

2015-2016
2ND EDITION

INTERNATIONAL AWARD
UCLG - MEXICO CITY - CULTURE 21

CATEGORY
“CITY AND LOCAL
GOVERNMENT”

Abstracts of
83 candidates



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

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

The second edition of the “International Award UCLG - MEXICO CITY - Culture 21” (2015-2016) has received 83 submissions from cities and local governments from all regions of the world. This mobilization shows the solid interest in issues that connect cities, identity, future, culture and sustainability.

Following to the Rules of the Award, this document reproduces the abstract of each one of the 83 submissions.

01

CULTURAT, a mobilisation and sustainable development initiative ABITIBI-TÉMISCAMINGUE

The Abitibi-Témiscamingue region is home to 145,000 inhabitants and is predominantly involved in mining and forestry industries due to its distance from large urban centres. Its cultural and economic isolation is further intensified by the centralisation of government services, and represents a major challenge to its development, population retention and the attractiveness of its territory.

CULTURAT is a widespread mobilisation initiative that aims to turn identity, arts and culture into a major development focus for Abitibi-Témiscamingue. It consists of a sustainable tourism approach that entails delineating the territory, improving the quality of life of citizens, enhancing feelings of pride and belonging among residents, and making the region more attractive to both inhabitants and visitors.

Launched in 2009, CULTURAT made way for widespread public dialogue, as well as a consultation and huge mobilisation among all sectors and stakeholders of society.

The initiative promotes actions that support cultural activities and transform, emphasise and enhance the territory's attractiveness. In addition, it carries out promotional activities and has developed a website with development tools, an art shop and an artist directory. This initiative also focuses on connecting players from different sectors, developing a native cultural development section and setting up funding for rural areas.

The participation agreement was signed by fifty two municipalities (i.e. 95% of the population), as well as the region's seven independent communities, five chambers of commerce, and five school boards, and several players from civil society. Collectively, they are committed to implementing actions and steering the municipality's cultural development towards a collective approach. Since 2012, the stakeholders involved in the initiative have completed over 300 projects.


02

Imbabura Factory Cultural Centre ANTONIO ANTE

IMBABURA FACTORY, constructed in 1924, was a pioneer in Ecuador's textile industry. It was permanently closed in 1997 and remained abandoned for about 10 years. Then, the canton's municipal government under Antonio Ante unveiled a redevelopment plan for the property in the parish of Andrade Marín. This 4.3 hectare extension makes up a significant part of the country's collective historical remembrance.

In 2001, it was named Ecuador's Cultural-Industrial Heritage site. As of 2008, presidential commitment 155777 focused on its restoration, and made the Imbabura Factory functional again. The project was implemented under the Ministry of Heritage Coordination, in association with the Antonio Ante municipal government and the help of the following ministries: Production, Employment, and Competition Management, Ministry of Industry and Productivity (MIPRO), Tourism, Culture, National Secretary for Higher Education, Science, Technology, and Innovation (SENESCYT), and the Imbabura Provincial Government.

The Imbabura Textile Factory museum opened its doors to the public on the 5th of May, 2014. Since then, visitors have enjoyed the marvellous conservation of the machinery and the rich history of the factory in addition to the history of a proud and hardworking town still based on textile commercialization and production.



Today, the objective of natural and cultural heritage management is to promote tourism, supportive local economic development, and from all the subsequent services, to preserve and promote natural and cultural heritage and their social applicability.

1. To promote different types of tourism across cantons such as: community, adventure, ecological, gastronomical, and commercial.
 2. To evaluate and share ancestral knowledge and forms of production that allow for an adequate regeneration of nature.
 3. To improve overall productivity and competitiveness and help in the diversification of canton productivity.
 4. To reinforce natural, cultural, and industrial heritage in the area.
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03

Summer Art School for gifted children “Talents of Astrakhan” ASTRAKHAN

The project “Summer art School for gifted children in the field of arts “Talents of Astrakhan” (further – art school). The project mission is to create special cultural space for creative development of children and teenagers. It is being implemented on the basis of additional education institutions in the city. The program of the project is aimed at identification of gifted children, their training, increasing of their general cultural level, and also the organization of summer leisure-time activities.

The program is designed for vacation time and includes: master classes of the best teachers and concerts performers of Russia; concerts and exhibitions of art works of students and reporting concert of the project.

Besides educational tasks, the project includes a complex of cultural/educational procedures and excursions for children.

Children aged from 9 till 16 years old (inclusive), who has shown creative abilities and talent in any area of art, winners of contests in musical, fine or choreographic art can be participants of art school.

04


Culture for development AZUL

The project being implemented, named “Azul - Culture for development”, shows the Azul community’s decision to recognize culture as a very significant pillar of its sustainable development.

It began in 2004 and since then it has maintained an uninterrupted string of actions across different municipal administrations. This transformed the project into an authentic public policy.

Its implementation is the product of the joint effort of public and private institutions carried out through shared management.

This collective action has received significant acknowledgement, namely the designation of Azul as Argentina’s “City of Cervantes” in 2007 by the UNESCO office in Castilla-La Mancha.



This recognition subsequently became its “city brand”. Within this context, the city had multiple activities linked with education, the arts, bibliographies, and academic studies, among others. Every year it concludes in November with the Cervantine Festival, now in its tenth year. This brought together and showcased hundreds of projects, of all types, generated by local initiatives.

These activities are having an impact on the development of private undertakings and employment. Increasing cultural and tourist activity has driven entrepreneurship in hospitality, gastronomy, design, sculpture, and publishing and print, among others.

The act of innovation in positioning culture as a backbone of development must be broadened and strengthened. The goal of this is to (a) fortify the mobilization of citizens and their institutions, (b) promote entrepreneurial and employment performance, (c) reinforce the positioning of Azul’s city brand as Argentina’s “City of Cervantes”, and (e) be an active and relevant participant in creating a global network.

Within this framework, and considering that the aims are identical to UCLG’s, it was decided to compete for the award.

05

Beit Sahour, Old Town: A Corner of Culture

BEIT SAHOUR

It’s impossible to think of Beit Sahour, the “shepherds’ town” and not think “culture” at the same time. All around the world, old cities bear witness to the history and culture of the country as they are a living museum and a source of pride for each country. In Palestine, it is impossible to visit a city or a village without noticing that the ancient towns are the most prominent landmarks as they feature architectural heritage. This seems obvious in the Old City of Beit Sahour which showcases the best of the old in the brightest modern touch.

Beit Sahour Old City is a vibrant cultural center. From the restaurants and guest houses and traditional market, museums to tourist institutions, and the music and folklore dance classes to local festivals, Beit Sahour Old City thrives in all areas. Yet, it is not just the culture that make up this liveliness. The creative local industries are a significant part of the economy of the area such as embroidery work, the mother of pearl handwork and the olivewood crafts.

Our project aims to revive the forgotten areas of the historic old town through renovating and reopening shops that would sell traditional handicrafts and homemade products, offer pilgrims a chance to explore the Palestinian heritage and identity, promote local publications and research work, create a cozy little cinema that broadcasts local Palestinian films, become a center for local festivals and events, run a cultural space for artists, photographers and fashion designers, lead exhibitions and tour itineraries, and provide interactive workshops in which tourists could learn a local handicraft or a traditional meal or a Dabkeh “folklore” dance!

We aspire to merge originality with creativity and turn Beit Sahour old town into a vibrant center that combines culture, art, faith and hospitality in one place.

06

ARPA riverfront development project BILASPUR

The Government of Chhattisgarh has notified ARPA SPECIAL AREA under the provisions of Chhattisgarh Town and Country Planning Act, 1973 for the purpose of developing Arpa River Front. This riverfront development will have traditional dance academy and a museum. At present various cultural fairs are organised on the riverfront.

07

Historic downtown culture cluster 'Totatoga' BUSAN

The *TOTATOGA* project is regarded as a successful policy for culture and arts to boost the cultural Renaissance at *Jungang-dong* in Busan by providing empty houses and unused buildings for local artists as an atelier since 2010. The old downtown used to be full of vitality as an administrative hub, but still keeps traces of Busan's modern history. The project, implemented by local artists with their activities, has played a great role in promoting an urban regeneration by encouraging rediscovery of local culture, supporting activities in various genres, and providing community activities for citizens.

TOTATOGA consists of three kinds of meaning: *TO* from the French word *tolérance*, *TATO* representing that although artists and citizens live their own ('*tarō*' in Korean) lives but can get together ('*to gachi*' in Korean) to share culture, and *GA* representing they share culture in their daily lives in an open space, street ('*ga*' from a Chinese character).


The details are as follows: First, a studio for creative art works is established within the city, together with various genres. Second, on a basis of communication with citizens, education programs and cultural activities are provided. Third, through the project, local artists can receive a support for rental fees and have the capability to operate facilities themselves, necessary for their arts and community activities. Fourth, the cooperation between owners of buildings and Mecenat enterprises help artists focus on their works in a longer term. Fifth, a systemic system for cooperation is established through a network among local agencies and cultural organizations. Sixth, cultural resources in the old downtown are discovered, preserved and utilized for the development of local culture. Finally, domestic and international exchange programs make artists strengthen their capacity and expand their scope.

08

International Büyükçekmece culture and art festival BÜYÜKÇEKMECE

Cities are competing with each other in the world now. Cities' culture and arts events are very important for the promotion of the countries. International Büyükçekmece Culture and Arts Festival has the best culture and arts festival of the world award and last year 16th festival was organized on July 31st-August 8th, 2015 and hosted 1600 artists from 64 countries.

International Büyükçekmece Culture and Arts Festival was awarded with "**World's Best Culture and Arts Festival**" by the International Council of Organizations of Folklore Festivals and Folk Arts (CIOFF) two years



in a row and also the only festival of Turkey in the (A) category of CIOFF. Our festival's goal is to promote our city to the world, show the arts representatives' cultures from all around the world to our community, to build new friendships all together to stop the wars in the name of peace and to fulfill the "Peace at Home, Peace in the World" words of our great leader Mustafa Kemal Atatürk.

In accordance with these goals, we're trying to gather different cultures at our festival each and every year.

09

Culture and Citizens Connected with Public Spaces

CANOAS

Since 2009, the City of Canoas developed a cultural policy that prioritized the empowerment of citizens and the appropriation of public spaces. Consistent with this idea of culture as a fourth pillar of development, the policy made citizens able to live out their culture and create their own unique multicultural identity in a peripheral city. Many plans were implemented, amongst which the following stand out: the Canoas Jazz Music Festival and Canoas Tango Music Festival overtook the city's parks, metro stations, and cultural centres; in the world of literature, the implementation of "Library Square"s in the city's squares, the creation of two "Library parks" in the main parks of Canoas, as well as the annual Book Fair which is the second most important in the province.

10

Arts, Culture and Creative Industries Policy

CAPE TOWN

Cape Town is the 10th most populous city in Africa and one of the most multicultural cities in the world, with a diverse and vibrant population, a rich and complex history and abundant creative talent.

The City of Cape Town actively engages in improving the social, economic and spatial realities of the City and promotes engagement on its shared history, its present and its future.

Approved in December 2014 the City of Cape Town's Arts, Culture and Creative Industries Policy creates a framework linking the city's developmental and sustainability objectives with the creation of an enabling environment for arts, culture and the creative industries.

The Arts, Culture and Creative Industries Policy (ACCIP) concerns itself with the development and promotion of arts, culture and the creative industries within the Cape Town metropole. The ACCIP outlines challenges and opportunities within government, the cultural and creative industries and the Cape Town environment, and establishes a clear set of desired outcomes and objectives attached to policy directives.

Due to the broad scope of the ACCIP (social, economic, spatial and cultural), it has transversal implications for departments across the City whose work involves arts, culture or the creative industries. It also has implications for organisations and/or spheres of government across the arts, culture and creative industries spectrum which impact on City resources. It is read in conjunction with local and provincial government policies, strategies and frameworks, and takes into account numerous stakeholders and role players.

Finally, the policy details roles and responsibilities, implementation and evaluation mechanisms, and informs the strategic direction and business plan of the CCT Arts and Culture Department.

11

Strategy “Culture for a sustainable growth of Cēsis” CĒSIS

The main goal of the strategy for a sustainable growth of Cēsis town (Latvia) was an improvement of quality of life of inhabitants in Cēsis.

The strategy included several actions according to three main strategic directions: (a) cultural heritage as a ground for community building, (b) Cēsis as a place for unique culture and art experiences, beloved place for cultural festivals, (c) local social and economic innovation via culture.

In all strategic directions educational activities and pilot initiatives were organized, meanwhile considerably improving the main culture infrastructure of the town with the help of European Union structural funds.

The realization of the strategy had good results, having direct and indirect impacts on overall development of the town - new creative professionals have settled in Cēsis, the sector of creative economy and cultural tourism is growing. Besides Cēsis has strengthened its identity and sense of belonging of local inhabitants.

This was a long-term development project, which has been continued with the following phase of activities starting from 2015.

As the set goals were defined in a sustainable way, there was a need for a complex approach, planning actions supplementing and continuing each other.

12

European Athletics Team Championship Cheboksary 2015 CHEBOKSARY

There were a lot of events beforehand and much previously preparation was done. The special attention was paid to the landscaping and decoration of the city, informational support, tickets sale and preparations of out-of-competition events. A lot of preparatory work was done in advance such as guests and athletes hotel accommodations, meals in restaurants, cultural and touristic programs, work with volunteers.

