



# THE SEVEN KEYS IN BURGOS

# INTRODUCTION: THE SEVEN KEYS WORKSHOP IN BURGOS

The “Seven Keys” is a participatory workshop that aims to **enable participants to learn, discuss and define a series of specific actions to link culture with the sustainable development** of their city or territory.

The workshop is based on the [2030 Agenda for Sustainable Development of the United Nations](#), which includes **17 Sustainable Development Goals (SDGs) and 169 targets** to implement these goals. The SDGs are to be implemented between 2015 and 2030; and the period 2020-2030 is regarded as the “Decade of Action”. This decade must also be the **decade of “localisation”** and it seems obvious that this localisation cannot take place if the **cultural dimension of development** is not explicitly taken into account and becomes truly operational.

The UCLG Committee on culture considers **culture as a key driver of sustainable development and citizenship at local level**, and recognises culture as the **fourth pillar of sustainable development**. The “Seven Keys” workshop builds on the pioneering experience of the Committee on Culture on the relationship between culture and sustainable development, and in particular on more than 200 case studies listed in the “OBS” [database of good practices](#), as well as on the document [“Culture in the Sustainable Development Goals: a guide for local action”](#), published in 2018.

The “Seven Keys” workshop is part of the project of the city of Burgos to present its candidacy as **European Capital of Culture** for 2031. The European Capitals of Culture (ECoCs) programme of the European Union, which has been running since the 1980s, requires candidate cities to define a local project as a basis for their candidacy. With the “Seven Keys” workshop, Burgos aims to integrate the relationship between culture and the Sustainable Development Goals in its candidacy, and the proposals for key actions formulated by the workshop participants will constitute significant inputs in the preparation of its project.

## CONTEXT: THE CITY AND ITS MAIN CHALLENGES

Burgos is a city with a population of 175,000 inhabitants in the Autonomous Community of Castilla y León (Spain), the largest in the European Union. The Province of Burgos has a total surface area of 14,022 Km<sup>2</sup>, which represents 2.76% of the national territory and 14.95% of the regional territory. It counts nearly 360,000 inhabitants, of which 175,000 are concentrated in the capital.

Burgos enjoys a favourable geographical location, being an obligatory crossing point, which, together with other factors, has made it a city with a thriving industrial profile that is now looking for its new economic paradigms. During the 20th century, the city experienced a strong industrialisation, mainly around the automobile and food sectors, which still defines the economic, social and cultural identity of the city.

Burgos also stands out for its history and its important cultural heritage. The city, founded in the 9th century, is considered to be the cradle of Castilian and has historical figures, such as El Cid, who has left his mark on the city's image in many ways. The city has remarkable heritage elements, including the historic city centre and the cathedral of Santa María, declared a World Heritage Site by UNESCO, as well as the Camino de Santiago which runs through the city, also declared a World Heritage Site. Burgos also has the Atapuerca Archaeological Sites as World Heritage Sites and is a UNESCO Creative City of Gastronomy. The city now, once again embraces the challenge of becoming European Capital of Culture by 2031.

The city faces several challenges. Unanimously, the workshop participants first identified a major local challenge related to demographics, as Burgos has been experiencing a process of depopulation for several years, with migration of young people and an ageing population. The participants agreed on the need to improve the quality of life, as well as to improve services in culture, sports and leisure, in order to fix the population and avoid the drain of talent and skilled youth.

The participants also identified significant local challenges related to governance. They underlined that collaboration between local institutions, associations and networks of cultural agents is difficult, and identified a lack of citizen participation, transparency, communication and, in general, a well-defined city project. They also stressed the need to improve management models and reduce bureaucracy.

In the cultural sphere, the participants identified challenges concerning the lack of a creative industry in the city, the need for public spaces identified as cultural spaces, as well as the lack of a cultural plan specifically focused on young people. While the city has a strong heritage identity, the participants highlighted the importance of finding a balance between tradition and innovation, and encouraging new languages and proposals.

In the economic sphere, the participants identified challenges related to the dynamism of the local economy, local businesses, as well as the need to strengthen industry. In the social sphere, they pointed out challenges related to health, gender equality and education. Finally, in the environmental sphere, challenges related to the re-naturalisation of the city and its transformation into a “green city”, as well as the ecological sustainability of industrial areas were also identified.

