

REVIEW OF CONCEPCIÓN'S CULTURE 21: ACTIONS SELF-ASSESSMENT

JUNE 2016



culture 21

Agenda 21 for culture

Within the scope of its participation as a pilot city for Agenda 21 for culture in 2016, the city of Concepción carried out a self-assessment exercise on its cultural and sustainable development policies in May of the same year. This project was based upon the [Culture 21 Actions](#) document approved by the United Cities and Local Governments Committee on Culture in March of 2015. It allowed cities all over the world to examine their strengths and weaknesses with regards to these policies, based on common guidelines. Furthermore, the exercise compared the evaluation of each city with those opinions taken from a panel of experts on a global level.

This self-assessment was carried out in a participative manner, an exercise that allowed participants to provide a perspective on the current state of the city as well as to share their aims and proposals. The exercise carried out in Concepción relied upon the participation of people in a number of services from the municipality of Concepción. This included the regional government as well as a various public, private, and citizens' organisations (See list in Appendix 1).

This document was written by Antoine Guibert, an expert in the implementation of Agenda 21 for culture, in close collaboration with the Secretariat of the UCLG Committee on Culture. It summarises and analyses the assessments made in the city of Concepción, compares these with elements of the global average, and posits suggestions for some aspects that may warrant monitoring. The report should serve the city of Concepción in helping it to develop its work programme within the framework of its participation in the Pilot Cities Project of Agenda 21 for culture.

SELF
ASSESSMENT

A stylized white graphic consisting of three upward-pointing chevrons of varying heights, resembling a roof or a mountain range, positioned on the right side of the page.



GENERAL OVERVIEW

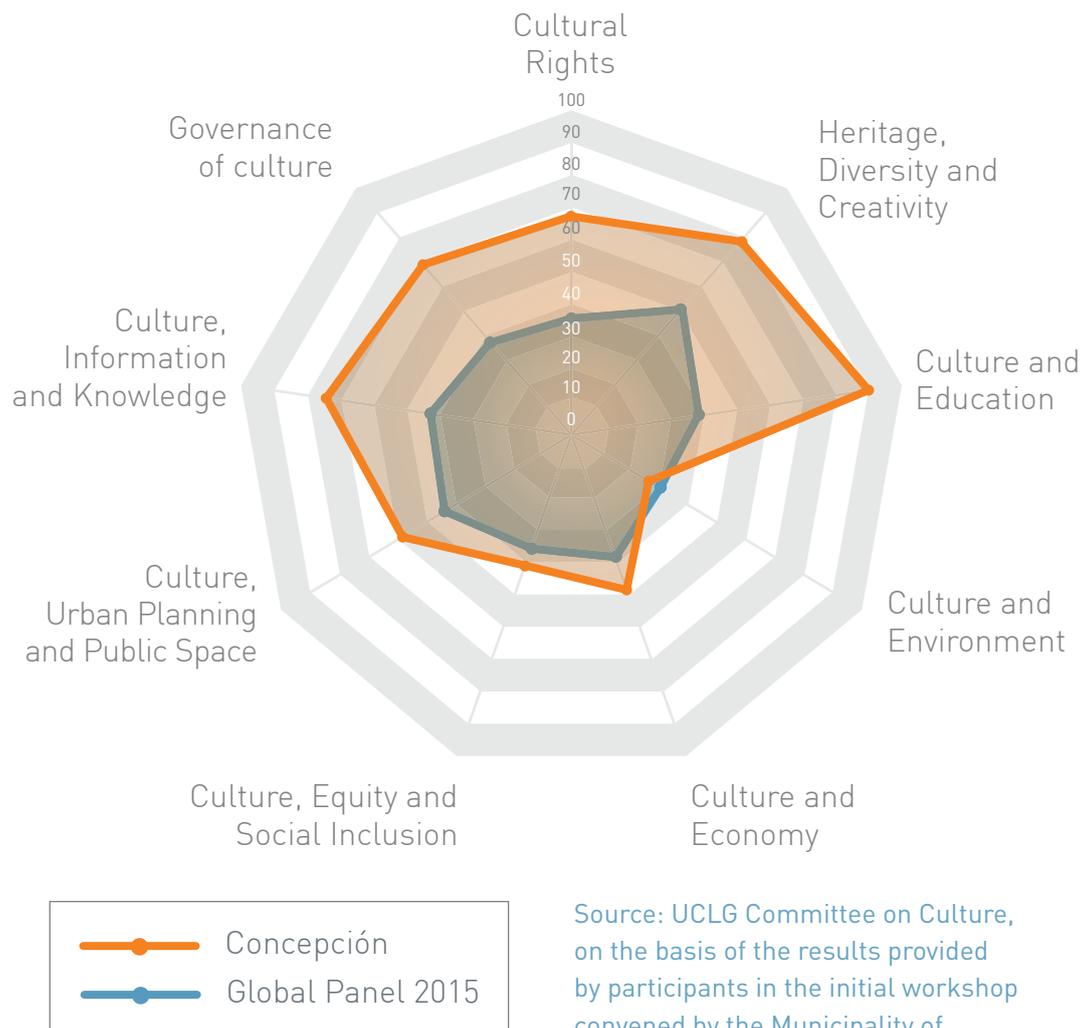
The city and community of Concepción, has an area of 221 square kilometres and is the capital of the province of the same name as well as the Region of the Biobío, Chile. It is located in the country's central region, 509 kilometres to the south of Santiago. It has a population of approximately 230,000 inhabitants, and on a provincial level (metropolitan Concepción) surpasses a million inhabitants, making it the second-largest conurbation in the country. Concepción's economy is based on development in industry, forestry, fisheries, services, and university education. In fact, there more than 10 higher education institutions, which creates a young, and constantly evolving population. Its geographical environment is rich in things such as rivers, mountains and lagoons in urban areas.