In June, 19 2015 was the Grand Opening of the VI European Team Athletics Championship (Super league) in Cheboksary which gathered more than 10 000 people. The center of the events was Red Square. Before the ceremony there was a concert and some interactive scenes. There was also track and field racing with 7500 participants. The Grand Opening included the flash mob “Kalinka”, presentation of 12 countries-participants and a sport performance. It was followed by a concert and an open- air disco. The program was concluded by the fireworks. 350 volunteers worked on 13 projects: accommodations, meals, logistics, transportation, medical help, mass media, Grand Opening ceremony, working with the audience, accreditation and others. From June, 18 volunteers met arriving groups of guests at the airport, accompanied them, helped doctors to make doping-control, worked with the audience at the stadium “Olympiyskiy”.

All accredited participants and volunteers could use public transportation free of charge.

13

The 'Mediterranean Diet' Project CHEFCHAOUEN

Founded by Moulay Ali Ben Rachid in 1471, Chefchaouen is known as the blue city and has a great wealth of territorial heritage. It has successfully maintained its traditional character despite its proximity to modern cities and their influence, such as Tangiers and Tétouan. 'Jebala' culture places a particular focus on the way a city operates through the souk, the craft industry and culinary traditions. In this regard, the city of Chefchaouen is gathering the material and intangible resources that it wishes to be recognised and showcased. Chefchaouen's native cultural value has provided it with sufficient potential to enable a revival of its economic and social development. At the present time, civil society and collective intelligence bodies at city level have made the strategic choice to make their mark on the international scene, by showcasing the city's unusual architecture, its culinary art, and its craft industry.

In November 2010, it was designated an intangible cultural heritage site by UNESCO and became one of the four symbolic cities of the Mediterranean diet alongside Soria (Spain), Cilento (Italy), Koroni (Greece), which were then joined by Tavira (Portugal), Havar & Brac (Croatia) and Agros (Cyprus) in 2013.

On the one hand, the project aims to strengthen artistic performances and talent among young craftspeople by providing them with the support they need to develop their trade, whilst preserving ancestral techniques. On the other hand, it seeks to improve trade and marketing structures on a national and Mediterranean level. Our project fits perfectly within this framework as it consists of improving and showcasing culinary arts and local craftsmanship, as well as promoting local territorial products.


14

The French Shore Historical Society (FSHS): the development of Conche through heritage, identity and culture CONCHE

Conche is a small isolated fishing village on the northeast coast of Newfoundland with only 225 habitants.

In 1992, Canada announced a Cod Moratorium which devastated the small coastal communities along the region. Over the next few years, Conche rapidly saw a disintegration of families, loss of population, a very rapid loss of heritage and their very own culture. Since Conche was a small rural town, with the outmigration of people, it also lost its own volunteer base and eventually lost its Town Council.

In 2000 the remaining people knew that they had to do something to stop the damage to their town. To diversify income opportunities and retain community cohesion, Conche turned to its history, identity and culture. The French Shore Historical Society (FSHS) was formed with a mandate to conserve our heritage and to use it to enhance economic development and to provide a sense of shared community among residents. Within three years we opened a new museum called the French Shore Interpretation Centre which housed a permanent exhibit entitled "Quest for Cod". Two years later, a new Town Council was formed and the FSHS was creating the French Shore Tapestry with two artists and thirteen local embroiderers. The Tapestry was 222ft long embroidery depicting the history of the French Shore of Newfoundland. We continued to grow on our success and created another embroidered exhibit, titled "The Treaty of Utrecht". The FSHS also has organized numerous cultural events. Some of them are traditional and have been revived to suit each occasion.



Today, employment opportunities have increased within the town and within the entire region with the growth of a tourism industry. Small craft businesses, accommodations and restaurants have seen growth in their sectors due to visitors coming to view our exhibits and enjoying cultural experiences in Conche.

15

Museum of Congonhas – The First Site Museum of the Brazil

CONGONHAS

The Museum of Congonhas is the first site museum of Brazil. It was conceived more than 10 years ago by the municipal administration of the city of Congonhas, in partnership with UNESCO and the National Institute of Historical and Artistic Heritage (IPHAN). The project was designed to enhance the perception and interpretation of many aspects of the Good Jesus of Matosinhos' Sanctuary, whose historical site holds the title of World Heritage since 1985. And more: aiming at offering an alternative for survival, through the creative economy for this municipality that currently survives from mineral extraction. These reserves are expected to run out in the coming years.

Before opening its doors, the Museum led a community mobilization and revitalization of the historic site in which it is inserted.

Its activities involved the community and contributed a lot for the success of the museum as soon as its doors opened in 2015. In a short period of time, thousands of people visited the institution that already accounts for examples of fostering creative economy of this city of 50,000 inhabitants, which is 70 kilometers from the capital of Minas Gerais, Belo Horizonte.

To further expand its interface with the community, the Museum also has opened a broader heritage education program called "Faith Crafts" focused on the artisans, local artists and schools in the region, serving more than 6,000 children and young people.

The principles that guide the museum programs start from a recognition of the plurality of meanings of the historic site of the city and its social practices, in order to provide facilitators means of cognitive, sensory and emotional appropriations. The proposals developed by the Museum are mainly intended to radiate the actions for the environment, with the intention of offering alternatives to modify the local reality through cultural activities in dialogue with its memory and heritage.

16

Micro-neighbourhood Workshops in Popular Neighbourhoods of Coquimbo

COQUIMBO

Micro-neighbourhood Workshops is a project that became a permanent program in the Department of Culture. Its goal is to carry out collaborative efforts with neighbourhood councils (grassroots organizations) and their regional representatives in order to break cultural assistencialism. This is done by searching for tools to aid representatives in the strengthening and understanding of local cultural activities as well as the functioning of specific municipal cultural centres. As a result, considering the aims and problems of a neighbourhood, all of this would have significant input on what can be accomplished by working together for better cultural development, through cultural participation and democracy.

17

Your Neighbourhood On Stage CÓRDOBA

Your Neighbourhood On Stage is an agenda driven by the Municipality of Cordoba's Secretary of Culture from the Community Culture Directorate. It proposes events for music, theatre, dance, humour, and other disciplines in neighbourhoods with an agenda focused on artists from the area. These artists can showcase their talents on stage, with professional level sound and lighting, to their neighbours.

This program favours the organized participation of neighbourhood institutions, stimulates zonal identities, and contributes to the recognition of local artists by the neighbourhood territory. It is an ongoing, public, and open call. This way project proposals are received throughout the year.

18

Citizen Cultural Participation Program CURITIBA

Current municipal management in Curitiba is formed of four strategic dimensions for action: Participatory Governance, Social Development, Economic Development, as well as Urban and Environmental Development.

The Participatory Governance Dimension provides for the presence of committed actions, projects, or programs with public involvement, social control, and transparency of information within the scope of municipal public policy. Citizen Cultural Participation corresponds to this prerogative and comprises one of the fundamental tenets of cultural public policy, called "Democratic Management and Social Control".


One of the objectives of the aforementioned program is public participation in drafting, implementing, executing, and evaluating cultural public policies through: [a] the strengthening of the Municipal Council for Culture, [b] the implementation of sectoral cultural language councils, regional cultural councils, cultural diversity councils, and sectional culture councils, [c] broadening and improving transparency tools and channels of dialogue with different cultural actors as well as both public and private institutions. With its principle of cooperation, the commitment became an essential condition for the implementation of public policies that promote sustainable development. This is because they foster conditions for public empowerment, private initiatives, civil society organizations, and help citizens share the responsibilities of constructing a new, more just and democratic, reality.

Over the course of its three year implementation [2013-2015], the program yielded significant results, both practical – such as the participatory construction of the appropriate tools needed for municipal cultural management – and conceptual long-term structural changes, including the credibility of tools for transparency and cooperation, and growing public interest in participation.

19

École des Communs DAKAR

Since 2014, in central Dakar, the '*École des Communs*' has been using a cooperative artistic garden and a fab-lab to develop or consolidate solidarity initiatives, as well as neighbourhood and citizenship programmes, through art and free culture.



Designed as an open space for interdisciplinary research and experimentation, intertwining art, technology, urban ecology, economics and good-neighbour practices, the school, set up by Kër Thioossane, has become a true laboratory of shared living, in which art and culture are put into practice on a daily basis.

Using an old abandoned public area within his district, Kër Thioossane nurtures the desire for community participation, and in doing so, encourages the use of art, culture and so-called open technology in order to establish a communal sense of reflection, set up unique projects, and suggest possible solutions together.

Through the use of regular meetings and projects (workshops, public reproductions, performances, shows etc.), Kër Thioossane is trying to develop 'solutions' to urban and social issues and raise awareness about common interests.

Through its new partnerships with different actors in society, the '*École des Communs*' is exploring the range of artistic and cultural contributions that can be made towards sustainable innovation. The school is developing collaborations with artists, craftspeople, cultural organisations, civil society players, media labs, hacker spaces and community activists in Senegal, elsewhere in Africa, and around the world.

In addition, the main objective of the '*École des Communs*', which is based on knowledge-sharing, is to refine discussion and self-organisation methods that can stimulate the shared management of common goods. In this regard, a project for the documentation and analysis of results, involving sociologists, art historians and local populations, has been implemented. The unique methodological expertise that will emerge from this project must be shared.

In terms of culture, sustainable development and technological innovation, the '*École des Communs*' will be a source of learning.

20

Community Vitalization through Tug-of-War DANGJIN-SI

Dangjin City has a local community activation program through Gijisi Juldarigi (Gijisi Tug-of-War), which is an important Intangible Cultural Heritages of Dangjin City and Intangible Cultural Heritage of Humanity of UNESCO.


We have established the museum for displaying and studying domestic and foreign Tug-of-War including Gijisi Juldarigi, hosted national festivals, listed Gijisi Juldarigi on Intangible Cultural Heritage of Humanity of UNESCO, held various international symposiums, and made exchanges between the conservation society of Korean Tug-of-War and the city.

Furthermore, we have constructed a culture town regarding Tug-of-War of Gijisi, and a maintenance business through the local area to activate local economy and improve community spirit.

21

Dublin City Council Art Plan 2014 – 2018 DUBLIN

The programme submitted is "[Dublin City Council's Arts Plan for 2014 – 2018](#)". The Arts Plan is the work



plan for the [Arts Office](#), a section of, and guided by the [CRA Department, Dublin City Council](#), and based in [the Lab](#); a bespoke arts centre in Dublin 1. This plan was a new departure in the development of strategic and sustainable cultural planning for the city. For the first time the city noted broader cultural actions within its [Arts Plan](#) & laid out a vision, in broad strokes, as the basis for actions, rather than detailing the actions themselves. It is this vision that has since taken the project far beyond its initial ambitions. An excellent example of this is the [Dublin bid for the European Capital of Culture 2020](#), which is noted on page 32 of the Arts Plan. The Plan, the Bid process and the new Cultural Strategy (see attached) fundamentally changed the direction of all Dublin City Council's cultural planning. It deepened our understanding of culture, placed an emphasis on participation and a drive towards sustainable practice. The Arts Plan led directly to:

- The rewriting of the Cultural Strategy for all areas of the city.
- The adoption of the UNESCO definition of culture & the UNESCO Cultural Rights of the Child.
- The formation of a city-wide policy for Arts, Education and Learning.
- Strategic partnerships such as with Business to Arts, which led to the Docklands Development Fund.
- New planning recommendations for cultural infrastructure for the city.
- A schedule for a series of independent city-wide cultural audits.
- An additional one million euro's per year for sustainable cultural projects.
- A set of European pilot projects including the new EU Funding Unit.

22 The Estrie General Assembly for Arts and Culture ESTRIE

The Estrie is a region in south Quebec, home to almost 320,000 inhabitants and widely known for its heritage, its cultural life and the beauty of its landscapes. The Estrie region has a dynamic cultural sector and produces very varied and high-quality productions. However, many believe that arts and culture are poorly recognised and struggle to occupy their rightful place within our region.

Launched in 2012 by the Conseil de la Culture de l'Estrie (Estrie Culture Council), General Assembly for Arts and Culture is a mobilisation initiative for developing and supporting a cultural strategy in the Estrie region. The aim of the initiative is to strengthen the credibility, visibility and importance of arts and culture as a vector for regional development in the Estrie, as well as to enlist the support of decision-makers and other regional participants in facing associated challenges. This widespread, participatory and cross-cutting approach has brought together ordinary citizens, institutional and municipal officials, public and private stakeholders and participants from all sectors of society.

Since 2012, three huge projects have been implemented to unite artists, cultural workers and people with backgrounds in business, education, media, government, health and tourism, through a series of sectoral meetings and workshops. A large Estrie General Assembly for Arts and Culture Forum was organised in 2016 as a way of gathering citizens and regional stakeholders from all sectors. Between the start of the project in 2012 and the General Assembly Forum in 2016, 560 participating parties have been involved.

This widespread participatory and cross-cutting initiative has enabled us to define recommendations, guidelines, projects and specific commitments on behalf of various partners, who will be integrated into a cultural strategy currently being developed within the Estrie region.

23

Inanda Heritage Route ETHEKWINI

The township of Inanda is located on the urban edge of the city center of the eThekweni Municipality. Now one of the biggest townships in South Africa, Inanda has been shaped by a rich tapestry of historical events since it was established as a 'native location' by the British administration in 1845. The area has living heritage that reflects pre-colonial life conditions signified by the community history and spirit. At the close of the Nineteenth Century and more during the rise of the Twentieth Century, Inanda was an attraction and the concentration of the missionary activities who established mission stations such as Inanda Seminary and the *American Board*. The spirit of modernity led to the emergence of legends such as Dr. John Langalibalele Mafukuzela Dube, the founder of Ohlange Institute, the first editor of *Ilanga Lase Natal* and the first president of the Native Congress, the predecessor of the present day African National Congress, (ANC), in a symbolic gesture, former President Nelson Mandela chose to cast his first vote in the historic 1994 elections at the Ohlange Institute; Mahatma Mohandas Karamchand Gandhi who also settled at Inanda and popularized the political philosophy of Satyagraha; Prophet Isiah Shembe of Nazareth Faith who contributed to the rise of the notion of African independent churches which syncretised Christianity and African belief systems; a lot more professional people of note like Dr. Pixley ka Seme, a co-founder & President of the ANC (between 1930 and 1936). The area has also nurtured a rich tapestry of tradition, events, upheavals and stunning natural topography such as the Inanda Dam and the Umzinyathi falls.