# DEVELOPMENT OF THE SESSION

The workshop “Seven Keys” took place in Burgos on 3 November 2022, bringing together around 20 participants from different sectors in the city for one day.<sup>1</sup> Jordi Pascual, coordinator of the UCLG Committee on Culture, and Antoine Guibert, expert of the Committee, facilitated the workshop. The workshop was well attended by the different areas of Burgos City Council.

The first part of the workshop aimed to link the SDGs to local challenges, as well as to local cultural actions and policies. After a presentation on the 2030 Agenda, participants gathered in groups to define in a first exercise the main challenges of the city, and to identify which SDGs could be related to them. In a second exercise, a “cultural mapping” of the city was carried out, highlighting the significant number of actions, activities, expressions, landmarks, tangible and intangible heritage and infrastructures present in Burgos, and trying to relate the identified cultural elements to the SDGs to which they contribute.<sup>2</sup> This was followed by a presentation of some inspiring examples from other cities in a similar context to Burgos, based on the UCLG “OBS” database of good practices.

In the second part of the workshop, four working groups were established in order to define cultural policies or actions that could be adopted at the local level to help achieve the SDGs locally. Each group had the opportunity to debate, exchange and build proposals for actions, which were presented in plenary to all participants, discussed, agreed upon, and grouped into seven major “Key Actions”.

---

1 See the list of participants in Annex 2.

2 See Annex 1 for a list of local challenges and cultural mapping.

# THE SEVEN KEYS IN BURGOS

The workshop participants proposed a series of key cultural actions to localise the SDGs, which were agreed and gathered in seven key actions:



## SUSTAINABLE BURGOS: RE-NATURALISING SPACES AND PROMOTING HEALTHY LIVING AND EATING HABITS

- RE-NATURALISING BURGOS WITH:
    - CITIZEN REFLECTION ON THE NATURAL TRANSFORMATION OF URBAN SPACES THROUGH PARTICIPATORY CULTURAL PROJECTS;
    - THE RECOVERY OF ACCESSIBLE SPACES AND THEIR RECONVERSION INTO MEETING PLACES AND SPACES;
    - THE REVITALISATION OF SPACES THROUGH CULTURAL PROJECTS AND EVENTS.
  - IMPLEMENTING A HEALTHY LIVING AND EATING PROGRAMME (WITH GASTRONOMY AND HORTICULTURE DAYS IN THE VADILLOS NEIGHBOURHOOD, URBAN VEGETABLE GARDENS, ETC.). THIS LINE OF ACTION COULD BE LINKED TO UNESCO'S CREATIVE CITY OF GASTRONOMY PROJECT AND ITS GOAL OF ESTABLISHING A HEALTHY CITY.
- [SDGS 2, 3, 11, 12, 13 AND 15]



## GENDER POLICIES IN CULTURE AND LEISURE

- IMPLEMENTING GENDER MEASURES IN THE CULTURAL AND LEISURE SCENE (E.G. FESTIVALS, CLUBS, CULTURAL CALENDAR, ETC.)

[SDG 5]



## CREATING AND TRANSFORMING INCLUSIVE CREATIVE SPACES

- GENERATING CREATIVE AND INCLUSIVE MULTIDISCIPLINARY SPACES (E.G. WITH A FORUM/MEETING BETWEEN ASSOCIATIONS AND THE WORKSHOP SCHOOL; IMPROVING ACCESSIBILITY AND BEAUTIFICATION OF PUBLIC SPACES; GENERATING COLLABORATIVE PUBLIC SPACES BETWEEN NEIGHBOURS AND ARTISTS; ETC.)
- TRANSFORMING SPACES AND BUILDINGS FOR THE CLIMATE (E.G. MAKING A MORE EXPLICITLY SUSTAINABLE APPROACH TO MUNICIPAL PREMISES, SPACES AND BUILDINGS THROUGH CULTURAL ARTISTIC INTERPRETATION; CREATIVE RESIDENCIES; ETC.)
- CULTURE-INDUSTRY: FACILITATING THE TRANSFORMATION, ADAPTATION AND COEXISTENCE OF TRADITIONALLY INDUSTRIAL AREAS INTO ZONES OF ARTISTIC AND CULTURAL CREATION AND INNOVATION (E.G. BY CREATING CULTURAL CONTAINERS; PROMOTING AND DISSEMINATING INNOVATIVE LANDMARKS OF LOCAL INDUSTRY; WITH FILM LOCATIONS; GENERATING CREATIVE SPACES; ETC.)