One of the major environmental issues is earthquakes, which it has suffered many times throughout its history. Large earthquakes have left their mark on city, evidenced in its modernity and resilience, but have also deprived it of a deeper architectural heritage. What is more, is they have forced a part of the population to relocate. The last earthquake took place in February of 2010. With a magnitude of 8.8 on the Richter scale, it was the strongest in history. It was followed by a number of tsunamis, caused significant damage to the city, and left 524 people dead. This natural disaster was followed by a "social earthquake" with a number of instances of looting, robbery, and social and administrative turmoil. It required military intervention to maintain order. This social and natural catastrophe has had a profound effect on the city's inhabitants.

In response to the situation, Concepción wants to boldly support culture in order to reverse the situation and prompt a new dynamic in sustainable development. With this intent, in 2014 the municipality adopted the Strategic Cultural Plan of Concepción, known as "Concepción 2030", and received its first consultation on behalf of the UCLG Committee on Culture. Now, in 2016, two years following the adoption of this plan, the current assessment exercise provides a perspective on the work carried out, including identifying the areas that may require increased monitoring.

Globally, Concepción is well above the averages as taken from a panel of global experts in 2015. As figure 1 demonstrates, the city is particularly noteworthy in the areas of "3. *Culture and education*" (90, with a global average of 38); "2. *Heritage, diversity, and creativity*" (with an average score of 79.17, above a global mean of 50); "8. *Culture, information, and knowledge*" (75.00, with a 43 worldwide); "9. *Governance of culture*" (69.32, with a 37 worldwide); and "1. *Cultural rights*" (67.50, with a global average of 35). Concepción also obtained scores higher than, or equivalent to, the global average in the areas of "7. *Culture, urban planning, and public space*" (59.38, above the 44 average); "5. *Culture and economy*" (49, with a 38 worldwide); and "6. *Culture, equity, and social*

Figure 1: Self-assessment of Concepción and data from the Global Panel 2015



Source: UCLG Committee on Culture, on the basis of the results provided by participants in the initial workshop convened by the Municipality of Concepción and the average obtained from a world panel of 34 experts.

inclusion" (41.67, with a worldwide average of 35). On the other hand, the city received below-average scores in the area of "4. Culture and environment" (27.50, with a 30 worldwide)¹.

In a comprehensive way, this underlines the immense work carried out since adopting Concepción's Strategic Cultural Plan in 2014, as well as the fact that the large majority of actions analysed in this report have since been implemented.

¹ The Culture 21 Actions Self-assessment Guide asks cities to provide a score between 1 (undeveloped action or at the embryonic stage) and 9 (action in full development) for each of the 100 actions that conforms to Culture 21 Actions, as well as to offer an indicative description in order to establish a city's position. For each action, a score between 1 and 3 corresponds to an "embryonic stage"; a score from 4 to 6 indicates a "development stage"; and an evaluation between 7 and 9 established the city at a "well developed stage". The percentage figures accompanying each of the areas of commitment from Agenda 21 Actions are derived from those scores between 1 and 9 issued to every action that has been analysed.



CULTURAL RIGHTS

In this area, Concepción received a score of 67.50, well above the worldwide average of 35.00.

In general, it should be noted that, in Chile, the concept of cultural rights is not highly recognised. Culture is usually understood as a consumer good or a form of accessibility, but not as a civil right. However, in Concepción, participants demonstrated a significant level of awareness to cultural rights.