24

Culture, Gastronomy, and Sustainability FLORIANÓPOLIS

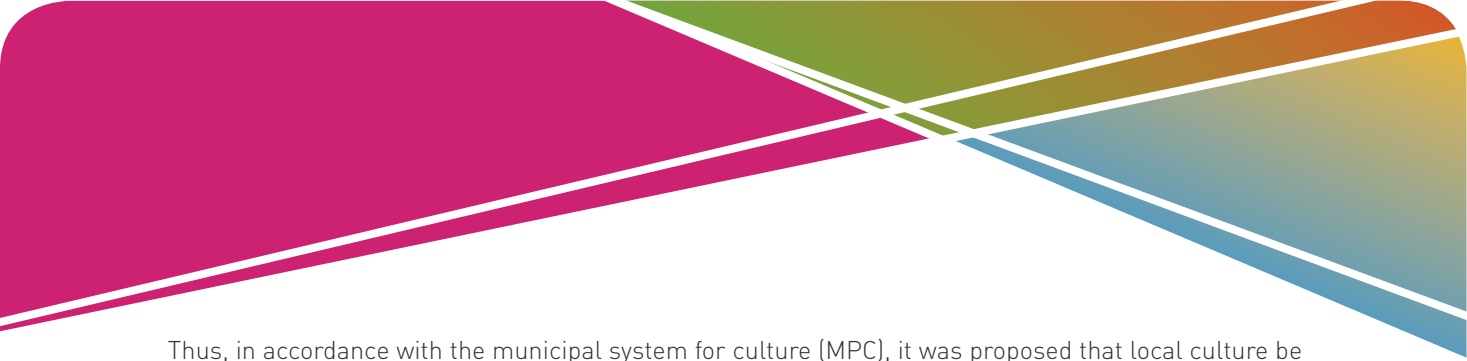
The Florianópolis project: Culture, Gastronomy, and Sustainability is geared toward stimulating the creative economy by promoting the interrelation of culture, design, and craftsmanship as they apply to gastronomy.

Access to art, culture, memory, and knowledge is a constitutional right. It is also a fundamental condition for the full exercise of citizenship as well as in forming subjectivity and social values, in accordance with articles 215 and 216 of Brazil's Federal Constitution.

As a result, Florianópolis' Municipal Plan for Culture (MPC) began development in 2010. During the five years of preparing the proposal, numerous municipal meetings and conferences were organized with the participation of government agencies, civil society, and the artistic community. This began a new reality in defining structural, systemic, sustainable, inclusive, participative, democratic, and transparent policies.

The MPC was fundamental in creating the Municipal System for Culture (MSC). Only with the MSC, through the Ministry of Culture, could the federal government free up resources for the municipality's cultural sector.

In general, cultural diversity is forged by the dynamic and interactive relationship between people and their environment. In this context, gastronomy forms an integral part of culture; it reveals history, identity, and community values that are constantly changing. As a result, the need to carry out studies arises, putting together a cultural database through surveys, interviews, and photographic records whose aim is to ensure a process of safeguarding local culture. Such cultural and historical knowledge enables a database for sustainability of processes used in traditional dishes, whether through re-reading, innovative processes, or products.



Thus, in accordance with the municipal system for culture (MPC), it was proposed that local culture be assessed in conjunction with developing the creative economy toward gastronomy. This was to be done by incorporating artisans and designs to solidify cultural tourism, and by introducing the traditional community in this context.

25

MUSEM – Mehmet Reşit Göğüş Culinary Art Training Centre GAZIANTEP

Gaziantep cuisine has combined countless different cultures just like the city itself. Cuisine is always the main fact to identify Gaziantep and it has always been the main cultural and economic development agent of the city. Nevertheless, while the city has 1 million 900.000 inhabitants, no any specific institution wasn't dedicated to the traditional gastronomy of Gaziantep. For these reasons, Gaziantep Metropolitan Municipality founded in 2013 MUSEM (Mehmet Reşit Göğüş Culinary Art Centre). The Centre, situated in the historical centre of the city, takes place in an old restored traditional Gaziantep mansion. The building had been turned to a cooking school complex of 1700m² and is the main establishment in the city that operates the life-long learning system on gastronomy.

Different kind of courses and events are organized for the youths, children, chefs, students, housewives, shortly for all kind of people in order to remind the forgotten dishes of Gaziantep traditional food, to ensure the transmission for the future generations, to improve well-known aspects of the regional kitchen and to teach the unknown parts of the dishes. The centre provides as well many different certificated theoretical and application courses for local amateurs and professionals of all ages, social or educational level. The centre is active in the cultural field by enabling the participation of women in active work life, or to involve the population leaving in areas where there is a need to stimulate the physical, economic and social regeneration.


Moreover, students can become part of the education system at these courses, organize gastronomy tours to different cities of Turkey and participate in workshops organized by Japanese, Italian, French, etc. chefs. Erasmus exchanges are as well organized in the centre with small trainings on Gaziantep Flagship Dishes.

26

Linear Park on Avenida Pedro Luro Foundational Pillar of the City of Mar del Plata GENERAL PUEYRREDON

In 2011, as a full member of Agenda 21 for culture program, the Municipality of Pueyrredon made investments through two projects: 1- Culture Census and PBCL Estimation and 2- Cultural Civic Centres: The Old Port Plant, former railway station (Linear park on Avenida Luro), and former Estación Sur ("South Station"; former Omnibus Station Terminal) There was extensive involvement in the first instance, including pioneers in fisheries, making it possible to take part in the call for tender.

The project for Linear park on Avenida Luro, shares fundamental values with the former because it promotes the preservation of elements of the city's architectural heritage, as well as the use of those public spaces in strengthening neighbourhood identities, endowing them with meaning, and transforming empty urban areas into socializing and meeting "spaces" .



Mar del Plata showcases the region, province, and country and thus can play a key role in international relations by creating a Media Library and Cultural Civic Centre in spaces that contribute to urban waste. The rail station would generate the area's renewal which could provoke the loss of historical heritage in one of the city's founding neighbourhoods, and attribute a greater significance to the Cultural Civic Centre. Digital banking and that will exist within the Media Library would help mitigate such losses by preserving the heritage of this and other old neighbourhoods through modern ICT.

Within the centre in the Park, the Media Library comprises an urban architectural element a knowledge-based society. Along with the Archive of the Spoken Word, this will comply with ordinance 19867.

27

FETEN, The European Performing Arts Fair for Children GIJÓN

In 2016, FETEN will celebrate its 25th year in Gijón. For a quarter century it has established itself as the central meeting point for public sector professionals in the family and youth performing arts industry in Spain. As a fair, it has defined itself as a networking centre specializing in cultural products designed for children and their families. It is also a unique opportunity for booking agents, artistic directors, and distributors to see a broader selection of the latest in children's performing arts. However, its distinguishing aspect is the art of creation. More so, it is a festival for citizens that turns spaces into living laboratories for the choices and trends in Spanish performing arts.

It is the largest professional event of its kind in Spain, bringing together more than 800 national and international representatives and is a must for interaction between artists, companies, and industry professionals. It is an opportunity to see and discuss performances with the creators themselves.

Furthermore, FETEN brings a vital economic influx, both monetary and welfare. It promotes itself from a commercial perspective (sales and distribution in the performance arts market) as well as one of general interest and cultural exchange of public policies. This paves the way for new, active participants and consumers who are interested in modern cultural practices through education and awareness campaigns to around the 30,000 people who participate every year.

FETEN is undoubtedly a successful example that, according to studies, combines the ability to create links and cultural capital between the local community, performance arts, and professionals. It does so by establishing and developing processes for setting up networks with other areas and professionals.

28

Golden Kapok Documentary Cinema GUANGZHOU

As an essential part of Guangzhou International Documentary Film Festival (GZDOC), Golden Kapok Documentary Cinema aims at promoting international cultural exchanges and cultivating the documentary culture in China. With documentary as the major distribution entity, it calls for entries from home and abroad and selects out the excellent ones for public screening in colleges and cultural spaces so as to pacify the fidget society and help people stop to rethink about their life.

29

Municipal Cultural Centre of Byblos JBAIL BYBLOS

The Municipal Cultural Centre in Byblos is an integrated venue for cultural interaction. It provides various high quality cultural activities to all social classes within the population. It seeks to broaden cultural opportunities and establish a venue where people can exchange knowledge, work, read, search the internet, or even participate in cultural, educational and artistic activities.

The centre has been set up as a special tool for facilitating meetings and debates on pertinent subjects and current affairs with respect to the needs of local residents and the city's current situation.

It is a place for democratising knowledge and know-how, and for providing unrestricted access to cultural activities, where activities and programmes favour universal accessibility and meet the immediate needs of the population.

The centre also works towards forming a synergy between formal education and complementary artistic and cultural activities, particularly within public schools, where access to creative activities is often limited.


This synergy has been designed so that participants of all ages may find their place, satisfy their needs and thrive on a cultural, artistic and social level through the various resources provided: written, IT and digital resources and training courses.

30

Traditional Culture City Project: Sustainable City Development through Traditional Culture Revitalization (Embodiment and Commercialization) JEONJU

Jeonju's Traditional Culture City Project has focused on sustainable development of the city through the daily embodiment and commercialization of traditional culture within the city since 2000. The project uses our diverse historical and cultural contents. In early 2000, the city focused on maintaining the Traditional Architecture Preservation Zone, expanding cultural facilities, and operating traditional culture festivals and relevant educational programs, and helping increase citizens' interest and participation in the city's traditional cultural activities. Since the mid-2000s, Jeonju has identified the possibility of commercializing traditional cultural resources and, as such, has cultivated professionals specializing in traditional culture as well as strengthened business structures in traditional cultural fields. An important accomplishment of this approach has been to reinterpret traditional culture by integrating traditional culture with modernity so that traditional culture no longer remains something old and strange. The city has also increased the participation of local residents in traditional cultural activities by combining traditional cultural festivals and events that had previously operated in an isolated fashion.

Over the 15 years of their implementation, our project has become core policies of the city for local development, and have showed that it's possible to have sustainable development of the city through culture. Especially, The Traditional Architecture Preservation Zone, a slum area before, is now one of the four most important tourist attractions in Korea and has given Jeonju its nickname back as The cultural capital of Korea. These policies have played important roles in the expansion of citizens' opportunities



and rights to appreciate culture, as well as to the sustainable economic, social, and environmental development of the city. Also the project has led to the revitalization of the local economy through tourism. Socially, this project has helped strengthen our local identity as well as the social integration of the city. Environmentally, the project has been able to improve environmental sustainability of the city through the renewal of the old downtown.

31

Joburg Carnival JOHANNESBURG

The Joburg Carnival is a celebration of the various cultures within South Africa and in Johannesburg in particular. The slogan of the City of Johannesburg is: A World Class African City. This ethos is reflected in the Joburg Carnival. Johannesburg is the melting pot of various communities from across South Africa and the rest of the African continent. As such the City plays host to a multi-cultural society as well as immigrant communities from various parts of the African continent, Asia and Europe.

The carnival allows these communities to express themselves and their traditions in the form of dance, music and costume. The carnival enables citizens of Johannesburg to participate in an event that builds bridges across social strata, cultural affiliation, belief systems and countries of origin. It seeks to deal with social challenges such as xenophobia and lack of understanding.

Participation and planning in the carnival starts several months prior to the actual event in December where facilitators who are in most cases artists go into various regions of the city and run workshops on how to create costumes and musical instruments with recycled materials which are then used during the carnival. Thus, not only creating jobs but also involving the youth in programmes that encourage sustainable development.


32

Promoting sports and leisure activities to protect young people from extremism KAÉDI

The town hall is the level of government closest to the population. As such, it is obligated to provide answers to the challenges and issues faced by the younger members of its jurisdiction. This initiative promotes an approach that uses connections between different structures and resources, and thus defines an institutional framework for intervention. This widespread involvement produces high-quality results and therefore encourages stronger support from the population.

Our commune, much like Mauritania, is multicultural and multiracial. By developing such a project (involving collective and cross-cutting cultural and sports activities), we are able to help people live together and strengthen social cohesion. It is equally important to motivate the beneficiaries during their integration and development. Cultural mixing through cross-cutting activities is what enables the participants to anticipate and resolve conflicts.

The project's main activities are sports-related and recreational. In light of the inescapable images shown on foreign television channels, an inclusive reaction based on such connections will contribute towards preserving local cultural activities and traditional crafts. This mechanism must be developed from the



ground up, and maintained by a form of promotion, sustainability and commitment among the population (it must be built around cultural heritage).

1. Promote traditional wrestling;
2. Promote school football and create a pool of teams for clubs;
3. Promote leisure activities and cultural crafts, and develop the comedy industry;
4. Strengthen comedy as a means of socialisation and personal development;
5. Promote summer camps and scouting holidays (enable children from different cultural backgrounds to meet one another).

The aim is to use the community's sense of attachment to places of socialisation and expression as a mobilisation resource, a device for promoting sports and inter-cultural activities, and a vector for social stability and personal development.

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Connecting schools to football clubs and encouraging participation in traditional wrestling will help increase stadium crowds, promote talent and resolve the issue of renewing teams. Given that talents are often discovered very early in many areas (sport, comedy), breaking away from the conventional learning process in schools may offer real advantages.

