA 30

Communication

Cultural life relies on spaces and media where information about cultural developments and initiatives can be disseminated and accessed in a transparent and trustworthy way.

Some examples of relevant initiatives in the field of communication include:

- how some cities have innovated in the communication and dissemination of cultural activities, with a strong cultural rights approach, as illustrated by the work done by Vaudreuil-Dorion during the Covid-19 pandemic and thereafter;
- the establishment of facilities and capacity-building initiatives meant to support residents' digital skills and literacy, and their critical engagement in public debates and information, as evidenced by the example of Strasbourg; and
- the dissemination through local media of opportunities to take part in cultural policy consultations, as in the design of Cape Town's Arts, Culture and Creative Industries Policy.

In order to analyse how national and international cooperation is integrated in cultural policy in your city or community, we invite you to consider the following issues:

Question	YES	NO	Don't know
a. Are there mechanisms to support a diverse range of local media (e.g. newspapers, digital portals, radio stations, TV channels, etc.) which contribute to representing cultural diversity?	○	○	○
b. Does local government take measures to ensure that cultural activities are well disseminated across the city or territory, using a diversity of formats and languages if necessary?	○	○	○
c. Are cultural organisations able to inform about their activities freely?	○	○	○

Based on your reflections, please consider the following questions:

Could you describe one good example of communication in cultural life?

What else could be done to strengthen this field in your city? Who should be involved?

Conclusions

After considering the thematic areas proposed by Culture 21 Plus: The Essentials, and the related questions, we invite you to reflect on the following:

Have a look to each one of the text boxes with good examples and identify five strengths in the cultural life and policies of your city, region or community. They could be specific policies, programmes or initiatives, whether public, private or independent, or aspects of local cultural life which contribute to valuing heritage and diversity, fostering creativity and care, empowering communities or enhancing resilience and sustainability, for instance. You can either copy what you wrote in the good examples or (a bit better) summarise those examples in five strengths.

Also, read again the challenges ahead you detected, and identify the five main elements your city, region or community should address in the coming years. In order to give agency, you can also provide details as to who should lead or be involved in addressing them or implementing relevant measures.



The next steps

Culture 21 Plus is a powerful resource for cities and regions committed to placing culture at the heart of sustainable development. It is an invitation to mobilise local cultures and policies in the pursuit of a fairer, more sustainable world. As its core, it provides a setting for the exercise of the cultural rights of everyone.

The UCLG Culture Committee offers the **possibility to apply the Culture 21 Plus: Essentials module through one- or two-day participatory workshops.**

These sessions offer a **space for self-assessment and discussion, and expert guidance to assess the existing** frameworks and policies, co-create local cultural strategies and policies, and adapt the tool to the specific local or regional context. More work-intensive methodologies can be also explored where requested.

The Secretariat of the UCLG Committee on Culture is available to provide technical assistance, assessment and capacity building to cities and local governments requesting support.

An annual call is released in September every year. This call allows the UCLG Culture Committee to guarantee direct support to 8-10 cities in the implementation of Culture 21 Plus. This direct support includes the involvement of the Secretariat, the connection with the team of experts (with expertise in different world regions) and the involvement of cities in a similar stance in a peer-learning process.

We believe this Culture 21 Plus module is a useful tool for cities and local and regional governments. It offers a unique opportunity to rethink policies, strengthening local cultural ecosystems while fostering inclusive, caring and resilient communities.

JOIN US IN SHAPING A BETTER FUTURE THROUGH THE TRANSFORMATIVE POWER OF CULTURE

CONTACT: www.agenda21culture.net
www.uclg.org
culture@uclg.org

Co-funded by
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This publication was produced with the financial support of the European Union. Its contents are the sole responsibility of United Cities and Local Governments (UCLG) and do not necessarily reflect the views of the European Union.