Despite not explicitly addressing the issue, Concepción's Strategic Cultural Plan, "Concepción 2030", adopted in 2014, integrates a vision and perspective of cultural rights. It attempts to provide a citizens' viewpoint on cultural activity as a means for everyone to access and participate in cultural life. It has also been observed that civil society and the city's cultural sectors are quite aware of the issue of cultural rights, such as the Regional Arts and Culture Council, which incorporated this issue into its actions. Generally, cultural rights seem to be an emerging theme in Concepción, which arouses growing interest.

In addition, this has fostered the participation of residents in decisions and in cultural policies. It particularly highlights the development of Concepción's 2014 Strategic Cultural Plan, which was created through a exemplary process of citizen participation, from street surveys to a forum where citizens voted directly. There are spaces for debate and spaces for citizen participation that are regularly open.

Concepción is also distinguished by residents' active participation in cultural practices and in cultural creation. The municipality has various programmes dedicated to citizens' active participation, especially in specific neighbourhoods, and in the use of public spaces. Civil society and cultural infrastructure have helped to create many spaces open to citizens' active participation, despite the fact that this area can still be considered in need of further development.

While no reference text exists on rights, freedoms, and cultural responsibilities, the municipality is preparing a draft ordinance on culture that should integrate the issue of cultural rights and constitute a reference document on the matter.

By contrast, Concepción received an intermediate score on other actions. For example, no formal municipal standards exist for minimum basic cultural services. Even so, the city established certain implicit standards and aims to develop its cultural activity with a special focus on more remote areas, and to ensure equitable access for the entire population. This also underscores the fact that the Regional Arts and Culture Council



CULTURAL RIGHTS

has an infrastructure plan for this sector, with minimum standards for its intervention. However, no systematic analysis was performed on obstacles to citizens' access to, and participation in, cultural life, but rather only occurred occasionally or implicitly. Additionally, no measures have been taken to focus special attention upon gender discrimination. Concepción is home to a fairly organised and dynamic civil society, and those civil society organisations rely on a considerable number of members. Yet, in spite of this, no programs are carried out to foster participation and residents' involvement in civil society's cultural organisations. Although, local civil society organizations working in human rights are beginning to explicitly include cultural rights in their priorities.

Lastly, it should be emphasized that during the assessment, it was found that there is a need to strengthen the cultural rights of indigenous communities established in Concepción, particularly of the Mapuche community. Within the framework of the Pilot City process, a workshop was held with the representatives of Concepción's Mapuche organisations. Although the municipality has made efforts in recent years to adapt their services to the Mapuche community, such as creating an Office of Indigenous Affairs, several shortcomings were identified in the area of Mapuche cultural rights. Currently, there are no cultural centres in Concepción where the Mapuche can live, share, and transmit their culture and language. In addition, ceremonial spaces are informally occupied without being legalised. There is an apparent need for work in the field of education, in order to foster the transmission of culture and language, as well as to promote intercultural dialogue as means of combating discrimination and racism. Furthermore, there is a need for comprehensive action in this area that addresses health, the territory, economic empowerment, and symbolic recognition.



HERITAGE, DIVERSITY AND CREATIVITY

In this area, Concepción received a score of 79.17, well above the global average of 50.00.

The municipality relies on a Culture Advisory Office, tasked with cultural policies, whose next project is the creation of a Department of Culture. The municipality dedicates a budget to culture, in alignment with national and international standards, suitable for enabling sustainable development of local cultural life.

Concepción is especially noteworthy in the field of artistic creation, where it received high ratings. Various structures exist that are dedicated to the formation, creation, and production of culture. What stands out in particular is the development of the Concepción Creation Centre (the “C3”) by the municipality, a piece of cultural infrastructure dedicated to creation. This space is a response to the strong demand by the artistic community and is located in an abandoned school in a socially disadvantaged neighbourhood. The centre’s management model is being co-constructed with the community in a participative way, where citizens’ groups that use the centre both benefit as well as directly participate in its renovation works.

Concepción is also especially notable for holding cultural activities in public spaces, thus lending visibility to local artistic creation and promoting meeting spaces for the population. There is a programme of activities in public spaces that acts as a response to the lack of cultural dissemination infrastructure. The programme also strengthens access to participation in cultural life, as well as to fill public spaces with it. On the other hand, activities which build excellence from a close proximity with residents and their initiatives have only been carried out occasionally. Currently, there is no developed programme in this area. Finally, support policies for the arts exist, with attention to unique disciplines, while local production maintains a significant and balanced presence in the city’s range of activities. Policies and programmes dedicated to scientific culture exist in various institutions in the city, yet not within the municipality itself.