33

Restoration and rehabilitation of the historical texture of Mohtasham district KASHAN


Considering the importance of historical texture of the city and various tourism attractions as well as tourism prosperity of Kashan in the recent years, the project of restoration and rehabilitation of the historical context of Mohtasham district aims to preserve and beautify the historical texture along with creating a tourism network inside this area. The main measures taken in order for restoration and rehabilitation of Mohtasham district, can be divided in 4 categories:

- Structural – Spatial measures
 - Cultural – Historical measures
 - Social measures
 - Economical measures
-

34

The Šančiai Cabbage Field Project – small scale seeks big transformation KAUNAS

Cabbage Field is a site specific land reclamation project initiated by artists Vita Gelūnienė and Ed Carroll. It is a long term arts project which seeks through arts and culture to mobilise residents and to create conditions among all stakeholders to be co-creators of their future. It is about how culture rolls together and enables the physical, social and economic elements in social change.



For residents, the Cabbage Field connects with people's minds and hearts across the whole city and thus it can help to make challenging things more comprehensible. Cabbage Field activates residents for a cultural journey towards a community that can embrace change so as to achieve a flourishing community in which residents have a voice and a power to effect, create and shape a unique place in Kaunas City. Here, culture makes real the rhetoric of its cross cutting potency in social, economic and environmental development of all people in city neighbourhoods.

The location is a 13,000 square meters derelict and contaminated site in Šančiai neighbourhood of Kaunas city. The land was built as an army barracks in the 19th century, used as a military base during Soviet occupation and stayed abandoned since the Independence of the Republic of Lithuania. During the last two decades it became a wasteland and a danger to local users, e.g. children, passerby's and people living close by. Local people do not believe in their own power to claim this site and they mistrust official authorities. Yet the paradox is that this site holds since holds the black box to narratives of progress and decline e.g. a city hemorrhaging residents through emigration and the indigenous culture of a post war military site. Since 2014 Gelūnienė and Carroll worked on the Cabbage Field with many other collaborators – community members, artists and urban researchers. They had engaged the users of the site, collected their stories and visions, explored the potency of the ground and the needs of different groups of people. Throughout 2015 they have cleared and reclaimed one of three military storage units.

This project seeks to experiment with small scale but deliver big transformation for the city that would change the perception of the site and its wider community from one that is frozen into a promising, creative and community-led development space. In addition, it will bring a greater appreciation of Šančiai as a living community linked to other sites of national and international importance with a unique natural and cultural heritage.

35 Kazan Culture Development KAZAN

Program aims to satisfy citizens' current and future requirements in terms of culture and art. It aims to increase attractiveness of culture institutions for the residents and guests and to improve cultural environment in the city.

Program goals:

1. Create conditions for museums' development and implementation of its socio-cultural functions as a significant source of society development.
2. To develop a system of library service with aim to provide citizens an ability to use their constitutional right for free access to information and education and to save national cultural heritage.
3. To preserve and develop national, Russian, international music traditions and to develop modern music art.
4. To preserve, to strengthen and to develop system of additional education in arts for children.
5. To create conditions for effective functioning and qualitative development of municipal cultural and entertainment organisations. To support residents' initiatives and activities and their involvement in the process of socio-cultural creation. To raise environmental culture and to analyse innovative forms of work.
6. To increase management effectiveness in cultural industries.
7. To develop a project activities of municipal cultural organisations.
8. To create a positive cultural image of Kazan city.

36

Civilization school KONYA

Civilization School Project aims to prevent the corruption of values that are the sole reason for the existence of societies, in order to ensure the continuity of the societies at local, regional, and belief level in the modern world which causes degeneration, destroys the global values and virtues, universalizes the local cultures which are the reason of degeneration and in the modern life in which the inevitable values for continuity and unity of the society are affected badly and people's thoughts and actions are formed by materialistic elements and benefits.

To avoid losing our characteristics of being "human", it is necessary to form the society with global values such as confidence among people, tolerance, justice, respect, love, generosity, empathy, kindness. It is also necessary to prevent our virtues from remaining in the depths of the history, to transfer them to the youth and reshape the future. Civilization School is a project prepared and implemented for the purpose of reconstructing the values in every segments of the society. With its general scope, Civilization School is a social, moral development project that appeals to all the citizens living within the boundaries of Konya Metropolitan Municipality. With its exclusive content it is a project that carries out studies which intends the children and young people, the future of the society, to adopt these values of our cultural heritage.

With the Civilization School Project, it is aimed to raise the consciousness of children and young people who will shape the future, to remind all the individuals of the society of the globally accepted but nearly forgotten values again.

37

Sunday Market for Cultures – The Marvellous City of La Paz LA PAZ


Since 2001, the **Sunday Market for Cultures**, promotes community access to cultural goods and services. Primarily, it comes together in a Taypi (a meeting place), where diverse public, private, social, and citizens policies coalesce, enabling access to a better quality of life.

It is the result of partnerships and connections with specific cultural actors from a variety of disciplines (music, theatre, dance, visual arts, craftsmanship, and audiovisual specialities, among others), as well as governmental and non-governmental social actors who sell the opportunity to reach the public through leisure, entertainment, and artistic appreciation services. They also offer opportunities to become beneficiaries and integral parts of campaigns and concrete actions for human, economic, environmental, and cultural development.

Over the course of approximately 26 to 28 Sundays between April and October, the open air fair promotes and fosters diverse cultural, artistic, and social activities. These are entirely open to the public. This reinforces intra- and intercultural dialogue.

The scheduling is developed in accordance with the Municipal Cultural Agenda, as well as the holiday, folklore, ritual, inter-cultural, and civic holiday calendars. In this way, participation is open to governmental and non-governmental organizations in the fields of economic and social development.

Its organization, development, and set-up involve an intense deployment of staff, teams, set design for 12 spaces and 8 stages for the over 100 cultural actors participating on Sundays. Every week about



10,000 visitors of all ages, different social backgrounds, and from urban and outlying urban areas come to the fair. It is undoubtedly the busiest spot in a city of 1 million people.

Since La Paz was declared one of the 7 urban wonders of the world in 2015, the Sunday Market for Cultures has placed heavier emphasis on deepening its strengths and goals. These include security, cleanliness, health, equity, and modernization with identity and values with respect to diversity.

38

Rebuilding Lake Mégantic

LAKE MÉGANTIC

On 6 July 2013, the small town of Lac-Mégantic in Quebec was struck by a railway tragedy, causing six deaths and the destruction of its historic town centre. In total, 80 buildings were razed to the ground as a result of this catastrophe, which was caused by the derailment and explosion of a crude oil freight train at the heart of its community of 6,000 inhabitants. The tragedy was not only of a human nature, but of a social, environmental and economic one too.

Eight months after the catastrophe, the city launched a huge citizen participation initiative called 'Reinvent the City', which was primarily aimed at developing a plan for rebuilding the devastated town centre. The town's citizens were invited to share their ideas and visions, not simply for the purposes of rebuilding their town centre, but also as a way of reviewing their collective decisions and perspectives on development. Very quickly, these participatory exercises proved to be very therapeutic; they gave citizens a way to start recovering together. These exchange sessions helped prevent isolation at a critical time, when all the original socialising venues had disappeared. In total, 15 public gatherings were held over 15 months: community workshops, an emergency architecture and urban planning group, thematic summits and General Assemblies. More than 2,600 participants were involved in the various activities.

Culture played a central role in this approach and in the resulting action plan. At the same time, on the ground, hundreds of cultural and leisure-related projects were launched in order to bring the city back to life and encourage its citizens to help restore it. Following this project, a reconstruction department was formed. Its objective was to rebuild the city in line with the vision of the citizens, who hoped to create 'a lively living environment on a human scale that could stimulate community-related and economic activities in an ecological and sustainable manner'.

39


Fryslân European Capital of Culture 2018: culture as a driver

LEEWARDEN

Leeuwarden will be the European Capital of Culture (ECoC) in 2018. Leeuwarden aims to distinguish itself and show the city's and Fryslân's special cultural identity.

This ambition stems from the vision on mid- and long-term regional development (2013-2025). Situated peripherally in a rural environment, the city is well aware of its role as knowledge generator and experimental ground for regional development.

ECoC 2018 will draw attention to social-economic problems and constitutes an starting point for cultural development. Problems that are local as well as global. The goal of the ECoC project is to tackle poverty,



stimulate more jobs, improve education and create ecology awareness. These goals will be achieved through joint effort rather than a top-down approach, in which the Mienskip, i.e. the community pools its strengths.

We preserve the results of the event for future generations. In terms of legacy, we expect art and creativity to be major factors in the economic, technological and social fields. Also, we expect more cooperation, increased participation and a stronger position in the Netherlands and Europe. By pooling the strengths of the Mienskip for this large-scale project, we will give a major impulse to creativity, creating the sort of pleasant disruption that will spark the changes Leeuwarden need.

The way in which Citizens in are working on future-proof solutions deserves to be demonstrated to international visitors, so that European regions with similar challenges might compare and learn.

We inviting people to visit our concept of open community and ensure that their knowledge and strengths can help solve our problems. Not only will it strengthen our region, but it will also give us the possibility to, on our turn, help other cities and regions.

The city of Leeuwarden was, with this project, in 2015 awarded as Best-managed Non-central City in The Netherlands.

40

A city of experiences

LEIRIA

Culture plays an important role in driving the economic and social activity of Leiria in the city development strategy.

Not only culture, but also leisure and sports allocates around 7% of the municipal budget to promoting cultural programming, consolidating the network of cultural facilities, developing cultural events and promoting artistic creation and training in collaboration with the creative sector of the city, without forgetting the objective of carrying over all this artistic activity as an element of wealth creation.

The associative movement empowered by the cultural and sportive associations have increased highly the spirit of cidadany, aiming to promote the development of activities in the city of Leiria.


The local action emphasize projects that originate locally while involving local agents and creators, bringing a remarkable experience to natives and foreigners, with tools so they may do this, thus favoring the consolidation of a sustainable local business that is open to outside participation, bearing present its creativity from all the cultural, heritage and territory creation resources.

41

Sardines Contest

LISBON

The Sardines Contest is a yearly design competition that, under the umbrella of Lisbon's Popular Saints Festivities, selects a number of winning designs of sardines to become part of the communication strategy of the program. It awards creators (amateur or professional) with a monetary prize as well as an unprecedented visibility opportunity.



The contest has drawn on previous experience of the image for the communication of Lisbon's Festivities, which, in 2003, introduced the sardine as the design concept for that year's campaign. The success was immediate, and the following years saw the return of the sardines, reworked yearly to reflect new aesthetical approaches connected to the current events of the Portuguese and Lisboner society.

By 2011, given the huge success of this strategy, that had by then elevated the sardine to icon status, it was time to return the sardine phenomenon to the people. In line with the initiatives within the Local Agenda 21 and of participatory democracy that the City Council of Lisbon was developing, namely the Participatory Budget, started in 2008, it was decided that the Sardines Project would evolve into a democratic and inclusive contest, open to everyone, as a means to provide an outlet for creativity for people with a massive reach.

42 Transformational Events Programme LIVERPOOL

The Transformational Events Programme is an annual collection of free, large scale cultural events hosted by Liverpool City Council. They do two clear things, position the city on an International stage and engage residents in social change which explores their history and their place in the city's future. Three events are highlighted as case studies for this programme: Memories of August 1914 (Summer 2014); One Magnificent City (Summer 2015), and Liverpool International Music Festival (annual from 2013) but the same ethos of design runs through everything the city does to engage its citizens with city life.

Memories of August 1914 (www.giantspectacular.com) commemorated the outbreak of World War One and detailed the stories of the Liverpool Pals regiment which saw entire communities join up to fight, many of whom never returned. From these memories came a five day free street theatre performance produced by world renowned Royal de Luxe. It travelled through diverse areas of the city engaging the citizens with their history and community on a giant scale.

<http://www.giantspectacular.com/friday-gallery>

One Magnificent City (www.onemagnificentcity.co.uk) was a seven week event programme to commemorate the 175th anniversary of transatlantic passenger shipping from Liverpool, and was celebrated in conjunction with the world famous Cunard shipping line. The event programme incorporated a number of major spectacular events but also engaged thousands of people in discovering their history to the docks and to the industry which made this city great. Over one million people watched Cunard's 'Three Queens' ships on the Mersey for the event finale. <https://www.facebook.com/media/set/?set=a.849102691842415.1073741831.796067073812644&type=3>

Liverpool International Music Festival (LIMF) (www.limfestival.com) celebrates the unique place music plays in the city's life. From household names to up-and-coming young talent it is a free, annual summer music festival. The most important part is the Academy, which nurtures young talent, provides profile and opportunities and showcases young musicians. <http://www.limfestival.com/gallery/academy/>

43

Cultural mediation in the city of Longueuil LONGUEUIL

Home to around 242,701 inhabitants, the city of Longueuil is one of the most heavily urbanised areas in the Montérégie region. Within the Longueuil population there are several pockets of poverty and disadvantaged neighbourhoods, which are often cut off from cultural life.

In 2005, the city adopted a cultural policy, and from that moment on, accessibility became an important issue for Longueuil. One of the main objectives was to make culture accessible to the section of the population most isolated from the city's cultural provisions.

As of 2007, cultural mediation has played a key role in reaching out to those who are the most detached from cultural offerings. In 2009, the first project was implemented between cultural and community organisations. A few years later, in 2012, the city developed a cultural mediation reference framework as a guideline for its cultural mediation initiatives. It helped define the scope, the range of activities in which the city hoped to intervene, the target audience, and partners, and identify the leading representative.

Almost 150 projects have been implemented within this framework between 2012 and 2016 thanks to funding provided by cultural development agreements with the Ministry of Culture and Communication of Quebec (MCC) and regular funding from the City of Longueuil Culture Department. These agreements culminated in a budget of \$280,000 (\$140,000 from the city and \$140,000 from the MCC) in addition to almost \$50,000 from the City of Longueuil.