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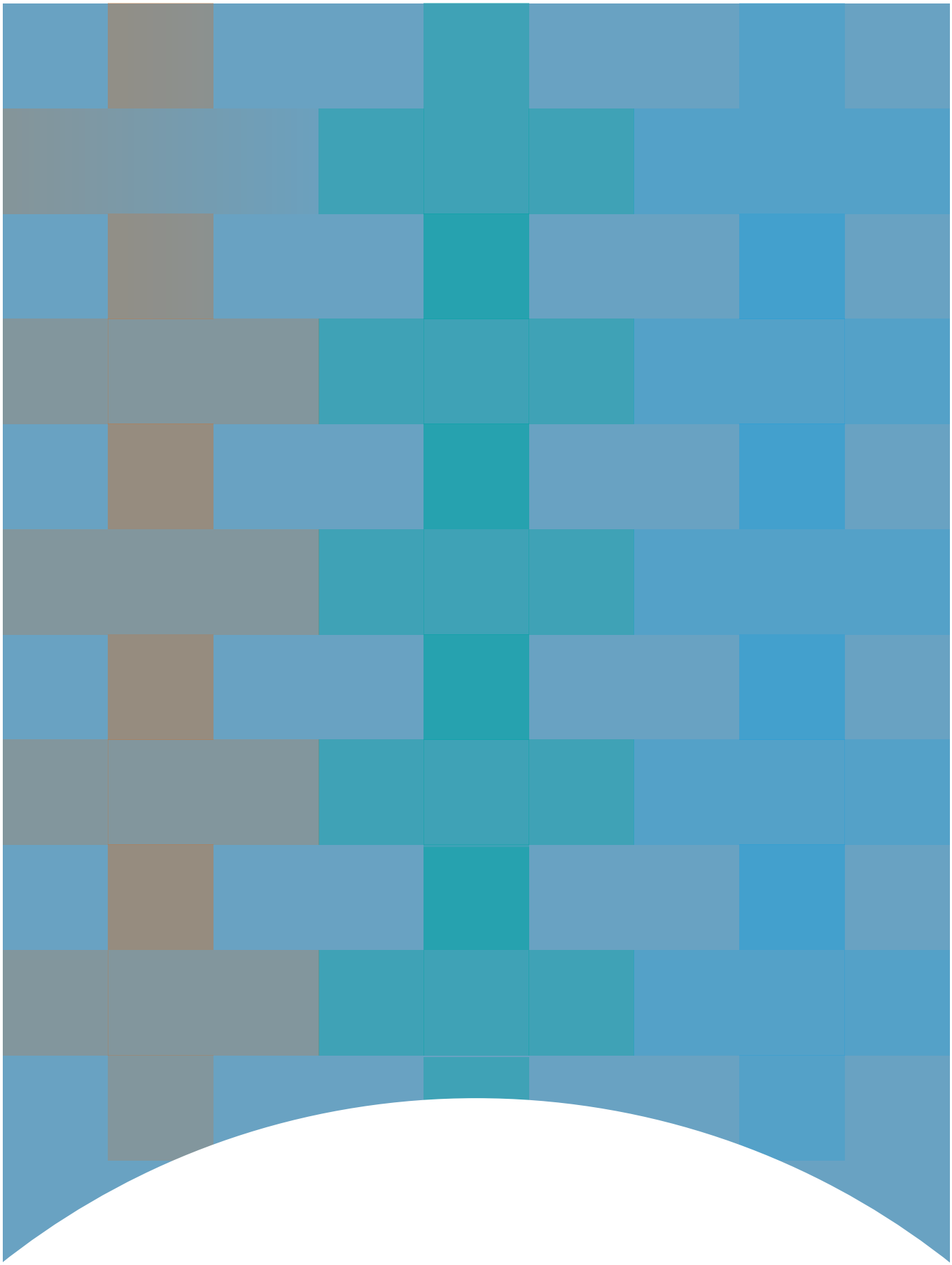

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