Concepción received an intermediate score across all aspects of the protection of cultural heritage, both tangible and intangible. While legal frameworks surrounding the protection of tangible heritage exist, few economic resources for conservation are actually in place, and those management models appear to be insufficient. With regards to intangible heritage, the Regional Arts and Culture Council has had a means of identifying it for the past 10 years. Overall, this highlights the importance of changing perspectives on cultural heritage, thereby adopting a more transversal and civic viewpoint.



HERITAGE, DIVERSITY AND CREATIVITY

Concepción also received an intermediate score in cultural and linguistic diversity. At a municipal level, it established the Office of Indigenous Affairs, but still has not followed through on cultural projects with the indigenous populations living in Concepción. At the same time, a number of binational cultural institutions exist, such as the Alliance Française, that undertake the important tasks of cultural exchange and intercultural projects. The municipality also organises an international cultural cooperation programme that involves local cultural life.



CULTURE AND EDUCATION

Concepción is significant for its links between culture and education. In this area it was awarded a score of 90, which is significantly higher than the global mean of 38.00.

A local strategy is in place that links education policy with cultural policy where the municipality has implemented various cultural education programmes. This includes municipal schools of the arts, or participatory cultural workshops in various neighbourhoods. Cultural activities are carried out in schools thanks to a specific municipal program which organises in-school cultural workshops, such as a programme for education workshops in certain neighbourhoods and in non-formal environments. The city's cultural institutions generally implement educational activities, while schools also often build cultural activities on their own terms, opening themselves up to the community. Local artistic education is available due to six formal artistic education schools established by the Ministry of Education, including a municipal art school (the Concepción Artistic Centre, CAC), as well as various private centres. The municipal government is opening a cultural information point in the centre of the city. It will also establish a website for distributing the city's cultural agenda, which will be a means of sharing information about cultural activities and cultural education.

In spite of this, there is a marked deficit in the curricula of primary and secondary education students. This is evident given that they do not sufficiently include the acquisition of cultural skills and knowledge, nor do they adequately value local cultural resources. In this area, participants underlined the fact that over many years, the Ministry of Education showed a tendency towards eliminating cultural subjects from education programmes. Although, since 2015 a noticeable effort has been made to reverse this. Since 2015 the Ministry of Education has been implementing an artistic education programme in both general and artistic schools that integrates a local perspective. There is a local artistic education bureau in place, created by a Ministry of Education initiative, that brings together public, civic, and private actors in the fields of culture, education, and lifelong learning. The bureau is open to all formal and informal organisations of the region.

Education and cultural sector training programmes implicitly address cultural rights and general human rights. With this in mind, the Ministry of Education offers teachers further comprehensive training on citizenship that incorporates culture. With respect to education and learning in the cultural sector, there is local training in management and cultural policies at the University of Concepción, as well as within art programs. The Regional Arts and Culture Council also offers training in this area.



CULTURE AND ENVIRONMENT

Here Concepción received a score of 27.50, slightly below the global average of 30.00.

Broadly speaking, the recognition between culture and environment is an emerging issue in Concepción. Local promotion strategies for environmental sustainability only take culture into account in one aspect of education. Similarly, local cultural policies only integrate environmental sustainability objectives into certain activities. Departments of culture and the environment are occasionally involved, but there are no permanent coordination mechanisms in place. Recycling initiatives are organised during cultural events, including carrying out ecological awareness activities, but cultural organisations themselves do not evaluate their environmental impacts. The local government recognises the cultural interest of certain natural spaces on an ad hoc basis, although no exhaustive or systematic programme is in place for identifying these spaces.

As a result, Concepción was marked at an “embryonic stage” in a number of actions. There is little promotion of local products and gastronomy, which does not seem to be recognised as an essential part of local cultural activity. Despite this, however, the city’s cultural sector is developing a pilot programme for the discovery of local food products and cultural activities in the form of tourism. However, this is still in its early stages. At the same time, few citizens’ initiatives for the sustainable use of public spaces are promoted. There are also no programmes established for preserving and disseminating traditional knowledge and practices that contribute to the sustainable use of ecosystem resources. Finally, there do not seem to be public, private, or civil society organisations working on the relationship between culture and the environment.



CULTURE AND ECONOMY

Concepción was awarded a score of 49 in this area, above a global mean of 38.00.