Between 2012 and 2016, around 80 school groups, 100 community organisation groups, 15 cultural organisations and nearly 30 artists have benefited from cultural mediation initiatives, and around 150 projects of various sizes have been implemented.

44

"Rome in Lugo - ARDE LVCVS (Burn Lugo)" LUGO

The "Arde Lvcvs" (Burn Lugo) Festival is connected with the summer solstice. It had its beginnings in 2001 with the primary goal of remembering the city's founding by recreating its Roman past. It brings together both ludic and cultural aspects while still remaining as historically accurate as possible. For three days every year the walled historic quarter transforms into a prominent part of former Roman Gallaecia called Lucus Augusti. Here visitors are offered a variety of activities in an incomparable setting by the Lugo's main feature. The wall was named a UNESCO World Heritage Site in 2000 on November 30th and had been twinned with the Great Wall of China in Qinhuangdao on October 6th, 2007.

Without a doubt, the city offers the ideal setting for this type of celebration. Another key element that should not be overlooked is the involvement of local people, social actors, schools, associations, sports clubs, and many others. Either in Roman or pre-Roman clothes, people take to the streets throughout the whole week, actively participating in the spirit of the festival.

Thanks to the joint efforts of the local government, citizens, recreational history associations, and various private entities that collaborate through sponsorships, Arde Lvcvs continues to grow. It serves as a national benchmark for becoming the perfect combination between recreation and culture with wide media coverage and a large number of visitors. On its tenth anniversary the festival has been recognized as the Galician Festival of Tourist Interest.

45

Cultural Cooperation Charter: Lyon commits its public culture department to creating a Sustainable City

LYON

Our aim is to collectively establish a Sustainable City: a city that is nicer to live in, balanced, more welcoming, more united and respectful of individuals and future generations.

The concept of building the Sustainable City was no doubt brought to Lyon by the 'cultural cooperation community', which draws its beliefs, strength and creativity from all cultural, patrimonial and territory-building resources.

The 'cultural cooperation community for a sustainable city' brings together people from a wide range of backgrounds, be they individuals or representatives from civil society associations or organisations, local authorities and services, or the state.

This community understands and recognises culture as all diverse practices adopted by people, products and services produced by traditional cultural institutions, shared heritage, artists who offer new perspectives on the world, and consumer products. Culture is this indivisible unit that has an effect on us, and on which we can have an effect ourselves.

In Lyon, the central city of a huge French metropolis, our public cultural institutions and establishments (museums, art schools, theatres, public reading networks, operas, heritage structures, big events, etc.) are the legacy of our successive national and local cultural policies; they are communal property.

These operators, who are greatly supported by the government, have been integrated into the cultural cooperation community. However, they play a unique role. As part of their public service missions, their commitment to developing the Sustainable City will also require their highly-anticipated skills, know-how, human resources and techniques.

The Cultural Cooperation Charter, which was presented as a nomination for the second edition UCLG prize - Mexico - A21C, represents a long-standing commitment between the cultural establishments of Lyon towards developing a Sustainable City.

46


Makati poblacion heritage conservation project

MAKATI

As part of Makati's Development Agenda for the 21st Century (Makati 21), the City Government is determined to raise awareness and appreciation for its little-known history and culture by redeveloping a 6.7 hectare area within Barangay Poblacion as the city's heritage district.

The Makati Poblacion Heritage Conservation Project (MPHCP) aims to bring about an urban renewal in the oldest district of the city by preserving a vibrant community-based culture and its old-world setting that are both threatened by rapid modernization. Most notable are the Lenten practices that follow Catholic Church tradition but have been driven by a distinct and effervescent engagement by almost all members of the community.

Parochial fiestas with their associated rituals, songs, and dances are also practiced to this day amidst the cosmopolitan and sleek image of Makati – dubbed as the financial capital of the Philippines. These cultural phenomena are the foundations of the city's redevelopment efforts. It is a multi-faceted project



encompassing urban development, transportation management, financial, institutional and legal frameworks, community participation and socio-cultural and economic development.

Various departments and offices within the City Government along with its partners from the academe, local community, international and local organizations and agencies for urban planning and heritage conservation work together to plan for and eventually implement this groundbreaking project. The MPHIC Project will showcase another face of the Philippines' premier financial center – the soul of Makati.

47

Cultural Traffic Civic Centre SACUDE MONTEVIDEO

The Cultural Traffic Civic Centre (*SACUDE*) is emblematic of the City of Montevideo's cultural policies. It has come to embody the cultural management transformation process whose focus is on comprehensive human development.

It is located in the outskirts of the city, in an area where 15.7% of Montevideo's population is concentrated in settlements, and where 58% of the households live in poverty.

The Centre is also a civic hub that extends a few kilometres through diverse zones, neighbourhoods, and settlements that require special attention and intervention from public policies. This is due to the fact that many second- and third-generation families born in poverty live here.

It is important to highlight that the strength of this community traffic model lies in engaging three levels of the area's government and social organizations. These groups work from a human rights perspective, placing individuals at the centre of policies, thus creating an innovative new model. As a result, the first pilot program is already shedding light on others that are being promoted in two areas of Montevideo.


The funds from the award will be used in the systematization, dissemination, and re-examination of the experiment. They will also be used in consolidating a community radio program to respond directly to the interests of beneficiaries, and to exchange experiences between cities. In this way, a balance can be achieved between the specific needs of *SACUDE* and Montevideo's contribution to disseminating Agenda 21 for culture.

48

“The largest underground settlement of the world” NEVŞEHİR

Nevşehir is one of the important cities for our country and the world with its natural beauties, cultural and historical features. Our municipality has been in an effort to continue its works with full speed on the preservation of cultural heritage in local government services and the integration of them with contemporary life, the protection of historical environment and transferring it to future generations by renewed and increasing the awareness level regarding cultural assets in local, regional, national and international level.

With our project, it is aimed to provide the ruins to the region and country tourism by completing the archaeological works of the ruins and to become Nevşehir a major attraction center. In accordance with these objectives, the archaeological excavations have been started in 2012 to keep alive the historical, natural, cultural textures and elements. Thus, the preservation, survival and development of cultural



assets which are the principles of sustainable urbanization and settlement, and the protection and improvement of local cultural values and traditions will be provided. In this respect, The World's Largest Settlement" will also be the meeting point of different languages, religions and beliefs by protecting our city's identity, its historical nature and cultural heritage.

In the scope of our project, many national and international press and media organizations have visited the ruins that will change the history of the region and made shootings. It has been introduced in many publications and journals and its promotional CD has been prepared.

49

The House of the Exchange of Populations, Local History and Folk Culture Research Project NILÜFER

The House of the Exchange of Populations (Mübadele Evi) in Görükle (Bursa) is a museum for the history of forced migration of 1922-1924, local history and folk culture representing two communities: Christians (Greeks) and Muslims (Turks), who lived successively –and not simultaneously - at the same settlement before and after the end of the Greek-Turkish War in Anatolia (1922). Although war and migration in the period 1922-1924 constitute important chapters in national historical narratives in both Greece and Turkey, we follow the approaches of critical, non-nationalistic international academic scholarship, especially on the following subjects:

- We focus on specific communities and spatially on a specific settlement
- We base our narrative on locals' direct testimonies, and
- We let narratives be presented intertwined (testimonies of Turks and Greeks) on specific fields: the rural economy, sericulture as a distinct major field of the local economy, culinary culture, clothing, entertainment, marriage, birth and the social role of women, folk religious practices, migration, space and memory.


The museum consists of a permanent exhibition and an archival section. The ethnographical collection consists of items such as rural tools, household vessels and textiles, clothing and rural industry equipment, as well as a variety of objects of personal use brought from the former homelands at the time of migration. The bulk of the museum's collection was formed through donations from the part of local individual collectors and descendants of Greeks originating from the settlement.

The historical archival section consists of documents and photographs (original and in copy) related to the communities before and after 1922-1924 acquired from private collections and public archives in Turkey and Greece, published works on local history and economy and a collection of oral history testimonies originating in their majority from an oral history project currently conducted locally by the History and Tourism Bureau of the Municipality of Nilüfer.

50

International Scientific Conference "Gorky Readings" NIZHNY NOVGOROD

International scientific conference "Gorky Readings" (hereinafter – Conference) is held in Nizhny Novgorod, the birthplace of the famous writer and public figure Maxim Gorky (1868-1936), who made a significant



contribution to the cultural development of mankind. Gorky Readings have been held since 1943. Since 1992 the Conference has become international and organized once in two years.

The name of A.M. Gorky is one of the city brands. Nizhny Novgorod is the writer's birthplace: here he spent his childhood and adolescence, 25 years of his life. His first literary performances were held here.

58 years (1932-1990) the city was called in honour of the writer - Gorky. The city preserves and supports the most significant memorable places connected with Gorky.

The Conference is the site for intellectual communication between scientists and representatives of culture from different countries. They study Gorky' literary heritage that contains humanistic ideas essential for revival of national consciousness and patriotism in Russia.

Organizers: Nizhny Novgorod Regional Government, Nizhny Novgorod City Administration, Institute of World literature named. A.M. Gorky under Russian Academy of Sciences (Moscow), Nizhny Novgorod State University named after N.I.Lobachevsky, Nizhny Novgorod State Pedagogic University named after Kuzma Minin, State Museum of A.M. Gorky (Nizhny Novgorod).

Themes of Conference are devoted to life and works of A.M. Gorky, touch various aspects of literary and cultural studies, museum and archival affairs, art, history, regional study, education, methods of teaching. The results are published. By now there have been published more than 30 volumes, which contain about 3000 studies. The Conference is an essential part of scientific and cultural city life. Theatres, schools, libraries, universities and museums participate in it, presenting the works of Gorky in various forms and programmes.

The Conference promotes contacts between Russian and foreign museums, universities and cultural centres; forms ethical cultural and universal values based on Gorky's humanistic ideas in the society.

Since 1943 there have been hold 37 Conferences. XXXVIII International scientific conference "Gorky Readings" will be held in 2018 within the celebration of the 150 anniversary from birthday of A.M. Gorky.

51 The creative quarter project NOTTINGHAM

In 2011, research into the structure of Nottingham's economy identified that the city was:

- over-dependent on the service sector
- had the lowest skills level of all the major regional cities in the UK
- had the highest unemployment rates and the lowest-paid workforce among UK cities.

The city's government responded to this crisis by formulating their Economic Growth Plan (2012) and taking bold decisive action to establish The Creative Quarter Project in 2013.

The Creative Quarter (see <http://ow.ly/OLKBu> for a map) is a unique enterprise environment for the cultural and creative industries focussed on the post-industrial part of the City centre (which had gone into severe decline). At its heart is the idea of 'an incubator without walls' – a place where innovative businesses can start-up, collaborate and grow in a supportive environment.

The Creative Quarter Project offers a wide-ranging package of concerted business development activity for cultural and creative industry entrepreneurs, including:

- Access to finance and Business Support.
- Development of new creative workspace in the heritage buildings of the area
- Improvements to infrastructure in the area – better public realm and delivering high-speed broadband connectivity.
- Workforce and skills development - through cultural and creative education in schools, apprenticeships & internships for young people, & peer-to-peer networking events for exchange of ideas and knowledge between SMEs.

52

A strategy for integrating arts and culture into New Brunswick's Acadian society NOUVEAU-BRUNSWICK

The Acadian people are a French-speaking minority from Eastern Canada, who have had a turbulent history, notably marked by their mass deportation during British rule in 1755, also known as the 'Great Expulsion'. Although, these days, Acadians are renowned for their vibrant culture, they still face considerable challenges in terms of maintaining and teaching their language and culture. As such, in 2009, the Global Strategy for the Integration of Arts and Culture into Acadian Society in New Brunswick was adopted to incorporate arts, culture and heritage into the sustainable development of the Acadian community in New Brunswick. The aim of this strategy was to strengthen cultural identities among citizens, encourage local governments and territories to support their cultural development, improve the status of professional artists and enhance cultural diversity.


Launched in 2004 with the General Assembly on Arts and Culture in Acadian Society in New Brunswick, the initiative encompasses all sectors of civil society (socio-economics, education, higher education, economy, councils, youth, women, health and well-being, communication, arts and culture, museums and heritage), as well as various levels of government (federal, provincial, municipal), who worked together for five years in order to develop this strategy as part of a huge collective and participatory consultation process, which involved over a thousand people.

Since 2009, the seven sectoral strategies emerging from this 'national' cultural policy have acted as a guide for French-speaking municipalities, civil society organisations and their government partners as they implement their initiatives. Coordinated by the Acadian Association of Professional Artists of New Brunswick, it involves almost fifty partner organisations and committed members in a real effort to integrate arts, culture and heritage. It has also facilitated the implementation of hundreds of initiatives that work to ensure the sustainable development of the Acadian people.

53

Gastronomic Fandango, The Multicultural Palate of the Neighbourhoods in Oaxaca City OAXACA DE JUÁREZ

Neighbourhoods' culinary tendencies encourage coexistence with diverse artistic achievements, and other disciplines or schools of thought. For locals and newcomers to the city, alike, whether they are "foodies" or art lovers, creators or the artists, themselves, it is an avenue for social participation between neighbours. It is part of an open dialogue on neighbourhood and city life that shows diversity of expressions such as tradition,



religions and world views, politics, and ethnic pluralism. This adds to the versatile multiculturalism of a cosmopolitan city like Oaxaca. The city's Historic Centre is a UNESCO World Heritage Site and is a democratic expression of social coexistence where everyday tolerance is strengthened by collective exchanges that can be called, "FANDANGOS". It is an innovative tradition with an inclusive and creative view of culture as being open to regeneration and renewal, while respecting the past and revitalizing the present.