[SDGS 8, 9, 10, 11, 12 AND 13]



## CULTURE - INDUSTRY: RECOVERY OF THE CRAFT CULTURE OF THE NEIGHBOURHOODS

- PROMOTING THE CULTURAL RECOVERY OF NEIGHBOURHOODS THROUGH THE HISTORICAL RECOGNITION OF CRAFTS AND CRAFT INDUSTRIES (FOR EXAMPLE, BY RECOVERING THE IDENTITY OF ASSOCIATIONS IN THE NEIGHBOURHOOD; INNOVATION IN THE RECOVERY OF SPACES; THE PROMOTION OF BUSINESS INTEREST FOR CULTURAL ACTIONS THAT MAY BE ELIGIBLE FOR FUNDING; THE PLACEMENT OF INFORMATIVE SIGNS IN STREETS AND NEIGHBOURHOODS WITH ARTISAN ORIGINS; WITH EDUCATIONAL VIRTUAL REALITY EXPERIENCES ON CRAFT TRADES; THE CREATION OF THEMATIC INFORMATIVE ROUTES; ETC.)

[SDGS 8, 9 AND 11]



## "CLIMARTE": CULTURAL PROGRAMMING FOR SUSTAINABLE DEVELOPMENT

- CARRYING OUT CULTURAL PROGRAMMING BASED ON SUSTAINABLE DEVELOPMENT, WITH THE INCLUSION OF THE SDGS IN ALL ARTISTIC EXPRESSIONS (BOTH IN THE DESIGN OF THE PROJECT AND IN ITS CONSTRUCTION); AND A COMMITMENT BY THE CULTURAL AGENTS TO INCLUDE THE SDGS AS A THEME IN THIS PROGRAMMING, IN COLLABORATION WITH A SPECIFIC PERFORMING ARTS VENUE.

[SDG 13]



## FACILITATING CULTURAL PARTICIPATION FROM GRASSROOTS LEVEL, WITH CLEAR AND EASY RULES

- RETHINKING THE ROLE OF LOCAL GOVERNMENT AS A CATALYST AND COMPREHENSIBLE FACILITATOR OF CITIZEN CULTURAL ACTIONS (FOSTERING EASY COMMUNITY PARTNERSHIP).
- FACILITATE THE PARTICIPATION OF CULTURAL AND ARTISTIC COLLECTIVES IN CULTURAL POLICY PROCESSES AND DESIGNS ("BOTTOM-UP" CULTURE).

[SDGS 11, 16 AND 17]



## MORE EUROPE - INTERNATIONALISATION OF CULTURAL PROJECTS: THE "EUROPEAN PATHS"

- INTEGRATING A EUROPEAN DIMENSION IN THE CULTURAL PROGRAMMING OF BURGOS "OBJECTIVE 2031", CONSIDERING THE CANDIDACY FOR "EUROPEAN CAPITAL OF CULTURE", WITH LOCAL ARTISTS INTERCONNECTED WITH EUROPEAN ARTISTS.
- THE PATHS: PROMOTE THE IDEA OF BURGOS AS A CULTURAL IDENTITY OF THE PATHS ("CAMINOS") (E.G. WITH THE CAMINO DE SANTIAGO [WAY OF ST. JAMES] OR THE CAMINO DEL CID) BY LINKING ORGANISATIONS AND INSTITUTIONS AROUND THE PATHS OF EUROPEAN CONSTRUCTION.

[SDGS 11 AND 17]



# SOME GOOD PRACTICES

In **Lisbon**, various measures, including the “Urban Art Gallery”, contributed to the improvement of public space, its recognition as an environment for cultural expression and participation, and the cross-cutting recognition of cultural expressions emerging from cities, including urban art.