The city's local economic development strategies have begun to show a general comprehension of the cultural economy's specific strategies by working with its actors. In this regard, the most modern institution is the Production Development Corporation (Corfo), a national institution with a creative economy development plan. Nonetheless, participants found that Corfo's plan was not well-adapted to the characteristics of the cultural sector. Local economic contributions made by public, civic, and private cultural actors, including their direct and indirect impact on the creation of wealth and employment, are analysed periodically by the Regional Arts and Culture Council and by Corfo. Apart from Corfo, other actors (municipal and regional governments) scarcely recognise culture as an important pillar of economic development. As a result, they have not implemented a clear strategy for development in this area. By contrast, in regards to access to employment and job placement, the municipality has established a noteworthy programme for labour integration by training artisans and cultural workers, as well as through aid mechanisms for entry into the market. In this way it recognises the value of maintaining the territory's established trades, yet there is a notable disappearance of some trades in the area, as well as difficulties for innovation in this sector.

As a result, Concepción received an intermediate score on a number of actions. National and local legislation ensures that recruitment and compensation schemes align with the characteristics of cultural sector workers, including the recognition of copyrights and other related rights. However, it should be noted that poor socioeconomic conditions and low levels of remuneration still generally exist for the workers of Concepción's cultural sector. Indeed, there are some public and private financing mechanisms in place, as well as mechanisms favouring voluntary contributions to cultural projects, but they appear poorly adapted to the reality of the cultural sector, and an insufficient response to its needs. Certain partnerships exist between cultural actors and companies, such as the "Artistas del acero" ("Steel artists"), but are generally scarce. Concerning the city's tourism model, the regional government has a tourism development plan that includes a cultural aspect. Although, it has not been fully developed and lacks a better relationship with local actors.

Concepción received lower scores for activities relating to information and training spaces on copyrights, economic models related to shared creation practices, or new forms of distribution. The University has a specific programme in this area financed by Corfo. However, according to the participants in this self-assessment exercise, it is an inadequate response to the needs of the cultural sector. Lastly, corporate social responsibility programmes do not tend to specifically include themes and projects relating to culture. Additionally, local business organisations, such as the chambers of commerce, do not include specific policies or programmes for culture.



CULTURE, EQUITY AND SOCIAL INCLUSION

Where these issues are concerned, Concepción scored 41.67, above the worldwide average of 35.00.

Concepción boasts some programmes with a special focus on the city's outlying areas, neighbourhoods, and public spaces. Thanks to these programs, the municipal government aims to ensure that all residents are able to access and participate in cultural life. However, the municipality's cultural programmes do not seem to focus on any one group in particular. Furthermore, even while factors used to determine the cultural vulnerability, or fragility, of certain groups or individuals in the region are not analysed periodically, there is an inherent recognition of them.

In fact Concepción casts a critical eye on the concept of inclusion, and most cultural actors prefer to address this as a right to difference and a respect for diversity. Indeed, Concepción's civil society is independent and well-organised in that different groups and neighbourhoods have their own unique identities and cultural expressions where they are not necessarily considered to be excluded from cultural life. More than integration, this underlines the possibility of adopting an approach that seeks to reinforce and empower these groups and territories. Similarly, Concepción ranked highly in the active promotion of women's participation in cultural activities and organisations. This is a direct result of the creation of the municipal Office for Women. In addition, local civil society organisations develop awareness-raising campaigns with the support of public institutions and cultural organisations.

Concepción achieved intermediate scores in areas related to the consideration of the cultural dimension of the social sector. Local strategies for the social sphere (health, employment, wellbeing, and social inclusion) scarcely include cultural aspects, such as tools for social development, and are implemented in a fragmented way without being prioritised. Similarly, there are no training programmes targeted at professionals and organisations in the social sphere for improving the city's ability to identify and address cultural factors that obstruct some groups' access to public services. For example, a health programme for indigenous populations has been implemented by a public hospital, yet it does not appear to be well-adapted. Within the scope of cultural innovation for youth, there are some initiatives in place, but no established program for this exists.

Unfortunately, Concepción was ranked poorly in other activities. The relationship between personal wellbeing, health, and active cultural practices are not truly recognised. Few measures have been taken to ensure accessibility to facilities or cultural spaces for all, including people with disabilities for whom the majority of cultural infrastructure has still



CULTURE, EQUITY AND SOCIAL INCLUSION

not been adapted. On the whole, there are also no local conflict resolution strategies, nor is a cultural dimension considered with respect to the Mapuche community, for example. There are also no programmes that promote intergenerational cooperation. Finally, there do not seem to be any tertiary sector organisations developing their activities with a consideration of the relationship between culture, equity, and social inclusion, nor a platform that unites them.