54 Festival for the Appreciation of Cultural, Artistic and Traditional Heritage PASSY

The "Festival for the Appreciation of Cultural, Artistic and Traditional Heritage (Festival d'Inventaires du Patrimoine Culturel, Artistique et traditionnel (FIPCAT)) project in Passy, in the Fatick region, in the department of Foundiougne" is led by the city council under the Mayor's guidance, and is influenced by a rich legacy of rallying together stakeholders and funds in the area. This legacy was left behind by Passy's first Mayor, an experienced man of culture, Moustapha Ka.

The promotion of the diversity of intangible cultural heritage is, now more than ever, a central concern for authorities and for the Ministry of Culture and Communication. For this reason, the town of Passy has initiated a project entitled: the "Festival for the Appreciation of Cultural, Artistic and Traditional Heritage (FIPCAT) project in Passy, in the Fatick region".


The choice of the area is justified on the one hand by its rich culture, and on the other hand by its significance within the fabric of Senegalese culture in general. The project claims to be a sort of update and recognition of the significance and diversity of the cultures of Saloum, Niombato and Gandoul, and will serve as a test for the possible extension of the project across the rest of the national territory. The project's aim is to identify and highlight the traditional musical instruments and artists that represent the region's traditional musical culture.

55 OcupArte, Heritage Art School in the Neighbourhoods of Peñalolén PEÑALOLÉN

The OcupArte program was created in 2012 and has since been funded by the National Fund for Regional Development (6% into Culture), establishing itself in 15 neighbourhood councils (JJVV) with free artistic training related to heritage and geared toward adults, youth, and children in disadvantaged neighbourhoods.

OcupArte has a social purpose enabling public access to artistic expressions for those marginalized or excluded from institutional culture for economic and/or geographic reasons. For its design and implementation, a 3-phase participatory approach was established. **Phase 1: territorial inclusion, phase 2: implementation, phase 3: extension and evaluation.**

OcupArte diagnoses and defines development paths with an emphasis on community heritage practices, methods, and skills. The Peñalolén Cultural Corporation (CCP) neighbourhood area is linked with neighbourhood councils and their leaders, who are the primary community facilitators for inclusion in territories and provide physical spaces for the workshops. Then, everything from cultural councils to cultural actors, community organizers, artists and social leaders are invited to outline workshops



to implement. Three heritage techniques were selected, each with community recognition: Ancestral burlap weaving, making ceramics, and using the Mapuche loom. Taking place once a week for 3 hours, between April and December, the process is directed and supervised by an instructor in each artistic discipline, overseen by the CCP. Total inputs are funded by the OcupArte program over 10 months, bringing the annual average to \$14,000,000.

There have been 3 main costs since 2012: 50% of the budget is used to pay the workshop monitors' labour, inputs, and promotion.

Due to positive results, OcupArte continued to develop itself over the following years (2013, 2014, 2015). Every year it involved community neighbourhood councils and in this way it helped advance cultural development in new communities, and, in turn, generating a significant degree of sustainability and revenue for participants.

56 European Capital of Culture 2015 PILSEN


Pilsen made a strategic decision to foster the sustainable development through implementing culture and creative industries as one of its priorities. Through the "Programme for development of culture in Pilsen 2009 – 2019" it redefined city's cultural policy, making Pilsen – European Capital of Culture 2015 (ECOC) the main tool for the strategic shift. The ECOC was implemented from 2010 to 2015 with the motto "Pilsen – Open up!" and the vision summed up in the slogan "From totality to creativity".

Pilsen is located in the middle of Central Europe and its history is a compilation of dramas of Europe as a whole. Pilsen under totalitarian regimes suffered the same as many other cities with the situation underlined by suppression of creativity and freedom. This built 'mental walls' around the small paradise of our cities and is still transferred from generation to generation.

Development of Pilsen within the framework of the cultural policy was stunning. The aim to rediscover the pride and joy held in the diversity and creativity took five years of preparations and a year-long programme of cultural interventions. In 2015 more than 1 million audiences of ECOC events and 3,4 million visitors to the city experienced unique composition of high quality and community art, history, beer and technologies combined with local hospitality and innovative smart tourism solutions. The project led to creation of a new theatre building, Design Faculty, creative zone DEPO2015 and a series of innovative public and community events. Reinventing its own icons was part of this rethinking to inspire the future (architect Adolf Loos, designer Ladislav Sutnar or filmmaker Jiří Trnka). The ECOC project in Pilsen led to 34% increase of tourism, enormous growth of civic engagement and infrastructural development in culture, creative industries and public spaces with a further sustainable vision for the future.

57 The Grand Paris project's *Land of culture and creation*: culture, the driving force behind the collaborative development of the city PLAINE COMMUNE

For two years, Plaine Commune has made culture a new common thread in its public work. Culture is considered to be the driving force behind the collaborative development of the city. The challenge is to



“make a city”, one that is sensitive and inclusive, and which favours community spirit: for sustainable (cultural) development in the area.

Plaine Commune is identified as the Grand Paris project’s *Land of culture and creation*. Here, the urban and economic changes are phenomenal - they were set out in the Territorial Development Contract signed with the State in 2014, covering the next 15 years. Plaine Commune intends to support the city’s transformation through culture, by introducing an artistic and cultural approach to all of its public policies: urban planning, design and management of public spaces, and economic development.

The objective is not only to poetize the city, but also to offer a renewed framework for engaging residents in dialogue and the creation of the town, a framework that is redirected, shifted and sensitive, but just as meaningful as the traditional approaches to dialogue, which are often on their last legs. This is a way of contributing to the renewal of local democracy and to the emergence of a more shared type of cultural governance.

This project aims to go hand in hand with urban transformation, and to develop the area on a cultural level: to better showcase heritage, to question the cultural life of public spaces, to promote art in the city, and to create the conditions for economic activity in the cultural domain.


Plaine Commune is in charge of the public reading policy, but these towns are competent on the subject of cultural policy. The project being set up is therefore a transversal, regional, collaborative one. The approach is systematic, and from now on, all of our public policies and projects will be considered in a cultural light. This is a demanding and integrated vision of culture.

58 International Impact through Peruvian, Bolivian, and Latin-American Visitors to the Hamuy Cocha Festival: Arrival of the Inca Tribe from the Sacred Lake Titicaca (based on the legend of origin of the Inca Empire) PUNO

Every 5th of November, Puno lake bay celebrates the Hamuy Cocha festival, marking the first Inca’s (Manco Cápac) exit from Lake Titicaca to found the Inca Empire. The festival is based on an ancient legend from the Inca civilization that was recorded by 16th century Spanish chroniclers.

Lake Titicaca is the highest navigable lake in the world, shared between Peru and Bolivia. It has also been shared for millennia by the Quechua and Aymara nations. For the inhabitants’ collective memory, this celebration represents the rejuvenation of the greatness of a town that was subjugated and excluded in its own country. Effectively, the ceremony includes very old rituals, full of indigenous spirituality, but also a strong message for all of humanity. It is a message of natural balance, hope, and respect for the sacred lake. The legend of the mythical couple, Manco Capác and Mama Ocllo, says that they left the lake in search of a place to found the Inca Empire. Every detail of the festival’s dramatization holds significance, primarily around countryside agricultural production, and craftsmanship. Since the event is not well known in Peru and practically entirely unknown internationally, this proposal seeks to lend it international impact through organized reproductions by Peruvian and Bolivian communities present in Barcelona, Milan, Buenos Aires, and Miami as these are cities with a large amount of Peruvian and Bolivian immigrants.

Networking with these communities and associations would play a crucial role in this proposal, involving intercultural relationships in those countries. Additionally, it will reflect a new opportunity to value their



historical origins and encourage care for the fragile ecosystem of Lake Titicaca as well as other lakes, lagoons, and rivers around the world. The importance of this message lies in the fact that, due to a 40% increase in demand, these natural fresh water reservoirs will not be able to meet human demand after 2030, according to the World Economic Forum and other institutions. Given the severity of this problem for life around the world, we strongly urge global action in a promotion of the knowledge of indigenous populations who have always lived in harmony with their environment.

59

Culture As a Pillar of Social and Human Development in Querétaro QUERÉTARO

The project “Culture As A Pillar of Social and Human Development in Querétaro” was developed from the calculation in the 2015 National Victimization and Awareness Survey on public safety which exhibited the fact that 56.9% of the population 18 and over believe insecurity to be the most important issue facing Querétaro.

The program is built on three pillars: 1) A Human City, 2) A Safe City, and 3) A Compact City. The transversal government strategy of the 2015-2018 Querétaro Municipal Development Plan, which focuses on guaranteeing the exercising of cultural rights for the city’s inhabitants, considers culture to be a vital part of public policies.

Cultural rights are also significant in the ongoing management of social prevention, public safety, peace, and economically active, productive sustainable development. The latter is also important to economic growth. It is an indispensable element in the strengthening and optimal development of the social fabric. It can diminish crime rates by fomenting aesthetic creativity, reinforcing skills, stimulating communication, and preserving and transforming social environments through citizen participation, with a projection that acts as a motivational factor within the country.

60

Integrated Cultural Centre at MGM Museum Raipur RAIPUR

Raipur MGM Museum is more than 100 years and is one of the 10 oldest museums of India. The Department of Culture and Archaeology, under the purview of cultural policy of the state has initiated to upgrade the museum to an integrated culture and tradition hub; which will be a milestone on the way to culture preservation and bourgeoning.

It is the project which will combine all the local art and crafts, traditional Chhattisgarhi cuisine, local performing arts to a single platform and will provide a wide range of cultural activities to visitors.

Gar-Kaleva, A Chhattisgarhi cuisine restaurant has been opened recently as a part of this integrated Hub. It is on the way of establishing a display cum outlet centre of local artefacts, handicrafts, etc. and performing arts of various types have been initiated thrice in week on Fridays, Saturdays and Sundays.

The department organizes many festivals like Parv-Chhattisgarh which is integrated platform for all performing arts and Adi-Parv which is solely dedicated to the tribal performing arts.

61

Written Cultural Strategy RAMALLAH

Since 2010, Ramallah Municipality has created the “Decentralization of Cultural Policy – Ramallah Model”, that proved its efficiency and legitimacy and sustainability to an extent.

The project was conducted over the period of four phases.

Phase 1: 2010 - This phase included the organization of the first national debate on the role that local governments can potentially play in cultural and social development levels, by Ramallah municipality.

Phase 2: 2011 - This phase included another conference in 2011 under the title of “Ramallah and its Cultural Development” Conference held between 27-28, July 2011.

Phase 3: 2012- 2013 -This phase also included the participation of stakeholders in the mapping of the city’s strategic plan for the years 2013-2015.

Phase 4: 2014- 2015 -Ramallah Municipality, with the support of Global Communities, was supposed to work on a 20 years development plan, a specific focus on cultural development and cultural policy, but has not managed to achieve it for technical reasons.

The Decentralization cultural policy is recognized by the city, but still not steady as it is supposed to be, since it depends on the priorities of different changing city councils, and upon different priorities each year. Which leads this project of creating written cultural strategy of Ramallah Municipality in cooperation with all active cultural players in the field that can be reviewed every four years, to take into consideration the national plans, sectorial plans and the strategic plans of the Municipality itself.

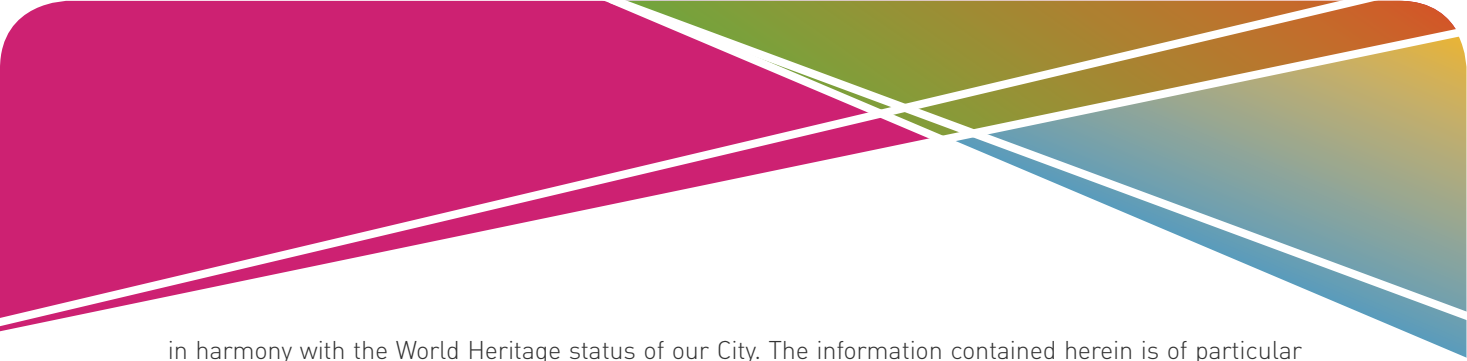
62

Integrated World Heritage Management Plan REGENSBURG

The World Heritage Management Plan for the City of Regensburg is the result of an integrated, action-oriented and participatory process, which was implemented to create a management tool with regards to a balanced and sustainable development of the UNESCO World Heritage Site “Old Town Regensburg with Stadtamhof”. The guiding principle of this Management Plan is to steer the development of our city in such a way as to equally ensure the preservation of the historical inheritance on the one hand and commercial viability and development on the other. With its integrated concept, the City of Regensburg is pursuing the following specific aims:

- Conservation and sustainable valorisation of the World Heritage asset
- Promoting awareness and appreciation of the extraordinary value of the World Heritage asset
- Conservation of the multifunctional quality and attractiveness of the World Heritage zone for its citizens and guests
- Solving and finding solutions for conflicts of interest and utilisation
- Utilisation of the World Heritage listing for a comprehensive urban, commercial development strategy

From interested citizens to employees of the administration – the concept regards itself as informative guideline for the entire urban population. It is intended to lend support in planning and promoting activities



in harmony with the World Heritage status of our City. The information contained herein is of particular interest to officials of the municipal administration, as well as private institutions faced with questions concerning the World Heritage aspect and its issues. Last but not least, this Regensburg Management Plan is also designed to provide information concerning the protection and future perspectives for the World Heritage aspects.