In **Kaunas**, the Šančiai Cabbage Field Project has put cultural rights into practice by sanitising a plot of land through a citizen-led participatory process, in which arts and culture contribute to transforming the territory and raising awareness of the richness of plants and trees in the area, among other objectives.

In **Val-de-Marne**, the H2-OH! Festival aims to reclaim a rivers and streams area, promote respect for natural resources and common goods, and raise awareness among citizens about the impacts of their behaviour on the preservation and sustainability of water ecosystems.

In the context of its Municipal Culture Plan, the city of **Florianopolis** has taken steps to promote the reinterpretation of traditional cuisine, recognising the value of local products while integrating contemporary elements, and contributing to economic development and inclusive social development.

In recent years, the city of **Montevideo** has developed a gender approach in its cultural policies, with a strong focus on human rights and a series of specific actions related to, among others, heritage, awareness, funding, festivals and evaluation.

The Charter for Cultural Cooperation adopted by the city of **Lyon** and a wide range of local urban actors has contributed to facilitating the active participation of all in cultural life, ultimately resulting in the reduction of social inequalities, greater social cohesion, the visibility of cultural diversity and a better adaptation of public services.

*La Carrera del Gancho* festival in **Zaragoza** promotes a holistic approach to neighbourhood renewal through the active engagement of citizens in cultural activities and a space for intergenerational and intercultural collaboration.

In **Pekalongan**, self-proclaimed “Batik City”, local strategies prioritising this traditional textile sector have contributed to employment generation. Batik is the main economic sector in the city, and 60% of those employed in the sector are women.

In **Concepción**, a comprehensive consultation process involving discussions and individual interviews with more than 3,000 people resulted in the adoption of the city’s Strategic Cultural Plan, within the context of the city’s objective to establish a new and joint vision for long-term sustainable development. Participatory spaces have been in place ever since, to ensure the implementation of activities and to contribute to them.



The City of **Hannover**'s "Twinning for a Culture of Sustainability" programme, involving Ghana, Malawi, Palestine, Poland and Turkey, has explored the potential for international cooperation to contribute to raising awareness of global challenges linked to sustainable development and promoting responsible citizenship in areas that include fair trade.

# GENERAL RECOMMENDATIONS AND CONCLUSIONS

The workshop participants demonstrated a remarkable capacity for listening and reflection in the formulation of ideas and proposals for the future of their city. The seven key actions they formulated are undoubtedly an important input for the candidacy of Burgos as European Capital of Culture for 2031, and above all for the sustainable development of its territory. These proposed actions link culture to the social and environmental challenges of the city, as well as to challenges related to urban planning, public spaces, the local economy and governance. These proposals constitute a basis for the development of a profound and ambitious city project.

In general terms, it should be noted that the city seems to lack a well-defined territorial project and a collective “direction” towards which to mobilise all local actors. To define a project of transversal and citizen transformation of the city through culture is recommended. Burgos has all the potential to initiate a new local dynamic. The workshop’s approach, which links culture and the SDGs, and which suggests culture as a way to respond to the local challenges of the city, can be a driving force for local actors from all sectors and can initiate a transformative territorial project. Moreover, it seems important to promote a new dynamic of collaboration and synergy between all local actors, both internally within the city council and with civil society and, more generally, with the actors of the territory.

On the other hand, it is necessary to highlight that, in general, a European Capital of Culture candidacy project can be an opportunity to launch a new local development dynamic and to promote a turnaround in the trajectory of a territory. In this sense, it is recommended that the candidacy of Burgos as European Capital of Culture be a privileged moment to build a long-term local project and to undertake a real transformation of the city, benefiting its citizens first and foremost. There are many examples of successful cases of European Capitals of Culture that have taken advantage of this process to initiate a structural transformation of their territory that lasts over time, even (and especially) after their recognition as Capital of Culture (see for example the case of [Lille](#)). Burgos benefits from many advantages, but also faces numerous local challenges identified by the workshop participants. The candidacy for the European Capital of Culture could be a mobilising opportunity for addressing these local challenges, regardless of the final outcome of the candidacy, and for generating a dynamic of structural and real transformation of the territory, which is likely to be an element in favour of the city’s candidacy.