CULTURE, URBAN PLANNING AND PUBLIC SPACE

Here, Concepción scored a 59.38, ahead of a 44.00 worldwide average.

Concepción excels in this area in particular due to its recognition of public spaces like streets, squares, and the city's other communal areas as key resources for cultural interaction and participation. The municipal government has a cultural programme in public spaces as a crucial response to the lack of infrastructure, and it lends a dynamic social, cultural, and citizenship aspect to the city that is valued by its people.

Conversely, local urban development plans have yet to explicitly recognise the importance of culture, save in the area of cultural heritage. The local government has an inventory of cultural heritage at its disposal and, in spite of lacking the proper resources for more effective protection, it has also established appropriate mechanisms for their conservation and preservation. New cultural infrastructure is being planned, with a proper analysis of its impacts, as well as a developed management plan. Though, currently, they lack depth.

One particularly important element in this area is the creation of C3, which is broadly connected to city's ecosystem and aims to impact the revitalisation of its neighbourhood. The municipality's regulation plan takes into account the notion of landscape and aims to preserve it. However, no management plan has been created for natural and cultural landscapes. There are no policies in place concerning urban transport and mobility that consider cultural factors, yet no shortcomings were identified in citizens' access to cultural life.

Concepción received an intermediate score in its identification of cultural and symbolic values associated with the region. Specific symbolic elements are valued, yet no protection or rehabilitation management plans are established, nor are there an extensive number of spaces that, given their symbolic role, make up a communal good for the residents. Regarding public art, there do exist public art conservation programmes, but they do not promote development or creation. On some occasions, activities have been carried out relating to citizens' active participation in urban planning and the territory's transformation in urban design, architecture, or public art, for example. Unfortunately, these were scant and temporary.

Citizen engagement is undertaken in non-binding consultations, and seldom in an active way. Some activities are used to promote the role of culture in the renovation of historic centres, as well as its role in the territorial development of certain neighbourhoods. One example is that of C3, which was established in a disadvantaged neighbourhood, but these initiatives appear to be isolated and do not constitute a part of a coherent,



CULTURE, URBAN PLANNING AND PUBLIC SPACE

comprehensive plan. Similarly, culture is not present in the municipal development plan.

Related to this, Concepción received a lower ranking in actions associated with architecture. There are some mechanisms for architectural quality in certain buildings, but overall, there are no quality guidelines for architecture in the city, for either construction or renovation. Furthermore, there is no reference document for regular use in urban policies on the “evaluation of cultural impact”.



CULTURE, INFORMATION AND KNOWLEDGE

Here Concepción was awarded a 75.00, high above the worldwide average of 43.00.

Legislation guarantees freedom of expression, including artistic expression, freedom of opinion, freedom of information, and respect for cultural diversity, despite the clear lack of spaces to strengthen them. Although, there are both public and civil society mechanisms for observing these freedoms. On a national level there is the Human Rights Watch, which has a branch on culture, as well as the universities of Concepción. Overall, there is free and pluralistic communication that favours the right for citizens to take part in cultural life as well as to reflect the diversity of opinions. However, there is a clear paucity of public information through community media and citizens.

Some specific activities for training, or awareness-raising, for culture professionals are made available. They focus on current or emerging ways for civil society organisations to access and reproduce culture. They include copyright, copyleft, open access, and many others. Moreover, Corfo currently promotes training for stakeholders in creative industries that addresses this issue. The relationship between social innovation and basic cultural processes has a number of initiatives. One example is Corfo, which currently finances a co-working space for social and cultural innovation. Finally, the municipality has an international exchange program with other cities, while the Regional Arts and Culture Council has a funding programme for those cultural actors that participate in international cooperation networks.

Concepción received an intermediate score in other areas. Concerning the observation, research, or analysis of cultural realities, as well as interaction with other areas of human development, Corfo carried out a diagnostic study on the creative economy. It found that, while universities had an observatory on urban planning, there was not one for local culture. In much the same way, there were no permanent mechanisms established for assessing cultural accessibility, or the use of information and communication technologies for cultural purposes. In spite of this, there is good access to ICTs and no other major issues in this area were noted. There are no policies or programs on forms of creativity, production, or digital distribution that are focused on residents. Similarly, they do not favour cultural democracy, but there is an identifiable consideration for some initiatives in these fields. Lastly, while cultural institutions do participate in debates on information and knowledge, these are isolated events.



GOVERNANCE OF CULTURE

In this last area, Concepción received a 69.32, above a global mean of 37.00.