63

Ações Locais (Local Actions)

RIO DE JANEIRO

“Ações Locais” combats the invisibility of cultural actors by granting them access to the means of cultural production and recognizing their actions through the certification and transfer of public resources under an award model.

The program developed and established in 2014 by the Municipal Secretariat of Culture in partnership with the Rio450 Committee. Considering Rio’s 450 anniversary, it aims at promoting citizenship and cultural diversity, by promoting the appreciation of and knowledge about the city’s memory and popular cultural symbols of Rio’s society, as well as actions that reveal a contemporary and diverse cultural production. These spontaneous local actions focus on practices, cultural activities and projects, art, communication and knowledge that promote positive social and cultural changes in the territories where they are developed. It is focused on providing resources and articulation strategies to cultural projects developed in areas that had little access to public resources and support. Citizen participation is of utmost importance to this program, as it involves the local articulators, who know their territories well and mobilize the local cultural agents to participate in “Ações Locais”, showing them that the government is reaching out to the public, in order to improve and recognize their social and cultural contributions to the city. The actions guarantee a right to citizenship and autonomy to members of Rio’s society who wouldn’t otherwise be able to have access to inclusive and enriching activities already developed by social agents.


The program is a means of cultural development by focusing on the multiplicity of social agents, citizen participation and transparency. The whole process of “Ações Locais”, from its development to its implementation, is open and accessible to implementers and to Rio’s population who are thus able to improve their life conditions by taking part in inclusive and sustainable cultural actions.

64

ARhus, a library becomes an open knowledge centre

ROESELARE

The city of Roeselare transformed the old library, based in 2 buildings, to an open knowledge centre in the middle of the city. The new building, a combination of the stripped former headquarters of The Bank of Roeselare, and a new part in front, is the public heart of a urban renewal project of 32.000 km². ARhus, that opened in February 2014, has the ambition to be an open house that connects people, which helps renew learning and other processes and that encourages entrepreneurship. The strategic priorities for 2015-2019 are from borrower to user, from book to knowledge and from library to community. These projects are linked by adopting three attitudes: connect, innovate and entrepreneurship.



The value framework is based on the mission of The International Federation of Library Associations (IFLA): open and freely accessible to give everyone maximum access to knowledge and information regardless of any ideological pillar of profit, the faith in civic rights and duties, and focused on inclusion based on mutual respect and solidarity, equal opportunities and an acceptable standard of living for everyone, where diversity does not divide, but rather enhance.

65

“A Matter of the Heart”. Reasons to Play, and to Not Lose the Habit. The Childhood Triptych Project
ROSARIO

A Matter of the Heart is a fun way that the Island of Inventions combines languages, media, expressions, and constructs.

The Island of Inventions comprises part of the Childhood Triptych Project along with The Children’s Farm and The Children’s Garden. Together they signify a new way of thinking about the city: a pedagogical urban project through the creation of three public spaces for cohabitation and play. These proposals help to reinterpret shared public spaces to connect across generations.

The Children’s Farm: a meeting ground between culture and nature. It is a place where anyone can learn how to enjoy the different ways of life and ideas that come together here. It is a spot in the city where people can feel at one with the land, surround themselves with greenery, listen to the birds, run, jump, climb, wonder, and feel they are a part of the world. The Children’s Garden, is a play park which pays tribute to imagination and creation. It does not separate body, mind, or thought of action.

The Childhood Triptych is a social action and transformation project which does not claim to be geared exclusively toward children. Indeed, children are the ideal way to influence generational change, but in this way the project can also reach out to adults.

Along with aesthetic devices, and considering a metaphorical and poetic strategies, the Childhood Triptych project offers civic landscapes that enable multiple meanings to transcend multiple languages.


A Matter of the Heart, is an invitation to celebrate life’s contrasts, broaden equality, and to consider “how”, “where”, and “what” in preventing damaging events and to present our cultural creations as marvels. It is about growing together, keeping each other company, and learning to feel human by playing again.

66

“Coupe Mondiale”! First time in Russia!
ROSTOV-SUR-DON

The World Championship of the accordion players *Coupe Mondiale* is going to become the most important city event in 2016. This competition was founded by the World Confederation of Accordionists (Confédération Internationale des Accordéonistes – CIA) in 1935 in Paris, France. Since then it has being held annually.

For the first time *Coupe Mondiale* will take place in Russia according to the decision of the CIA (which has been the member of the International Music Council in different countries of the world since 1938).



The Don capital will be hosting the championship from 11 to 17 of September, 2016. The result of many years of experience in organizing the International festival-competition "Accordion plus" has become the opportunity to win the right for hosting this prestigious competition in the city of Rostov-on-Don.

Its leaders are famous Rostov musicians – Yuri Shishkin (Honored artist of Russia) and Alexandr Poyeluev (the winner of the World Championship in Denmark, 2002). In 2016 Rostov will be an eyewitness of a magnificent historical event.

More than 500 contestants, jury members, participants of the World Summer Congress of accordion players from 50 countries and five continents will take place in this arrangement. The organizers of the Championship are planning to hold 500 concert programs and involve 10 thousand spectators in concert halls, 200 volunteers and 100 million viewers of the online broadcasts on the world's leading websites devoted to the accordion. The winners of *Coupe Mondiale* will give a great concert on the main square of Rostov-on-Don. The concert will be devoted to the City Day.

Coupe Mondiale will be held with the support of International Centre of Music 'Harmony' and the city authorities.

Our aim is to confirm the image of our city as the modern cultural international centre.

67

The Living Capoeira Program: Strengthening Cultural Heritage Policy SALVADOR

In January 2014, Law 8.551/2014 was enacted which established the Municipal System for Culture (SMC). Salvador joined the national system with aims to fortify institutions, democratic decision-making, the economy, efficiency, equality, and the effective use of public resources. The SMC is an instrument for the interrelation, management, development, and promotion of public policies such as information and training in the area. The Gregório de Mattos Foundation (FGM) formulates and executes the City of Salvador's cultural policy.

Salvador's heritage policy was strengthened by institutionalizing Municipal Cultural Heritage Law 8.550/2014, enacted in January 2014. Since then, FGM has been implementing processes for registration and declaration of historical heritage. Conservation of cultural heritage is made up of cultural goods whose protection is of public interest by identifying, valuing, and designating protected and inherited cultural elements by groups.

Among many local heritage goods is Capoeira, recognized as part of the Cultural Heritage of Bahia (2006), the Cultural Heritage of Brazil (2008), and as an intangible cultural heritage by UNESCO (2014). In 2007, FGM launched the Living Capoeira Program to carry out actions which advocate the valuing, promotion, dissemination, documenting, and funding Capoeira as one of the most significant carriers of Brazilian cultural heritage. It highlights the following actions:

- Call for the Living Capoeira
- Collection of the Living Capoeira, composed of publications by important teachers and researchers in the field.
- Meetings with authorities, personalities, and academics to discuss the world of cultural expression.
- Implementing cultural workshops;
- CD collections with music developed for the world of Capoeira.

68

Seed Swap Festival SEFERIHISAR

The Anatolian peninsula, the homeland for 13.000 variety of plants, 3000 of them endemic, can be reviewed as a DNA bank for plants. Because of 'Seed Law' enacted in 2006, only certificated seeds are allowed to be sold commercially, which resulted in the monopoly of F1 hybrid seeds from abroad. Hybrid seed are only productive for a year and farmers have to buy seeds for planting every year. The farmers working in their family business have only moderate earnings, so it is difficult for them to afford extra cost of seeds. Also the long term health affects caused by hybrid seeds are not carefully examined.

Native seeds comply with climatic conditions, fauna, other species and its soil where it has been growing for thousands of years. There are many native plant species in Seferihisar and Izmir Peninsula. Tomato, eggplant, pepper, melon, watermelon are the most common ones. Rather than imported hybrid seed, planting native seeds is necessary for unity and welfare of farmers, village, small towns and agricultural society. It is also necessary for nature protection and knowledge transfer.

Hence, Seferihisar Municipality has initiated an annual festival called "Peninsula Seed Swap Festival", where farmers all around Izmir can gather and exchange native seeds and knowledge on traditional farming and to build a database to enable them to keep in contact year around.

The Seed Swap Festival is not only source of healthy food, but also a means for building a sustainable economy, saving natural heritage and creating awareness especially among the young population on agriculture and nature. Furthermore, seed exchange programme has created a great impact on cultural development.

69

Ségou, Creative City SÉGOU


The "Ségou: creative city" programme is an initiative created by Ségou city council and the Fondation Festival sur le Niger (the Festival on the Niger Foundation), in partnership with the continental network, Arterial Network.

Its objective is to equip the city with a cultural development policy based on Ségou's cultural identity, along with a Programme for Sustainable Cultural Development (PDCD). The programme is inspired by four key domains, which were identified in a validation workshop involving a group of the city's cultural stakeholders, artists, civil society, and authorities: **music, design and fashion, visual arts, and capability strengthening of cultural stakeholders.**

Four (4) pilot projects have thus been selected, stemming from the city's cultural identities, namely:

- The "Art of Ségou" project (an art exhibition for the promotion of visual arts) ;
- The "Woven Fabric of Ségou" project (for the development and promotion of woven fabrics and cotton from Mali);
- A **capability strengthening programme** for the city's artists and cultural participants;
- The "Support for musical development and promotion of local gastronomy" project.

The "Ségou: creative city" programme is aimed at local populations, cultural stakeholders, civil society, artists, young people, women, and community staff. It is managed by the Council for the Promotion



of the Local Economy (Conseil pour la Promotion de l'Economie Locale (CPEL)), an agency for local development created by the city council and cultural civil society in 2007 (see website: www.cpelsegou.org, which recruited a coordinator for the programme.

The "Ségou: creative city" programme has a management committee composed of an elected member of the Ségou city council, an expert from Arterial Mali, and a representative from the community. This committee supervises and approves all of the programme's activities.

70

The spirit of Java SOLO

"Solo, the spirit of Java" is the branding of Solo City which has been deemed a success and also serves as its long-term vision and compass to be a culture-centred city. The slogan embodies what Solo considers as its two superior features: its cultural richness and creative people.

Within this brand is a diverse yet coherent mix of policies, programs, events, and other efforts that are oriented to promote traditional Javanese culture and heritage, as well as all other ethnicities found in Solo, to ensure that culture and the various tangible and intangible ways it is manifested is embedded in the city's daily life. In dance, music, handicraft, culinary, language, public space, the cultural assets of Solo remain everlasting and highly visible because of the people's deep appreciation and celebration of their heritage and identity.

Examples of Solo's initiatives include the wearing of traditional Batik clothing for government employees, the use of Javanese lettering in buildings, the support for art, dance, and music schools, and the staging of cultural events throughout the year.

Taken as a whole, Solo undertakes this policy to develop a good mentality and civic spirit towards culture amongst the population. In practice, Solo melds the development of education, trade and tourism, sports, culture, and the service sectors to achieve an ideal and harmonious place for living of its people.


71

Create, invent, share: Hautepierre in the digital age! STRASBOURG

"Create, invent, share: Hautepierre goes Digital!" (CIS), is a two-year plan of action dedicated to increasing the digital competencies of young people through the expression of their citizenship, their discovery of new tools, and their artistic expressions within the Hautepierre area (a Sensitive Urban Zone).

The plan of action includes more than 70 workshops, visits and meetings per year aimed at people aged from 14-25, in line with digital professions, by way of: the manufacture route – the digital fantasy route – and the route of youth media within the region's structures.

The project was started by Le Shadok (a digital manufacturer) and co-written with the associations Horizome and Av.lab; it was set up collaboratively, uniting the area's public institutions and establishments with cultural and public education associations. Initiated in March 2014, this project shall continue until December 2016, with an evaluation and improvement phase scheduled between October and December 2016.



Taking a public education approach, the CIS project intends to favour the creation of teaching workshops on digital practices by training participants in the area and developing tools.

Its aim is to set up a territorial network, bringing together digital communities, public education networks and national education and professional integration networks, in order to confront the challenge of the digital divide.

By teaching people how to use certain digital tools, the project aims to allow young people to discover different types of professions that require these tools, and to favour their mobility within the area outside the priority neighbourhood (QPV) of Hautepierre. At the end of the two years of experimentation in the neighbourhood, we intend to have created a solid and renewable programme covering the entire Strasbourg area.

72

Lantern Festival and City Sustainable Developments TAIWAN / TAICHUNG

The 15th day of the first lunar month, also known as “Little New Year’s Eve” or “Lantern Festival”, marks the end of the Chinese New Year holiday. People celebrate this night with fireworks and hand-carried lanterns symbolizing good luck and prosperity for the New Year.


Starting in 1990, in order to promote this unique holiday internationally, a Taiwanese city has been chosen each year to host the Taiwan Lantern Festival. This grand event has been included by Discovery Channel among the world’s major festivals.

In 2015, Taiching once again became the host city of this national event, making it the first city to host the festival for the same Chinese zodiac animal twice. The main Ram lantern used in 2003 and preserved for 12 years was also on display at the 2015 Taiwan Lantern Festival. The event, which presented the theme of “Creative City, Lifestyle Capital”, integrated development concepts such as “human-centric”, “sustainability”, and “vitality” into the various lantern display areas to showcase Taichung’s new developments and vision, and earned acclaim in the international media as a “Disneyland without the rides”.