# CREDITS

## THE ORGANISERS

**United Cities and Local Governments - UCLG: United Cities and Local Governments**  
– **UCLG** is the global network that represents and defends the interests of local governments on the world stage. Based in Barcelona, the mission of UCLG is “to be the united voice and global advocate of local democratic self-government, promoting its values, objectives and interests, through cooperation among local governments and within the wider international community”. Since its creation in May 2004, as the inheritor of the century-old international municipalist movement, more than 240,000 cities, regions and metropolises, and more than 175 local and regional government associations have joined this global network.

**UCLG Committee on Culture** : The **UCLG Committee on Culture** is a unique global platform that brings together more than 830 cities, organisations and networks to cooperate and promote the role of “culture in sustainable cities”. The mission of the UCLG Committee on Culture is “to promote culture as the fourth pillar of sustainable development through the international dissemination and local implementation of Agenda 21 for Culture”.

**The Society for the Promotion and Development of the City of Burgos, S.A. (PROMUEVE BURGOS)** is a municipal entity that promotes the generation of economic and social wealth for the city of Burgos, boosting its visibility as an attractive destination for increased industrial investment, the promotion of tourism and congress activity, support for the cultural sector and the creation and growth of companies.

**The facilitators:** Jordi Pascual is the coordinator of the UCLG Committee on Culture; Antoine Guibert is a consultant on culture and sustainable development and is an expert for the UCLG Committee on Culture.

# ANNEX 1: LOCAL CHALLENGES

The workshop participants identified the following elements as the main development challenges facing their city:

- **Transversal:** bureaucracy and management models.
- **Social:** depopulation and ageing.
- **Associationism and networks of cultural agents.**
- **Tradition versus innovation:** balancing tradition with new languages and new proposals.
- **Public spaces** identified as cultural spaces.
- **Young cultural plan.**
- **Improvement of governance:** lack of a city project, participation and transparency.
- **Green city** and re-naturalising the city.
- **Demographic challenge and migration of young people.**
- **Improving communications.**
- **Strengthening industry.**
- **Improving the quality of life and stabilise the population.**
- **Improving services** (cultural supply, sports and leisure supply).
- **Drain of talent and skilled youth.**
- **Ageing** of the population.
- **Poor communication.**
- **Health.**
- **Proximity premises** and business planning.
- **Lack of creative industry.**
- **Ecological sustainability** of industrial areas.
- **Gender equality.**
- **Education.**

# CULTURAL MAPPING

The workshop participants identified the following elements and aspects considered as “cultural” (in a broad sense) in the territory of Burgos:

GASTRONOMY (LAMB, “MORCILLA” OR BLOOD SAUSAGE, BURGOS CHEESE, OENOLOGY, ETC.).

CATHEDRAL AND ASSOCIATED EVENTS (CENTENARY, PAINTING COMPETITION).

EL CID.

EDUCATION AND UNIVERSITIES.

CASTILIAN AS A LANGUAGE.

UNIVERSITY EDUCATION IN THE CULTURAL FIELD.

MUNICIPAL SCHOOLS.

EDUCATING CITIES ACTIVITIES:  
CONFERENCES AND EXHIBITIONS, SPORTS ACTIVITIES, CAMPAIGNS AND PROJECTS OF ALL KINDS.

SPECIFIC SCHOOLS: PROFESSIONAL DANCE SCHOOL, CONSERVATORY OF MUSIC, MUNICIPAL SCHOOL OF MUSIC AND THEATRE, SCHOOL OF ARTS, SCHOOL OF DRAWING, ETC.

MUSEUMS: MUSEUM OF HUMAN EVOLUTION, MUSEUM OF BURGOS, MUSEUM OF THE ALTARPIECE, MARCELIANO SANTAMARÍA MUSEUM, ETC.

SPECIFIC CENTRES: NATIONAL CENTRE FOR RESEARCH ON HUMAN EVOLUTION (CENIEH), CONTEMPORARY ART CENTRE OF BURGOS (CAB), CENTRE FOR PERFORMING ARTS “LA PARRALA”, ART SCHOOL, ETC.

STREET ART.

EXHIBITION HALLS.

AUDITORIUMS.

GAMERS.

HUMAN EVOLUTION COMPLEX.

AUDIO-VISUAL CULTURE.