Concerning its governance, Concepción is especially laudable for its citizens' active participation in defining and formulating their cultural policies. Specifically, Concepción's Strategic Cultural Plan, "Concepción 2030", adopted in 2014 was constructed through an exemplary process of citizen participation, from street surveys to a forum where citizens voted directly. This involved residents in an active and engaging participatory exercise in outlining the city's priorities on cultural action. The Strategic Cultural Plan was explicitly based on Agenda 21 for culture and Culture 21: Actions. It is geared towards properly planning the city's cultural development, while maintaining a vision of the future and pillars of action, such as policy implementation programmes. Two years following its adoption, an obvious need has arisen for participants to carry out neighbourhood plans that encourage a cultural life that is more adaptable to identities and the realities of different neighbourhoods within Concepción. In order to implement the Strategic Cultural Plan, a public, participatory entity was created that included public, civic, and private actors on an advisory board. Since the adoption of the plan in 2014, the group has not yet reconvened due to the administrative process of establishing a Department of Culture within the municipality. However, the municipal government is seeking to reactivate this participatory authority, and to connect it with the implementation of the Strategic Cultural Plan.

Cultural institutions maintain transparent accountability while also evaluating the public service they provide. A gender perspective was also incorporated into cultural programmes and institutions, though, according to participants, needed to be systematised and to better reflect the issue. There are practices that strengthen citizens' participation in managing facilities, programmes, and cultural events, though they are not consistent. An example of this is the Concepción Creation Centre (the "C3"), which is a new cultural space established by the municipal government in 2015. It is being co-constructed along with citizens, and will belong to those cultural groups that use it. The local government recognises and supports management practices that express local culture, and also spurs development around common goods, such as through the municipality's bankruptcy resources.

Even though since 2014 the city has made significant efforts in the area of citizen participation, Concepción was given an intermediate ranking in actions pertaining to permanent spaces for dialogue, negotiation, and regulation. Initially, participants considered there to be good coordination and openness to dialogue with the municipality's cultural services, but, it was observed that, overall, this was not generated



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by the municipal government. It also did not exist with other public or institutional stakeholder permanent spaces of dialogue, negotiation, and the regulation of their objectives and method Furthermore, there was no evidence of this coordination through the participation of all actors involved in the city's public projects. On the other hand, there are measures, such as training programs through the Regional Arts and Culture Council or Corfo, for strengthening NGOs, trade associations, or unions in the aspect of culture, as well as other civil society actors that contribute to cultural life. These do, however, seem an insufficient response to needs. Lastly, there is no independent platform or network of civil society organisations which include citizens and cultural actors from all sectors.

Concerning governance with regards to other levels of government, there is a distribution of responsibilities across local, regional and national levels, including collaboration with some actors, and some established permanent mechanisms. While an example of the latter may be artistic education, generally there is a lack of permanent coordination mechanisms.



CONCLUSIONS

» The city of Concepción shows significant expertise in the design and implementation of participative, transversal cultural actions and policies, with an important focus on its citizens. In adopting its Strategic Cultural Plan, “Concepción 2030” in 2014, the city displayed its exemplary participatory practices. The city is also praiseworthy for implementing cultural actions in a post-catastrophic crisis situation to promote the reconstruction of the territory, social cohesion, and sustainable development.

» Concepción is also commendable for its practices relating to culture and education; its emphasis on heritage, diversity, and creativity; its focus on culture, information, and knowledge, as well as its governance of culture, particularly regarding citizens’ participation. A vital effort was made in the area of cultural rights, a theme that is becoming increasingly important in Concepción. The municipality’s model programmes have led substantively to cultural actions in non-conventional spaces, such as public spaces, neighbourhoods, and schools. This has acted as a response to the lack of cultural infrastructure, and has aided in nurturing more access, participation, and empowerment for citizens in the cultural sector.

» Among the aspects immediately requiring more attention is that of cultural rights. Here, Concepción may benefit from the examples of other cities by forming relationships between: culture, urban planning, and public space; culture and economy; equity and social inclusion, and especially by linking culture with the environment.

» In fact, out of the dialogues with participants, alongside an external analysis, arose the possibility that cultural rights, governance of culture, and the concept of linking culture with the environment could be specific working areas within the guidelines of the Pilot Cities programme. Further to this, they would also act as a secondary approach to culture, equity, and social inclusion, as well as the relationship between culture, urban planning, and public space.