73

Traditional Pig Roast Festival TALCA

The Traditional Pig Roast Festival is a part of the City of Talca’s Community Plan, and fits within its main strategic focus: Access to cultural goods and activities as part of a course of action for strengthening community participation. The general goal of this is to value gastronomic cultural heritage and all other products that revolve around the Pig Roast Festival. This is achieved through the transferral and exchange of knowledge created by chefs locally, in regions of countries, and throughout Latin American countries. This is an exercise in the coordination of 400 alumni from municipal technical schools and higher education institutions connected to culinary careers. They prepare two tonnes of pork, which enables intergenerational knowledge transfer as well as the acquiring of new skills from chefs and students alike.



The Traditional Pig Roast Festival is a deep-rooted tradition in rural areas of the country's south central valley. The transfer of ancestral knowledge ensures there is food in the winter months, both for family and community.

Additionally, the festival preserves heritage practices around raising and protecting pork products. This facilitates the sustaining of community behaviour with these methods, while also maintaining the genealogical branch of Creole food.

Finally, the Traditional Pig Roast Festival is an immense winter festival with one hundred thousand participants every day, advancing social cohesion between all of the different actors involved.

74

Centre of Creative Industries TARTU

By creating a supportive network that helps creative people to start their own enterprises, Tartu Centre of Creative Industries contributes to the creation of original new enterprises, who create working positions for themselves and other people and can create the value according to their own wishes.

The aims of Tartu Centre of Creative Industries for the project - incubation project are:

- To increase the number of creative enterprises in the district of Tartu
- To encourage creative people to establish their own enterprises
- To promote cooperation between different creative enterprises

During the seven years of the project about 140 new working positions have been created in Tartu city. In addition, the creative enterprises use subcontracting on many occasions in their beginning years when they do not take the risk of creating several new working positions. This in turn brings extra profit to the existing enterprises in the city.

80 creative enterprises have been formed during the incubation project (2009-2015).

75

Community based initiatives for improving women status TEHRAN

- The expansion of women's participation in solving their priority in the neighborhoods
- Cooperation in the fields of social development among women
- Creation and opportunities for women to identify their problems and plan for solutions
- Capacity building to enhance the capacity of women's social
- Development and identify areas of growth and development of women's capabilities
- Increase and enhance neighborhood belongs among women
- Increase the efficiency and effectiveness of women in community programs

76

“Cultural heritage and reinvigoration of socio-economic activities in

Timbuktu”

TIMBUKTU

Falling within the “Plan of action for the rehabilitation of cultural heritage and the conservation of the ancient manuscripts of Mali” established by the Malian government in collaboration with other technical and financial partners along with UNESCO, this project focuses on the rehabilitation of the sector and the revitalisation of crafts following the recent terrorist occupation of the regions of northern Mali. This caused significant damage to cultural heritage, practices, and expressions: population displacement; destruction of innumerable historical monuments, memorial sites and ancient manuscripts; intense pillaging of archaeological sites and museums; and prohibition and weakening of cultural practices and traditions.

Timbuktu was particularly badly affected: 14 of the 16 mausoleums on the World Heritage List were destroyed, as was the El Farouk independence monument. The door of the Sidi Yahia mosque, considered sacred by residents of the area, was torn down; 4,203 manuscripts in the new building of the Ahmed Baba Institute for Islamic Graduate Studies and Research (l’Institut des Hautes Études et de Recherches Islamiques Ahmed Baba (IHERI-AB)) were burned.

A tripartite agreement was established between Timbuktu city council, the International Association of French-Speaking Mayors (l’Association Internationale des Maires Francophones (AIMF)) and the National Cultural Heritage Directorate (Direction nationale du patrimoine culturel (DNPC)) in order to organise the implementation of activities. A mission leader from the DNPC was recruited to work alongside the city council and supervise the project. A study on the feasibility of revitalising the socio-economic fabric was conducted in April 2014. This analysed the impact of the crisis on socio-economic activity and, in particular, on crafts, which employ two thirds of the city’s population. It formulates possible ways of reinvigorating intangible heritage and arts and crafts, and also suggests ways of strengthening the city council’s capabilities and improving local governance.

77

Cultural policy: promoting heritage for sustainable development

TUNIS

Since the revolution of 14 January 2011, Tunisian citizens have not ceased to prioritise their right to democracy, justice, work, environment and culture. Yet, the right to heritage is indivisible from the right to culture and is an equally important battle – one of access for all to quality urban spaces, with a view to reclaiming architectural and urban heritage as a factor in citizen building and “social inclusion”. This presupposes a responsibility to conserve, develop and promote this heritage.

In an attempt to strengthen the centre of cultural interest in the historical areas of the city of Tunis – a friendly city characterised by social and generational diversity – and in order to let these areas live in symbiosis with their natural environment, the Tunis city council has implemented a rich and varied cultural policy. Based on a sustainable development perspective, this policy aims to strengthen the city’s assets in the field of culture and heritage, ensure a quality urban landscape, and encourage creativity by giving civil society and NGOs the opportunity to become partners and full-share stakeholders.

In order to make this policy a reality, some projects have been completed or are underway, involving:

- The creation or improvement of significant cultural facilities in emblematic monuments (construction of a Mediterranean Centre for Applied Arts, restoration of the Municipal Theatre, restoration of a former 18th century Médersa and its reassignment as a cultural centre);
- Encouragement of festivals and street art (Festival of the Medina and Dream City Festival);
- The promotion of creativity in the arts, craftsmanship and design, within the framework of a project financed by the European Union.

78 The Oh! Festival VAL-DE-MARNE

The Oh! Festival is an extensive annual cultural event, organised around the theme of water and rivers, which aims to allow citizens and the public to reclaim the heritage of waterways (the Seine and its tributary, the Marne) and face certain challenges in water management. Initiated and coordinated by the **Val-de-Marne Departmental Council** (47 communes, 1,350,000 residents), it is co-organised by the department, the waterfront towns of the Seine and the Marne, as well as several partner societies and institutions.


It makes way for previously unseen open-air artistic programming, trails for discovering heritage, sporting and nautical introduction activities, exhibitions, and debates. It takes place during one weekend in spring, across ten waterfront towns connected specially for the festival by river shuttles; one year on the banks of the Marne, one year on the banks of the Seine. Between 100,000 and 150,000 people take part every year.

All throughout the year, an educative programme aimed at secondary school classes (children aged 11 to 15), and a People's University for Water and Sustainable Development, are organised. Backed by the Environment and Sanitation Services Department (Service public de l'Environnement et de l'Assainissement (DSEA)), this is also an opportunity for festival goers to visit the technical works involving the management of river water, transport, and the treatment of waste water, as well as to discover professions involving water.

There are three keywords steering this programme: **preservation** (of resources), **awareness-raising** (regarding environmental challenges), and **sharing** (openness to all cultures based around the waterways of the world).

79 JE SUIS... - I AM.../ The adventure of one community in the middle of a transformation VAUDREUIL-DORION

Since 2010, the town of Vaudreuil-Dorion has chosen to build its community one person at a time, using two main tools: community and culture. But first, how did this great human construction site come about? Over the course of 20 years, the small Canadian community of Vaudreuil-Dorion has been transformed, going from 17,000 to 37,000 citizens. New citizens come from all over the world, bringing with them their languages and cultures. Furthermore, for several years, Vaudreuil-Dorion has been ranked among the Canadian municipalities with the highest birth rates. How can we ensure that feelings



of pride and belonging to a community take root in order to combat the appearance of ghettos? How can we ensure that this situation does not become one of conflict, or become tense? How can we rise to the challenge of cultural diversity? And how can we come together to better build the community?

In 2010, the I AM... programme was born. Its objective: to focus on culture in order to create a feeling of belonging and to favour the emergence of a united community; one that is proud to be part of an area unique in its richness.

Each year, 20,000 citizens take part in some 600 workshops based around 50 main activities. The goal: to create encounters with an understanding of others, and encourage respect of differences through active citizen participation in creation, cultural activities and community reinvention. Here, citizens rub shoulders, interact, and learn to understand one another. Besides working directly on social cohesion, these activities, for example, make solid advances in terms of environment, town planning, community bodies and their missions, physical and mental health, and business environments.

With these 120 partners and an entire community, I AM... is changing the future and influencing other communities.

80 **Revival of Russia's lost vocal heritage as a component of Pan-European culture** **VOLGOGRAD**

The project aims to revive, preserve and enrich Russia's lost vocal heritage which is indispensable from the traditional European culture. This aim fully complies with Volgograd's current policy of reviving cultural traditions and intergenerational continuity, developing culture and spirituality.

The October Revolution destroyed the old traditions of musical and academic education adopted in schools of the Russian Empire. Orthodox music was banned, the singing manner – lost, the practice of daily music-making in noble houses and village mansions – abandoned. Later, the need arose again to hear national vocal heritage, to restore historic memory. This is why the unique "Concordia" was established. Its name means much for Volgograd (Stalingrad, Tsaritsyn): thus was called Tsaritsyn's first theatre with a garden – a symbol of its artistic image. Best actors and musicians performed on "Concordia" stage. But WWI and the Revolution of 1917 put an end to it. The old "Concordia's" ideas sound anew through the performances, research and educational activities of the new "Concordia" cluster – Volgograd Centre for Russian vocal and spiritual culture, a school of vocal and spiritual studies and the antique Russian music ensemble coordinated by its founder and artistic director Mikhail Rubtsov.

"Concordia's" cultural and educational programs focus on the old Tsaritsyn atmosphere and life in the late 19th – early 20th centuries. They bring up the names of industrialists, merchants, educators, medics, actors and traders who used to create, construct and breathe life into Tsaritsyn's artistic and architectural image. Dedicated to the Civil War, Russian officers and their life in emigration, the programs feature music from cathedrals, Tsaritsyn houses, and émigré saloons in Paris together with unique music sheets and photos of Tsaritsyn, its citizens and idols, famous "Russian" locations in Paris, where our clerisy had spent their final days. Mikhail Rubtsov is a personal friend and creative partner of their descendants.

The project has no analogues in Russia.

81

Youth and cultural citizenship YOPOUGON

Yopougon was one of the nerve centres of the Ivory Coast's political crises between 2002 and 2010. Its social cohesion was threatened not only by the partisan conflicts but also by unemployment, which led to difficulties for young citizens integrating into communal life. .

Seeing their dynamism and creativity in terms of culture and governance as an asset, Mayor Gilbert Koné KAFANA's parliamentary team in 2013 chose to consider youth as the main challenge in policies concerning culture and governance, which the team aimed to make inclusive.

In this context, following the Strategic Plan to Enhance the Socio-cultural Potential of Yopougon, the Municipal Council initiated a "Youth and Cultural Citizenship Programme" in 2013, structured in stages. This aims to create a framework for orientation and intervention, in order to favour the cultural citizenship of young people as participants in cultural life, and also favour social cohesion and democratic governance.

In order to respond to the cultural and citizenship aspirations of young people by accompanying and supporting their initiatives and reducing the lack of infrastructure for their cultural practices, four plans of action are included: 1- Governance and citizenship, with the creation of the Yopougon House of Young People and training programmes; 2- Cultural activity in the area, with support for cultural festivals run by young cultural entrepreneurs, such as the "Zougou Celebrates" festival; 3- Environmental sanitation and enhancement, with the creation of governance divisions to ensure the sanitation and enhancement of sub-districts; 4- Social cohesion and culture, with the creation of neighbourhood clubs for listening to the radio, and the organisation of artistic and cultural competitions.

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The Wuhan "Cultural Metropolis Programme" WUHAN

The Wuhan "Cultural Metropolis Programme" proposition was passed by the Wuhan Municipal Government in February 2012. The policy contains the following contents:

- (1) The City of Reading. By 2016, Wuhan will have established a complete book service network with a public book service network as the main body, supplemented by 24-hour self-help libraries, mobile libraries and community libraries.
- (2) The City of Museums. The government supports and guides all kinds of investors to set up various forms of museums with distinctive features. By 2020, there will be over 200 museums in Wuhan.
- (3) The City of Arts. The city shall model the layout around a concept of "one core and two belts" (Qintai Cultural Arts Center as the core, and Hankou Cultural Belt and Wuchang Cultural Belt as two belts), and shall concentrate its efforts to establish the Qintai Music Festival and other arts festivals at home and abroad. The city will build the Qintai Cultural Arts Centre, Wuhan Cultural Arts Centre and the Wuhan Literature Museum and is planning to construct a number of street art exhibition areas.

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- [4] The City of Design & Creativity. The city will support the design and animation industries, and will also devise a batch of new creative design platforms to guide the public to visit the design exhibitions and participate in creative design. The city shall strive to become the “World Design Capital”.
- [5] The City of Universities and Colleges. The city shall study and develop policies and measures to support the development of institutes of higher education, actively promote the opening of university libraries and other public resources to the public and drive literature, art and other spiritual and cultural products back into campuses so as to realise the co-existence and co-prosperity between colleges and the city.
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83

MAZAHUA-OTOMI Cultural Festival ZITÁCUARO

The Mazahua-Otomí Festival serves as inspiration for embracing those cultures which, for the most part, are being extinguished by various factors such as punishment, discrimination, and disinterest. As a result of this, the Department of Cultural Promotion and Diffusion has undertaken the task of implementing various courses on the patio outside the Station House (“Casona de la Estación”). These include Jñatrjo and Hñahñu (Mazahua and Otomí) language workshops in order to rejuvenate enjoyment for speaking and writing these dialects in societies that love them and are willing to learn to rescue their culture, uses, and customs.

It is a primary concern for Michoacán’s governor, Silvano Aureoles Conejo and Master Tayde González Arias to rescue these ethnicities and all of their traditions and customs. The aim is to involve enthusiasts and teachers passionate about saving Mazahua-Otomí cultures.

At the same time, it is about building tourism which inflates the promotion and dissemination of Mazahua-Otomí cultures.

www.award.agenda21culture.net