INNOVATIVE INDUSTRY.

CONCERT HALLS.

REHEARSAL ROOMS.

THEATRE CAFÉS.

INDUSTRY AND CULTURE.

SCIENTIFIC CULTURE.

THEATRES.

UNESCO WORLD HERITAGE.

FESTIVALS.

HEAVY METAL.

CAMINO DE SANTIAGO.

EASTER WEEK.

CULTURAL SEASONS AND COMPETITIONS.

PUBLIC ROADS AND URBAN CULTURE:  
MURALS AND ACTIONS IN PUBLIC SPACES.

MUSIC ORGANISATIONS: BURGOS SYMPHONY ORCHESTRA (OSBU), BURGOS YOUTH SYMPHONY ORCHESTRA, BURGOS CITY BAND, BURGOS PHILHARMONIC SOCIETY, CHORAL FEDERATION, ETC.

SEASONS.

FAIRS.

FOLKLORIC TRADITION.

LOCAL FACILITIES: CC, CEXS, LIBRARIES, ETC.

MUSIC ASSOCIATIONS AND GROUPS.

VISUAL ARTS AND THEATRE COLLECTIVES.

ASSOCIATIONS AND CULTURAL ACTIVITIES.

MUNICIPAL ARCHIVES.

WHITE NIGHT.

ANNUAL CULTURAL CALENDAR.

SUSTAINABILITY APPLIED TO CULTURAL EVENTS.

# IDENTIFYING THE GAPS

## LOCAL CHALLENGES AND LOCAL CULTURE IN THE LIGHT OF THE SDGs



## ANNEX 2: LIST OF PARTICIPANTS

**Nazareth Martínez**, Director of the Ana Laguna Dance School.

**Israel Hernando**, Head of Zurbarán Rock Festival.

**Ana Beatriz Rodriguez**, Area of Culture and Educational Innovation - Fundación Caja de Burgos.

**Jorge Izquierdo**, Manager of the General Foundation of the University of Burgos.

**Rachel Merino**, Siodos Artists Collective.

**Adriana Álvarez**, School of Art and Advanced Design, Burgos.

**Ignacio González**, Cultural Coordinator, Municipal Institute of Culture, Burgos City Council.

**María Jesús Montes**, SDGs Expert, City Council of Burgos.

**Fernando Inés**, Architect, Head of the Planning Department, Burgos City Council.

**Cipriano Santidrián**, Head of the Technical Section of Civic Centres, Social Employment, Youth and Volunteering, Management of Social Services/Youth and Equal Opportunities, Burgos City Council.

**Álvaro Varona**, Manager of Social Services/Youth and Equal Opportunities, Burgos City Council.

**Luis Simancas**, Culture Service Manager, Burgos City Council.

**Juanjo Pastor**, Manager of Fórum Evolución Auditorium, Sociedad Promueve Burgos.

**Enrique Perez Turismo**, Tourism Officer, Sociedad Promueve Burgos.

**Jesús Báñez**, Councillor for Culture, Soria City Council.

**Luis González**, Burgos 2031 European Capital of Culture project advisor.

**Elvira Rilova**, Burgos 2031 European Capital of Culture project advisor.

**Rebeca Heras**, Manager of Sociedad Promueve Burgos.

**Miguel Alonso**, Burgos Folklore Committee.



# SEVEN KEYS WORKSHOP



## CONTACT

**United Cities and Local Governments  
UCLG Committee on Culture**  
culture@uclg.org  
@agenda21culture

**Burgos City Council**  
**Rebeca Heras**, Manager of  
*Sociedad Promueve Burgos*  
rheras@daytoburgos.es

**Expert**  
**Antoine Guibert**, Expert  
of the Agenda 21 for culture  
antoine.g.guibert@gmail.com

---

Authorship: Antoine Guibert.

The author is responsible for the choice and the presentation of the facts contained in this text and for the opinions expressed therein, which are not necessarily those of UCLG and do not commit the organisation.

### Supported by



The European Union

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 does not necessarily reflect the views of the European Union.



Sweden  
Sverige

This document has been financed by the Swedish International Development Cooperation Agency, Sida. Sida does not necessarily share the views expressed in this material. Responsibility for its content rests entirely with the author.