The measures that may be considered within the scope of cultural rights include, for example:

- formally integrating the perspective of cultural rights into the municipality’s reference texts and into its programmes
- fostering cultural empowerment in all geographic sectors of the city, especially specific neighbourhoods and outlying areas
- favouring citizens’ active participation in cultural creation and empowering them as cultural actors, such as through cultural mediation

- integrating culture and active citizen participation into one pillar of action for people's comprehensive, social development
- promoting citizens' appropriation and transformation of public space as a result of cultural actions

The issue of cultural rights also implies a special perspective on indigenous populations. During the self-assessment week in 2016, a meeting was organised with representatives from Concepción's Mapuche organisations, which allowed for the creation of work proposals in order to strengthen Mapuche cultural rights. The measures that may be implemented include, for example:

- the implementation of a municipal cultural programme dedicated to indigenous communities and the symbolic recognition of the Mapuche presence in Concepción
- the creation of Mapuche cultural centres in response to the aspirations, and needs of the communities
- the creation and recognition of ceremonial spaces
- the implementation of a programme for Mapuche language and culture, as well as intercultural dialogue in schools

Those measures that could be considered within the area of culture and the environment are, for example:

- the identification and valuing of cultural and symbolic interests of spaces and natural features
- reinforcing coordination and working together with the department of the environment
- developing a pillar of action on territory and environment related to indigenous communities

Measures that could be considered within the area of cultural governance include, for example:

- the creation of permanent mechanisms for citizen participation in the cultural policies of Concepción
- the encouragement of transversality, coordination, links, and horizontality between local cultural actors.

ANNEX 1: INITIAL WORKSHOP PARTICIPANTS

PILOT CITIES WORKSHOP: STAKEHOLDERS

| NAME - SURNAME | POSITION |
|---|---|
| Cultural Rights | |
| José Ignacio Olivares | Biobío Regional Council for Culture and Arts |
| Arnoldo Weber | Cultural Corporation for Steel artists |
| Alejandra Villarroel | 'Activa tu Presente con Memoria' |
| Mario Cabrera | Regional Theater of Biobío |
| Emmanuelle Alliot | French Alliancy Cultural Corporación (Alianza Francesa) |
| Heritage, Diversity and Creativity | |
| Bernarda Umazor | Biobío Regional Council for Culture and Arts |
| Carlos Ortiz | Council on National Monuments of Biobío |
| Armando Cartes | SEMCO Socio-Cultural Corporation |
| Marcos Sánchez | Natural History Museum |
| Patricio Mora | Fundación Proyecta Memoria (Memory Project Foundation) |
| Gonzalo Cerda | University of Biobío |
| Jorge Leal | Duoc UC Professional Institute |
| Culture and Education | |
| Claudia Latorre | Director of the Education Municipal Department |
| Pablo Gaete | Balmaceda Arte Joven |
| Natalia González | Historic Archives Municipal Library |
| Liliana Rubilar | Seremi Educación Biobío |
| Sebastián Torres | Culture and Arts Centre (CAC) |
| Culture and Environment | |
| Andrea Aste | Municipal Direction of Environment |
| Alejandra Stehr | EULA University of Concepción |
| María José García | Foundation El Árbol |

Culture and Economy

| | |
|-------------------|--|
| Johann Bórquez | Centre for Creation of Concepción (C3) |
| Jorge Sanhueza | Corfo Biobío |
| Sergio Villar | OMIL Municipality of Concepción |
| Alejandra Palma | Creative Industries of Concepción AG |
| Carolina Godoy | Sernatur Biobío |
| Esmeralda Herrera | Austral Solutions |

Cultura, Equity and Social Inclusion

| | |
|---------------------|--|
| Susan Zurita | Oficina Discapacidad Municipal (Disabilities office) |
| Estefanía Medina | Gendarmerie Biobío |
| Sandra Narváez | Senadis Biobío |
| Remigio Inalef | Oficina Asuntos Indígenas (Office of Indigenous Affairs) |
| Paulina Barrenechea | University of Concepción |

Culture, Urban planning and Public space

| | |
|---------------|-------------------------|
| Karin Rudiger | Municipal Urban Adviser |
| Jaime Arévalo | MINVU Biobío |

Heritage, Information and Knowledge

| | |
|----------------|-----------------|
| Braulio Gatica | Singularity Sur |
| Iván Monsalve | Mocha Magazine |

Governance of Culture

| | |
|---------------------|---|
| Andrea Muñoz Araya | Concepción Government |
| Carlos Plasencio | COSOC Concepción |
| Benjamin Guerra | MIC Concepción |
| Cristian Rojas | Pintors and sculptors Association of Biobío |
| Ricardo Fletcher | Lorenzo Arenas Community Radio |
| Fernando de la Jara | Cultural manager |



CONTACTS

For further information on this exercise, please contact:



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